

1b. Swallowtail Jig

VIOLIN

Irish setting

Track 3-1b. slow • Track 4-1c. lesson • Track 5-1d. fast

traditional Irish jig

Backup chords (8) - drive the first upbow and this one almost plays itself

Tune analysis & style overlay for interpreting fiddle music:

Use this method to examine each tune for style, beat placement, form and chord structure

1. Style: Uses Irish "set" of jig ornaments, bowings, and rhythms: *flicks, smears, dotted quarter turns, trills, reefing, & rollups*. Pick and choose three or four from among them for each repetition of the tune, moving them around to create new rhythms and accent them. Left-hand ornaments are added to the melody *only* when they can be incorporated at normal playing tempos. Work each one up to speed using the lesson CDs and slow-down computer software (*Resources, 66*) or a metronome, increasing the tempo each session until you're up to speed. All ornaments are played without taking any time of their own, and they often begin phrases. Cut notes short to leave time for ornaments, and more importantly, to leave space within a tune.

2. Form: 6/8 meter, played evenly in two repeated 8-bar phrases, played AABB for 32 bars.

3. Beat Placement: Straight up on the beat, but *slurring into the downbeat*. Try slurring into the bar on an *UP-bow* to give a lilt to jigs.

4. Chord structure: E Dorian (E minor) - The harmony moves in a line, *i - VII - i*, in this case *Em - D - Em*. This is one of the four harmony types discussed in this book: **Dorian** (modal minor), commonly found in Irish, Scottish and Appalachian music. With only two adjacent chords to find and fiddle with, there's time to find more rhythms to play over them, as in the example above.. See also *Diatonic Chords, 19; Chord Wheel, 18; Harmonic Structure, 19; Minor/modal chord progressions, 20*.