

Pearl Holmberg Workshop for Teachers and Musicians

May 7-9, 2004

March 18, 2004

Hello Fellow Musicians! --

Jennifer Wilson and I are very pleased to be invited to teach some of our favorite tunes and techniques for Scottish Country Dance music. We have put our heads together and come up with arrangements for the last three dances of the first half of the program, and we are inviting all the workshop participants to join us in these sets for the evening dance party. These arrangements will make up part of our workshops, and we will have some time on Saturday afternoon for a combined workshop / rehearsal. We hope you will join us in the evening, even if you're not totally comfortable with all the tunes, because participating in a dance ensemble up to tempo is good experience and not often available.

We plan to go over the tunes, the order of tunes, tempos, transitions, and the opening and closing chords. Also, how to make them sound more "Scottish" and more "danceable." If there's time we can also go over how to put tunes together into a set.

Enclosed in this set of music are Jennifer's and my arrangements for these dances. I have also enclosed a waltz and a 6/8 march which can be available for the evening party in addition to the Scottish Country Dances. Jennifer will probably bring along some additional dance music also.

On the Sunday we plan to go over playing for class, and to this end I've enclosed some very common and relatively easy tunes, with simple phrasing good for step practise. You might wish to use these, and/or to bring along some of your own favorites.

Finally, I'd like to include a traditional March-Strathspey-Reel set if there's time in the workshop.

I've indicated fiddle bowings on the tunes I've arranged. These are suggestions only, and you can either pick out the bowings you like, or follow all the markings, or ignore them completely. If fiddle players are interested, I can go over some basic bowing strategies.

There's a lot of music here, and the sheer number of notes needed to play for a dance party is overwhelming. Sight reading is a good asset for devouring tons of tunes. However, I also enjoy the idea of "fewer tunes better learnt," playing the tunes as much as possible without the sheet music in front of me, and to teach and learn tunes by ear. Whatever your own current approach, Jennifer and I hope that we can help you along, at least incrementally, in your illustrious Scottish music career!

Tunefully,
Barbara McOwen

Pearl Holmberg Dance Party

Dance	Bars	Band Leader	Band
Mrs Stewart's Jig	8x32 J	Jennifer	J&B
Royal Yacht	8x40 R	Barbara	J&B
Anna Holden's	8x32 S	Jennifer	J&B
Macleod's Fancy	4x32 J	Barbara	J&B
Dancers' Wedding	8x32 R	Jennifer	J&B
Sugar Candie	8x32 S	Jennifer	J&B + Workshop
Noah's Ark	8x32 J	Barbara	J&B + Workshop
Piper and Penguin	1x88 R	Jennifer	J&B + Workshop
Piper & Penguin Encore	1x88 R	Barbara	J&B + Workshop
Deil Amang the Tailors	8x32 R	Barbara	J&B
Celebration Strath	8x32 S	Barbara	J&B
Miss Hadden's Reel	8x32 J	Jennifer	Jennifer Solo
Rev John MacFarlane	4x32 R	Jennifer	Jennifer Solo
Bonnie Ina Stronshiray	8x32 S	Jennifer	Jennifer Solo
Nurseryman	8x32 J	Barbara	J&B
Bruce's Men	3x32 S	Barbara	J&B
Montgomerie's Rant	8x32 R	Jennifer	J&B

Sugar Candie — 8x32 S — Page 1/4

Earl of Angus Amen.

Handwritten musical notation for "Earl of Angus Amen." in 4/4 time. The piece is written in a treble clef with a key signature of one flat. The melody is written on a single staff with various note values and rests. Chord symbols are written below the staff, including C7, F, A/F, Gm, C7, F, A/F, Gm, C7, F, C7, F, Dm, Gm, C7, F, G7, C7, Gm, C7, F, Dm, Gm, C7, F, G7, F, Gm, C7, F.

NRS. Angus — *revised and local version*

Handwritten musical notation for "NRS. Angus" in 4/4 time. The piece is written in a treble clef with a key signature of one flat. The melody is written on a single staff with various note values and rests. Chord symbols are written below the staff, including F7, Bb, F7, Gm, D7, Eb, D/Bb, C7, F7, Bb, F, Gm, D7, Eb, D/Bb, F7, Bb, F7, Bb, D/Bb, Gm, D7, Eb, D/Bb, C7, F7, Bb, D/Bb, Gm, D7, Eb, D/Bb, F7, Bb.

Wg. Maxwells St.

I. Crotch em.

Handwritten musical notation for 'Wg. Maxwells St.' in 4/4 time. The piece is in G major. The notation consists of three staves of music with corresponding chords written below. The chords are: C7, F, A/F, Gm, C7, F, A/F, C7, F (tr), F, Bb, F, Gm, C7, F, Bb, F, C7, F, F, A/F, Bb, G7, C7, F, A/F, C7, F.

Jimmy Blues of Foghorn

A. Fitchet

Handwritten musical notation for 'Jimmy Blues of Foghorn' in 4/4 time. The piece is in G minor. The notation consists of five staves of music with corresponding chords and triplets. The chords are: D7, Gm, F, A/F, Gm, D7, Gm, Cm, D7, Gm, Gm, Gm, F, A/F, Cm, D7, Gm, F, C7, F, F, A/F, Gm, D7, Gm, Bb, F, Bb, Gm, D7, Bb, Cm, D7, Gm. There are also triplets indicated by a '3' over the notes.

A. Pitt. Compl. to ...

Handwritten musical notation for 'Sugar Candie'. The piece is in 4/4 time and B-flat major. It consists of five staves of music. The first staff has a key signature change from B-flat to C major. Chords include Bb, D/Bb, Cm, F, Eb, D/Bb, C, and F7. The second staff continues with Bb, D/Bb, Cm, F, Eb, D/Bb, Cm, F, and Bb. The third staff includes Bb, Gm, F, Dm, Eb, D/Bb, C, and F7. The fourth staff features Bb, Gm, Cm, F, Eb, D/Bb, F, and Bb. The fifth staff concludes with Bb, Gm, Cm, F, Eb, D/Bb, F, and Bb. There are several triplet markings throughout the piece.

Iun Powrie's Compl. to Angus Fitchet

I ioune

Handwritten musical notation for 'Iun Powrie's Compl. to Angus Fitchet'. The piece is in 4/4 time and starts in C major, then changes to D major. It consists of five staves of music. The first staff has chords C, F, Bb, Gm, C, F, E, Dm, and F/Dm. The second staff includes Dm, A7, Dm, C, F, A/F, Bb, F, Gm, and C. The third staff features F, A/F, Dm, A7, Dm, F, and A/F. The fourth staff includes Gm, C7, F, A/F, Dm, A7, and Dm. The fifth staff concludes with F, A/F, Gm, C7, F, A/F, Dm, A7, and Dm.

Sugar Candie — Page 4/4

MRS. Agnes Witt.

L. Ross

Handwritten musical score for 'Sugar Candie' in 4/4 time, featuring a melody line and guitar chords. The score is written on five staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in treble clef. The chords are written below the staff. The score includes a first ending (1.) and a second ending (2.).

Chords: F7, Bb, D/Bb, Cm, Eb/Cm, F, A/F, Bb, C7, F7, F7, A/F, Bb, F, Bb, F7, Bb, A/F, Gm, D7, Eb7, D/Bb, Eb, Bb, F7, Bb, A/F, Gm, D7, Eb7, F7, Bb, F, Bb.

TO ORIGINAL.

Noah's Ark — 8x32 J — Page 1/2

Dr. James Hamilton's Reel, by Robert Mackintosh RM 2

Arr. B. McO. 1/04

Chords: A, E7, A, A7, D, A, F#m, D, E7, A, A, Bm7, E7, A, F#m, E7, A7, D, A, Bm7, E7, D, E7, A, A, Bm7, E7, A, F#m, E7, A7, D, A, Bm7, E7, D, E7, A

8 x 32 Jig for Two Couples in a 4-Couple Longwise Set

Dance devised by Irene van Maarseveen; published in RSCDS Book 43

Title Tune: Dr. James Hamilton's Reel, by Robert Mackintosh

The Dance:

1s dance a half Fig 8 round 2s (begin by crossing down); 1st M & 2nd W turn LH WILE 1st W & 2nd M turn RH (2s finish facing out).

2s dance a half Fig 8 round 1s (begin by dancing up and out) (finish facing out) (all are now on opposite sides); 1st & 2nd M turn LH WHILE 1st & 2nd W turn RH.

1s & 2s (facing diag. in, not joining H) set, wheel RH across halfway round; 2nd M & 1st W (facing diag.) set, turn LH 3/4 round (they finish in a diag. line between 2nd W & 1st M, facing own partners).

1s & 2s dancing a diag. Reel of 4 (on last 2 bars, 2nd M & 1st W dance up or down into the sidelines to new places on own sides, WHILE 2nd W & 1st M curve round to the R into their new positions).

"Noah's Ark is a two couple dance, and the title also relates to the duplication of forenames of the dancers in Pretoria Branch."

Scarce o' Tatties (Cion a' Bhuntata) by N. MacLean

Allan MacDonald

Arr. B.M.C.O. 10/91

Am G Am Em7 Am Am A7
 D Am Am Em7 Am Am Am Am
 G Am Am A7 D Am Am Em7 Am

Da Sooth End, by Willie Hunter, Jr.

Mirrie Dancers
Bowings by Trevor Hunter

Arr. B.M.C.O. 1/95

A E7 A7 D A F#m Bm7 E7 A E7 A7 D
 Bm7 E7 A A A7 D E7 A E7 A
 A F# Bm7 E7 A E7 A7 D Bm7 E7 A

The Road to Banff, by Malcolm Reavell, Neumachar

90s Collection

Arr. B.M.C.O. 11/97

D D7 G D D Bm Em A7 D D7
 G D D Em A7 D D A7
 D Bm Em A7 D A7 D Em A7 D

The Piper and the Penguin — 1x88 R — Page 1/1

Original.

32x32x24 REEL

M. Johnston

E_2 A D $C\#/A$ D $C\#/A$ A Bm E_7
A D $C\#/A$ D $C\#/A$ Bm E_7 A
 E_2 $F\#$ E D $C\#/A$ D $C\#/A$ Bm E_7
A D $C\#/A$ D Bm E_7 A

GLADYS KINDNESS.

A. Cameron.

A D $F\#/D$ G B/G D $F\#/D$ Em A7
D $F\#/D$ G Fdim D A7 D D A7 D D E_7
A $C\#/A_7$ D $F\#/D$ G $F\#/D$ Em A $C\#/A_7$
D $F\#/D$ Em A7 D D E_7 Em A7 D $F\#/D_7$
G Fdim D A7 D D

BACK TO ORIGINAL A B B.

The Piper and the Penguin — 1x88 R — Page 1/1 Encore

Original.

32x32x24 REEL

M. Johnston

Handwritten musical score for 'The Piper and the Penguin' in G major, 4/4 time. The score consists of four staves of music with guitar chords written below. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The chords are: E2, A, D, C#A, D, C#A, A, Bm, E7. The second staff continues with: A, D, C#A, D, C#A, Bm, E7, A. The third staff has: E2, F# (with a sharp sign), E, D, C#A, D, C#A, Bm, E7. The fourth staff concludes with: A, D, C#A, D, Bm, E7, A. The piece ends with a double bar line and repeat dots.

Da Road ta Houll, by Tom Anderson

Haand

Handwritten musical score for 'Da Road ta Houll' in G major, 4/4 time. The score consists of four staves of music with guitar chords written below. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes a first ending bracket labeled 'A' and a 'V' (vibrato) mark. The chords are: D, D7, G, A7, D, Bm, E7, A7, D, D7, G, A7. The second staff has: D, A7, D, D, D7, G, D, G (F#), E7, A7. The third staff has: D, D7, G, D, G, A7, D, D, D7, G, D. The fourth staff concludes with: G (F#), E7, A7, D, D7, G, A7, D, A7, D. The piece ends with a double bar line and repeat dots.

Waltz

Miss Rowan Davies (by Phil Cunningham)

Airs of Graces (tr. B. McOwen)

Arr. B.M.O. 8/86

Chords: G, D (F#), Em, G (D), C, G, Am (C), D7, G, D (F#), Em, G (D), C, D, G, G7, C, Am, G, Bm, Em, C, Bm, G7, C, D, G, Em, C, D, G.

6/8 Pipe March

Duncan Mc Gillivray, Chief Steward, by Jim Mc Gillivray

M. Grey Bk. 1

Arr. B.M.O. 8/96

Chords: D, A7, D, Bm, Em7, A7, D, A7, Bm, G, A7, D, A7, D, A7, D, Bm, G, A7, D, D, A7, D, Bm, Em7, A7, D, A7, Bm, G, A7, D, D, A7, D, Bm, Em7, A7, D, A7, Bm, G, A7, D, D, A7, D, Bm, Em7, A7, D, Em, D (F#), G, A7, D.

Tunes for Scottish Country Dance Class — Page One

A Jig, good for Skip-Change

Off She Goes

Am. B.M.C.O. 11/03

D G A₇ D D G D A₇

D G A₇ D D G A₇ D

D D₇ G D B_m Em₇ A₇

D D₇ G D G A₇ D

A Reel, good for Pas de Basque

Kate Dalrymple

Am. B.M.C.O. 5/03

A E₇ A E₇ A D E₇ A

A A A A A₇

D A E₇ A D E₇ A

Tunes for Scottish Country Dance Class — Page Two

A Strathspey for Strathspey Travel & Set

Cameron's Got His Wife Again

Kerr, Gow, Hunter, Skye

Arr. B.M.O. 1/99

Staff 1: **A** V
 Chords: D, D, A₇, D₇, G, Em₇-A₇-D

Staff 2: **B** V
 Chords: D, A₇, D₇, G, D, G, Em₇-A₇-D

Staff 3: **π**
 Chords: D, Em, D (F#), G, D, G, Em₇-A₇-D

A Waltz for Warmups

Skye Boat Song

Arr. B.M.O. 10/01

Staff 1: **A** Chorus
 Chords: A, A, Bm₇, E₇

Staff 2: Fine
 Chords: A, D, E₇, E₇

Staff 3: **B** Verse
 Chords: F#m, F#m, Bm, Bm

Staff 4:
 Chords: F#m, D, F#m
 1. F#m
 2. E₇ D.C.

Tunes for March Strathspey Reels Set in D

March - play Road ta Houll, from dance arrangement for The Penguin and the Piper

Strathspey - play Cameron's Got his Wife Again, from Tunes for SCD Class page 2

Reels - play the following tunes in this order

Miss Rattray *Athole*

Arr. B. McO. 6/01

D A7 D Bm G A7 D
 D D7 G A7 D Bm A7 D
 D Bm Em7 A7 G Em7 A7 D

John Howat's Reel, by H. Dunlop *Kerr's 4th.*

Arr. B. McO. 10/97

D A7 D D7 G Em A7 D A7
 D Em A7 D D D7 G A7
 D E7 A7 D Em A7 D G A7 D