

the quarter notes as well.



Figure 14: A mixed non-shuffle bowing



Figure 15: Mixed speed non-shuffle; a kick-off



Figure 16: Mixed direction bowing

Note that it starts with an up bow, not a down bow; you should be able to start either way, but we chose this so that the beginning of M2, the nominal start of the melody, would begin with a down bow, which normally gives a stronger sound.

Here's one more exercise (Figure 16) which could actually be part of a fiddle break. Note that there's two notes on the first up bow. We've done all these exercises in the key of A, but they could just as well have been in G or D or C; the bowing will be indifferent to the key you're playing in.

For now, that's enough bowing exercises. There are more for you to practice in the Appendix. The important points to take away are *loose grip*, *tone*, and *bow control*.

Scales And Arpeggios

Why do we keep mentioning scales and arpeggios? What's so important about them? More than almost any style of music, bluegrass fiddling is built around fragments of scales and arpeggios. Even the common fiddle tunes have those as a basis!

For example, look at Figure 17. *Soldier's Joy* is built around a series of descending and ascending arpeggios. *Mississippi Sawyer* has as its basis descending and ascending scales, and *Uncle Joe* is comprised of an ascending scale and descending arpeggio. There are countless