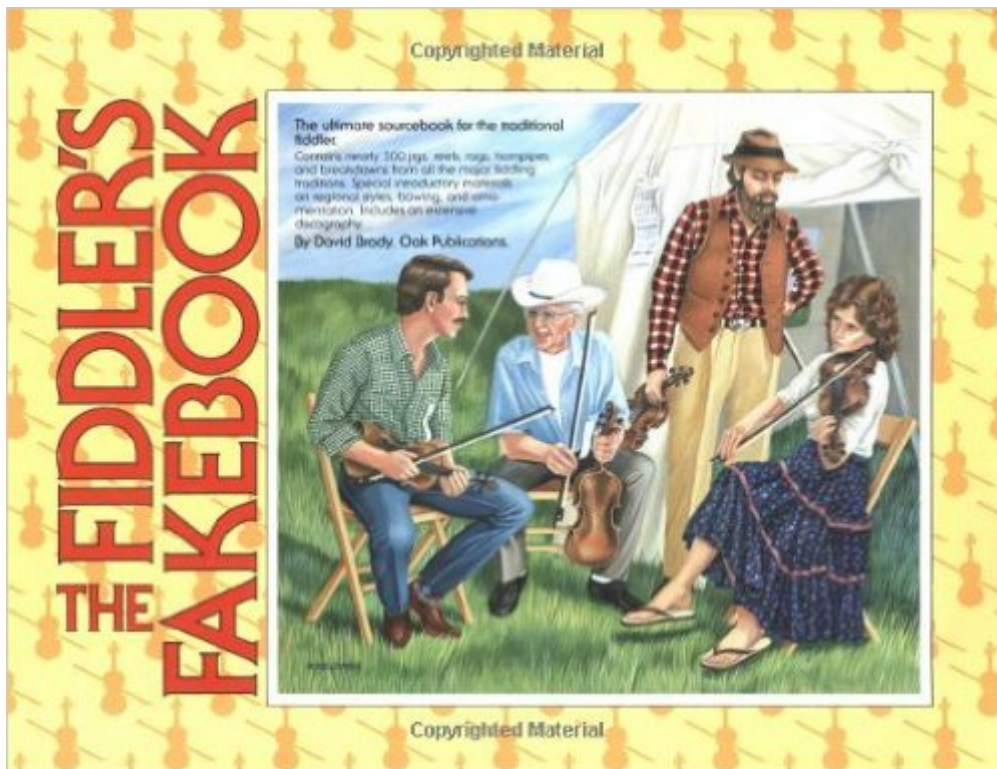


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The Fiddler's Fakebook: The Ultimate Sourcebook For The Traditional Fiddler



Synopsis

(Music Sales America). This book has become the industry standard for fiddlers due to its comprehensive amount of instruction and great songs that it packs into one convenient collection. Contains nearly 500 jigs, reels, rags, and hornpipes from all the major fiddling traditions. It also includes extensive information on regional styles, bowing, ornamentation, and even record companies that specialize in folk and fiddle music. It also includes an exhaustive discography as well as a standard song index along with an index of "alternate titles" that some of the songs may be recognized as. The enormous wealth of material in the Fiddler's Fakebook makes it more than a reference book to be left on the shelf. You will find it helpful in any playing situation from a square dance to an informal gathering of friends. Songs include: Another Jig Will Do * Apple Blossom * Arkansas Traveler * Bill Cheatham * Bitter Creek * Bonnie Kate * Cotton-Eyed Joe * Cripple Creek * Fiddler's Dream * Fisher's Hornpipe * Flop-Eared Mule * Flowers of Edinburgh * The Girl That Broke My Heart * The Irish Washerwoman * Magpie * Old Joe Clark * Stoney Creek * Woodchopper's Reel * and more.

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Customer Reviews

Printed in 1983, the Fakebook remains the undisputed champion of music references for fiddlers, and it's aided a fair number of other non-fiddlers as well. Inside its broad covers you'll find nearly 500 tunes from the various fiddle traditions. Jigs, reels, hornpipes, rags and breakdowns, each clearly labeled for origins (Irish, bluegrass, French-Canadian, old-time, etc.) and including a short list of

recordings where the tune can be heard. Just flip it open randomly for a taste of its contents, and imagine the sound of tunes like "Haste to the Wedding," "Leather Britches," "The Munster Buttermilk," "Drowsy Maggie," "The Wind That Shakes the Barley," "Hanged Man's Reel" and "Great Big Taters in Sandy Land." Eight pages of textbook materials -- music theory, history and culture, style and genre -- give a wonderfully brief overview of the things you'd like to know without loading the book down with endless information which, frankly, can get in the way of the tunes and make it too bulky for carrying. Better still, the book is held together by a sturdy plastic binding which allows you to plop it down on your music stand with ease. There's nothing so frustrating as a music book with tight bindings which make it impossible to play straight from the page.

We chose this book to be the standard for our Jam session in Providence because it has good versions of many popular old-timey, bluegrass and celtic tunes. Most of the session players around here play in several styles. This book has versions of 500 tunes taken from authentic sources, and most of the versions are pretty similar to what you will hear in the local sessions, so you can learn tunes from the book and be pretty certain that you will be able to play along when you hear the tune at the festival, in the bar or wherever. The author listed record or CD sources that you can get to listen to the tunes, so you can check the notation against the playing of well-known musicians such as Tommy Jarrell, Bob Wills, etc. The tunes are arranged alphabetically, so it is always easy to find what you want. This is a very useful and well-done book.

Brody provides a good background on fiddling and fiddle tunes in this wonderful selection of music. The book appeals to fiddlers, and it also provides violinists interested in old-time tunes with sufficient resources to begin playing in styles different from classical music. The large selection of music provides great versions of mazurkas, waltzes, hoedowns, reels, jigs, hornpipes, airs, marches, and numerous other genres. Although the focus is on tunes commonly played by old-time fiddlers in the USA, the selection is international in scope, and the book includes tunes from Scotland, Ireland, America, Canada, and other countries. Each tune is annotated with a description of where the tune originated and a listing of various musicians who recorded the tune. These annotations will be especially helpful for musicians interested in the history of fiddling and for fans who wish to hear how the tunes sound prior to learning them from the printed page. The book should appeal to fiddlers of all skill levels; there are simple tunes for beginners as well as more numerous tunes that are a challenge for more advanced players.

When I first started playing the fiddle seriously about eight or 10 years ago (after several years of tinkering) a friend in a local contra dance band showed me his copy of The Fiddler's Fakebook. Though I was a marginal music reader at best, I decided to buy one. It was the best music investment I ever made. Because I've never completely decided whether I wanted to be a Celtic, old-time or "other" fiddler, this book was the perfect match. Over the years I have learned dozens of tunes from it - perhaps 30 percent of my repertoire. Now as a semi-professional player in a Celtic band, as well as a contra dance band, I continue to use it to learn tunes. One of the few drawbacks of this book is that many of the tunes are odd-ball transcriptions, quite different than many people play them, at least in this part of the country. Some are over-simplified, but if one uses them to learn the basic tune and then relies on listening to recordings or other players for variations and style, one can still benefit greatly from the Fakebook version. I would recommend any fiddler have this in his or her collection.

When ordering this item i read the reviews, looked at the picture, and have seen the book in person. TO my dismay when i opened the box the book was not spiral bound but had your standard book binding with a slightly larger spine margin. The wider margin allows for you to keep the book open with ease however does not allow for folding the book in half like the spiral version.

If you're looking to start playing bluegrass (or bluegrass style) music, this is the book to get. It's packed with great songs, and each song has an extensive discography, which makes it easy to find and listen to the songs you like. The organization isn't too great- simply alphabetical, but I don't find that this slows me down. The notation is clear and simply written, with a few ornaments to show you the right way. The introduction also instructs the beginner on modifications to technique - different bowings, fingerings, extended technique (glissando, etc.). You will like this book.

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