Fourteen Folk Dances

with guitar accompaniment

Arranged by Peter Billam

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Fourteen Folk Dances, with guitar accompaniment

There are four polkas: *Davvy Davvy Knick Knack, Spanish Ladies, I'll tell me Ma* and *The Glen Cottage Polkas*; two hornpipes *Castlekelly* and *Cronin's Hornpipe*; two jigs: *Lannigan's* and *The Rambling Pitchfork*; two mazurkas: *The Munster Cloak* and *Sonny's Mazurka*; a reel *The Old Grey Gander* and an old Scottish tune, *Over the Sea to Skye*; a set dance *The Humours of Bandon* and the old English tune *Greensleeves*.

These dance tunes are from the Australian tradition, which is very strongly based in its Irish roots. The tunes can be played on descant recorder, or on tin whistle, violin, concertina, or any treble-clef instrument which comes to hand. The low B in the *Glen Cottage Polkas* is fine on violin or concertina; on recorder or whistle it would be best taken as a G. The accompaniment is for guitar, and the guitar parts are not difficult. Some of the accompaniments fit on four strings and could be played on tenor banjo. For the *Humours of Bandon* two alternative accompaniments are offered; if two guitars are available they sound good if both played together.

The Polkas would go at about 138 crochets/min, Jigs and Reels at about 60 bars/min, Hornpipes about 80 minims/min. Typically, these dances would be played through twice, then followed by another of the same type. The *Humours of Bandon* is a set dance that would go at about 108 dotted crochets per minute.

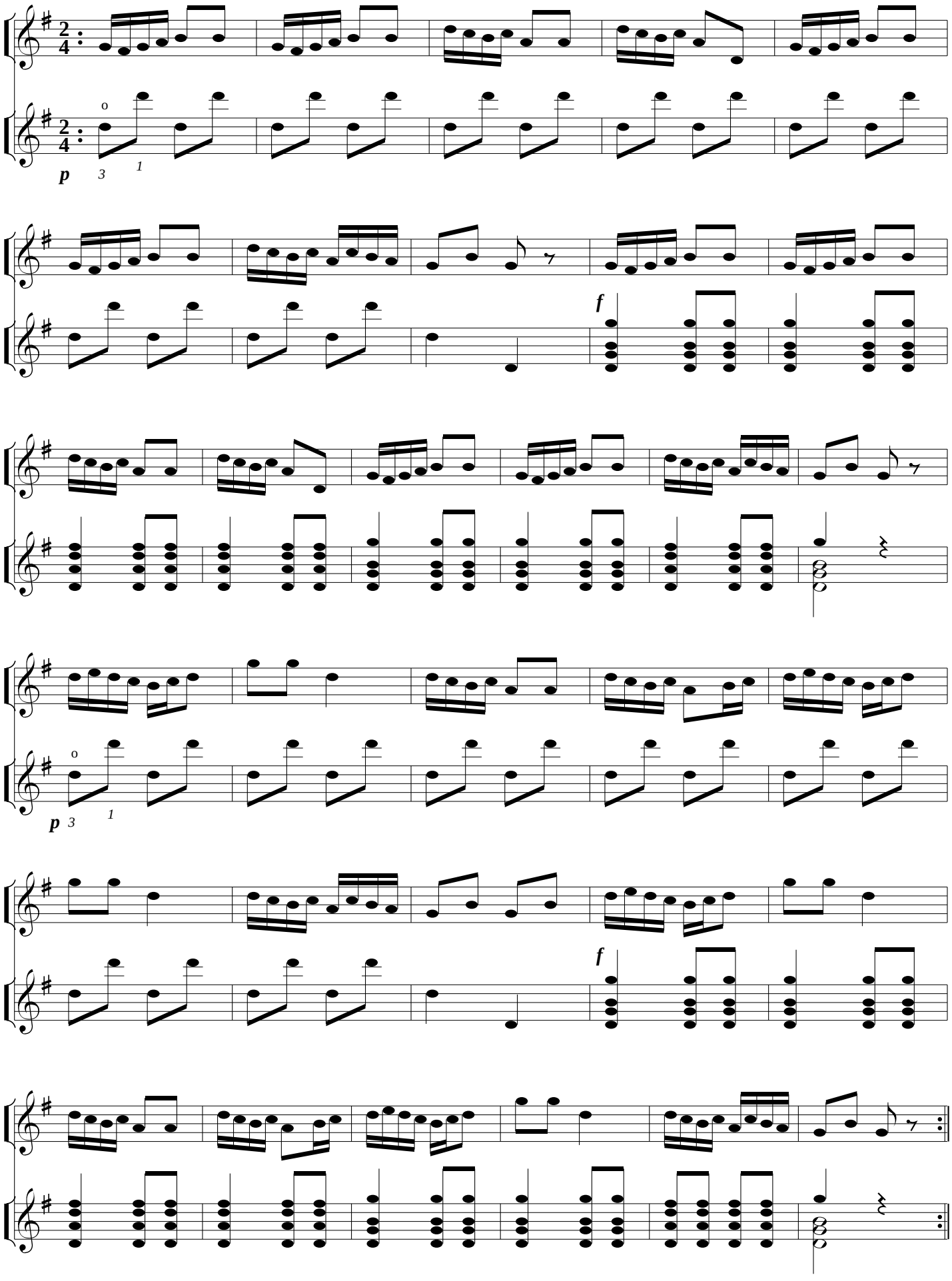
In reels and hornpipes quavers are played with a lilt, like the *inégale* of baroque music; the first quaver of each pair is a little longer than the second, but definitely not twice as long. So if what you're playing sound like even quavers, you give it more of a lilt, but if it sounds like crochet-quaver in a triplet rhythm, you make them more even again. Jigs are also played with a lilt; in each group of three quavers, the first is made a little longer and the second a little shorter.

In the Irish tradition, ornaments are much used, and it's not done to play a tune the same way twice. The Irish "roll" is similar to the "turn" of classical music, but the auxiliary notes are played much shorter than the three main notes, like two little grace-note accaciaturas, and unlike the five even notes of the classical "turn". Each instrument will ornament differently, conforming to its technical possibilities. The only real way to learn about these things is to listen to the great players. In the Australian branch of the tradition, tunes are not so much ornamented.

Peter J Billam, www.pjb.com.au

Folk Dance Tunes

Davvy Davvy Knick Knack *(polka)*



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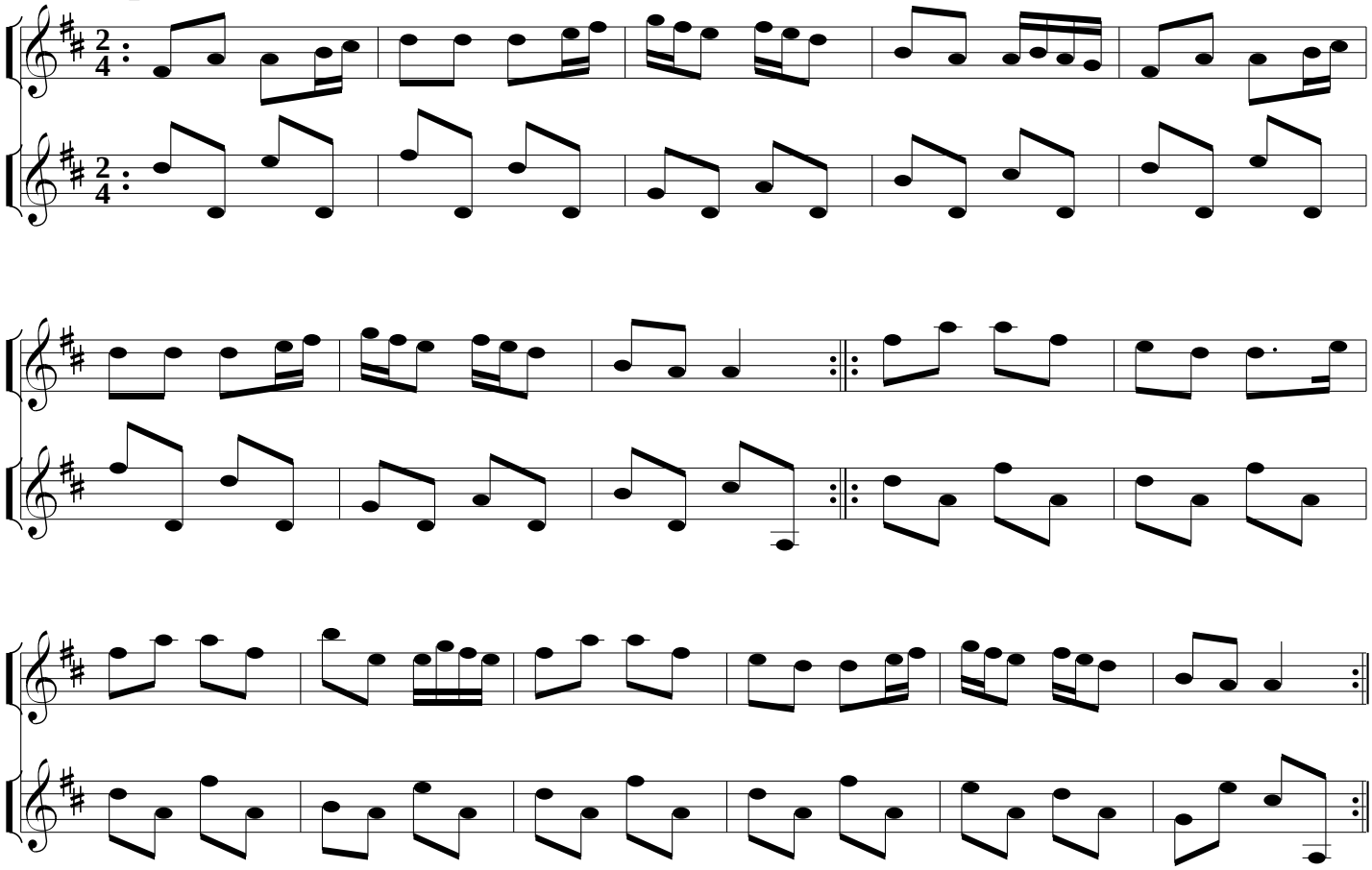
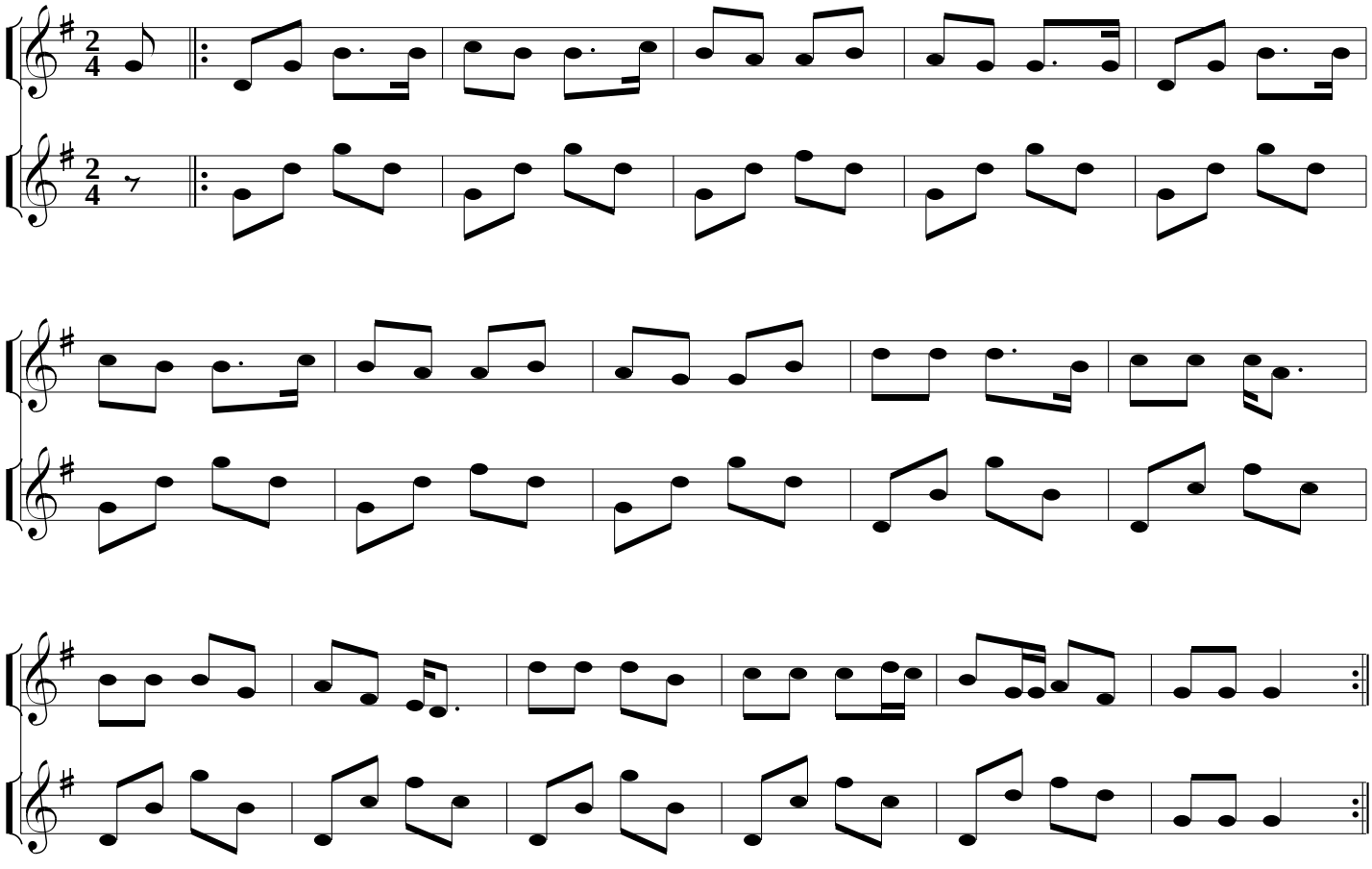
Spanish Ladies (polka)



I'll tell me Ma (polka)



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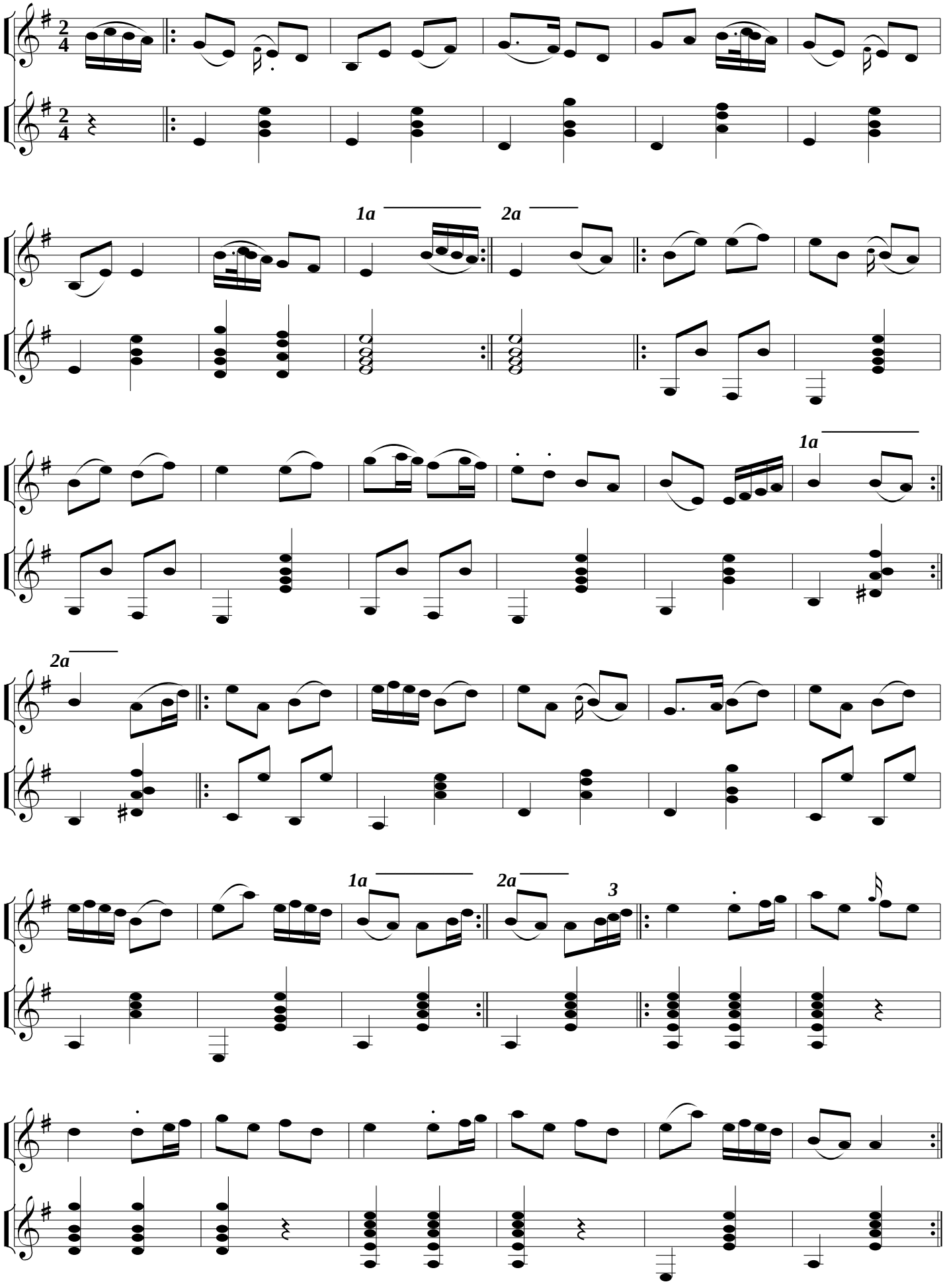
The Glen Cottage Polkas



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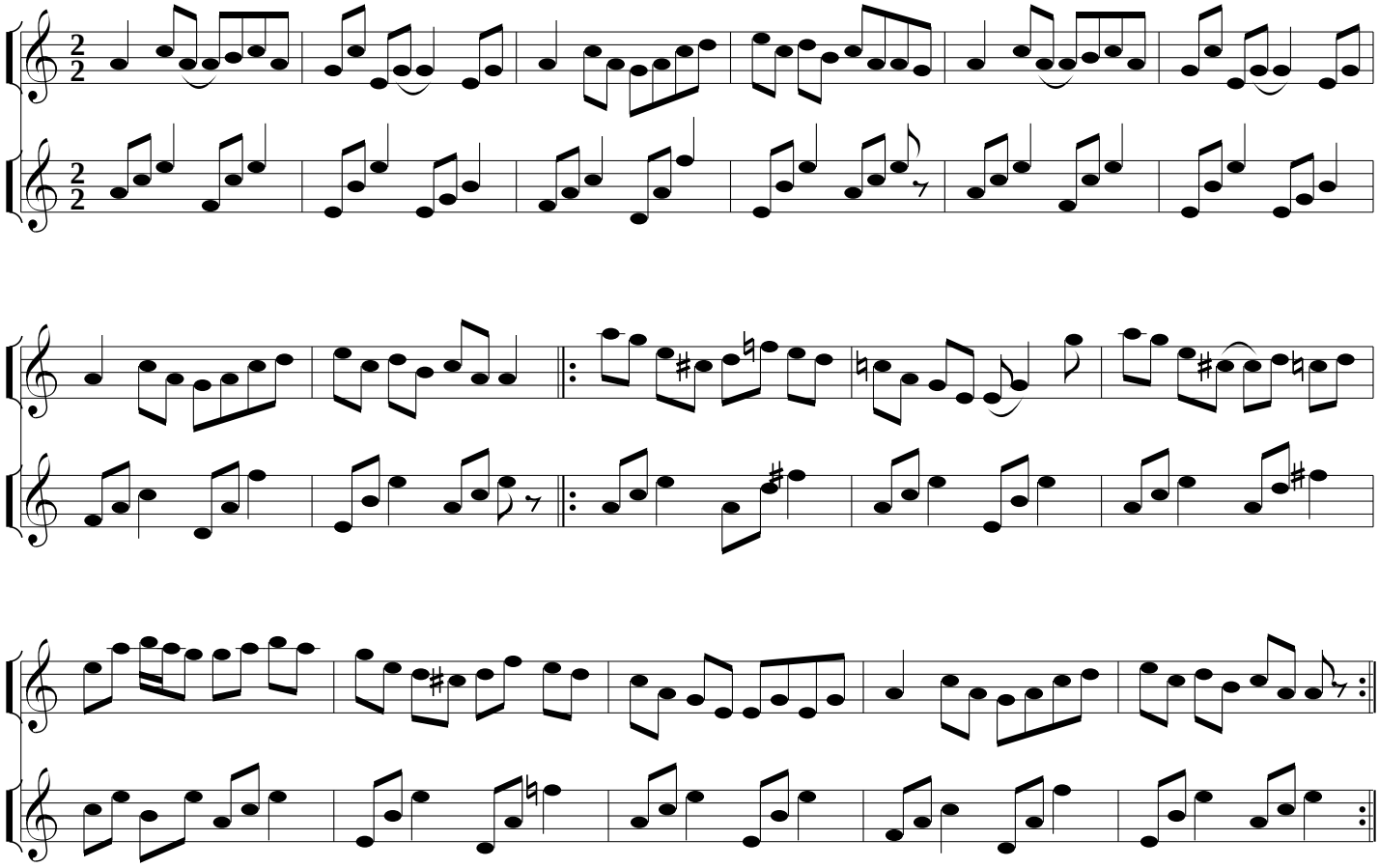
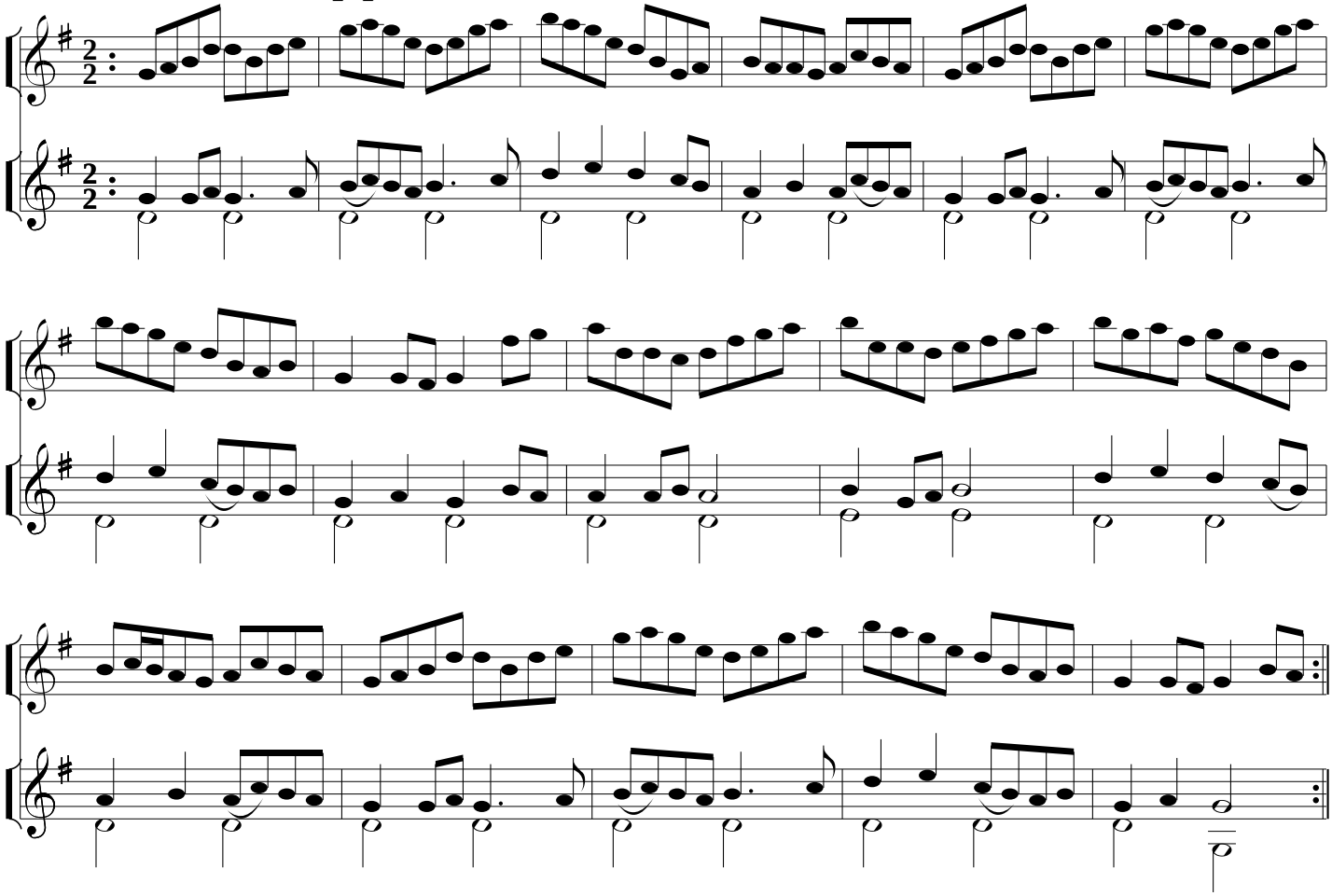
Castlekelly *(hornpipe)*



Cronin's Hornpipe



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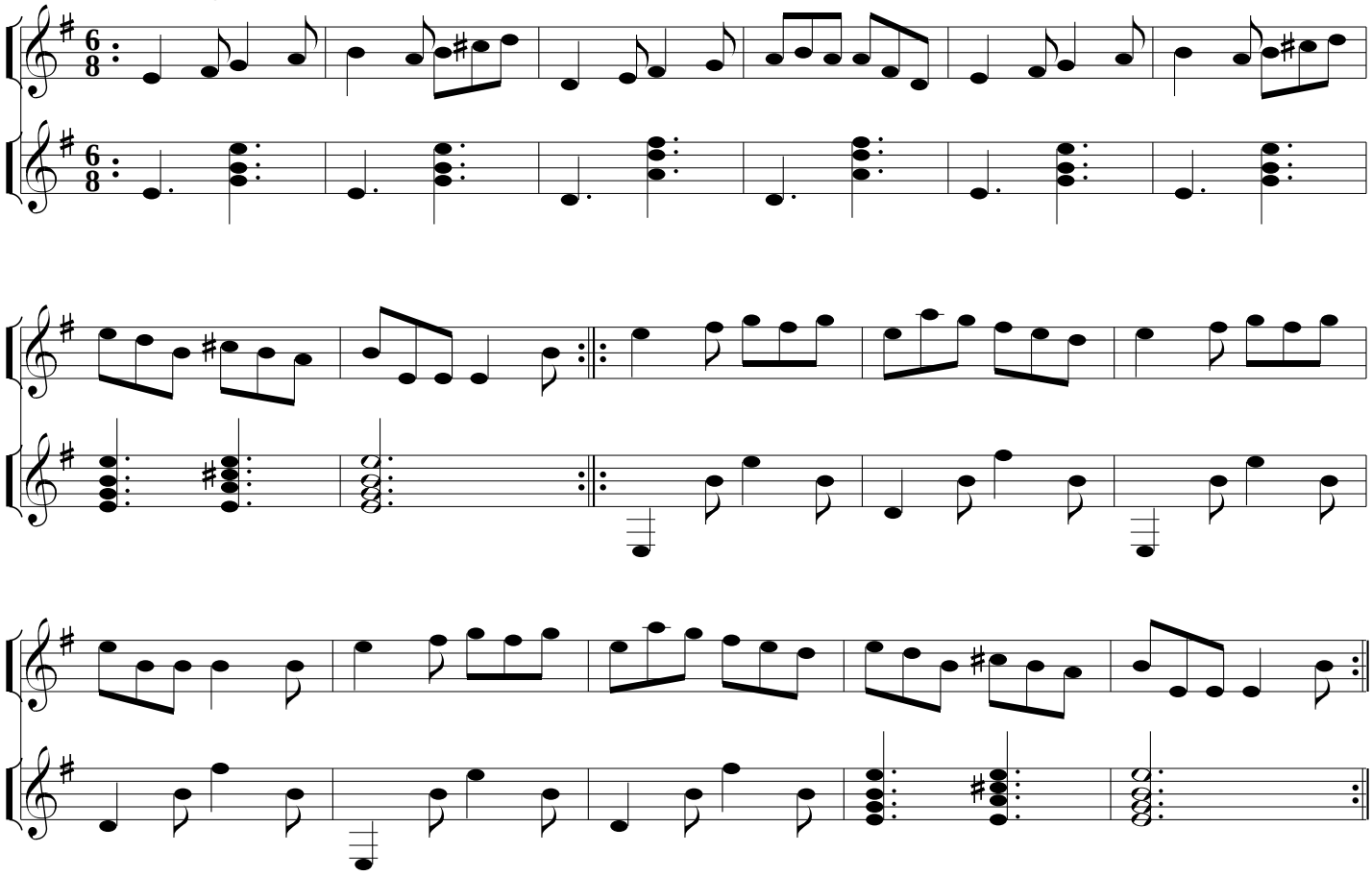
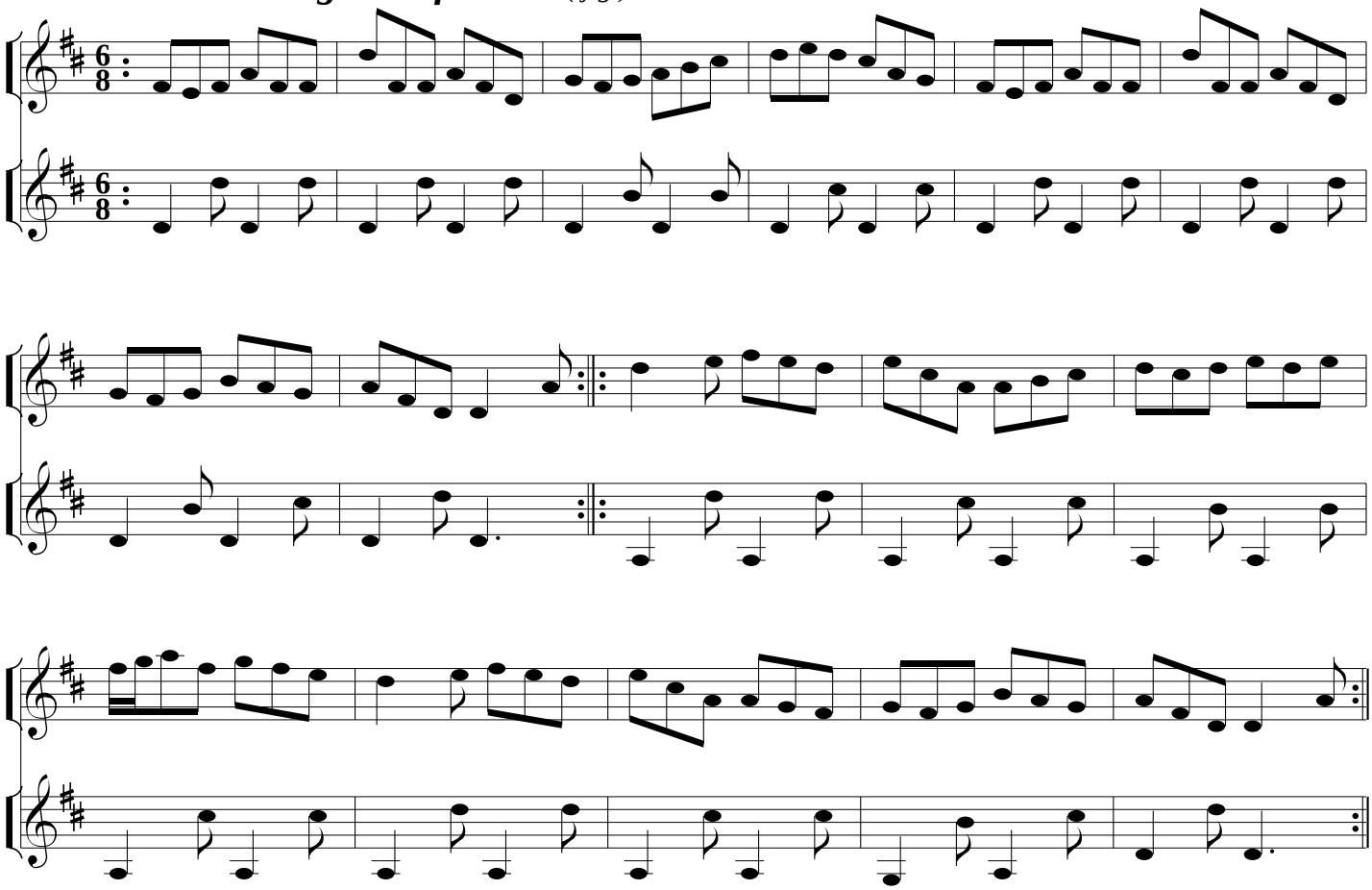
Lannigan's *(jig)*



The Rambling Pitchfork *(jig)*



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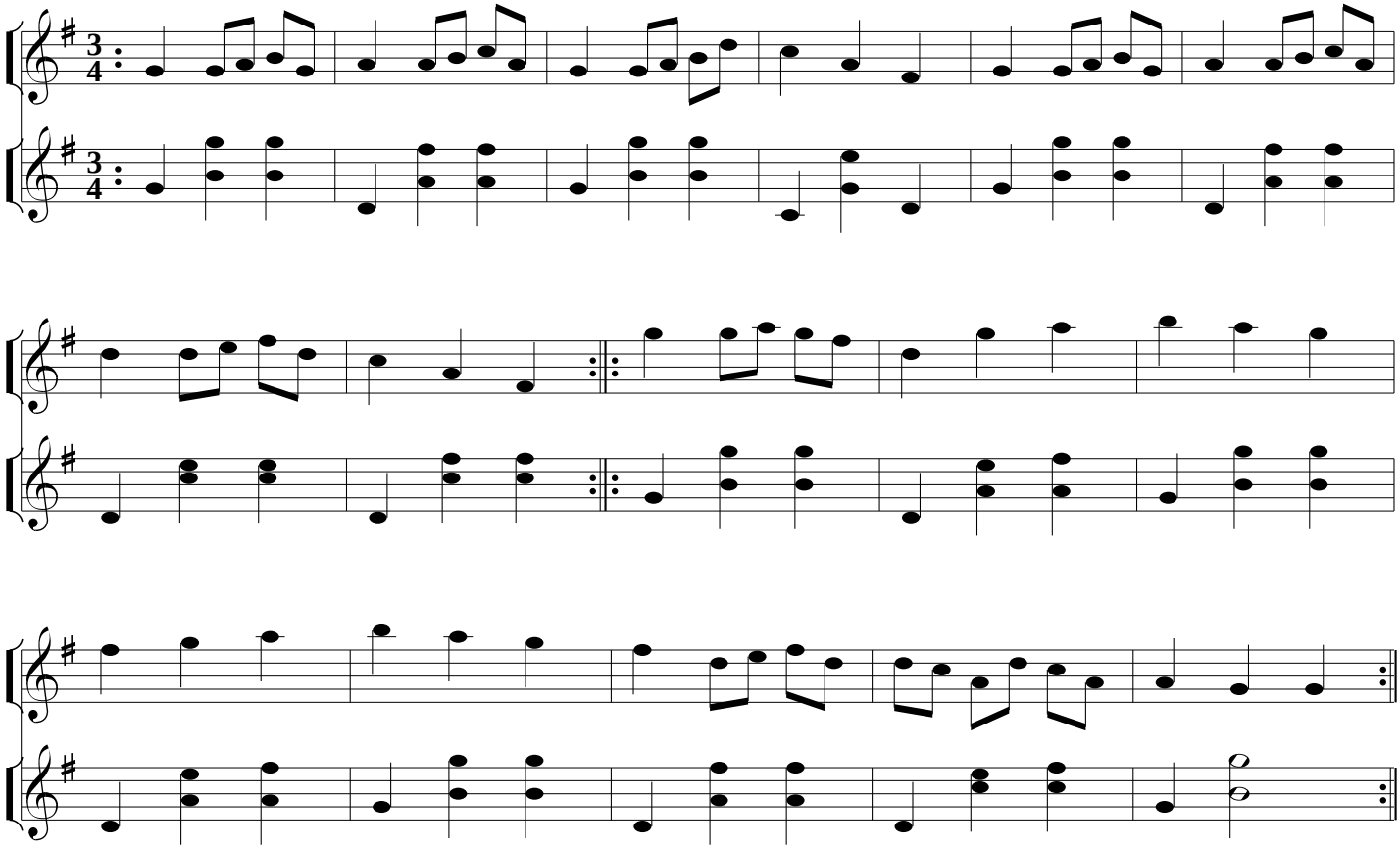
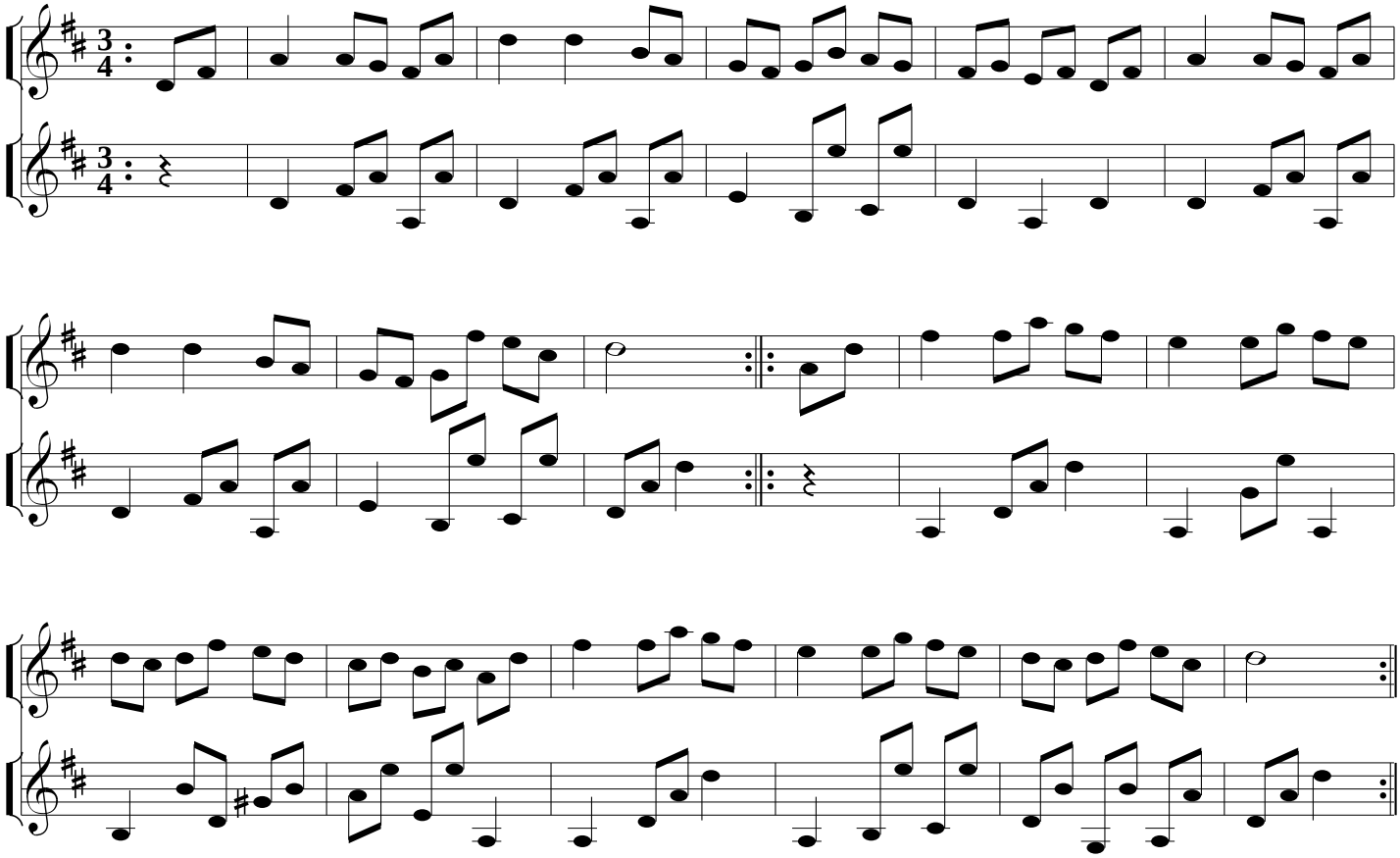
The Munster Cloak

(mazurka)



Sonny's Mazurka



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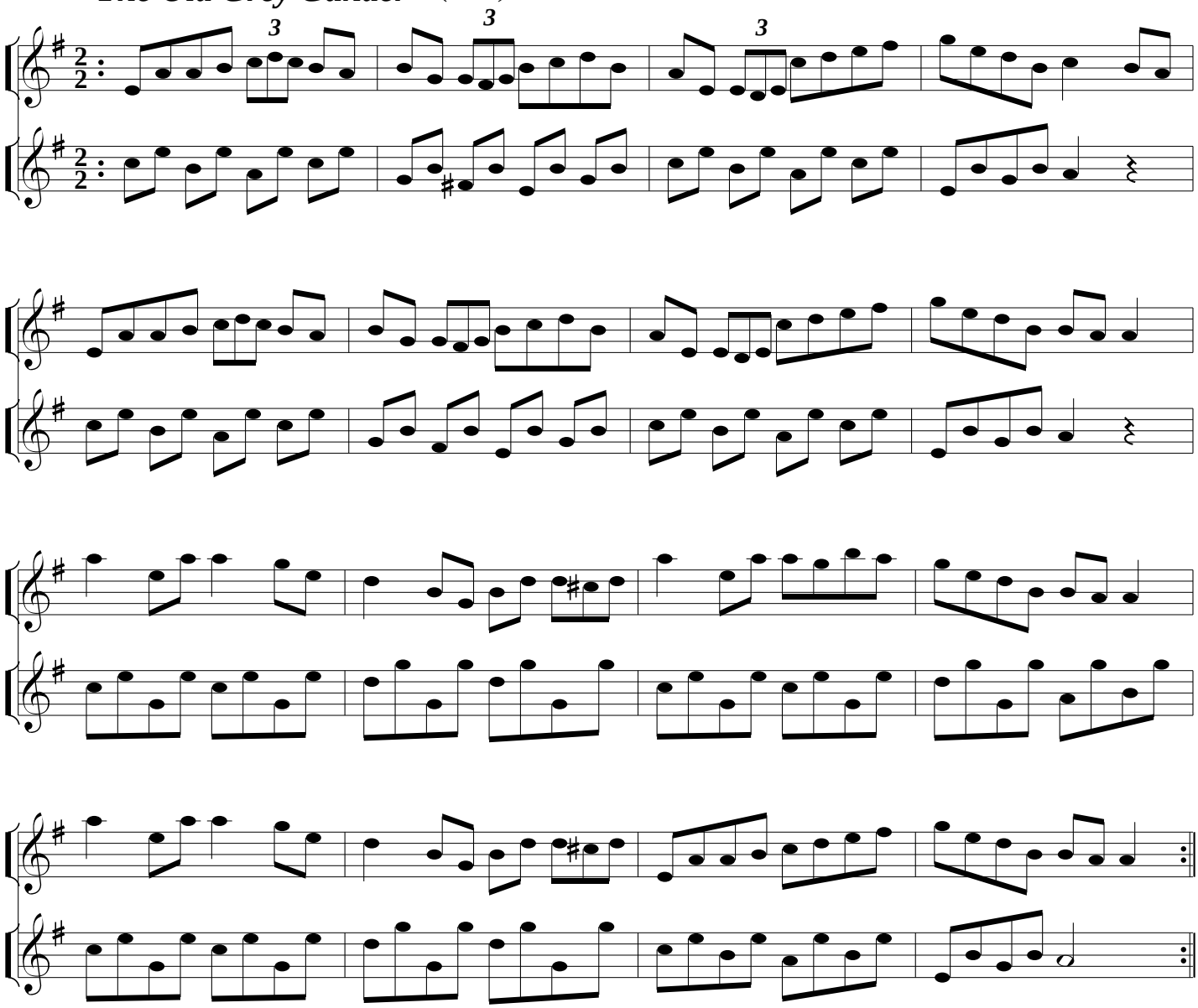
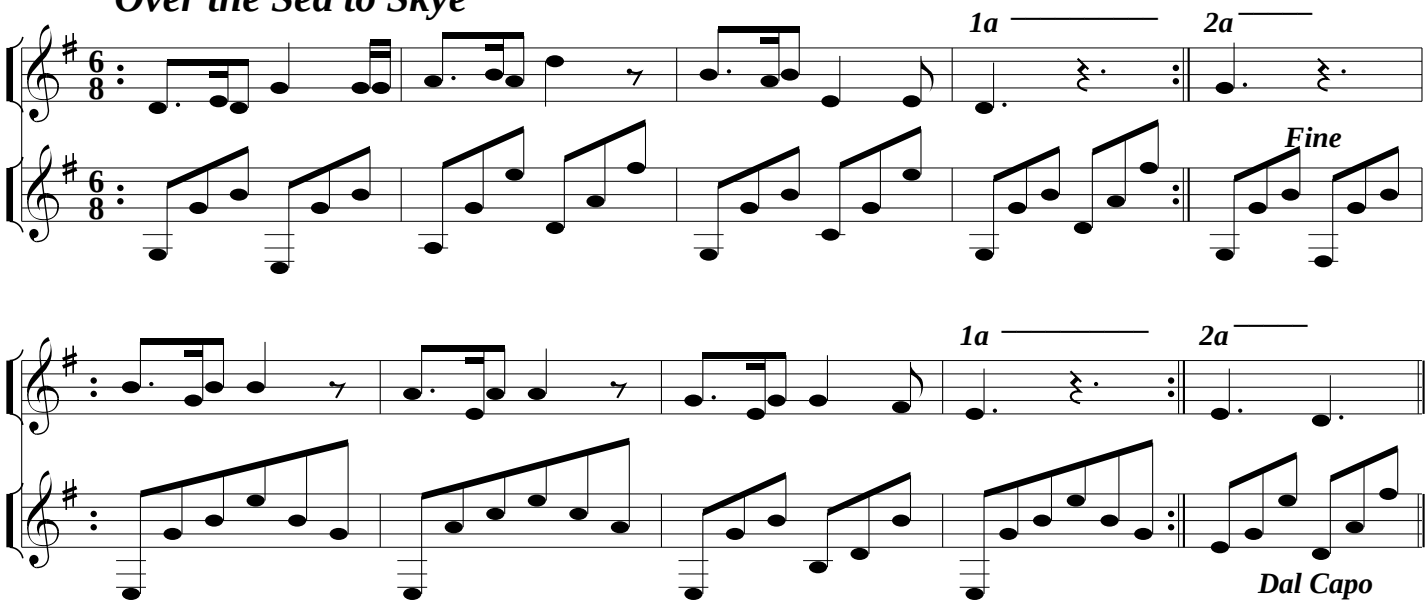
The Old Grey Gander *(reel)*



Over the Sea to Skye



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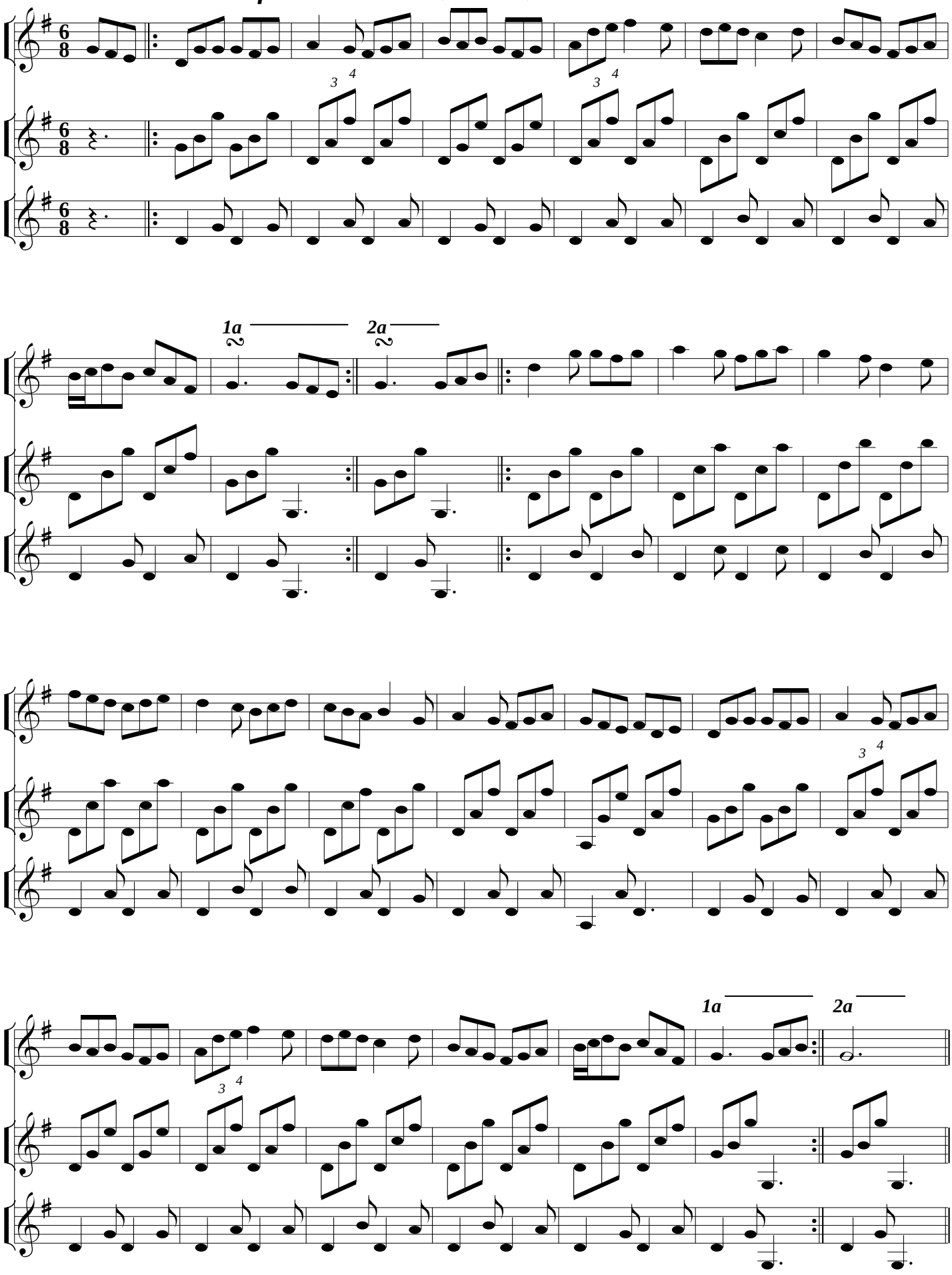
The Humours of Bandon *(set dance)*



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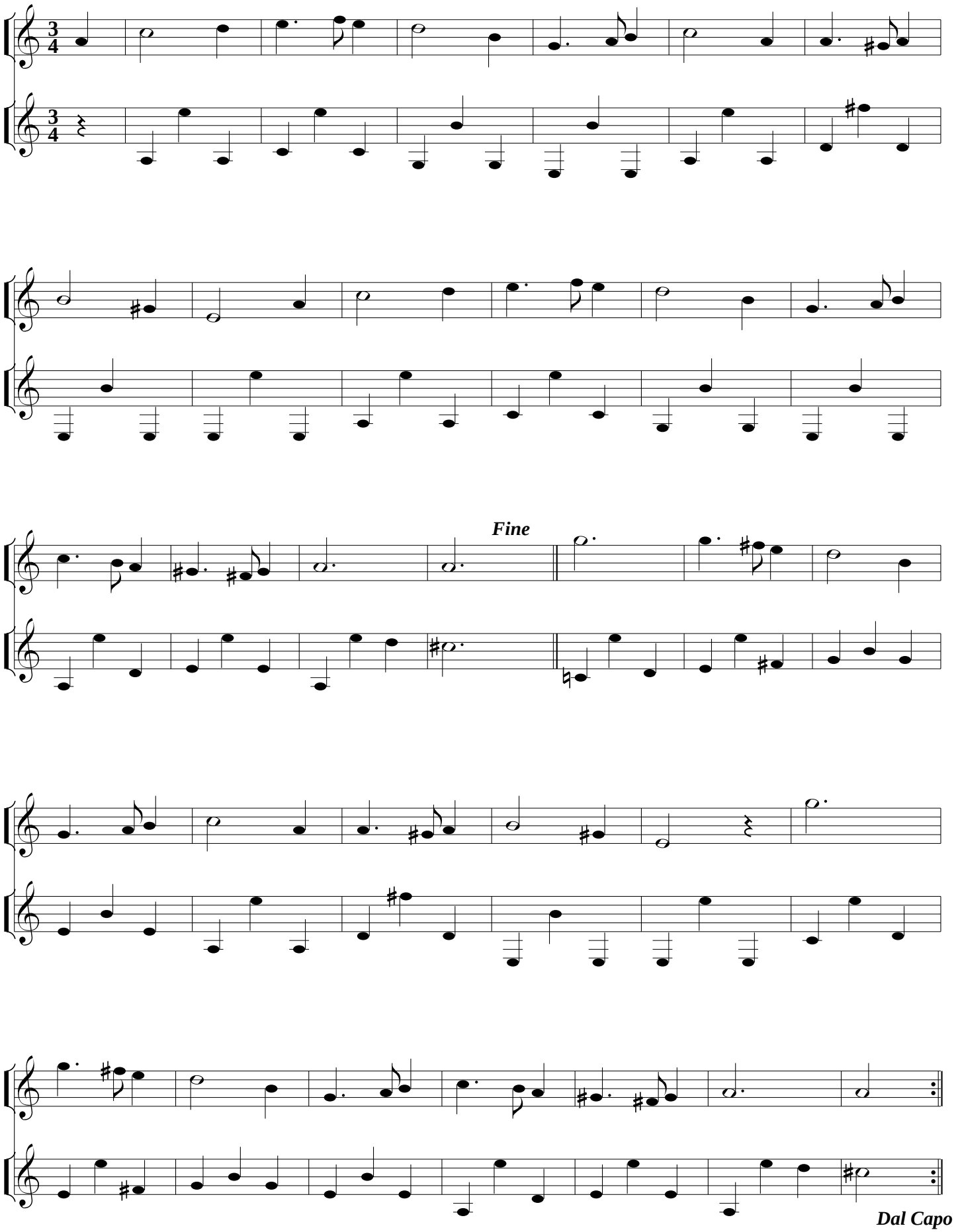
Greensleeves



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Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3, from the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; from the *Art of Fugue*: *Contrapuncti 1* and *4* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By G. F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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