

FIDDLE & SONG

A SEQUENCED GUIDE TO AMERICAN FIDDLELING

All of the songs and tunes in this book are beloved standards from traditional American fiddling literature. It is important to listen to the recording of each tune many times until it becomes easy to sing or hum. Being able to sing or hum the tune from memory is the best preparation for playing it on the violin, viola, cello, or bass. All musicians like to make tunes their own, so we have included lots of ways to explore these standards by changing the way that you play them. These creativity activities can be guided by your teacher.

We strongly encourage you to listen to different fiddlers perform these tunes. It's important to play with an authentic fiddling sound, and the best way to do that is by listening or going to concerts where fiddlers are performing.

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STUDENT INSTRUCTIONS

The first tune starts at a beginning level, using one string only. The tunes then proceed step by step until all strings are used and different rhythms and bowings are introduced. The student page is on the left. The teacher page is on the right.

Each page will have some or all of these elements for you to play, in this order:

- **BACK-UP PARTS**—Accompaniment parts you can play.
 - **CHORD CHART**—Chord names with two-string notation for playing the chords. You will learn how to use the printed chords with the chord chart to create an accompaniment for the tune.
 - **TWO-BAR KICK-OFF OR INTRODUCTION**—We include several kick-offs throughout the book. The main one to use for hoedowns (most of our tunes are hoedowns, meaning a dance rhythm in cut time) is the “Small Tater” kick-off found on page 6. If you decide to perform the tune by singing it first, you (or your teacher or a friend) can play a kick-off before you start to sing so that you can get the pitch of the tune.
 - **TECHNIQUE AND FIDDLE TIPS**—Tips that make it easier for you to play the tune in fiddle style.
 - **TUNE**—First sing the tune. Your teacher can play the back-up chords while you sing. Soon, you will learn to play the back-up chords at the same time as you sing. If the tune is not within your singing range, you may sing any part of the tune up or down an octave as needed. In addition, all the tunes can be transposed up or down by playing the same finger patterns one string higher or lower.
 - **ENDINGS**—The last two measures of many tunes are marked as an Ending. You can substitute a new ending for the last two bars of the hoedown tunes with a fancy variation called an Alternate Ending (found on the Teacher Page on the right side).
 - **TAG**—Two measures that can be played as an option when the tune is finished. You can think of it as a coda, or the tail of the tune. Most of the tags are collected on page 47.
 - **CREATIVITY EXPLORATIONS**—Directions are provided for the explorations. Your teacher can help you with this.
 - **ARRANGEMENTS**—When you perform the tune, you get to make your own arrangement.
 - You can start with a kick-off, sing the tune, play it, make up a fiddle break, and then play a tag. A fiddle break is just a variation of the tune with different rhythms.
 - You can use an Alternate Ending instead of the last two bars.
 - You can play back-up chords at the top while your teacher or a friend plays an Advanced Break.
 - You can play the whole tune in a different key, by starting the tune on a different string.
 - You can experiment with different bowings and accents.
 - You can perform with a cellist by using the viola, cello, and bass back-up chords on the teacher page.
- One fiddle tune can and should be performed many ways and definitely more than once! It's up to you and your teacher.

AUDIO TRACKS

- The violin and viola/cello/bass MP3s are included on the disc.
- Each Fiddle tune has four tracks on the disc: a complete track and a backing track in each key.
- The tracks for the violin book start with V #. The tracks for the viola, cello/bass books start with VCB #. Often the violin keys are a fifth higher than the viola/cello/bass keys.
- The complete track includes either violin or cello solo with traditional accompaniment instruments.
- The backing track includes traditional accompaniment instruments only.
- Violins may play the back-up part (viola/cello/bass key) found on the bottom of each teacher page with the VCB tracks. They may also try transposing each tune from the violin key to the viola/cello/bass key.
- Violas, cellos and basses may play the back-up part (violin key) found on the bottom of each teacher page with the V tracks. They may also try transposing each tune from the viola/cello/bass key to the violin key.

TEACHER INSTRUCTIONS

Fiddle & Song is meant to be used in tandem with other string methods. It is presented in a step-by-step way to help you teach idiomatic fiddling styles to beginning and intermediate students. The left pages are for students. The right pages of the book are information for the teacher, advanced students, and ensembles. We call these Teacher Pages.

Each page will have some or all of these elements for you to play, in this order:

CREATIVITY EXPLORATIONS

- **FIDDLE BREAK**—Once students have learned to sing, accompany, and play the tune, ideas are presented for teachers to teach variations of the tune, called fiddle breaks. These versions may include a rhythm pattern to use throughout the tune. We use rhythmic words to teach these notated patterns such as Small Tater–Small Tater or Chattanooga–Chattanooga.
- **ALTERNATE ENDING**—A two-bar insert that can be substituted for the end of the tune (the last two measures of the tune will be marked as an Ending). The Alternate Endings are inserted to add variety. The concept of the Alternate Endings may be too advanced for students the first time they learn the tune. You can teach the Alternate Ending later as part of the review process. Most of the Alternate Endings are collected on page 47.
- **ARRANGING**—Different ways to assemble a longer version of the tune from various musical components. These may include kick-offs (short introductions), singing, accompaniments (back-ups), fiddle breaks, advanced breaks, alternate endings, and tags (the coda). Teachers or students can decide how to put the piece together. There is no one “correct” way. Typically, fiddle tunes are repeated many times in a row at a performance, each time played slightly differently. This is easy when students are singing and then playing the tune.
- **TRANSPOSING**—Generally this transposition will be into the key of the violas, cellos, or basses. (Their own *Fiddle & Song* book is in appropriate clefs and keys.) Some students may find it easier to sing the tune if it is transposed to suit their vocal range.

MULTI-LEVEL GROUP ACTIVITIES—FOR YOU OR AN ADVANCED STUDENT

- **HARMONY PART**—A second part to accompany the basic tune.
- **ADVANCED BREAK**—A fiddle-style advanced variation of the original tune that may be played by the teacher or advanced students after the student has sung and/or played the basic version of the tune. During the Advanced Break, less advanced students can accompany by playing the two-string chords that are found at the top of the Student Page.

STRING ENSEMBLE PARTS

- These are the chords, in easy form, to accompany the viola/cello/bass versions of the tune. You will see that most of these are in a different key to accommodate the violists, cellists, and bass players.

These tunes can be played in a private studio setting with student and teacher or in a larger ensemble such as string orchestra. When playing in an ensemble, you can perform the tune any way you wish—with violins playing the melody and cellos (or violas or basses) playing back up—or vice versa. You can also add the piano accompaniment or use a guitar or other rhythm instrument. The main thing is to have fun with this rich American folk repertoire. To go from violin keys to viola, cello, and bass keys, play the kick-off in the new key.

TNT 2 SOFTWARE

The TNT 2 software is included on the CD. It provides a professional interface that allows you to slow down or speed up the playback as well as selecting sections in the waveform to loop for practicing specific passages. Creating loops allows you to practice difficult sections at your own tempo.

For installation, insert the CD into a computer, double-click on My Computer, right-click on the CD drive icon and select explore. (Mac users can simply double click the CD icon that appears on the desktop.) Double click on the “TnT2” installer file to begin installation.

SYSTEM REQUIREMENTS

Windows

Vista, 7, 8, 10
QuickTime 7.6.7 or higher
1.8 GHz processor or faster
700 MB hard drive space
2 GB RAM minimum
Speakers or headphones
Internet access for updates

Macintosh

OS 10.4 and higher (Intel only)
QuickTime 7.6.7 or higher
800 MB hard drive space
2 GB RAM minimum
Speakers or headphones
Internet access for updates

IRISH POLKA SET

CREATIVITY EXPLORATIONS

ARRANGING—Create your own fiddle set by choosing a group of tunes. Choose tunes you have learned up to this point in the book. Play back-up part using the chords provided on the top of the tunes.

MULTI-LEVEL GROUP ACTIVITIES

HARMONY PART (Kerry Polka)—To be played by the teacher or advanced students with the tune.

Two staves of musical notation for the Kerry Polka harmony part. Staff A contains measures 1 through 8, and Staff B contains measures 9 through 16. Chord symbols are placed above the notes: D, D, Em, A, D, D, D, Em, A, D, D, G, A, D, Em, A, D.

HARMONY PART (Mari's Wedding)—To be played by the teacher or advanced students with the tune.

Two staves of musical notation for the Mari's Wedding harmony part. Staff A contains measures 1 through 8, and Staff B contains measures 9 through 16. Chord symbols are placed above the notes: D, G, A, D, D, G, A, D, D, G, A, D, G, A, D, G, A.

HARMONY PART (John Ryan's Polka)—To be played by the teacher or advanced students with the tune.

Three staves of musical notation for the John Ryan's Polka harmony part. Staff A contains measures 1 through 8, Staff B contains measures 9 through 16, and Staff C contains measures 17 through 24. Chord symbols are placed above the notes: D, G, D, D, G, D, A, D, D, D, A, D, D, G, D, D, D, A, D, D, D, G, A, D.

STRING ENSEMBLE PARTS



VCB 32. Complete Track
VCB 33. Backing Track

BACK-UP FOR VIOLAS, CELLOS, AND BASSES—Use chord symbols above the notes to create a back-up part.

CLUCK OLD HEN

The earliest known recording of this Appalachian fiddle and banjo hoedown is from 1923 by Fiddlin' John Carson.

CHORD CHART—Create a hoedown back-up part (chopping on beats 2 and 4) using the written double-stop chords and the chord chart.

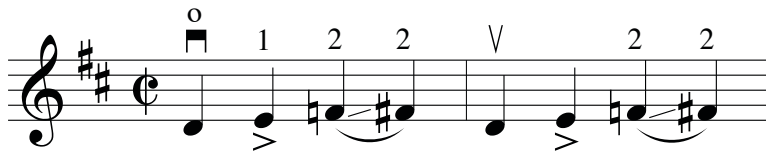
CHORDS

D G A C

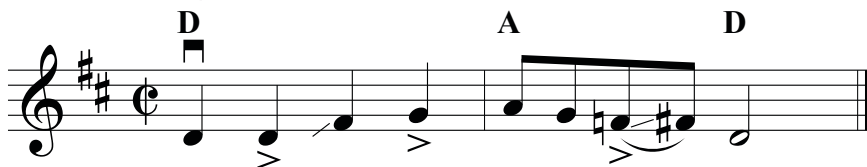


||: D D / D G / D D / A D ||
||: D D / D C / D D / A D ||

FIDDLING TECHNIQUE—Slide your left-hand second finger quickly from just below the note up to the note.

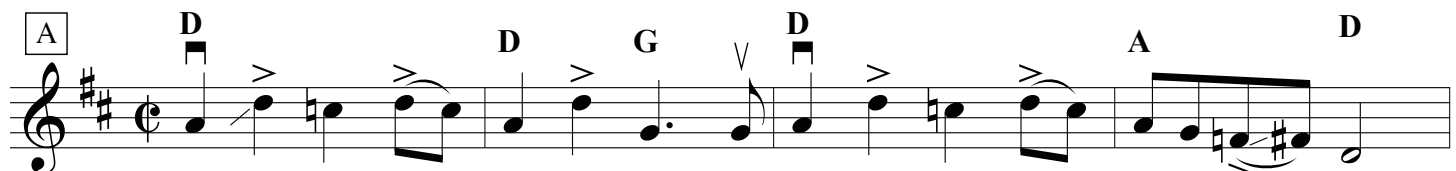


KICK-OFF—Play the last two measures of the tune as a kick-off with finger slides.

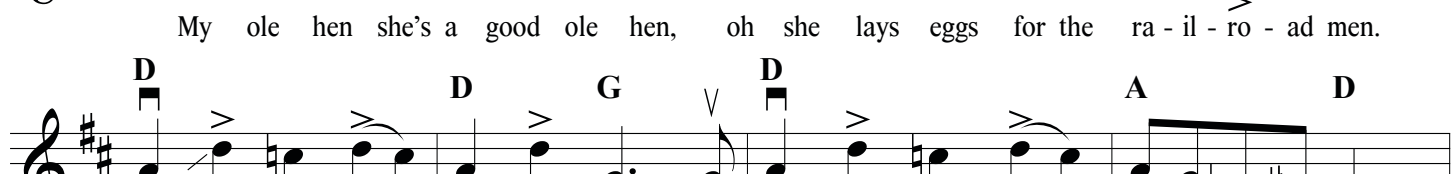


TUNE—Sing the words with the back-up, and then play the tune. If the notes are too high/low for your singing range, transpose to the key of A by starting on the open E string.

A

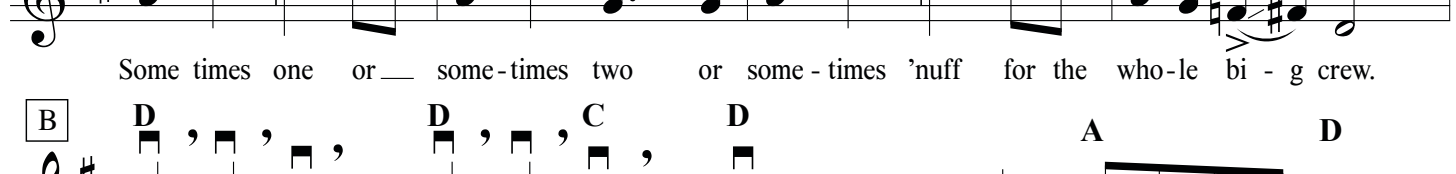


My ole hen she's a good ole hen, oh she lays eggs for the ra - il - ro - ad men.



Some times one or some-times two or some - times 'nuff for the who-le bi - g crew.

B



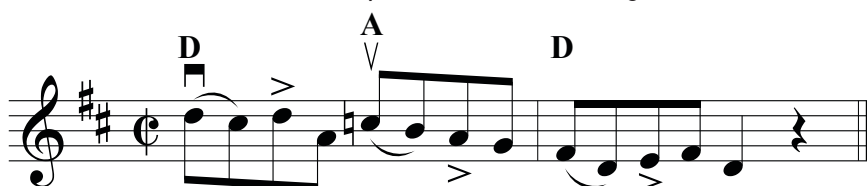
Cluck old hen, cluck and sing, Ain't laid eggs since w - ay la - st spring!

Ending



Cluck old hen, cluck and squall Ain't laid eggs since w - ay la - st fall!

NEW HOEDOWN TAG—Play the new hoedown tag in D.



Check out the Creativity Explorations on the next page with your teacher.