

The melody to this tune has a very even beat, almost as if you were beating out a straight 4/4 time with a metrosecretnome. It is very easy to fall into that rhythm and make the solo sound simplistic. We want to add some character to it by inserting some quick fills to pad the melody notes. Here's our first attempt in Figure 75.

First off is the kick-off, M1. You see that all the notes are staccato, which helps say to the rest of the band, "I'm starting my break, pay attention, here's the rhythm."

Figure 75: Handsome Molly, solo with double-stops

Note also that we didn't write that kick-off starting with an eighth-note triplet. It's a very subtle point, but the timing of an eighth-note triplet is different from 3 sixteenth notes. A triplet means "play the indicated three notes in the time normally occupied by two of them". That means that you have to "borrow" time evenly from each of the notes, such that each note is only $\frac{2}{3}$ of its normal length (see Figure 76) so that the notes are spaced unevenly across the beat. But that's not what fiddlers play in the intro. Instead, after a slight pause (the sixteenth rest) they play three quick sixteenth notes using a quick twitch of the wrist before the first staccato quarter note.

Figure 76: Triplet timing vs. sixteenths

As a matter of notational convenience we may write down kick-offs like this as a triplet in later examples, but the timing should be interpreted as in the second line of Figure 76.

Going back to Figure 75, in M3 there's a standard Nashville shuffle rhythm – *one, two-and, three, four-and* – and in M4 more shuffle bow with harmony notes, this time with eighth

Learning To Fiddle, Bluegrass Style

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