

VIOLIN

LESSON 4: Shuffle bowing, offbeat drones, anticipating the beat, hammer-on, pull-off, cross-tunings, unisons

4. Cluck Old Hen

Track 4a. 72 bpm; 4b. lesson; 4c. 88 bpm

traditional Appalachian reel

Play AABB for 16 bars second A noted as variation

FIDDLE TUNING $\text{♩} = 116$

The *hammer-on* and *pull-off* (26) are bookend ornaments widely used in Southern Appalachian fiddling. You rarely find one without the other in a tune. They are what they sound like, a slur between two notes, with percussive left-hand attack.

Simple shuffle bowing (16)

The quarter/eighth note *simple shuffle* is played with one long and two short bow lengths, with the accent on the first of the two shorter notes marking the offbeat.

Offbeat drone (19) on the open string on the accented long bow - common in Appalachian fiddling dialects

Constant shuffles are played with "short, short, LONG, short" bows accenting the offbeat. Return to the center of the bow after the long stroke or you'll run out of room!

Cross/open tunings (19): Fiddlers retune to a two or three-note chord (here tuning the G up a whole step to A, and the D up to E. Violists would retune the same strings up and leave the open C as a ringing third for A minor. For A major, the viola and cello could retune the C up a half step to C#. Use the third finger on the D string to play a unison with the open A, and a third finger on the C string to play an E against the open A (tuned up from G).