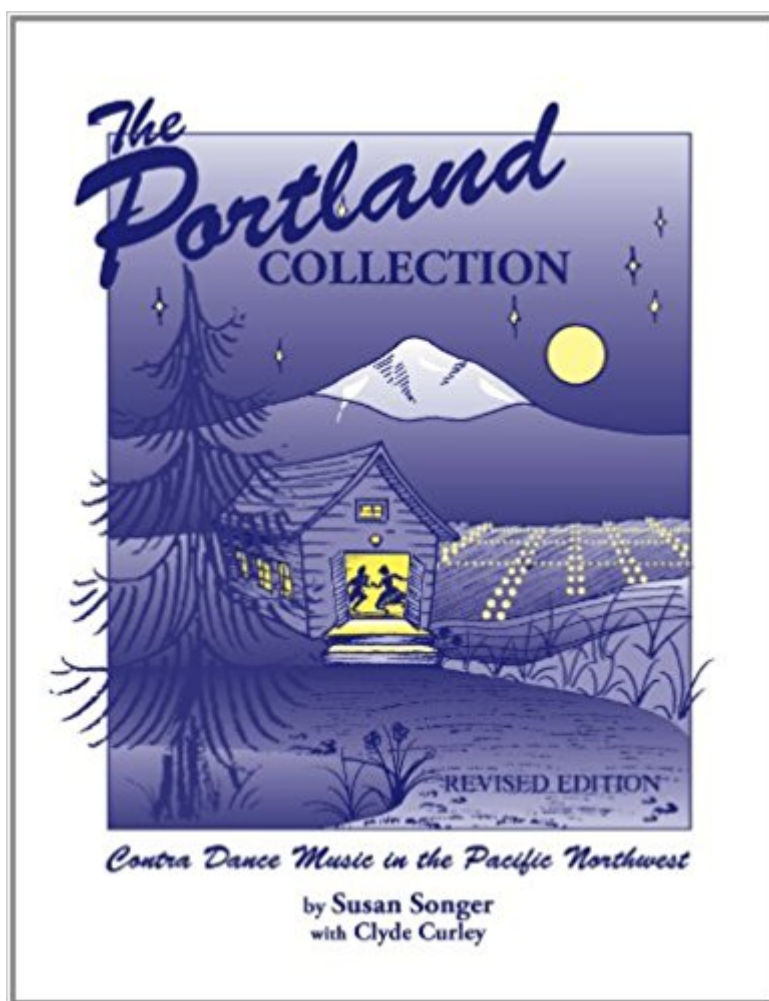




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The Portland Collection: Contra Dance Music In The Pacific Northwest, Revised Edition



Synopsis

For this ninth printing of The Portland Collection, the electronic files were completely recreated to make them compatible with today's computers. While there are no changes to the music in the book (other than the correction of a few notation mistakes), this update provided the opportunity to make some improvements in formatting. There are 7 titles changes (incorrect in prior printings). Alternate tune settings and chords are now on the same page as the original tune rather than in the Notes on the Tunes section in the back of the book. As a result of these two changes, the order of the tunes and pagination is different from earlier printings. The basic information about the book remains the same and follows below. The Portland Collection: Contra Dance Music in the Pacific Northwest is a collection of 318 traditional and recently composed jigs and reels played for dances in Portland, Oregon. National standards and local favorites are included. The music derives from New England, Irish, Scottish, Quebecois, Appalachian, and English sources, all of which are included in the book. Chord suggestions are provided. There is an extensive commentary on each tune. Discography, bibliography, indices, and more are included. Since its original publication in 1997, The Portland Collection has become the standard for contra dance musicians all across the United States and has also become popular among fiddlers of many other genres. The book is praised for its clear, readable format; its sturdy covers and binding; its informative, entertaining commentary; and especially for the repertoire itself. This music is suitable for any acoustic instrument. Beginners and accomplished musicians alike will find tunes that match their skill levels in this book. There are two companion recordings for this book. On A Portland Selection 2 editors Susan Songer and Clyde Curley, joined by fiddler George Penk, play a representative cross section of the music in the book using a variety of tempos, harmonies, and other variations on the music. A Portland Play Along Selection is a 2-disc album of 97 tunes from both of the Portland Collection books engineered for ease of playing along. Fiddler Betsy Branch joins Clyde and Susan on this recording. Both of these recordings are for sale elsewhere on .com.

Book Information

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Customer Reviews

Most folks interested in contra dance music or fiddling in general know The Portland Collection, a wonderful tune book. --Bruce E Baker, Dirty Linen, Feb/Mar 2002. This is an important piece of work...one of the best throughout collections to come across this desk... --Bob Buckingham, Fiddler Magazine, Spring, 1999. an impressive and welcome tome...clear and clean transcription, enjoyable commentaries on each piece. --Kerry Blech, Victory Review, September, 1997.

Susan Songer has enjoyed music as long as she can remember. In grade school, she played piano and eagerly participated in square dancing during P.E. classes. She played folk songs on guitar with informal groups during and just after college. Susan moved to Portland with her family in 1982 and set up a psychology practice shortly thereafter. She discovered contra dancing in 1986 and loved it immediately. In 1989, she took up fiddle and revisited the piano. Three years later, she was playing these instruments regularly for dances with her husband, Lanny Martin. Now, she also plays for dances and dance camps on both coasts in a number of musical configurations. She has also tutored fiddle and piano several times at the Festival of American Fiddle Tunes in Port Townsend. Susan is founder and director of the Portland Megaband, an orchestra of more than 75 dance musicians that plays for special contra dances at least once a year. Susan has retired from psychology and now pursues music activities full time. Clyde Curley got his first guitar in 1959 when he was in the 9th grade and has been playing folk music ever since on an increasing arsenal of instruments. Seeing Doc Watson at a San Francisco Folk Festival and the hearing the records of the New Lost City Ramblers in the 60s were serious formative moments. After moving to Oregon in 1970, he proceeded to explore various musical styles in the world of the folk fiddle. Clyde has extensive experience as a musician at contra dance camps and music festivals, including multiple stints on staff at the Festival of American Fiddle Tunes. In Portland, he was active as a contra dance musician in the bands Jigsaw and The Rose City Aces. Since retiring from high school teaching in Oregon, Clyde has moved to Bellingham, Washington, where he remains active as a dance musician with several Puget Sound area bands as a fiddler, guitarist and mandolinist. His longest

and closest musical alliance is with his wife, Susan, going back to their high school folk group days to the present moment playing Swedish polskas and waltzes on fiddle and piano. Susan and Clyde have published a second Portland Collection tune book and recorded three companion CDs to accompany the two books. Details about all of these products are listed in a section in the back of this book.

I play with a group of musicians that use Portland Collection I, II, and III. Simple, large and easy to read, with spiral binding. The only thing I really need is the book in digital format to use on my tablet.

This and its companion volume 2 have become the bible of contra dance bands across the country, hence their priciness. They are just the right size (and spiral-bound!) for a music stand or laying out on a fiddle case on the floor. The Fiddler's Fake Book gets its due, of course, and has some pieces that aren't in the Portland Collection. But where else can you find dance arrangements of such Old Time mountain classics as "Shove That Pig's Foot a Little Further in the Fire." String players who accompany the popular traditional English country dancing craze simply can't do without these charts.

Has many of the tunes played by my folk jam group. I like the well designed metal spiral binding which is sturdy, doesn't fall apart like the plastic bindings do. You can fold back the book on any page easily and it will lie flat.

A very fine collection of tasty tunes. After brief excursions into both this collection and Rodney Miller's 'Fiddler's Throne,' I am surprised to say.. I prefer this collection to Miller's.

This book is awesome. Such great selections to learn and play. This book and volume two come out at almost every jam session. We love them. I highly recommend both and we can't wait for the third volume to be released.

An excellent collection of music, well-laid out. Spiral binding makes it easy to keep it open while you're playing.

What more needs to be said? There are lots of fun dance tunes arranged alphabetically. Some are traditional and some have been written more recently. Many of these tunes are fun to play due to

hemiola patterns (hokum bowing). They are not crowded on the pages so they are easy to read and come with a bit of history of each tune.

A great collection of tunes, some familiar to me, some not, from a variety of traditions. The spiral binding, organization and clarity of notation are all very helpful. I enjoy the comments about the tunes in the back.

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