



TUNES
from the
WESTERN
EDGE

JULIE KING

ANITA ANDERSON
MICHAEL MENDELSON



Tunes from the western edge

Anita Anderson
Michael Mendelson

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Further copyright stuff

Question: How do you become a millionaire playing folk music?
Answer: Start out with *two* million....

We're glad that you're looking at our book. We know that, short of riches and fame, the greatest reward we can expect for this music is having the tunes enter the repertoire. So we're also happy if you photocopy individual pages—so that your friends can learn the tunes, or so that your band can play them at community dances.

At the same time, we remind you that all of these tunes are copyrighted by the composers. And we encourage you (and your friends) to buy additional copies so that we can recoup some of our costs and maybe put out another book someday.

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Introduction

Michael Mendelson and I have been writing dance tunes since 1986. We met when I was living in the Los Angeles area and was active in the WRD (“We’d Rather Dance”) string band. Called on to do a gig in Santa Barbara but without our usual fiddler, our mandolin player asked Mike to step in, and a great musical partnership was born. We found that we liked each other’s musical chemistry and how the ideas bounced back and forth between us in the course of a gig.

Since we respected each other’s musical tastes, we formed a reciprocal “first hearing” arrangement—we listen to each other’s tunes first, long before the music makes it out to the public, to get some honest feedback and to check that we haven’t accidentally “borrowed” the melody from some obscure source long since lost in our subconscious. But more important than that, knowing someone else who is actively composing has goaded both of us on to write more and better.

I have moved on to Seattle, but we still get together a couple times a year to visit, play, and even perform. *Tunes from the western edge* represents some of our more widely played music. We hope someday to put together a second volume, as time and creativity allow. In the meantime, let us know your comments or suggestions.

Anita Anderson

A note about the tune annotations:

This book is arranged with the basic melody on the left-hand page, and everything else—notes about suggested variations, chord substitutions, stylistic points—on the right-hand page. The separation is intentional, in that the material on the right-hand pages consists of *suggestions* for how to play the tunes, not *directions*. You can easily cover up the tune annotations if they prove to be distracting.

The beauty of music is that everyone interprets things differently. Try these suggestions if you like, or ignore them if you like, but above all, have fun!

About the composers

MM

I was born and raised on the San Francisco peninsula, and started playing music (trumpet and French horn) at an early age. In high school, a friend who was taking banjo lessons from the Grateful Dead's Jerry Garcia turned me on to bluegrass music. I bought a guitar, discovered Doc Watson, Clarence White, and Flatt & Scruggs, and was hooked. During my undergraduate days at the University of California I played an awful lot of music and earned a degree in physics. Memories of the Berkeley folk music scene are still my favorite.

After many years as a bluegrass guitarist and singer, I switched to the fiddle because it was louder and easier to carry. Over the years I have played a variety of styles, from old-timey and bluegrass to Texas-style and swing, earned a master's degree in folklore from UCLA, taught music, repaired violins, and written scholarly articles about music. I have had the distinct honor to work with, and write about, such great fiddlers as Benny Thomasson, Hugh Farr, and Tiny Moore.

I was introduced to contra dancing while living in Santa Barbara and have thoroughly enjoyed immersing myself in both the music and the dance. I play dances regularly with the Tecolote Tune Twisters, and occasionally with various other bands. I am also a member of an old-timey band (the Gap Tooth Mountain Ramblers) and a folk-rock group (Granite Tapestry), and play string quartets with friends.

AA

I grew up in Long Beach, California, and started organ lessons at 7 because cheap classes were advertised in the newspaper. After the culmination of my organ career—a year spent as a church organist when I was 17—I decided to leave the church *and* the organ and focus on classical singing. Then there was a spell playing hammer dulcimer, but since the mid 1980s I'm mainly back on the keyboard for contra dances—these days, touring with Rex Blazer and playing gigs with other Seattle musicians. I continue to sing Scandinavian folk music and abandon my dignity regularly singing do-wop with a girl group, the S-Curves.

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Anita's reel

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The musical score for "Anita's reel" is written in A major (three sharps) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff features a first ending with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a second ending with a quarter note B4, a quarter note A4, and a quarter note G4. The fourth staff continues with a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The fifth staff concludes with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, ending with a repeat sign.

Chords indicated above the staff:

- Staff 1: A, C#m, D
- Staff 2: A, D, A
- Staff 3: Bm, E, E, A
- Staff 4: A, Bm, D, A
- Staff 5: E, A, A

Anita's reel

Written for my friend and music partner, Anita Anderson, as a going-away gift when she left the freeways of Los Angeles for the rain of Seattle.

Performance notes (AA)

While the A part of the tune feels like a normal breakdown, the B part suddenly breaks into pure gospel march. Use this! Abandon the usual boom-chuck, play big fat chords on the piano with sturdy octaves, and urge the caller to pick a dance with a four-in-line-down-the-hall for the B1 figure.

Alternate chords

The musical score for "Anita's reel" is presented in five systems of music. Each system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The first system shows the initial melody with chords A, C#m, and D. The second system continues the melody with chords A, D, and A. The third system features a more complex rhythmic pattern with chords Bm, D, E, Bm, E, and A, and includes first and second endings. The fourth system continues with chords A, D, Bm, A, and E, featuring a triplet. The fifth system concludes with chords A, D, E, and E, also including a triplet and first/second endings.

Bus stop reel

© Anita Anderson, 1987

The musical score for 'Bus stop reel' consists of four staves of music in a single system. The music is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily eighth-note based. Chords are indicated by letters above the staff lines.

Staff 1: Am G Am C G

Staff 2: Am G F G Am

Staff 3: Am C D E

Staff 4: Am G Am

Bus stop reel

I wrote this tune while waiting for the bus to work. You can hear it on Kevin Burke's album *Open house* (available from Green Linnet at 43 Beaver Brook Rd, Danbury, CT 96810) or on the Salmonberry tape *New England Contra Dance Music* (available from Katz Acoustic Services at 3720 41st Ave S, Seattle, WA 98144).

Performance notes (AA)

The tune works well played very simply, or you can start adding unusual chords (see the alternate chords below for some ideas) and syncopations.

Performance notes (MM)

A great tune for a little modal improvisation. Try using an A-pentatonic scale (A, C, D, E, G) against the chord changes for a jazzy effect.

Alternate chords

The image shows four staves of musical notation for the tune 'Bus stop reel'. Each staff is in treble clef and 4/4 time. The notation consists of eighth and quarter notes. Above each staff are chord symbols. The first staff has chords: Am, G, Am, C, D. The second staff has chords: Am, G, F, G, F, G. The third staff has chords: Am, Em, Am, C, D, E. The fourth staff has chords: F, Dm, Em, Am. The notation includes repeat signs at the end of the second and fourth staves.

Catnip tea

© Michael Mendelson, 1987

The musical score for "Catnip tea" is written in D major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note D, and then a series of eighth notes: D, E, F#, G, A, B, A, G, F#, E, D. Above the first two measures are the chords D and A. The second staff continues the melody with eighth notes: D, E, F#, G, A, B, A, G, F#, E, D. Above the first three measures are the chords D, A, and D. The third staff features a first ending bracket over the last two measures, with a second ending bracket over the last two measures. The melody in the first ending is D, E, F#, G, A, B, A, G, F#, E, D. The melody in the second ending is D, E, F#, G, A, B, A, G, F#, E, D. Above the first ending are the chords D and D. Above the second ending are the chords D and D. The fourth staff begins with a repeat sign. The melody is: D, E, F#, G, A, B, A, G, F#, E, D, C, B, A, G, F#, E, D. Above the first four measures are the chords G, C, D, and A₃. The fifth staff continues the melody with eighth notes: D, E, F#, G, A, B, A, G, F#, E, D, C, B, A, G, F#, E, D. Above the first four measures are the chords G, C, D, and G.

• **Catnip tea**

• My first effort, inspired in part by the mandolin playing of my friend Mike Mullins, and in part by the music of *The wizard of Oz*.

• **Performance notes (MM)**

• I usually play this tune with a French Canadian lilt. The "Woodchopper's reel" is probably (at least for the first half) the most familiar traditional tune with a similar feel.

Dust devils

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The musical score for "Dust Devils" consists of four staves of music in a single system. The music is written in treble clef with a common time signature (C). The chords are indicated above the notes. The first staff has chords Am, G, Am, and G. The second staff has chords Am, G, Am, G, and Am. The third staff has chords Am, G, Am, G, and E7. The fourth staff has chords Am, G, Am, and G. The melody is composed of eighth and quarter notes, with some rests and a final double bar line at the end of the fourth staff.

• **Dust devils**

• A simple, hypnotic little tune I wrote one quiet evening. In retrospect it
• reminded me of a hot, lazy, southwestern afternoon.

• **Performance notes (MM)**

• I prefer to play this tune at a rather moderate tempo, emphasizing the hyp-
• notic quality by playing unison E and A notes (fourth finger against the open
• string) wherever there is a half or dotted quarter. This tune works equally
• well with piano or frailing banjo accompaniment.

Live oak

© Michael Mendelson, 1992

The musical score for "Live oak" is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, and a quarter note B. A repeat sign follows, with a first ending bracket over the next two measures. The second staff continues the melody with a quarter note C, a quarter note D, a quarter note E, and a quarter note F#. A second ending bracket covers the next two measures. The third staff begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The fourth staff continues with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The fifth staff concludes the piece with a quarter note A, a quarter note B, a quarter note C, and a quarter note D, ending with a double bar line and repeat dots.

Chords indicated above the staffs:

- Staff 1: G, Em, C
- Staff 2: G, Em, Am, C, D, G, Em, G, D, G
- Staff 3: C, G, C, D
- Staff 4: C, G, C, G, D, G

• **Live oak**

• Dedicated to Jim Mueller and the staff of our local NPR station, KCBX, who
• put on the Live Oak Music Festival each year. I wrote this tune after perform-
• ing at the festival with my old-timey band, the Gap Tooth Mountain
• Ramblers.

• **Performance notes (MM)**

• I tend to play this tune on the slower side, a bit bouncy, so that it lopes along.
• Although piano is my preferred backup for dances, it's also a lot of fun to
• play with frailed banjo as an old-timey tune. In the B part, I try to drone
• against an open string whenever possible, giving it a southern feel.

Serendipity

© Anita Anderson, 1989

D G A Bm Em A

D G D A D

Bm A Bm C#m F# Bm

G A D G A A



• **Serendipity**

• This tune came to me just after a musical weekend with Michael. I hadn't
• planned to write one, so it seemed like musical serendipity to me.

• **Performance notes (AA)**

• Heavy syncopation makes this one fun, combined with some 7th chords
• where appropriate.

Touch and go

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The musical score for "Touch and go" consists of seven staves of music in a single system. The music is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The chords and performance markings are as follows:

- Staff 1: Chords Am, Dm, Am.
- Staff 2: Chords Dm, Am, Dm, (B), E. Includes a first ending bracket labeled "1" and a repeat sign.
- Staff 3: Chords Dm, Am, E, Am. Includes a second ending bracket labeled "2" and a repeat sign.
- Staff 4: Chords C, F, C.
- Staff 5: Chords G, C, Dm, G. Includes a triplet of eighth notes and accents over the final two notes.
- Staff 6: Chords C, F, C.
- Staff 7: Chords F, G, F, G, C.

• **Touch and go**

• There was a lapse of well over a year between writing the first half and the
• second half of this tune. I wasn't sure that it was ever going to be finished;
• the creative process can often be "touch and go."

• **Performance notes (MM)**

• This one is fun to try as a bluegrass tune: rapid tempo, banjo, the works.

• **Performance notes (AA)**

• Pianists, create a Southern feel by keeping up a steady walking bass on this
• one.

Applesauce

© Anita Anderson, 1992

The musical score for "Applesauce" is written in G minor (one flat) and 6/8 time. It consists of four staves of music. The first staff begins with a Gm chord and contains a repeat sign. The second staff continues with Gm, Cm, Dm, Gm, and Gm (F) chords, including first and second endings. The third staff features Bb, Eb, F, and Bb chords. The fourth staff concludes with Eb, F, Bb, F, and Bb chords, also including first and second endings.

Applesauce

This Hitchcockian jig got its name from my prolific 100-year-old apple tree, which flings handfuls of ripe apples onto the pavement all during apple season. You can hear them falling in measure 4.

Alternate chords

The musical score for 'Applesauce' is presented in four staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The score includes a repeat sign at the beginning and end. The alternate chords are indicated above the notes:

- Staff 1: Gm, Cm, D
- Staff 2: Gm, Cm, Dm, Gm (1), Gm (F) (2)
- Staff 3: E \flat , B \flat , Cm, F, E \flat
- Staff 4: B \flat , Cm, F (1), B \flat , F (2), B \flat

Fiddlemaker's jig

© Michael Mendelson, 1992

The musical score for "Fiddlemaker's jig" is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a G chord. The second staff features a first ending with Eb, D, Eb, D, G chords and a second ending with Eb, D, G chords. The third staff starts with a C chord and ends with a D chord. The fourth staff includes a first ending with G, D, G, G7 chords and a second ending with C, D, G, D chords. The piece concludes with a final D chord.

• **Fiddlemaker's jig**

• Dedicated to my good friend and master violin maker Jim Wimmer. This
• was the first tune I wrote on my new violin, a beautiful Guarneri del Jesu
• copy made by Jim. The tune seems to sound best on that fiddle.

• **Performance notes (MM)**

• Except for the E-flat chords in the A part, this is a rather straightforward jig
• in the Canadian style.

Halloween jig

© Anita Anderson, 1989

The musical score for "Halloween jig" is written in 6/8 time and consists of four staves of music. The key signature has one sharp (F#). The chords and their positions are as follows:

- Staff 1: Em, Am, C7, B, Em
- Staff 2: Am, C7, B, Em
- Staff 3: Em, D, C, C7, B, Em
- Staff 4: Em, D, C, C7, B, Em, B, F, Em

The score includes repeat signs and first/second endings. The first ending is marked with a '1' and the second ending with a '2'. The piece concludes with a double bar line and repeat dots.

• **Halloween jig**

• Every band should have something silly and spooky to play at a Halloween dance.

• **Performance notes (AA)**

• Yuddle-ly yuddle-ly yum-ti yum, and so forth. Myself, I live for the F major chord in the last measure.

The smooch on the porch

© Anita Anderson, 1988

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The notes are primarily eighth and quarter notes, with some rests and a final half note. The chords are indicated by letters above or below the notes. The sequence of chords across the staves is: Em, G, A, Em, D, C, Em, Am, Em, G, A, Em, D, C, D, Em, D, Em, A, D, Em, D, (A) Bm, Em, D, Em, A, D, B, Em, D, C, D, Em.

The smooch on the porch

Once upon a time, there was a smooch and it took place on a porch after the Harvest Moon festival in Santa Barbara, California. This much is known. As to the smoochee...well, he knows who he is. Can you find the clinch in this tune?

Performance notes (AA)

It's easy to miss the snapped 8th notes in measures 3, 7, 11, 15, 23, and 31, but I know you won't.

Alternate chords

The musical score consists of ten staves of music in G major (one sharp). The melody is written in treble clef. Chord symbols are placed above or below the notes to indicate the harmonic accompaniment. The chords are as follows:

- Staff 1: Em, G, A
- Staff 2: Em, D, C, Em, Am
- Staff 3: Em, G, A
- Staff 4: Em, D, C, D, Em
- Staff 5: D, Em, A, D
- Staff 6: Em, D, (A), Bm
- Staff 7: C, Bm, C, A, D, B
- Staff 8: Em, D, C, D, Em

Claremont waltz

© Anita Anderson, 1988

The musical score for "Claremont waltz" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piece consists of nine staves of music. The chords and their positions are as follows:

- Staff 1: D, Bm, A
- Staff 2: D, E, A
- Staff 3: D, D#dim, A, F#m, D
- Staff 4: E, A. First ending (1), Second ending (2)
- Staff 5: D, E, A, F#m, 3
- Staff 6: D, E, A
- Staff 7: D, D#dim, A, F#m
- Staff 8: Bm, E, A. First ending (1), Second ending (2)

• **Claremont waltz**

• I wrote this waltz when I was playing with the Sidewinders band in
• Claremont, California. One of the band members hoped that I'd name it for
• his wife, but I told him to write his own.

• **Performance notes (AA)**

• This is a loopy kind of waltz, best played with scooped notes (particularly the
• ones held over the bar) and swung 8th notes. The piano accompaniment can
• borrow a lot from gospel and country styles. Be sure to keep some activity
• going while the fiddle holds those long notes.

• **Performance notes (MM)**

• The timing for the fiddler can be a bit tricky. Be aware of the pickup measure;
• it really is a full three beats. And be sure to put some emotion into the long
• tied notes.

Gently turn

© Michael Mendelson, 1991

Dm Gm

Dm Gm A Gm A Dm

F B♭ Gm C

F B♭ B♭m F G7

Gm C * F

* (last time only, play "B" twice using these endings) F

Gently turn

The title was inspired by an encounter at our Harvest Moon Dance Festival. Although I had written this waltz a number of months previously, I was at a loss for a title. One of my favorite dance partners had injured her back before the event, and was not able to take part in the festivities fully. She did agree to dance, however, on the condition that we do it very gently—hence the title.

Alternate chords

Chords: Dm, F+, F, Gm

Chords: Dm, Gm6, A, Gm6, A, Dm

Chords: F, B \flat , Gm, C

Chords: F, A, Dm, F+, F, G7

Chords: Gm, C, * F

* (last time only, play "B" twice using these endings)

Chords: F, F

Green eyes (les yeux verts)

© Michael Mendelson, 1988

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords G, C, D, Em, and Cm. A triplet of eighth notes (A4, B4, C5) is marked with a '3' above it. The second staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords G, A, D, A, D, G. A first ending bracket covers the notes A4, B4, C5, B4, A4, G4, and a second ending bracket covers the notes F#4, E4, D4. A triplet of eighth notes (A4, B4, C5) is marked with a '3' above it. The piece ends with a double bar line and the word 'fine'. The third staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords D, G, D, A, G, A. The fourth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords D, A, D, Gdim, Bm. The fifth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are the chords A, G, A, D, (D7)3. A triplet of eighth notes (A4, B4, C5) is marked with a '3' above it. The piece ends with a double bar line and the instruction 'D.C. al fine'.

Morning light

© Michael Mendelson, 1992

The musical score for "Morning light" is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, and a quarter note B4. A repeat sign follows. The second staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. Above the staff are chords: D (above the first measure), A (above the second measure), G (above the third measure), and D (above the fourth measure). The third staff has a first ending bracket over the first two measures, with a '1' below the first measure. Above the staff are chords: G (above the first measure), D (above the second measure), Em (above the third measure), and A (above the fourth measure). The fourth staff has a second ending bracket over the last two measures, with a '2' below the first measure. Above the staff are chords: G (above the first measure), A (above the second measure), and D (above the third measure). The fifth staff continues the melody with a quarter note G4, an eighth note A4, and a quarter note B4. Above the staff are chords: Bm (above the first measure), F#m (above the second measure), and D (above the third measure). The sixth staff has a first ending bracket over the first two measures, with a '1' below the first measure. Above the staff are chords: G (above the first measure), D (above the second measure), Em (above the third measure), and A (above the fourth measure). The seventh staff has a second ending bracket over the last two measures, with a '2' below the first measure. Above the staff are chords: G (above the first measure), A (above the second measure), and D (above the third measure). The score concludes with a double bar line.

• **Morning light**

• Written to commemorate the fiftieth birthday of my dear friend, dance partner, and contra dance caller, Cara Moore.

• **Performance notes (MM)**

• This one usually gets played with an abundance of schmaltz—syncopation and a fair amount of rubato. If there is another lead instrument involved, I often try to play a counterpoint to the melody.

Old friends and new

© Michael Mendelson, 1989

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first four staves contain the main melody, and the last four staves contain a bass line. Chord symbols are placed above the notes. The score includes repeat signs and first/second endings.

Chord symbols for the first four staves:
Staff 1: Dm, C, Bb, Dm
Staff 2: Gm, Dm, A, E, A
Staff 3: Gm, Dm, A, Dm
Staff 4: Gm, Dm, Gm, A, Dm, Dm

Chord symbols for the last four staves:
Staff 5: C, F
Staff 6: A, Dm, F7
Staff 7: Bb, F, C, F
Staff 8: Bb, F, C, F, F, A

Old friends and new

Dedicated to the contra dance community of Santa Barbara.

Performance notes (MM)

When I originally wrote this tune, I played it straight, as an up-tempo waltz, and it works well for dancing. Over the years, however, I have taken to playing it also as a listening piece by making it a jazz waltz.

In this setting, the first section (Dm) is swung hard (the feeling is like Dave Brubeck's "Take five"); the second section (key of F, lines 5 and 6) is in tranquil, straight waltz time; and the third section (last two lines, starting with the B-flat chord) is swung moderately to set up the return of the beginning of the piece.

If you care to play the waltz in this style, I think that you will find the tune is a lot of fun to improvise with.

Alternate chords

The musical score consists of nine staves of music in 3/4 time, written in the key of B-flat major. The melody is written on a treble clef staff. Chords are indicated above the staff. The first four staves represent the first section (Dm), the next two staves represent the second section (key of F), and the final three staves represent the third section (starting with B-flat). The score includes first and second endings for the final two staves.

Chords indicated above the staff:

Staff 1: Dm, C, Bb, Dm
Staff 2: Gm, Dm, A, A
Staff 3: Gm, Dm, C, Dm
Staff 4: Bb, Dm, Gm, Am, Dm, Dm
Staff 5: C, F
Staff 6: A, Dm, F7
Staff 7: Bb, Am, Gm, C, F
Staff 8: Bb, F, C, F, F, A
Staff 9: Bb, F, C, F, F, A

Bell hambo

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The musical score for "Bell hambo" is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes. The second staff continues with eighth notes and quarter notes. The third staff features a triplet of eighth notes (G4, A4, B4) and quarter notes. The fourth staff ends with a double bar line and a key signature change to G major. The fifth staff contains a triplet of eighth notes (G4, A4, B4) and quarter notes. The sixth staff continues with eighth notes and quarter notes. The seventh staff features a triplet of eighth notes (G4, A4, B4) and quarter notes. The eighth staff continues with eighth notes and quarter notes. The ninth staff features a triplet of eighth notes (G4, A4, B4) and quarter notes. The tenth staff continues with eighth notes and quarter notes.

Chords indicated above the staves are: D, B, Em, A, D, B, Em, A, D, G, D, G, C, D, G, D, B, Em, C, G, D, G.

• **Bell hambo**

• A simple hambo with a Westminster chime motif in the B part.

• **Performance notes (AA)**

• There is no real piano accompaniment tradition for hambos in Sweden, so we
• have to invent one. Hit heavy on beats 1 and 3 and be sure not to play it too
• fast—about 126 per quarter note is a good speed.

Blue moon hambo

© Michael Mendelson, 1989

The musical score for "Blue moon hambo" is written in 3/4 time and consists of four staves of music. The key signature has one flat (B-flat).

Staff 1: Chords: Dm, A7(b9), Dm, A7(b9). Techniques: *gliss.*, *p*, and a triplet of eighth notes.

Staff 2: Chords: Dm, Gm, A, Dm, A, Dm. Techniques: First and second endings.

Staff 3: Chords: C, F, C, F, (Fm). Techniques: Triplet of eighth notes.

Staff 4: Chords: C, F, C, F, A. Techniques: Triplet of eighth notes, first and second endings.

• **Blue moon hambo**

• The world's first (only?) blues hambo. My fondness for blues and jazz over-
• came my early naiveté with regard to Scandinavian folk music. It was origi-
• nally called the "Harvest Moon hambo," but I thought that this title was
• more appropriate.

• **Performance notes (MM)**

• I like to really stress the blues feeling in the first half of this tune by sliding
• *very* deliberately to that B-flat in the third measure, holding it slightly be-
• yond the half-note value, and finally making the triplet almost a 32nd-note
• figure. The odd tonality plus the syncopation make for an interesting con-
• trast in an otherwise rather conventional hambo.

Första försök (first try)

© Anita Anderson, 1986

The musical score is written on four staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody consists of eighth and quarter notes, often grouped in triplets. Chord symbols are placed above the staff to indicate accompaniment. The first staff begins with a triplet of eighth notes under a 'D' chord, followed by a triplet of eighth notes under a 'G' chord, and a quarter note under an 'A' chord. The second staff starts with a triplet of eighth notes under a 'D' chord, followed by a quarter note under a 'Bm' chord, a triplet of eighth notes under an 'A' chord, and a quarter note under a 'D' chord. The third staff begins with a triplet of eighth notes under a 'Bm3' chord, followed by a triplet of eighth notes under an 'F#m3' chord, a quarter note under a 'Bm' chord, and a quarter note under an 'F#' chord. The fourth staff starts with a triplet of eighth notes under an 'Em3' chord, followed by a quarter note under an 'A' chord, a triplet of eighth notes under a 'Bm3' chord, a quarter note under an 'F#' chord, and a quarter note under a 'Bm' chord. The piece concludes with a first ending (labeled '1') consisting of a quarter note under a 'Bm' chord and a quarter note under a 'Bm' chord, followed by a second ending (labeled '2') consisting of a quarter note under a 'Bm' chord and a quarter note under an 'A' chord.

• **Första försök (first try)**

• This is the first tune I ever wrote for folk dancing. I needed a hambo that
• would fit on a nonchromatic hammered dulcimer for the WRD band. I had
• waited until the last minute to find one, and then there were none
• suitable—so I had to write one in a hurry.

• **Performance notes (AA)**

• See “Bell hambo” for a discussion of hambo accompaniment suggestions. If
• you're not used to hambos, ending on the 5 chord (A) may seem a little odd,
• but it's really okay. Go ahead, end the whole piece on the A chord, and watch
• the dancers suspended in mid-step as they wait for you to play it again.

Mr Sam's ramble

© Michael Mendelson, 1992

Mr Sam's ramble

Chords: G, D, G, C, D, G, G, D, G, G

Triplet: 3

Rehearsal marks: 1, 2

Mr Sam's ramble

A polka! Titled for my feline friend of the past 13 years, who loves to stam-pede through the house, leaping over furniture and bouncing off the walls. This one's for you, Sam!

Performance notes (MM)

I often put a quarter rest in place of the first (D) note of the B part, the first time through, letting the piano play that beat (hence the parentheses). I like the effect created by a strong silent note.

Performance notes (AA)

If you'd like a faster alternation of chords, check the alternate chord version below.

Alternate chords

The musical score consists of four staves of music in G major (one sharp). The first staff shows the main melody with chords G, D, C, and D. The second staff shows an alternate chord version with chords C, D, G, C, D, G. The third staff shows a more complex alternate chord version with chords G and D, and a triplet of eighth notes. The fourth staff shows another alternate chord version with chords G and G, and first and second endings.

Goodbye to Silverlake

© Anita Anderson, 1989

The musical score for 'Goodbye to Silverlake' is presented in a single system with eight staves. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes treble clefs, notes, rests, and accidentals. Chord symbols are placed above the staff lines. The score concludes with a double bar line and the instruction 'D.C. al fine'.

Chord symbols: G, Em, G+, G, C, D, G (C-D), G, Em, G+, G, A, (C-C#) D, G, C, Cm, G, A, Cm, G, C, D, G, E, Am, D, (F-F#) G, D, A, D, B, Em, B, Em, A, D, B, E, A, A+, D, A, D, B, Em, B, Em, G, Gm6, D, Fm6, Em, A, D.

Performance markings: *fine*, *D.C. al fine*.

• **Goodbye to Silverlake**

• When I was with the Sidewinders band, I grew attached to Frank Hoppe's
• charming house in Silverlake, where we rehearsed. The night he announced
• that he was going to sell it and move to a bigger house further north, I wrote
• this tune in memory of our good times there. (Just for the record, Frank and
• his friends continue to have good times in his new house.)

• **Performance notes (AA)**

• This can be played as a very slow rag (quarter note = 84) or as a one-step
• (quarter note = 120). The optional chords in parentheses in measures 4, 8, and
• 16 are indeed full chords, making (in 8 and 16) a chromatic progression to the
• third chord.

Hillside rag

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A

F# Bm E

A

D

F A F# Bm E A

F# Bm E

A

D

B A F# Bm E A

Hillside rag

Written for my great musical buddy Michael Mendelson (who lives on Hillside Road).

Performance notes (AA)

I originally wrote the tune in G, but some fiddle players like it better in A. The piano backup I use is standard simple rag stuff, at a tempo of about 92 per half note. It sounds a little frantic at normal contra tempo, so we use it as an intermission piece or perhaps for swing.

Performance notes (MM)

The alternate arrangement in G presents different fingerings and a different sound for fiddlers. It also lies better for horn players. Ask your local clarinet player to try it on for size!

The musical score consists of eight staves of music in G major. The first six staves are in G major and feature various chords: G, E, Am D, G, C, Eb, G E, Am D G, E, Am D, G. The last two staves are in E minor and feature chords: A, G, E Am, D, G.

Acknowledgments

Music, to be good, must come from the heart, and in the case of dance music, from the feet too. These tunes are the result of sharing a large portion of our lives with other musicians and dancers at jam sessions, dance camps, and other gatherings.

MM

In addition to the specific friends and events that inspired the individual tunes in this book, I'd like to thank those who put up with the constant requests for reality checks and feedback: Gilles Apap, Kristina Gibbs, Jim Mueller, John Sonquist, and Jim Wimmer.

AA

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