



Junior Hoedownner

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The State Convention

A big thank you to Eileen Walter for meeting with the young people at six o'clock, a half hour before the show started Friday night. In that half hour they figured out who would play and what tunes they would play. At 6:30 they went up on the stage with confidence ready to entertain the "maybe 500 people" in the audience.

The players and their tunes were:

Isaiah Baltzell	8 Portland	(Redwing)
Gabriel Baltzell	10 Portland	(Back Up & Push)
Summer Hanson	9 Colton	(Old Joe Clark & Pig Ankle Rag)
Bryce Hanson	11 Colton	(Swallowtail Jig & Red Haired Boy)
Thomas Harris	7 Corvallis	(Cindy)
Cooper Barnes	9 Veneta	(Liza Jane, Cripple Creek, & Rubber Dolly)
Marley DeBrito	7 Corvallis	(Soldiers Joy)
Hannah Kearny	14 Silverton	(Arkansas Traveler & Maggie)

Following them Melissa and Trevor Whitaker played the Star Spangled Banner. The audience loved their playing and broke into singing along with them. A beautiful moment.

Then on Saturday Eileen conducted a workshop for the kids -- and a few adults. She writes, "Four kids attended my workshop, Summer, Bryce, Marley, & Thomas." They met for an hour out in the Arts and Crafts Building to learn "Salt River." All of us thank Eileen for conducting the workshop, for meeting with the

kids Friday night and for directing them on stage.

It is nice to know families that are so important to OOTFA. Let me introduce to you the Hanson family from Colton. (I went to parts of the 4th and 5th grades in Colton back in 1938-1939, so I know where Colton is.) The parents of Bryce and Summer are Steve and Angie Hanson. Angie writes the following: "Bryce (11) and Summer (9) Hanson heard their first fiddle tunes when visiting the Booher's chuckwagon show several years ago and loved it! Eventually we became aware of OOTFA when asked to attend a state contest. Both Bryce and Summer's jaws dropped in amazement as they sat in the front row watching what kids their age could do."

We met Eileen Walter that day and started taking lessons from her shortly after. The kids really enjoy being taught by Eileen who takes great care and consideration when teaching music. With her husband Jeff by her side playing guitar they make a great team.

Bryce and Summer like the challenge of learning new tunes to try out at jams and contests. The tune Bryce likes most is the one he is currently working on "I Don't Love Nobody." Summer has a long list of tunes she would like to learn.

They have made a lot of great fiddle friends over these last four years. We would like to thank all the members of OOTFA for always

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welcoming the kids when they show up with their fiddles. OOTFA has allowed the kids many great opportunities and lots of encouragement along the way, which is priceless." Angie Han-son

Tune of the Month. Mexican Waltz is from "Roses in Winter, A Celebration of Fiddlers in Washington State." This CD/book combination contains a collection of tunes taught at work- shops put on by the Washington Old Time Fiddlers Association's District 8, 2001-2003. The tune was presented by Floyd Engstrom. The book says, in part: "Despite its name, there is a very Scandinavian sound to the 'a' part of this tune, especially in its melodic structure based on arpeggiated phrases. Floyd's bowing varies: sometimes he plays typical, Scandinavian-style two- note slurs with the beat . . . then will vary that with two or three note slurs across the beat, in which the bow slurs down onto the beat in a Midwestern manner. This unpredictability in his bowing adds an attractive rhythmic variety to the tune. Floyd plays uses drones and slides spar- ingly, as ornaments. As in his hoedowns, the rhythmic emphasis here is subtle, rather than driv- ing.

Mexican Waltz

The musical score for "Mexican Waltz" is presented in four staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line with a treble clef. Above the staff, the chords D, D, G, and G are indicated. The second staff continues the melody, with chords A, A, D, and a first ending marked "1. D" leading to a second ending marked "2. D". The third staff shows the melody with chords D, D, G, and Em. The fourth staff concludes the piece with chords A, A, D, and a first ending marked "1. D" leading to a second ending marked "2. D".