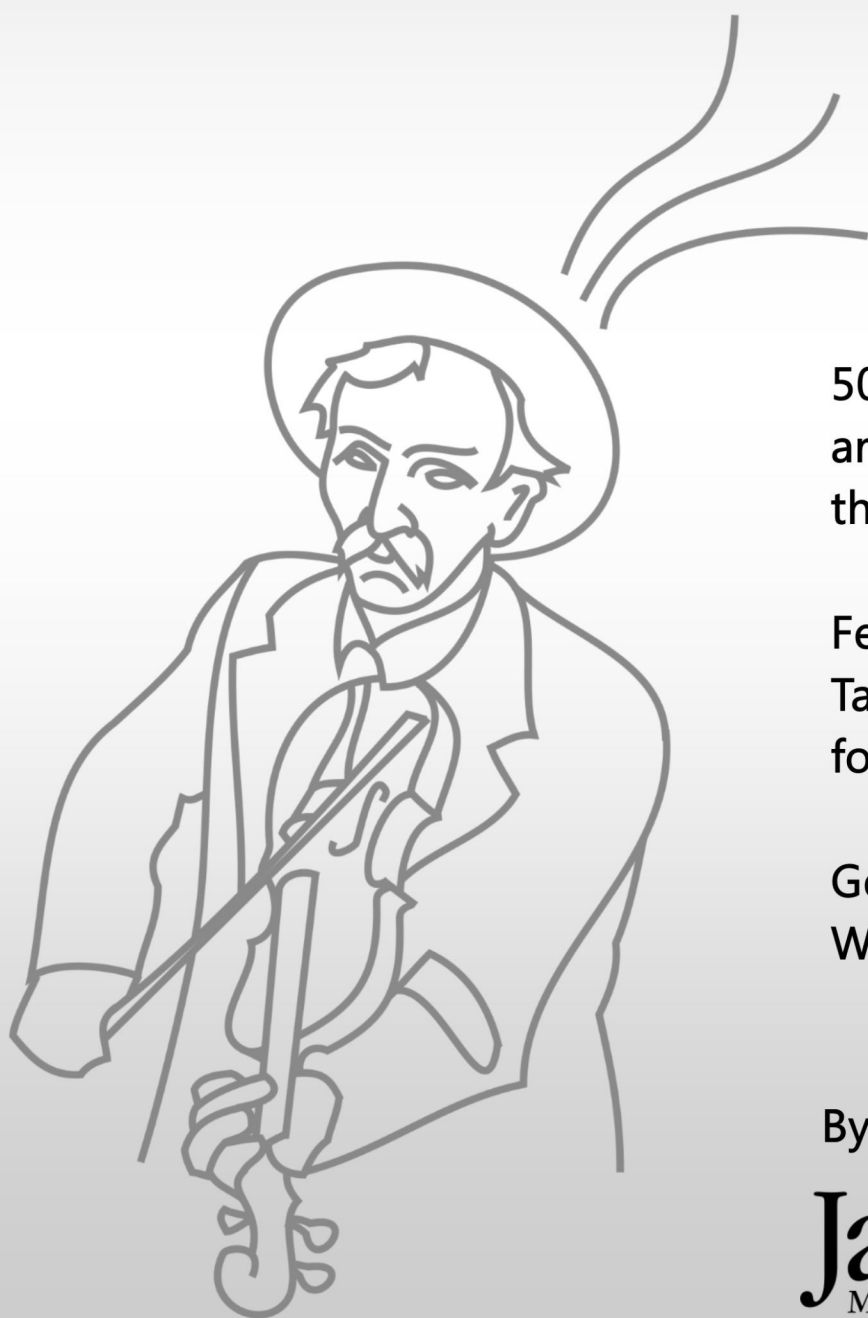
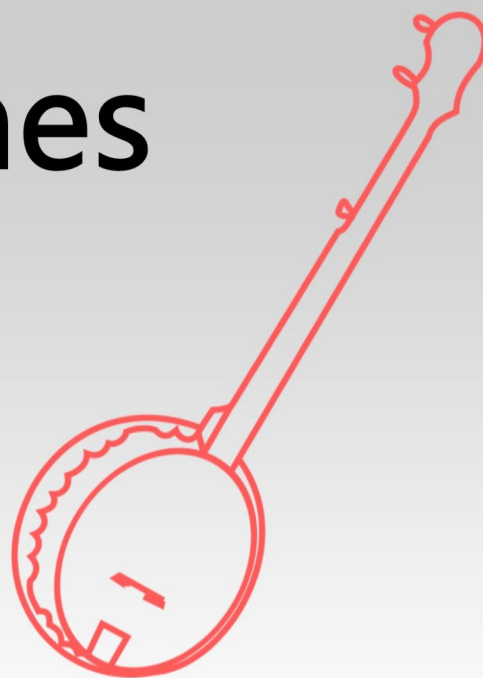


50 Fiddle Tunes for Banjo

Volume I



50 must have fiddle tunes
arranged for banjo at
the intermediate level

Featuring standard notation
Tablature and audio tracks
for each piece

Get ready for the next Jam
With some brand new tunes!

By Brae Lewis

Jam  **Along**
MUSIC METHOD™

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Introduction

What is a "fiddle tune"?

You've heard them around the campfire, you've caught snatches of them in the music of everyone from Dave Mathews to Jethro Tull, you've puzzled over the sheet music bristling with notes...they're everywhere. And on every instrument, just about. Bela Fleck has played them with sitar players, Charlie Daniels has rocked them out on electric guitar, and they find their way into the latest hit country songs all the time.

But what are they? Where do these intricate musical jigsaw puzzles come from?

The fiddle tune is truly one of our finest examples of Folk Art; the product of centuries of tradition handed down through the generations. As these "mini-compositions" wound their way from Ireland to the Appalachia's to the modern Bluegrass stage they underwent countless changes. Players would each add their own touch, changing a note here, an ornament there. But the underlying character of the tune would always remain the same, reflecting an immense respect for the music by those that served it.

In the musical arena, the "fiddle tune" is often the instrumental music of Folk and Bluegrass, or songs without words. They are by no means limited to the fiddle, although the lions share were composed on this instrument. During the evolution of bluegrass music the fiddle tune was gradually adopted by the other instruments in the band, starting with the mandolin, then the banjo and "flatpicked" guitar.

Bill Monroe was largely responsible for the early popularity of fiddle tunes on the mandolin, with his close musical ties to the fiddle music of Appalachia. But long before bluegrass music put these tunes in the spotlight, they were ringing out over the swamps of the Deep South and the Midwest.

(continued for five more pages)



Angeline the baker

Intermediate banjo lead, arrangement from JamAlong Music Method

Capo. 2 fret

The musical score for 'Angeline the baker' is presented in four systems, each with a treble staff and a corresponding banjo tablature (TAB) staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes measure numbers 1 through 19, with some measures containing repeat signs. Chord labels are placed above the treble staff: C (D) for measures 1-5, 6-10, 11-14, 15-17, and 19; F (G) for measures 3-4, 8-9, and 18; and Am (Bm) for measure 14. The tablature staff shows fret numbers (0-5) and includes a 'TAB' label at the beginning of the first system. The score concludes with a double bar line at the end of measure 19.

1. C (D) F (G)

2. C (D) F (G)

3. C (D) F (G)

4. C (D) F (G)

5. C (D) F (G)

6. C (D) F (G)

7. C (D) F (G)

8. C (D) F (G)

9. C (D) F (G)

10. C (D) F (G)

11. C (D) Am (Bm)

12. C (D) Am (Bm)

13. C (D) Am (Bm)

14. C (D) Am (Bm)

15. C (D) F (G)

16. C (D) F (G)

17. C (D) F (G)

18. C (D) F (G)

19. C (D) F (G)