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This list of notable fiddlers shows some overlap with the list of violinists since the instrument used by fiddlers is the violin. Alphabetical by last name. Name of fiddler Nationality Genre(s) Joseph Allard: Canadian: French-Canadian Ruby Allmond: American: Country Darol Anger: American: Jazz Jason Anick ...

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[Fiddler's Green Lyrics](#): As I walked by the dockside one evening so fair / To view the salt waters and take in the salt air / I heard an old fisherman singing a song / Oh, take me away boys me time ...

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fid-dle (f?d?l) n. 1. A violin, especially one used to play folk or country music. 2. Nautical A guardrail used on a table during rough weather to prevent things from slipping off. 3. Informal Nonsensical, trifling matters: "There are things that are important / beyond all this fiddle" (Marianne Moore). 4. Chiefly British An instance of cheating or ...

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Fiddlers tend to play fast and make heavy use of staccato bowing and may from time to time "play the bass," meaning a second fiddler may play a melody an octave below where a first fiddler is playing it. Sligo fiddling from northern Connacht, which like Donegal fiddling tends to be fast, but with a bouncier feel to the bowing.

~~Fiddle—Wikipedia~~

Fiddler Magazine Founded in 1994, Fiddler Magazine is an informative, educational, and entertaining resource for fiddlers, accompanists, and appreciative listeners. Each quarterly issue (now approx. 60 pages each) features a variety of different styles of fiddling, as well as plenty of other articles and columns.

~~Fiddler Magazine~~

Who are we? Welcome to Free the Nipple Brighton! Every summer, for three years running, Free The Nipple has taken to Brighton seafront and MARCHED. Why? To reclaim ownership of our bodies and our voices. To protest in the face of oppressive double standards in our society. To defiantly love our bodies, in all their...

From the backwaters of Georgia to the taverns of Philadelphia, Fin Button is the talk of the colonies. The British say she's a priate. The Americans call her a mutineer. The crew of the Rattlesnake call her the most unlikely thing of all: captain.

100 traditional airs, hornpipes, jigs, reels, schottisches, polkas, and waltzes for soprano or tenor recorders or tin whistle D.

Civil War ghost returns with the help of young couple and music.

Phinea Button was abandoned at a South Carolina orphanage by parents who had already produced twelve girls. Fin grows up to be quite a tomboy, more interested in playing with her only friend, Peter, and getting into fights than in becoming a proper lady. The sisters in charge of the orphanage, despairing of her behavior, place Fin in the kitchen to assist Bartimaeus, the aging cook. Bartimaeus takes Fin under his wing, but when his dark past catches up to him, Fin's life is thrown into turmoil once more. And it's not just Fin's life; the entire colony is in a state of unrest, chafing under British rule on the eve of the American Revolution. Fin has a series of encounters with British soldiers before she makes a rash decision that has her fleeing from the orphanage, and finding work on a sailing ship. But while Fin loves the ocean and its accompanying sense of freedom, she's still dogged by her past and her new-found reputation& and the accompanying danger that will come to threaten everything she holds dear.

Play Me Something Quick and Devilish explores the heritage of traditional fiddle music in Missouri. Howard Wight Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700s to the World War I years and into the early 1920s. This exceptionally important and complex period provided the foundations in history and settlement for the evolution of today's old-time fiddling. Beginning with the French villages on the Mississippi River, Marshall leads us chronologically through the settlement of the state and how these communities established our cultural heritage. Other core populations include the "Old Stock Americans" (primarily Scotch-Irish from Kentucky, Tennessee, North Carolina, and Virginia), African Americans, German-speaking immigrants, people with American Indian ancestry (focusing on Cherokee families dating from the Trail of Tears in the 1830s), and Irish railroad workers in the post-Civil War period. These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old-time fiddling enjoyed today. Marshall also investigates themes in the continuing evolution of fiddle traditions. These themes include the use of the violin in Westward migration, in the Civil War years, and in the railroad boom that changed history. Of course, musical tastes shift over time, and the rise of music literacy in the late Victorian period, as evidenced by the brass band movement and immigrant music teachers in small towns, affected fiddling. The contributions of music publishing as well as the surprising importance of ragtime and early jazz also had profound effects. Much of the old-time fiddlers' repertory arises not from the inherited reels, jigs, and hornpipes from the British Isles, nor from the waltzes, schottisches, and polkas from the Continent, but from the prolific pens of Tin Pan Alley. Marshall also examines regional styles in Missouri fiddling and comments on the future of this time-honored, and changing, tradition. Documentary in nature, this social history draws on various academic disciplines and oral histories recorded in Marshall's forty-some years of research and field experience. Historians, music aficionados, and lay people interested in Missouri folk heritage—as well as fiddlers, of course—will find Play Me Something Quick and Devilish an entertaining and enlightening read. With 39 tunes, the enclosed Voyager Records companion CD includes a historic sampler of Missouri fiddlers and styles from 1955 to 2012. A media kit is available here: press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx

The Fiddle Book is about Fiddles, Fiddlers and Fiddling. It is not about violins. Violins are played in string quartets and symphony orchestras. Violins play sonatas and concertos and tone poems. Violinists are people like Jascha Heifetz and Isaac Stern. Fiddles are played at square dances and hoedowns in the front parlor or the back yard. Fiddlers play jigs, reels, hornpipes and the like. Fiddlers are people like Uncle Charlie Higgins, Eck Robertson, Grandma Davis and Max Collins. This book is about fiddles. It is the most comprehensive document on the folk music fiddle and fiddling styles ever published, and includes the music to more than 150 fiddle tunes faithfully transcribed from the playing of traditional musicians.

Play of a Fiddle gives voice to people who steadfastly hold to and build on the folk traditions of their ancestors. While encountering the influences of an increasingly overwhelming popular culture, the men and women in this book follow age-old patterns of folklife and custom, making their own music and dance in celebration of them. Shedding new light on a region that maintains ties to the cultural identities of its earliest European and African inhabitants, Gerald Milnes shows how folk music in West Virginia borrowed rhythmic, melodic, and vocal forms from the Celtic, Anglo, Germanic, and African traditions. These elements have come together to create a body of music tied more to place and circumstance than to ethnicity. Milnes explores the legacies of the state's best-known performers and musical families. He discusses religious music, balladeering, the influence of black musicians and styles, dancing, banjo and dulcimer traditions, and the importance of old-time music as a cultural pillar of West Virginia life. A musician himself, Milnes has been

collecting songs and stories in West Virginia for more than twenty-five years. The result is an enjoyable book filled with anecdotes, local history, and keen observations about musical lives.

From the author's preface: "This book was conceived four years ago, almost to the day, at a time when I was teaching fiddle and mandolin in New York City. It was my idea then, with my students in mind, to compile a book of the most often played, most important and most interesting fiddle tunes from the various Celtic and North American traditions. The tunes were chosen by cataloging a large number of recordings by tune title. A tally was taken to find out which had been recorded most often. This established a foundation of material that could not be left out. To this list I added the names of other pieces which had not been recorded as frequently, but which I knew were played regularly and with respect. I admit to sprinkling the collection with a few lesser known tunes which happen to be personal favorites, but I am sure they will hold their own when placed next to the old war horses of the fiddler's repertoire. . . . Although I started out with my students in mind this book has turned out to be the book that I've always wanted and I hope that it will serve the advanced player as well as the beginner."

Fiddler is a Web Debugging Proxy platform that monitors and modifies web traffic. This freeware tool enables developers, testers, and enthusiasts to inspect traffic, set breakpoints, and "fiddle" with incoming or outgoing data. Fiddler includes powerful event-based scripting, and can be extended using any .NET language. FiddlerCore, the core proxy engine underlying Fiddler, is available to integrate into any .NET application. In this book, you'll learn to fully exploit the power of Fiddler to debug traffic from virtually any web-related application, including Internet Explorer, Google Chrome, Apple Safari, Mozilla Firefox, Opera, and thousands more. You'll see how to debug HTTPS traffic, and use Fiddler with popular devices like iPhone/iPod/iPad, Windows Phone, and others. After exploring the hundreds of built-in features, you'll learn to extend Fiddler using the FiddlerScript engine or build your own applications atop the FiddlerCore class library.

"The reader is treated to a kind of alchemy on the page when character, setting and song converge at all the right notes, generating an authentic humanity that is worth remembering and celebrating." — New York Times The critically acclaimed, bestselling author of *News of the World* and *Enemy Women* returns to Texas in this atmospheric story, set at the end of the Civil War, about an itinerant fiddle player, a ragtag band of musicians with whom he travels trying to make a living, and the charming young Irish lass who steals his heart. In March 1865, the long and bitter War between the States is winding down. Till now, twenty-three-year-old Simon Boudlin has evaded military duty thanks to his slight stature, youthful appearance, and utter lack of compunction about bending the truth. But following a barroom brawl in Victoria, Texas, Simon finds himself conscripted, however belatedly, into the Confederate Army. Luckily his talent with a fiddle gets him a comparatively easy position in a regimental band. Weeks later, on the eve of the Confederate surrender, Simon and his bandmates are called to play for officers and their families from both sides of the conflict. There the quick-thinking, audacious fiddler can't help but notice the lovely Doris Mary Dillon, an indentured girl from Ireland, who is governess to a Union colonel's daughter. After the surrender, Simon and Doris go their separate ways. He will travel around Texas seeking fame and fortune as a musician. She must accompany the colonel's family to finish her three years of service. But Simon cannot forget the fair Irish maiden, and vows that someday he will find her again. Incandescent in its beauty, told in Paulette Jiles's trademark spare yet lilting style, *Simon the Fiddler* is a captivating, bittersweet tale of the chances a devoted man will take, and the lengths he will go to fulfill his heart's yearning. "Jiles' spare but lyrical writing is a joy to read. . . . Lose yourself in this entertaining tale." — Associated Press

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