



*A Selection of Tunes  
Played in Hobart*

*Comprising Airs, Reels, Jigs,  
Slip Jigs, Slides and More*

**Volume 1**  
Compiled by B Chenery





## Preface

The tunes in this book are some of the tunes currently played at sessions in and around Hobart. There are thousands of tunes played at sessions around the world and each area will generally have a selection which will be played regularly; this book is such a selection of tunes.

I have compiled this book after being asked by many people "Where can I get the music that you play?" They usually mean the written music or 'dots'. There are many music books available on 'Irish Traditional Music', commonly called 'Celtic Music', and these are full of great tunes, however only a small number may actually be played in this area. All of the tunes in this book are played by someone who lives in this area, some are played frequently while others may be heard less often.

As there are many tunes that can be played at a session, there are many ways to play a tune and these are called versions. The versions in this book are as close to the most common setting as I can ascertain from asking the musicians who play the tunes. That is not to say the musician will play the tune exactly as I have noted it, for part of the joy of this music is in the subtle changes that a musician will introduce while playing a tune. This is referred to as 'making it his own' and these variations come from the musician's personality, capabilities and instrument.

Folk music is just that, music played by folks (people) and, as such, is alive and changing. The music played at sessions also reflects this; each session will have an accent depending on the people who attend. The tunes in this book are equivalent to poems and, similar to poems, will only come alive when the meter and expression are understood. Before this they are only dots on a page. It is only by hearing and absorbing the music that you can 'make it your own'.

May the Music bring you joy.

*Bern*

A note about the ornamentation used in this book:

The symbol ~ above a note refers to a 'roll'. In the case of the long roll (dotted note), it is usually spoken as 'the note, a cut (short note) above, the note, a cut below, the note again'. This is what happens, but what is generally not understood is that the 'cut' notes are there to 'break' the long note into a rhythmical pattern. The actual 'cut' notes will vary on each instrument and on where the note lies on the instrument, but what is important is the rhythm of the roll as this will affect the feel of the tune.

Rolls can be substituted by a long note or a sequence of other notes and visa versa, and are often done so.



