

# TRADITIONAL CAJUN FIDDLE

Instruction by Dewey Balfa & Tracy Schwarz



MT  
279  
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1976

MUSIC LP



# TRADITIONAL CAJUN FIDDLE

Instruction by Dewey Balfa & Tracy Schwarz

## SIDE A

- BAND**
- 1 - Open strings of Standard A 440 Tuning
  - 2 - Unisons and Octave in the A chord
  - 3 - Unisons and Octave in the D chord
  - 4 - Doubling the strings in the A chord
  - 5 - Doubling the strings in the D chord
  - 6 - Doubling the strings in the E chord
  - 7 - Line A 1, "J'etais au bal hier (au) soir"  
(Arranged by Dewey Balfa, Flat Town Music), (Tune #1)
  - 8 - Line A2, tune #1
  - 9 - Lines A1 & A2, tune #1
  - 10 - Line A3, tune #1
  - 11 - Line A4, tune #1
  - 12 - Lines A3 & A4, tune #1
  - 13 - Lines A1 thru A4, tune #1
  - 14 - Lines A1 thru A4, tune #1, at near normal speed
  - 15 - Line B1, tune #1
  - 16 - Line B2, tune #1
  - 17 - Lines B1 and B2, tune #1
  - 18 - Line B3, tune #1
  - 19 - Line B4, tune #1
  - 20 - Lines B3 & B4, tune #1
  - 21 - Lines B1 thru B4, tune #1, slow
  - 22 - Lines B1 thru B4, tune #1, at near normal speed
  - 23 - Parts A & B, tune #1
  - 24 - First half, line A1, "Jolie Blon" (Buddy Dee, Glad Music)
  - 25 - 2nd half, line A1, "Jolie Blon"
  - 26 - Whole line A1, "Jolie Blon"
  - 27 - 1st half, line A2, "Jolie Blon"
  - 28 - 2nd half, line A2, "Jolie Blon"
  - 29 - Whole line A2, "Jolie Blon"
  - 30 - Lines A3 & A4, "Jolie Blon"
  - 31 - Line B1, "Jolie Blon"
  - 32 - Line B2, "Jolie Blon"
  - 33 - Parts A and B of "Jolie Blon" at moderate speed

## SIDE B

- BAND**
- 1 - "Jolie Blon" at normal speed with guitar accompaniment
  - 2 - Open Strings of the Lower G Standard Tuning
  - 3 - Octave and Doubling the Strings in the F chord
  - 4 - Key of C tune: "Perrodin Two Step"  
(arr. Dewey Balfa, Flat Town Music) at slow speed
  - 5 - Introduction to Shuffle Type Bowing
  - 6 - "Perrodin Two Step" at near normal speed
  - 7 - "Perrodin Two Step" at normal speed with guitar
  - 8 - Doubling the Strings in the Bb chord (for key of F)
  - 9 - Key of F tune slow: "Grandpa's Waltz"  
(arr. Dewey Balfa, Flat Town Music)
  - 10 - Octave and Doubling in the A chord (for key of D)
  - 11 - Key of D tune slow: "La Valse de Gran Bois"  
(arr. Dewey Balfa, Flat Town Music)
  - 12 - Open Strings of Indian On The Stump Tuning
  - 13 - Octave and Unisons of Indian On The Stump Tuning
  - 14 - Shuffling the Bow for part 3, "Indian On The Stump"
  - 15 - Slow version of "Indian On The Stump"  
(arr. Dewey Balfa, Flat Town Music)
  - 16 - Chords for 2nd Fiddle Barring
  - 17 - Straight Barring the 2nd fiddle on the "Perrodin Two Step"
  - 18 - Rhythm Bow Barring the 2nd fiddle on the "Perrodin Two Step"
  - 19 - Shuffle Bow Barring the 2nd fiddle on the "Perrodin Two Step"
  - 20 - Regular Waltz and Two-Time Waltz: "Gran Mamou", (arr. Dewey Balfa, Flat Town Music), and "Mademoiselle, Quoi Tu Veux Manger?" (arr. Dewey Balfa, Flat Town Music)
  - 21 - Straight Barring the 2nd fiddle on "Jolie Blon"
  - 22 - Rhythm Bow Barring the 2nd fiddle on "Jolie Blon"
  - 23 - Shuffle Bow Barring the 2nd fiddle on "Jolie Blon"
  - 24 - Modern Cajun 2nd fiddle: tune #1, slow, and normal speed

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## FOREWORD

I was born March 20, 1927. I am the fourth child of a family of nine. My father was a sharecropper. I have been married to Hilda Fruge since November 20, 1948. We have four girls.

I learned to play the fiddle by listening to my father and my oldest brother. I started playing at the age of fourteen. At the age of seventeen I worked at a shipyard in Orange, Tex., and was impressed with the fiddling style of Harry Choates. He played more of an uptown style. I was used to listening to the records of J. B. Fuselier, Leo Soileau and Dennis McGee, which was more of the same style of my father and brother. Then in 1945 I joined the Merchant Marine for three years and I met many fine musicians I played with and enjoyed.

In 1952 I started working for a Louisiana Life Insurance Company as an agent, and still am to date. I also drive a school bus since 1967.

In 1964, I was able to play my fiddle at the Newport, Rhode Island Folk Festival, due to Mr. Ralph Rinzler. I then met many fine fiddlers, and some that stuck to my mind were Tracy Schwarz and Mike Seeger. After our performance we would always have a jam session. Our styles of fiddling were so different, and yet it is always so great to fiddle together. That's how the idea of making this LP came about.

I hope this LP will help you learn and develop your own style, and maybe learn to play a Cajun song.

Dewey Balfa  
March, 1975

My background is completely different. I was born in New York City on November 13, 1938, and lived in New Jersey and New England, gaining a love of country things in Vermont.

At the approximate age of 8 I started listening to Country-Western shows on the radio, and soon was taking guitar lessons. It was somewhere during this exposure to Country Music that I first heard some popular Nashville representations of the Cajun style, perhaps even Harry Choates' "Jolie Blon," however it wasn't until I met people like Dewey Balfa, and later on a European tour Cyp and Adam Landreneau, that I began to feel like I was getting the real thing. I suppose I became sort of a Pennsylvania Cajun, spurred on by the warm compliments from Dewey about my efforts at imitating the Cajun fiddling.

In 1965 I produced a fiddle instruction album for Folkways Records, and Dewey, who never misses an opportunity to do something for the benefit of the Cajun culture, sought my advice about a Cajun fiddle instruction LP. The result of that discussion is this record.

A whole book could be written about the production of this album. The improvisation required at every turn, the problems arising, like rounding up a stray sheep that would get through the fence and then bleat pitifully to get back with the herd, or the 20 or 30 steers that showed up one afternoon, or the cars and trucks that roared by and ruined many a take. We did it all in the week of February 10-16, 1975, which I suppose was quite a feat, but I enjoyed it a whole lot and look forward to the next time I can get down there. My only regret is that I wish I'd done it sooner.

Tracy Schwarz  
April, 1975

## INTRODUCTION

This is the first of two records designed to teach the Cajun fiddle style. This record is pure instruction, and the second is more in the form of background material to provide depth and more knowledge about the music itself.

This is a good source of instruction because it uses a traditional informant - Dewey Balfa. Every effort was made to insure that the information remains what Dewey intended it to be. A few problems arise for the student because of this, principally in the lack of absolute consistency of examples. However, it must be remembered that music, particularly Cajun music, is a personal expression which varies a good bit each time played, and this in time becomes an advantage for the learner.

This record should be used one band at a time. Listen to the band first, then pick up the fiddle and start learning to play along, for you must learn twice - once in your mind, and then once in your fingers.

There seem to be two different ways to approach learning - in careful detail, bit by bit, slowly and patiently building to the final structure; or by going at it in a kind of unstudied way, by simply picking up the fiddle and trying to imitate the sounds you hear. This record can be used either way - the second method would require you to skip some of the slower bands and proceed immediately to the full examples, going back when stumped to the detailed breakdown of the tune. It's your choice. The most important thing is that you have these songs done slowly for you here.

It is anticipated that many will come to this record already having some facility on the fiddle. These then may skip the discussion of elementary technique. However, for total beginners a description of the instrument, bow, and some rudimentary pointers have been included.

One trick - if something at the normal speed or even at slow speed is giving you a lot of trouble, try recording the passage on tape at say  $7\frac{1}{2}$  inches per second, and then slow the machine down to  $3\frac{3}{4}$  ips. Sometimes that can open up a whole new world.

And now, some credit where credit is due. Most of all, to Dewey's wife, Hilda, for being such a good sport and helping with all the things that Dewey would have normally been doing if he hadn't been working full time on the record. Also to Tom Ahrens, for pointing out some things that would have been missed otherwise. And of course, to Moe Asch, for making this record, and many others like it possible, and to Ralph Rinzler and Mike Seeger for the loan of recording equipment.

This was recorded February 10-15, 1975, on a Nagra III, using one Electro Voice #654 microphone. Any recording faults are the responsibility of Tracy Schwarz, who's no recording engineer and feels lucky to have gotten it down at all!

Editing and splicing was done with great patience and skill by Joe Allison, RD 3, Glen Rock, Pa. 17327.

## ADDITIONAL LEARNING SOURCES

There is no substitute for listening, listening, listening. Here then is a list of records cut by Dewey and others, with indications as to songs learned from this record that can be heard elsewhere in full form:

Swallow LP-6011 - "The Balfa Brothers Play Traditional Cajun Music": La Valse de Gran Bois / Indian On The Stump

Swallow LP-6020 - "J'etais au bal - Music From French Louisiana": J'etais au bal hier soir

These records can be ordered directly from:

Dewey Balfa  
P.O. Box 575  
Basile, La. 70515

Many other records are available on the Swallow Label, as well as on the Arhoolie, Old Timey and Morning Star Labels. Swallow's address is:

Swallow Records  
P.O. Drawer 10, Dept. RS  
Ville Platte, La. 70586

Two good mail order houses for these records are:

Round House Records	County Sales
P.O. Box 474	and: Box 191
Somerville, Mass. 02144	Floyd, Va. 24091

An excellent book giving all kinds of background, including lists of musicians, is:

"Tears, Love and Laughter: The Story of the Cajuns,"  
by Pierre V. Daigle

(Rte. 3, Box 362, Church Point, La. 70525).

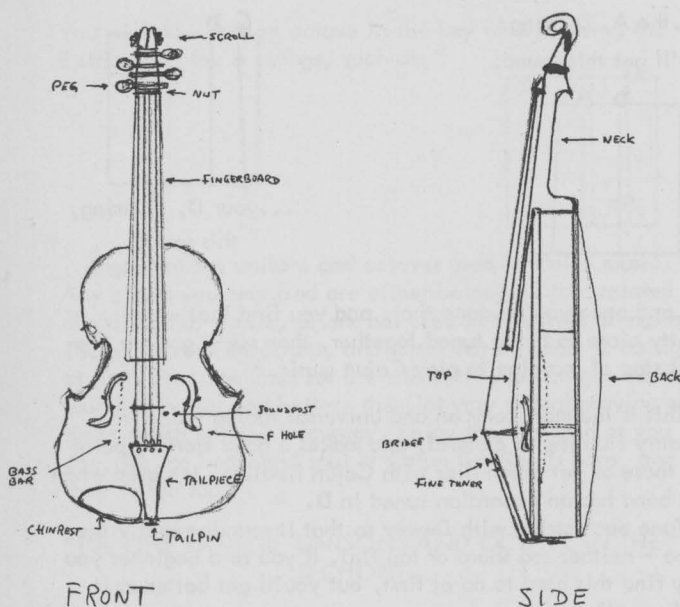
Any questions can be answered by writing either to Dewey at his address, or to Tracy Schwarz, RD 1, Brodbeck's, Pa. 17308.

## THE INSTRUMENT

The instrument itself is a very complicated box of wood, and depending on how it is made it can produce quite a variety of sounds, as it is the closest imitation of the human voice of any musical instrument. In the drawings below you will see the most important parts:

An absolute essential is the sound post, which transmits sounds from the belly (top) to the back and keeps the vibrations similar to each other. It's generally about one fourth of an inch from the right foot of the bridge, but the exact position depends on each fiddle, and also on the type of tone desired. It fits inside the fiddle, wedged vertically between the back and top. In some old instruments if all the strings are loosened at one time the sound post will fall over due to the sudden release in tension. This isn't supposed to happen, but it's a good idea always to keep some tension on the top anyhow, just in case.





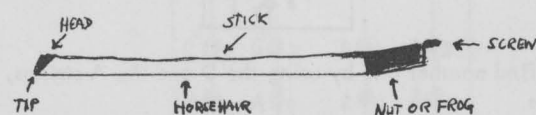
People often ask why a certain instrument is called a fiddle and not a violin. The answer lies mainly in the style of playing, although each has its specific use, i.e., a fiddle is best for fiddle tunes, and a violin best for classical pieces. One thinks of a violin as being more mellow-toned, while a fiddle has more strident sounds.

In choosing an instrument on which to learn there are a few things to keep in mind. First and foremost is the tone. By all means tune up your prospective purchase and at least draw the bow across the strings and hear for yourself how you like it. You may well come up with several choices, and here some more pointers will help: look for cracks, especially a sound post crack (the worst of all), sloppy workmanship, loose connections of back and top to the sides, weak neck joint, and ill-fitted pegs. Further, look at the wood grain of the back and top. Are the lines close together or spaced far apart? Generally, a close, evenly spaced grain indicates better wood. And the strings mustn't be too high off the fingerboard - if they are, this could be due to a badly fitted bridge, and can be set right by a good repairman. Just in case, check with a straight edge to see if the fingerboard is true. The action must be absolutely comfortable for you. Later on you might handle a higher action very well, but at the beginning stages make it as easy on yourself as possible.

As for one-piece and two-piece backs, this is debatable in relation to value. A one-piece carved back might be a first clue to a good fiddle, but then some good ones with two-piece backs are to be found too, so tone and price will have to be your major considerations.

As for price, there are plenty of fiddles to go around, so hold your expenditure down on your first instrument.

The bow deserves some attention too. Here's a diagram showing its various parts:



The horsehair is tightened by means of the screw, which causes the nut or frog to slide to the rear and thus increase the tension. In fiddling, the amount of tension varies. The hair must be tightened enough to keep the wood of the stick from scraping the strings, yet not so tight that the bow bounces a lot.

The bow to buy should be curved looking at it from the side, but you should not have to tighten the hair much to bring it off the wood. With the bow tightened, touch the head to the floor and apply some downward pressure with your hand at the nut. The bow should resist fairly well; if it's too loose or springy it will not serve your needs.

#### Accessories

For heaven's sake, don't forget your rosin or the bow will just sigh. Rosin gets rubbed on the horsehair and acts like a million little picks, plucking at the string as you pull the bow. When you buy the rosin new, you'll probably have to start it by taking a knife and scraping the cake a little until you see some powder - then the bow will pick it up.

You can make tuning easier if you get either four fine tuners or a Thomastik tailpiece, which already has the fine tuners. This saves a lot of time, since the pegs are hard to get loose enough to fine tune and yet tight enough to hold. Slipping pegs can be remedied by taking the peg out a little and rubbing some ordinary chalk on the friction surface. In extreme cases you can buy a set of geared pegs for your instrument.

Strings come in many different varieties. Two good brands are Super Sensitive and Thomastik. The price is quite high, but they last a long time, and they're not difficult to handle. You should after all get a proper return for your efforts. Gut strings on the other hand are out of the question - they require too much expertise for your purposes.

You might be tempted, by the way, to do without a case. Don't. It's a good place to keep things like your fiddle, bow, song words, rosin, and extra bridge, tailpiece, pitch-pipe, etc., and it'll help insulate your instrument from shocks like abrupt changes in weather and kids and dogs.

That's about all you'll need.

#### The Bow Hold

The method of holding the bow varies from one fiddler to another. Any way that's comfortable is the recommended way for you. Some grip the frog between the thumb and fingers, some with the thumb curled around the bottom of the frog, others at the side, and then some others hold the stick of the bow forward of the frog. Just be relaxed, yet with control, and let your wrist flex.

In Cajun country an unusual hold is often seen - the index and little fingers are on top of the frog, and the two fingers between them are under the frog.

#### The Fiddle Grip

If you're right handed, then you'll hold the fiddle in the left hand. However, if you're left handed, then you have two choices: either to hold the fiddle in your left hand anyway, or hold it in your right and bow with your left. But then the strings will be in reverse of the usual order. In this case you could have the fiddle re-worked, with the sound post moved to the left side and the bass bar to the right. It's been done before. Good luck at any rate!

Anyhow, you grip the fiddle in your hand by the neck so that the heel of your palm holds it up. This is allowed in folk music. Either tuck the end of the fiddle body at the chin rest between your chin and collar bone for more control and cleaner fingering, or rest it on your chest in the old time way. So far, I haven't seen any Cajun fiddlers holding it on their chest, but I haven't seen all of them yet and it's up to you anyway.



## Tuning And Chord Diagrams

In this booklet you'll find diagrams of tunings and chords that look like this:



This represents the fingerboard of the fiddle, the top line being the nut as you face the top of the fiddle. The dots are where to press down on the strings, the numbers beside the dots indicate which finger to use, and the letters beside the dots show what the note is called. Here's how the fingers are numbered:



The thumb is not used, and will lie flat along the side of the neck parallel with the fingerboard, or even just stuck straight up in the air.

### Squeaks

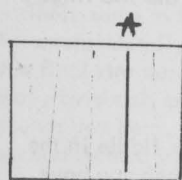
Squeaks from the fiddle are many times the result of faulty fingering rather than faulty bowing. If you're light with the bow and relaxed too you will soon overcome any difficulty with squeaking caused by bowing. Accurate and clean fingering is difficult and is a result of years of practice. It's helpful from the start to practice putting your noting hand fingers straight down to the strings from above, so that the tips of your fingers come in contact with the string, rather than the fleshy part that is further back on the fingers.

Now let's get to learning to play the fiddle Cajun style.

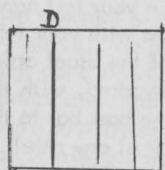
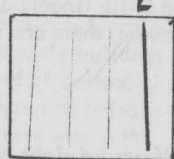
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#### SIDE ONE BAND 1: Open Strings of Standard A 440 Tuning

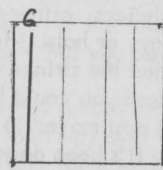
"Okay, before we start, get your instrument, and let's tune it together. This is the standard A 440 tuning, and I'll start by rubbing my bow on the E string:



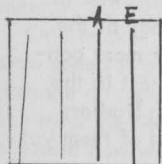
A string:



D string:

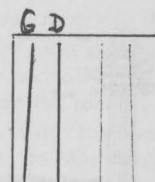
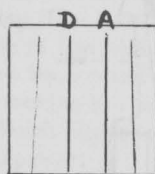


G string:



Now once you've done this we'll rub the bow on the E, A string, and you get this sound:

...the A, D string,  
you'll get this sound:



...your D, G string,  
this sound:

...and once you've done that, and you find that we're pretty close to being tuned together, then we'll go into the first step of learning to play Cajun music."

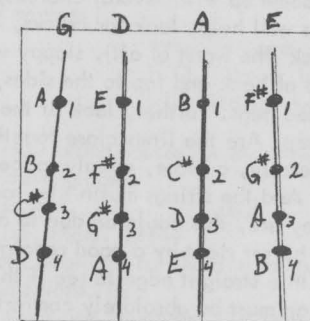
This is the most common and universal tuning found in country fiddling in general, and makes a good starting point for those as yet unfamiliar with Cajun fiddling. It's used when the band has an accordion tuned in D.

Tune each string with Dewey so that it sounds exactly the same - neither too sharp or too flat. If you're a beginner you may find this hard to do at first, but you'll get better at it with practice.

Bowing two strings at a time is important too, since this is actually done often. They must be in good harmony with each other - there's one place where they'll sound the best, and that's where they're in tune with each other.

A violin-mandolin pitch pipe is a good source for the notes of this tuning, and you can carry it right in your fiddle case.

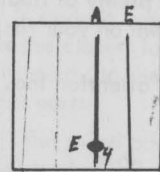
Here's a diagram of the A chord for your convenience. The dots are where you press the strings for the desired notes, and the numbers indicate which finger to use, #1 being the index finger, since the thumb is not used at all.



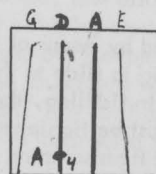
A CHORD

#### SIDE ONE BAND 2: UNISONS AND OCTAVE IN THE A CHORD

"One of the things that makes Cajun music different is the unisons and the octaves. First we're going to do them in the key of A, and you'll find a unison by using the A string and the E string, such as:

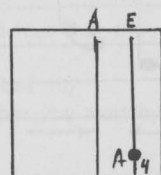


You'll find another one by using the D and the A strings, such as:





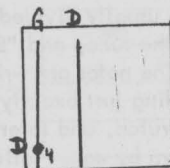
You will also find an octave in the key of A by using the E string and the A strings, such as: "



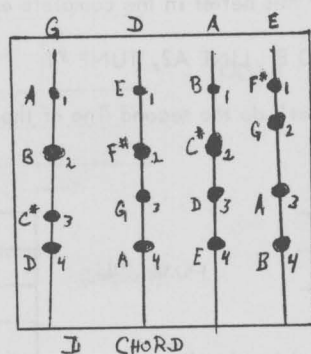
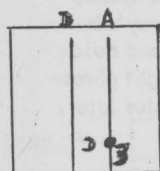
These are the unisons and octaves used in Cajun music. Any others you may find are either belonging to a related chord such as D or E, or are not used in this style of music. These are very important, and somewhat difficult to do right at first. Practice them for a while until you can get them sounding better and better, then let your actual playing of tunes polish up your accuracy. Enjoy them as soon as you can, for the heart and soul of Cajun fiddling is here, and they're fun too.

### SIDE ONE BAND 3: UNISONS AND OCTAVE IN THE D CHORD

"(The) D chord you'll find has one unison note, and it's by using the G and the D string, such as: "

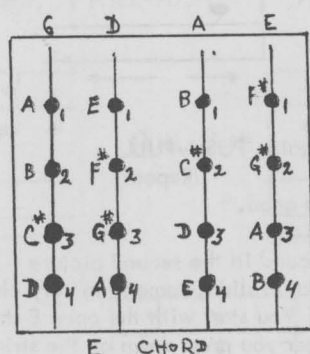


You will also find that it has one octave chord and that's by using the A and the D string, such as: "



Here's a diagram of all the D chord:

You'll notice there's no explanation of unisons or octaves in the E chord. That's because the one possible unison you've already learned as part of the A chord, and the one octave is not used in Cajun fiddling. However, here's a diagram of the E chord notes for your use:

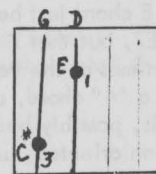
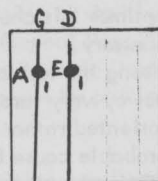


In general, to find notes on a fiddle you'll have to experiment a bit, searching until it sounds right, perhaps even going up and down the scale as long as you can stand it to

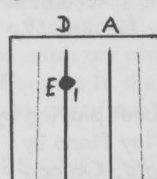
orient yourself as to the more or less correct location of the notes. Perfection need not be attained here - better that you get started playing music as soon as possible. The polish and accuracy will come along later.

### SIDE ONE BAND 4: DOUBLING THE STRINGS IN THE A CHORD

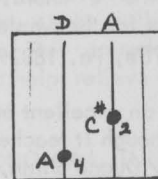
"Another thing I'd like to point out that makes Cajun fiddling a little different than other fiddling is doubling the strings in the A chord, and I would first like to point out, using the G and the D strings, you can find these sounds:



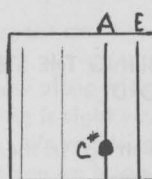
Also, double the D and the A strings and get this sound:



Still the D and the A string you will find this sound:



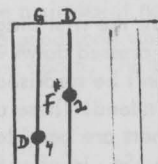
And then, the A and the E string, you will find this sound: "



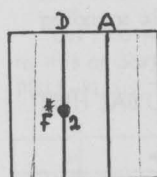
This is often called "double stops" in general country fiddling, while in Cajun country "doubling the strings" is used. It's very important too in this style. Eventually your fingers will automatically fall to the correct locations, but it sure helps to know exactly where they are when you want to learn a tune by ear.

### SIDE ONE BAND 5: DOUBLING THE STRINGS IN THE D CHORD

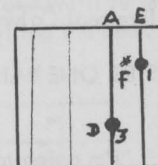
"You will find in the D chord you'll double the strings by using the D and G string such as:



Also, by using the D string and the A string, such as:



The A string and the E string, such as: "





Cajun music doesn't need a complicated chord system, usually using just three chords. In the key of A then, they're A, D and E. In formal musical terms they're:

A - the Tonic chord

D - the Sub-dominant chord

E - the Dominant 7th chord

Informally, they're often called:

A - the "1" chord

D - the "4" chord

E - the "5" chord

They often come in this same order too, and at the end of the verse of a song the melody goes "home," or back to the A chord. You can tell this is going to happen when you hear a short E chord just before the end. Sometimes this chord is called E7, but that 7 isn't absolutely necessary.

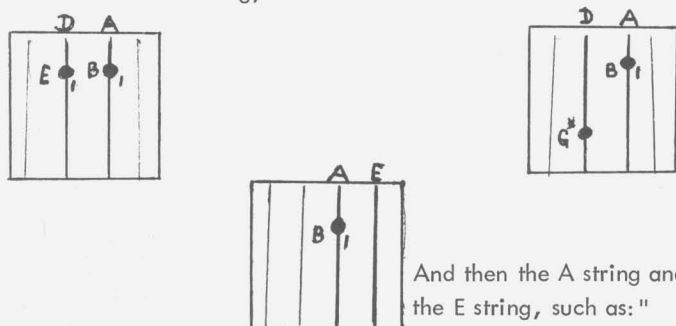
Sometimes at the very end of a Cajun song the last chord will be a "4" chord, a sub-dominant! Dewey very rarely does this, possibly because he is fiddle oriented rather than accordion oriented, and there lies the probable cause for the unusual ending. The accordions used in Cajun bands have a rudimentary chord system and have to play in "the wrong key" sometimes, just like a harmonica does. When they come to the end of the song then, they apparently find it easier to hold on the "4" chord. (Get Mike McClelland's Accordion Instructor for the whole story - address is Rte. #2, Box 59, LeRayville, Pa. 18829.)

Also, an excellent and inexpensive book about playing by ear, although it teaches piano, is "How To Play Piano By Ear," by Duane Shinn, P.O. Box 192, Medford, Oregon 97501.

Hunt around until you find the right notes for the doubling of the strings in the D chord, and then you'll have some more of the Cajun sound.

#### SIDE ONE BAND 6: DOUBLING THE STRINGS IN THE E CHORD

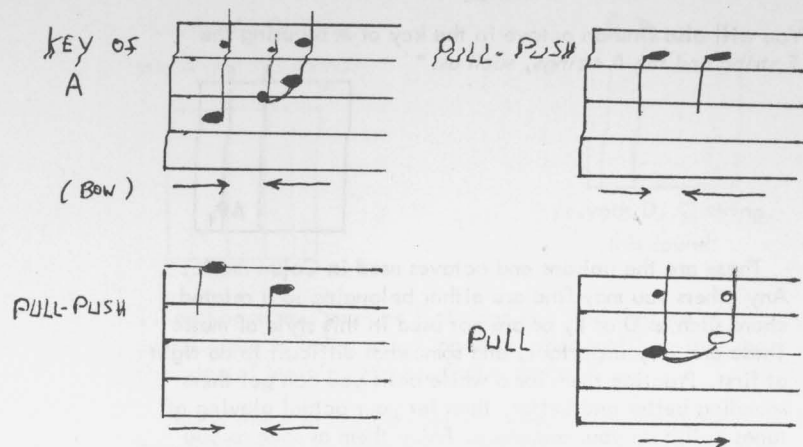
"Now you can double the strings in the E chord by using the D and the A string, such as:



Notice in the first diagram here, both the D and the A strings are pressed down with one finger, your index or #1 finger. Don't be surprised if that's hard to do at first, because it is hard indeed! These are all the Cajun doubling sounds in E. Any others are considered as being "country," and not real Cajun. So, in effect what we're doing here is telling you what not to play so you can keep your music sounding like real Cajun fiddling.

#### SIDE ONE BAND 7: LINE A1 OF "J'ETAIS AU BAL HIER SOIR" (TUNE #1)

"I'm going to attempt to try to show you a Cajun song titled 'J'etais au bal hier soir,' which means 'I've gone to the dance last night,' and I'm going to use the method of PULL-PUSH your bow. Remember we're going to start with PULL-PUSH, like this:



Why don't we do that over again. We'll start with PULL-PUSH: (Repeat)

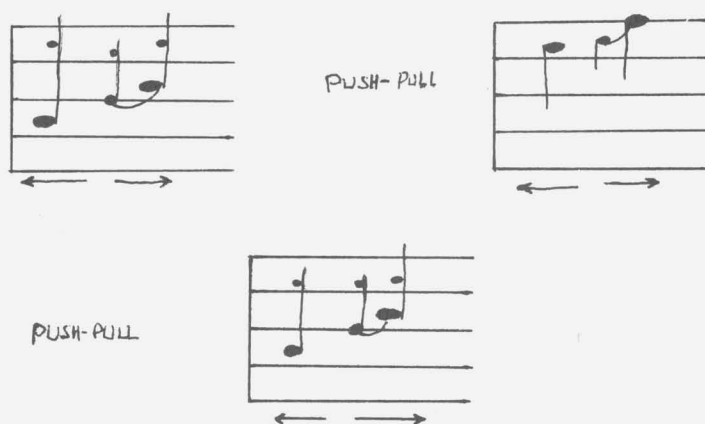
That's fine."

This is the first line of a real Cajun two-step. You can think of it as divided into lines, just like the verses of a song are usually divided into four lines. "A" signifies the first part of the tune, and "B" will signify the bridge or second part.

The notes are written down for those who can read music, telling just exactly what the bow does on each note. This is a crutch, and later on you will have to do without it, that is, learn by ear. Notice how the E string is bowed at the same time as the noted A string - the E string acts like a drone, and helps make that real Cajun sound. Follow Dewey's bowing too - bow long when he bows long, and short and quick when he does it that way. This is so you get the right phrasing. You'll hear this better in the complete examples later.

#### SIDE ONE BAND 8: LINE A2, TUNE #1

"Okay now, let's do the second line of the song by PUSH-PULL:



Let's do it again. PUSH-PULL: (Repeat)

Okay, that's good."

Notice the sound in the second picture ( ). That's a real Cajun slide, something very characteristic of Cajun fiddling. You start with the open E string, then using your index finger you press down on the string just above the nut and slide up until you reach the F#. It should sound smooth, almost like it was done with a piece of smooth steel and not your finger. You'll see later how slides are done all over the place, down as well as up.



# SIDE ONE BAND 9: LINES A1 & A2, TUNE #1

"We're going to attempt to do line 1 and line 2 of the song now, by starting with PULL-PUSH:

(Repeat lines A1 and A2 exactly as before)

Why don't we do it one more time. Remember you start by pulling:

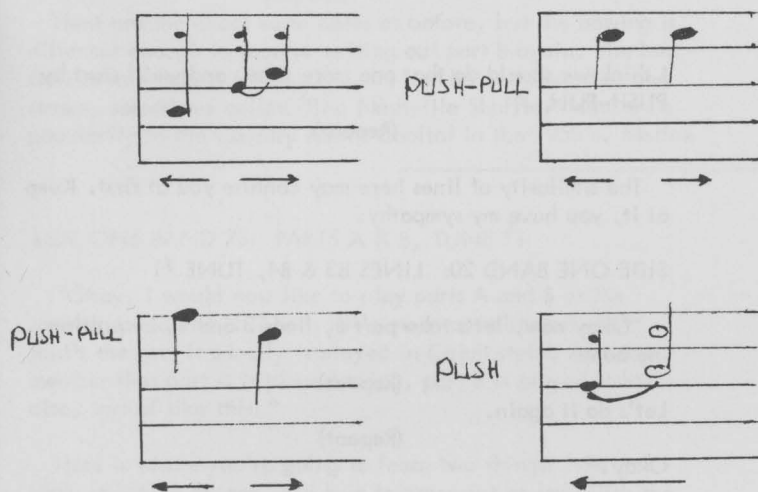
(Repeat)

Okay."

This will give you a better idea of how the tune is supposed to sound. If it bothers you that you can't get an idea of the melody, try going ahead to band 14. You might even be able to pick up the whole tune that way, but of course the exact bowing comes only in the slow examples. Going ahead to get the contour of the melody is perfectly alright - just don't overlook something important!

## SIDE ONE BAND 10: LINE A3, TUNE #1

"Okay, we're going to do line 3 now by starting with PUSH-PULL:



Let's do it again now.

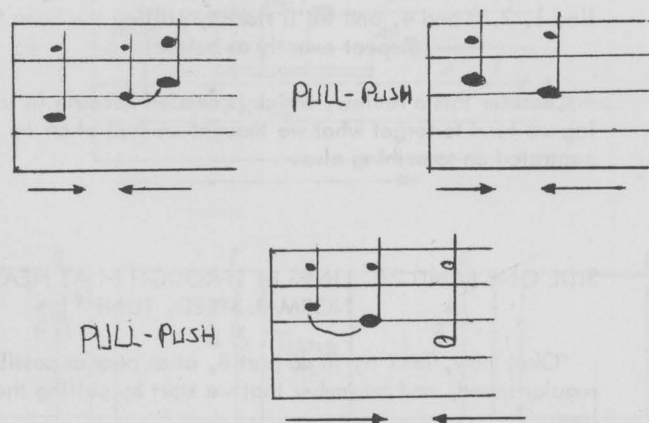
(Repeat)

Okay."

When you play line A3, your noting hand (usually the left) will be doing the same thing as in line A1, but your bow will be going in opposite directions - good practice!

## SIDE ONE BAND 11: LINE A4, TUNE #1

"Let's do line 4 now, by PULL-PUSH:



Let's do it again: "

(Repeat)

This line ends part A. Usually the A part is repeated, then the bridge is done twice through, making a symmetrical A A, B B structure. You'll find here that if you got your pulls and pushes mixed up you'll be starting an A1 or B1 on a push, but it should be a pull. That's hardly a disaster, but you should stick to the way Dewey does it for now.

## SIDE ONE BAND 12: LINES A3 & A4, TUNE #1

"Okay now, let's do line 3 and 4, and remember that we're going to start by pushing the bow:

(Repeat lines A3 and A4 exactly as before)

Why don't we do it one more time. Remember, start this line 3 and 4 by pushing your bow: "

(Repeat)

Practicing two lines together like this helps move you to the automatic stage of playing, which in turn gets you to enjoying real music, rather than abstract exercises. Through most of this tune you're using a one to one ration of bow stroke to note, like sawing back and forth, but you'll notice in a few places, like the next to last bow stroke in line A4, two notes are played on one bow stroke. This can make a difference in the impact of a tune, and helps relieve the monotony of too much of the same stroke.

## SIDE ONE BAND 13: LINES A1 THROUGH A4, TUNE #1

"Let's do line 1, 2, 3, and 4, and remember when we started, we started by pulling the bow. So, we'll start with a pull: "

(Repeat exactly as before)

Now you can follow along with Dewey through the whole A part. If your bowing is right you should start with a pull and end with a push. We're still going slow here, being careful to get it right before we bring it up to near normal speed. "Haste makes waste," and anyhow it shouldn't go at break-neck speed, because Cajun music is primarily a dance music.

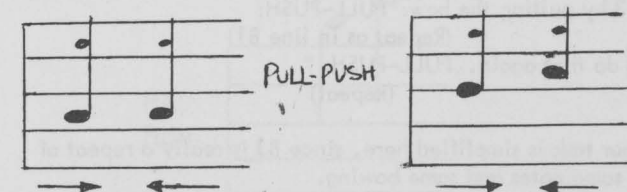
## SIDE ONE BAND 14: LINES A1 THROUGH A4 AT NEAR NORMAL SPEED, TUNE #1

"Okay, at this point I'm going to try to make a Cajun fiddle with you, by playing lines (A) 1, 2, 3 and 4, as near normal speed as possible, and we'll start by pulling the bow. "

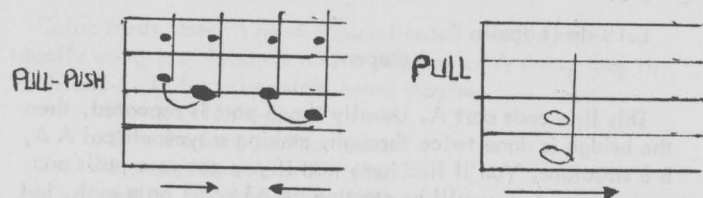
Play right along with Dewey to get the correct speed, phrasing and intervals. Don't worry if the example varies or if you vary by one or two notes. The main point now is to get the swing of it. Practice it for a good long while without the record, then go back, play along again, and see if you strayed too much.

## SIDE ONE BAND 15: LINE B1, TUNE #1

"Let's do what is referred to as the bridge, and we'll refer to this as part B, line 1, and we'll start by pulling the bow. PULL-PUSH:



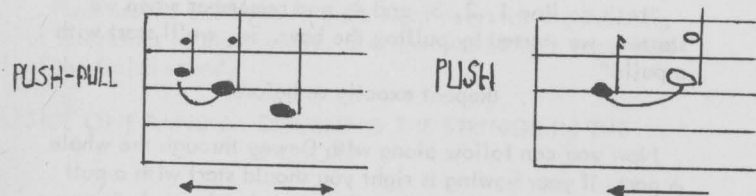
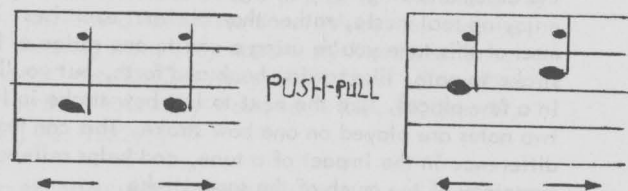




This part is quite hard to understand at first, and it might help a great deal to go to band 21, or even 22 to get the whole picture, then come back to this band to get the technique. The bridge serves as a relief, a different and varied part of a tune, and makes the main part, the theme, seem a little brighter. In this tune the bridge emphasizes a strong rhythm while the A part points out an interesting melody.

#### SIDE ONE BAND 16: LINE B2, TUNE #1

"Okay now, let's do part B, line 2, and we'll start by PUSH-PULL:



Let's do it again, huh? PUSH-PULL: "  
(Repeat)

As you can see, the melody doesn't vary much - the bowing will be the most important thing in this part. This is for the dancers.

#### SIDE ONE BAND 17: LINES B1 & B2, TUNE #1

"Okay, we'll do part B, lines 1 and 2, and remember that we start by pulling the bow:

(Repeat exactly as before)

Let's try that one more time, remember we start by pulling the bow:

(Repeat)

Okay?"

Try to get this as automatic as possible. It will be quite a bit faster at its normal speed.

#### SIDE ONE BAND 18: LINE B3, TUNE #1

"Okay now, this takes us to part B, line 3, and we'll start line 3 by pulling the bow: PULL-PUSH:

(Repeat as in line B1)

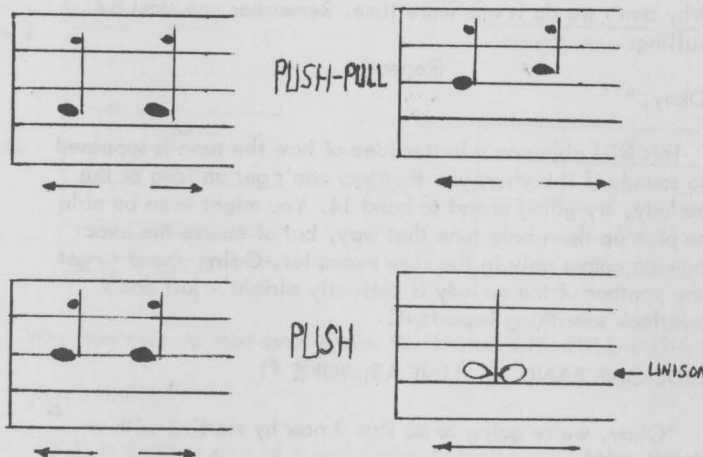
Let's do that again. PULL-PUSH: "

(Repeat)

Your task is simplified here, since B3 is really a repeat of B1 - same notes and same bowing.

#### SIDE ONE BAND 19: LINE B4, TUNE #1

"This takes us to part B, line 4, and we'll start by PUSH-PULL:



I think we should do that one more time, and we'll start by PUSH-PULL: "

(Repeat)

The similarity of lines here may confuse you at first. Keep at it, you have my sympathy.

#### SIDE ONE BAND 20: LINES B3 & B4, TUNE #1

"Okay now, let's take part B, lines 3 and 4, by pulling the bow:

(Repeat)

Let's do it again.

(Repeat)

Okay."

Notice how Dewey ends part B with a unison, two A's.

Well, now you've learned the whole two step in its basic form. All you have to do is polish it up a bit, get it automatic, and then start gathering ideas for the variations, or ornamentations which embellish the melody - that's where the beauty of the music lies.

#### SIDE ONE BAND 21: LINES B1 THROUGH B4, SLOW, TUNE #1

"Okay, this brings us to part B. Now we're going to do line 1, 2, 3 and 4, and we'll start by pulling the bow: "

(Repeat exactly as before)

Consider this a review, which is needed because in learning we tend to forget what we thought we had when we concentrated on something else.

#### SIDE ONE BAND 22: LINES B1 THROUGH B4 AT NEAR NORMAL SPEED, TUNE #1

"Okay now, let's try to do part B, at as near as possible at regular speed, and remember that we start by pulling the bow:





Let's do that one more time a little faster.

(Repeat)

Again."

(Repeat)

Here are the exact same notes as before, but the bowing is different enough to require writing out part B again. The bow strokes in brackets ( ) can be considered as one stroke, sometimes called "The Nashville Shuffle," due to its popularity in the Country Music Capital in the 1950's. Notice

here though that Dewey breaks it up, starting out with a few short strokes. It's less monotonous that way.

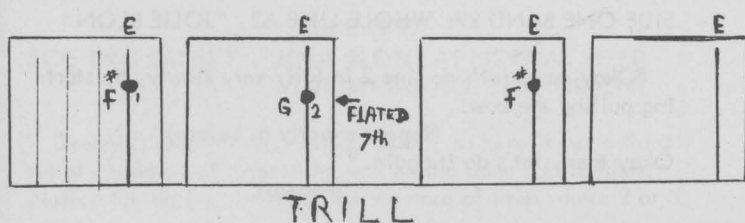
In words then, it's made up of one long and two short strokes, repeated often enough to be considered one stroke, i.e., a shuffle. Its beauty is that it's automatic as all get out. It lets you concentrate on the notes of the tune, and it's easier to hold in a steady rhythm. The difficulty is that the long strokes in adjacent brackets go in opposite directions - that must be practiced hard at first.

#### SIDE ONE BAND 23: PARTS A & B, TUNE #1

"Okay, I would now like to play parts A and B at the regular speed and it'll be a little more complicated, but that's the way it usually is played in Cajun style. And remember that part A is played twice, part B is played twice also, sort of like this: "

Here is where you're going to learn two things: how to pick up a tune by ear, and how to ornament or embellish the basic melody line of a tune.

In a way your task is easier than usual, because you already know the basic melody by heart. The notes that sound different are the ones to get. If you have trouble finding the note that Dewey is playing, go to the chart of the A chord and try a whole bunch out until it sounds right. I can point a few things out here to help: Dewey's using the unison E/E much more here, and he's adding notes into where one note was held before. Also, especially in the A part, he does a slide immediately followed by a trill which is another strong characteristic of Cajun fiddling. What's a trill, you say? Well, a trill is four notes done real fast, like this:



You've probably noticed trills before, and they'll be demonstrated on the second record.

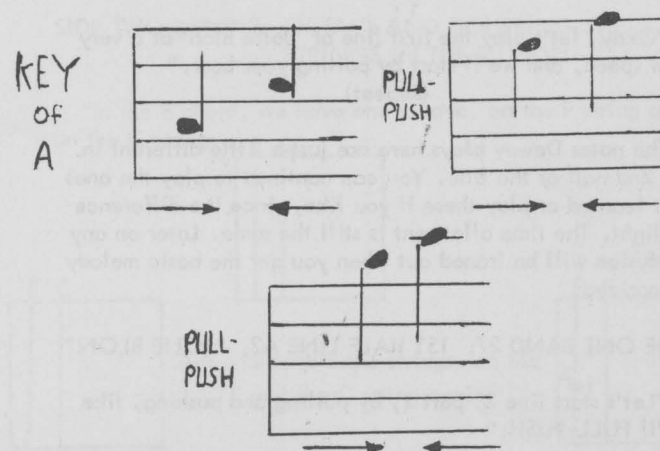
This band will help you to get a feeling for the fillers that come at the end of a line too, so you don't jump into the next part too soon and leave the band behind.

Don't make the mistake of considering this the one and only way to play this song. Cajun music in general is very free and open to improvisation. The changes that Dewey does come in almost any order, and every time he plays the song it's different in some manner. Remember, this is traditional folk music.

When you get pretty good at it, and you've listened to lots of Cajun music, you'll find it much easier to embellish. It comes with time and lots of listening.

#### SIDE ONE BAND 24: 1ST HALF, LINE A1, "JOLIE BLON" (TUNE #2)

"I'm going to try to teach you how to play a French Cajun waltz titled 'Jolie Blon,' or 'Pretty Blonde,' and we're going to use the same method as we used on the other song, which is a push-pull of the bow. We're going to start by PULL-PUSH: "

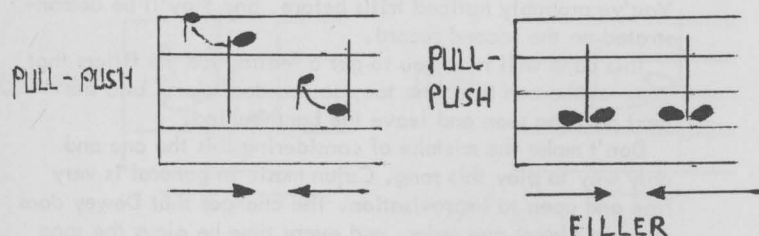
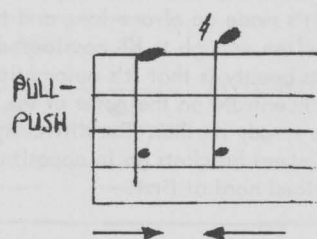
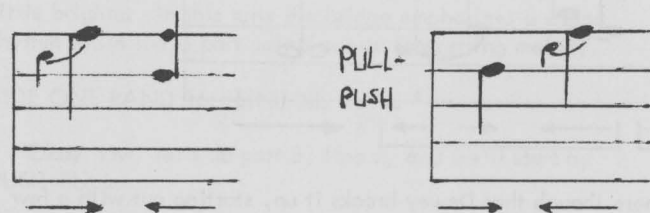




Waltzes are heard more often in Cajun country than in other areas, so our second tune is "Jolie Blon," which has had quite a bit of popularity beyond Louisiana too. We'll have to take it at one half a line at a time to keep it simple enough for now.

#### SIDE ONE BAND 25: 2ND HALF, LINE A1, "JOLIE BLON"

"This is the 2nd half of the first line, and we're going to PULL-PUSH: "



Notice here how you slide down too, and that the last picture is the filler, which keeps you together with the beat. This progression is very prevalent in Cajun music, so it's good to get this now. And don't forget that flatted 7th (here natural G) - it makes the special Cajun sound.

This may actually be more than one half of the line, but somehow the waltz was harder to break down than the two step. In many ways the waltzes can be harder to play, even though they're slower.

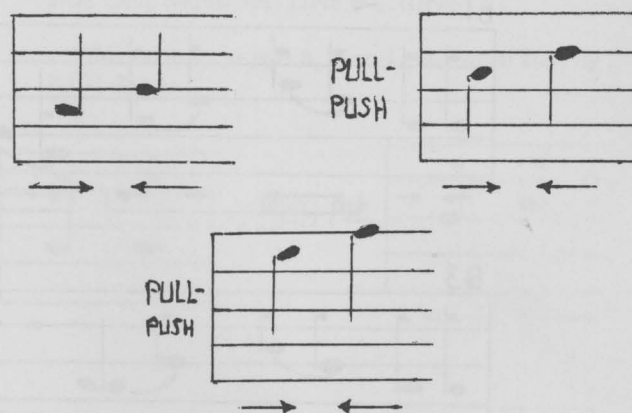
#### SIDE ONE BAND 26: WHOLE LINE A1, "JOLIE BLON"

"Okay, let's play the first line of 'Jolie Blon' at a very slow speed, and we'll start by pulling your bow."  
(Repeat)

The notes Dewey plays here are just a little different in the 2nd half of the line. You can continue to play the ones first learned or play these if you like, since the difference is slight. The time allotment is still the same. Later on any confusion will be ironed out when you get the basic melody memorized.

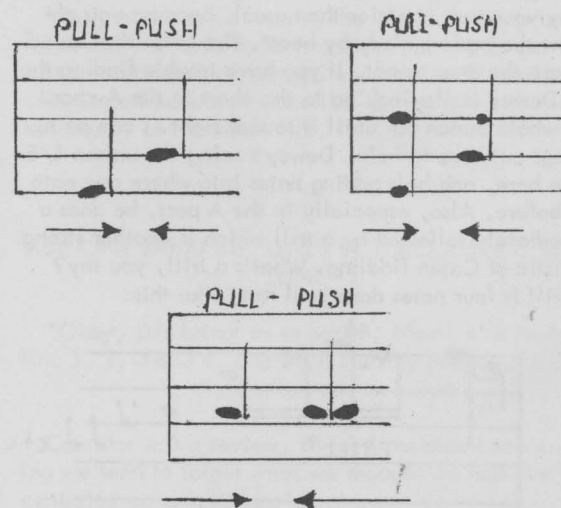
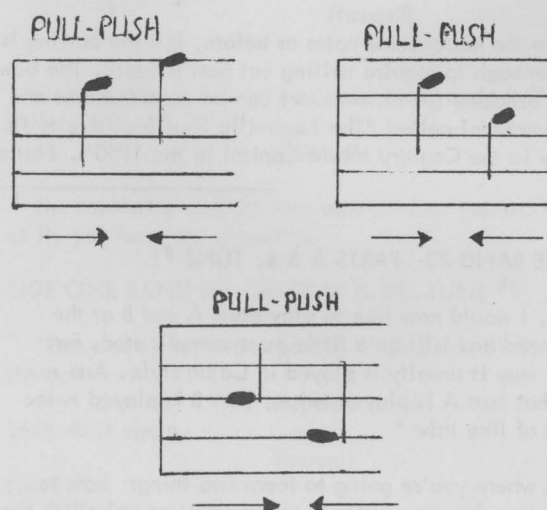
#### SIDE ONE BAND 27: 1ST HALF LINE A2, "JOLIE BLON"

"Let's start line 2, part 1, by pulling and pushing, like we'll PULL-PUSH: "



#### SIDE ONE BAND 28: 2ND HALF LINE A2, "JOLIE BLON"

"This is the 2nd half of line A2. "



#### SIDE ONE BAND 29: WHOLE LINE A2, "JOLIE BLON"

"Okay now, let's do line 2 in full, very slowly, by starting pulling the bow:

(Repeat exactly as before)

Okay then, let's do it again. "

(Repeat)



# SIDE ONE BAND 30: LINES A3 & A4, "JOLIE BLON"

"Here's lines 3 and 4, almost identical as 1 and 2. I'm going to attempt to show you these lines by playing it very slow, remember, by pulling and pushing your bow.

(Repeat exactly as before)

Okay, let's try it again."

(Repeat)

Now you have the proper interval between lines 3 and 4.

## SIDE ONE BAND 31: LINE B1, "JOLIE BLON"

"I feel like we've been doing good enough progress where I'm going to do the bridge at a slow speed, and remember, just pull and push your bow: (Repeat)

Let's try it again." (Repeat)

The choice of bow strokes should be clear enough now so that they need not be given any more. You can hear on the record where Dewey changes direction with his bowing, and it won't matter if you get it a little different, just as long as you don't jerk or rush. Avoid putting more than 2 notes to a stroke and you'll come out okay.

Figuring out your own bowing is a big step at this point, but the facility it encourages will help you tremendously whenever you come to a new tune.

## SIDE ONE BAND 32: LINE B2, "JOLIE BLON"

"Now we're going to do the second half of the bridge by doing it very slow, starting by pulling your bow:

(Repeat)

Let's do it again."

(Repeat)

The bridge of this tune contains only 2 lines the way we have it broken down. This line B2 is just similar enough to B1 that it's a little difficult to keep from getting them confused. You'll soon see how at the end of B2 some kind of sign is used musically by the fiddle to show a difference. These slow examples are by nature somewhat unreal, for learning only in other words, and that's why we include examples at moderate speed and later with guitar or even full band.

## SIDE ONE BAND 33: LINES A1 THROUGH A4, B1 AND B2, "JOLIE BLON" AT MODERATE SPEED

"Okay, now we've come this far, we're going to try to do the song completely by starting at the beginning by pulling the bow."

Now you have more variations to work with, particularly in the bridge, and you can see how part B is joined to part A. This example is considered having gone one time through.

Once you've mastered these new changes turn the record over for the example with guitar accompaniment.

By now you may have already noticed how Cajun fiddlers mark time with the bow, i.e., when one note holds for say 3 beats, then 3 strokes are used instead of drawing one long bow stroke.

For all practical purposes you now have two tunes in the Cajun style under your belt, but it is recommended that before going on you review what you've learned pretty soon now to keep from losing what you had.

## SIDE TWO

## SIDE TWO BAND 1: "JOLIE BLON" AT NORMAL SPEED WITH GUITAR ACCOMPANIMENT

Dewey is a very imaginative fiddler, so here is yet a third set of changes, of embellishments on the same "Jolie Blon." Notice too during the fillers at the ends of lines where 2 or 3

notes are used to take up the interval before the start of the next line, instead of the previous 1 long note or unison. Another thing you've heard - Dewey plays some more modern notes in part B1.

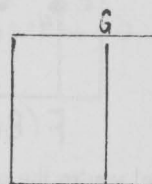
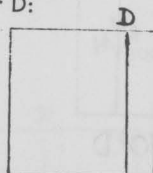
Everything is getting more complicated, and that shows Dewey is expressing himself here. Probably because his brother Rodney is playing the guitar, and they like to play music together.

Practice the new changes, then play along with the record to get the swing of it. This is by far the best way to get the trills, which are numerous and important in this example.

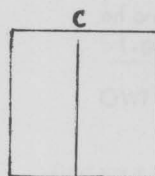
You might notice also that the fiddle sounds different. It's tuned into the lower G standard tuning which is treated in detail in the next band. For now you can tune down: from the high to the low strings, D G C F, and note everything exactly as before.

## SIDE TWO BAND 2: OPEN STRINGS OF THE LOWER G STANDARD TUNING

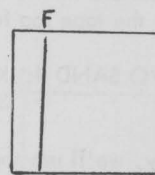
"Here are the open strings of the lower G standard tuning which are used with a C accordion. First string would be your D:



Second string would be your G:



Third string would be your C:

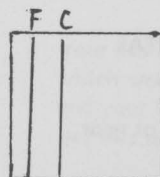
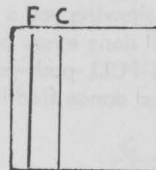


Fourth string would be your F: "

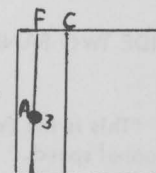
At the present time most Cajun bands use the C accordion, and therefore this is the most common tuning on the fiddle. It makes the high strings ring in a certain way that enhances the Cajun music too. It's just that you have to remember that while you're noting the fiddle as if you were in A, you're actually in G, and it's called G too. The best way to keep it straight at first is to say "band G, fiddle A," then later on you can remember that their G is what you used to call A. You'll probably work out your own formula for keeping it straight. So from now on everything is done in this tuning unless otherwise stated, and any chord letter stands for the band key.

## SIDE TWO BAND 3: OCTAVE AND DOUBLING THE STRINGS IN THE F CHORD

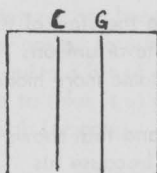
"In the F chord, we have one octave, on the F string and on the C string:



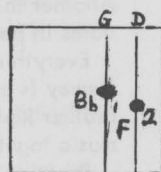
And, to double the strings, on the F and the C string again:





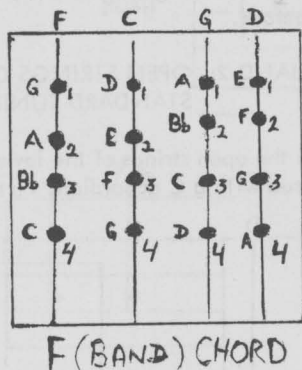


And on the C string and on the G string:



And on the G string and on the D string: "

This is the only additional chord you need now to prepare you for the next tune. Here's a diagram of the whole chord:



(You needn't feel you're the only one who makes mistakes! Tracy Schwarz had to do this band because in Louisiana he rewound the tape too far and erased Dewey's recording.)

#### SIDE TWO BAND 4: KEY OF C TUNE: "PERRODIN TWO STEP" AT SLOW SPEED

"Okay, we'll use the same method as we used before, a push and pull method. The only thing is that the strokes are shorter because it's a faster rhythm song. So here's a demonstration."

You can use the diagram for the D chord (side one, band 5) to help you find the notes here, although you're now in (band) C. Dewey does the A part once and the B part once. Your bow doesn't have time to travel very far, hence the shorter strokes. This is also the secret to the light sound of this two step. Notice how Dewey seems to give more fullness to certain notes - it works out to be those done on a pull of the bow, in a regular rhythm - the pull is a little louder and longer than the push, sort of like "DEE dit-DEE dit-DEE dit-DEE" rather than evenly spaced "dee dee dee dee."

#### SIDE TWO BAND 5: INTRODUCTION TO SHUFFLE TYPE BOWING

"I'm going to introduce to you now to a shuffle type bowing, such as this in slow motion: " (Repeat)

What Dewey is doing here is showing you a shuffle done by means of a snap, or hard pull done every other pull - like pull-push-PULL-push-pull-push-PULL-push-pull-push-PULL-push, pull-push etc. This is good dance fiddling and gives a special sound to this tune.

#### SIDE TWO BAND 6: "PERRODIN TWO STEP" AT NEAR NORMAL SPEED

"This is the Perrodin Two Step we're going to do, at near normal speed."

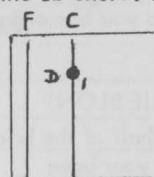
Now that the speed is picking up Dewey is changing his bowing slightly. He uses a pattern of 2 notes on one bow stroke - then 2 notes of one stroke each - then 2 notes on one bow stroke again - 2 notes of one stroke each - etc., in as much of a regular pattern as possible.

#### SIDE ONE BAND 7: "PERRODIN TWO STEP" AT NORMAL SPEED WITH GUITAR

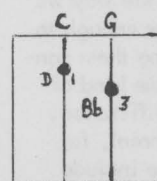
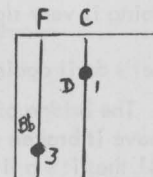
Dewey plays now using all the things demonstrated in the preceding examples, this time at the usual speed. This is how it should be done. If you have trouble figuring out the bowing, there is a trick: record the band on a tape machine and then slow it down. You can hear the places where he changes direction with the bow very plainly, since there's only the guitar in the background, which doesn't distract at the slow speed of the tape.

#### SIDE TWO BAND 8: DOUBLING THE STRINGS IN THE Bb CHORD (FOR THE KEY OF F)

"Alright now, I'm going to give you a doubling of the strings in the Bb chord. First, using your C and F string, like so:

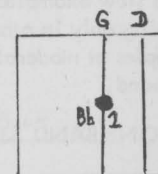


C and F again:

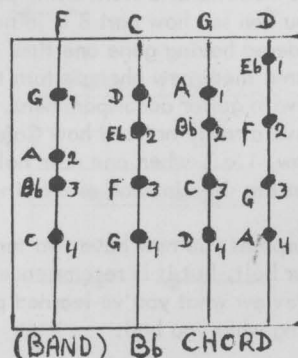


C and G:

C and D: "



The next tune, in the (band) key of F uses the Bb chord. Here's the entire diagram:



#### SIDE TWO BAND 9: KEY OF F TUNE SLOW: "GRANDPA'S WALTZ"

"I'd like to play now a beautiful Cajun waltz in the key of F, titled 'Grandpa's Waltz,' and we'll do it in a slow motion:"

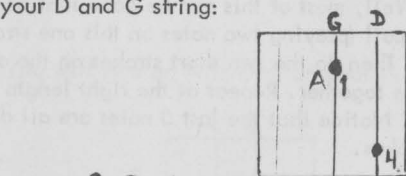


Be careful to get the notes right in this one. There are some tricky sharps in there. Don't overlook the sliding down as well as up, and for heaven's sake, don't forget the trills - they're so beautiful!

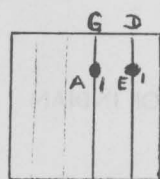
The normal speed version with guitar appears on the second record.

# SIDE TWO BAND 10: OCTAVE AND DOUBLING IN THE A CHORD (FOR BAND KEY OF D)

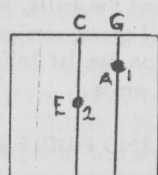
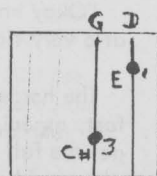
"Now we're going to do the octave of the A chord by using your D and G string:



Then we're going to do the doubling:

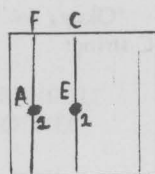


...that's using the D and G string. Still D and G:



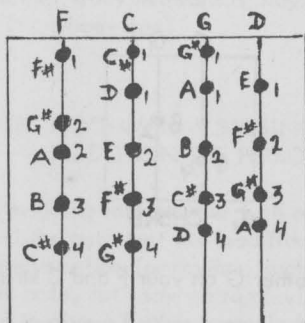
Then using the G and the C string:

Then using the C and the F string:



Remember, where finger 1 or 2 is indicated for two notes, you use that one finger to bar across both strings by centering the finger square over an imaginary point half way between the two strings, and mashing down hard enough to cover both strings. You'll be surprised at how little movement of your finger it takes to make a note sharp or flat.

Here's the diagram of the entire A chord (band A):



(BAND) A CHORD

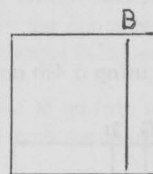
# SIDE TWO BAND 11: KEY OF D TUNE SLOW: "LA VALSE DE GRAN BOIS"

"I'd like to do for you now 'La Valse de Gran Bois,' or 'The Waltz of the Big Woods,' in the key of D."

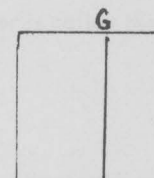
There don't seem to be very many Cajun tunes in this key, but it makes good use of the unison with the 1st string, which sustains the "home" or tonic note in this key and it gives that beautiful ring. You'll find a normal speed version for this tune also on the second record.

# SIDE TWO BAND 12: OPEN STRINGS OF THE INDIAN ON THE STUMP TUNING

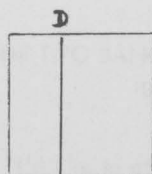
"Okay, now I would like to introduce you to a tuning I refer to as 'Indian On The Stump Tuning,' because this tuning I use to play this particular song and it is known in other parts of the country as 'Black Mountain Rag Tuning.' I'd like to first give you a sound on the 1st string which will be B:



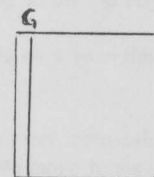
Your 2nd string will be a G:



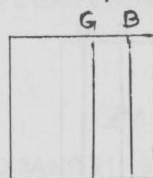
Your 3rd string will be a D:



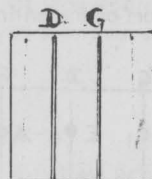
And your 4th string then will be a G:



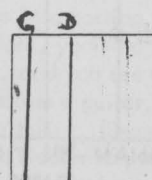
Now, I would like to give you a sound on the 1st and 2nd string, that will be your B and your G and you'll get this sound:



Your 2nd and 3rd string which will be your D and your G, you would get this sound:



Your 4th and 3rd string, which would be your G and your D, you would get this sound: "

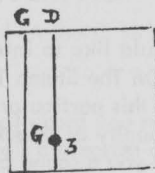




This tuning is unusual too, but it's worth the trouble for the tune, which Dewey learned from an old man by the name of Oscar Fruge.

### SIDE TWO BAND 13: OCTAVE AND UNISONS OF THE INDIAN ON THE STUMP TUNING

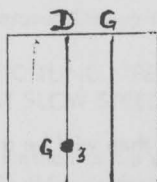
"Okay, at this time I'd like to give you the octave in this tuning:



And then the unisons by using a 4th and 3rd string:



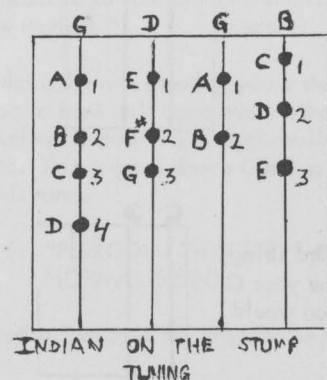
And then using your 3rd and 2nd string:



And then using your 2nd and your 1st string: "



Here's the diagram of the entire tuning:



### SIDE TWO BAND 14: SHUFFLING THE BOW FOR PART 3, INDIAN ON THE STUMP

"Okay, we're at a point where I'd like to show you, or demonstrate to you, which was a very difficult part of the song for me to learn, and it's called 'shuffling the bow,' where you roll your bow all over four strings of your fiddle, and you first start by a pull of the bow, like so."

Remember the Nashville Shuffle? One long bow note followed by two short bow notes - sort of like DAH-dada DAH-dada etc. Well, most of this can be done that way. Start with a long pull (playing two notes on this one stroke) on the 4th string. Then do the two short strokes on the open 3rd and 2nd strings together. Repeat at the right length of time with Dewey. Notice that the last 5 notes are all done with short saw strokes.

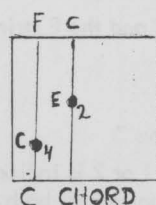
### SIDE TWO BAND 15: SLOW VERSION OF INDIAN ON THE STUMP

"Okay now, let's go into playing 'Indian On the Stump' at a very slow speed: " (Repeat)

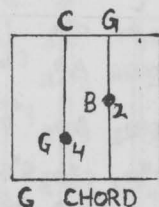
The hardest thing about this tune is to keep from going too fast, especially in that 3rd part. You have to remember to get the full value out of the unisons and the trills, so use plenty of bow at those places. The full speed version with guitar is on the second record. Also, on the 1st Balfa Brothers LP Dewey sings the verses he wrote.

### SIDE TWO BAND 16: CHORDS FOR 2ND FIDDLE BASSING

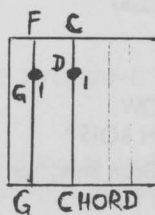
"Okay, we'll first find your C chord by using your F and C string:



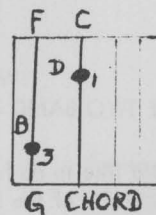
Then you'll find your G chord by using your G and C string:



You'll find another G on your F and C string:

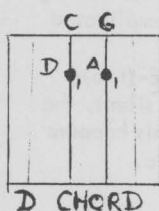


AND

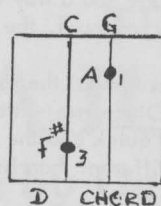




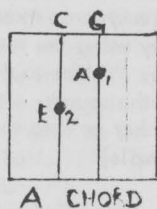
You'll find a D (chord) on your C and G string:



AND



You will find an A (chord) on your G and C string: "



Here again, we're telling you what not to do - just use these chords when you play 2nd fiddle (you've come across them already as doubling the strings). Keep in mind that we're back in the Lower G Standard Tuning.

When two band members are playing fiddle, they don't play the same thing - one plays the lead fiddle and the other the 2nd. There are definite chords to be played so it will sound right. This is a technique that goes way back, probably before the guitar was a part of Cajun music. It both fills in the melody and provides a rhythm.

#### SIDE TWO BAND 17: STRAIGHT BASSING THE FIDDLE ON THE PERRODIN TWO STEP

"Okay, at this time we'll go into bassing the fiddle, and we'll refer to this as straight bassing, which means you just sound the strings as a filler or a backing for the lead fiddle, and it'll go something like: (Example)  
In a waltz or a two step then you would go: (Example)  
I'd like to give you an example now by having a 1st fiddle play the Perrodin Two Step." (Example)

Just to let you know that these tunes can be learned by anybody, take note that Tracy Schwarz is playing 1st fiddle here. If he can do it anybody can!

#### SIDE TWO BAND 18: RHYTHM BOW BASSING THE 2ND FIDDLE ON THE PERRODIN TWO STEP

"Okay now, we're going into another type of seconding the fiddle, and you find the note that the lead fiddle is playing in, and then you use your bow for rhythm, such as like this here, if I'd find the note, let's say we're playing in C: (Example) I'd like to give a further example by having a lead fiddle play another part of Perrodin Two Step: " (Example)

Here's that Nashville Shuffle again. Notice how on the long bow part Dewey uses two notes, either by sliding, or by actually playing two notes with the 1st and 2nd, or 2nd and 3rd fingers.

#### SIDE TWO BAND 19: SHUFFLE BOW BASSING THE 2ND FIDDLE ON THE PERRODIN TWO STEP

"We're going to go into another type of seconding the fiddle, and this is referred to as 'shuffling the bow, seconding the fiddle.' And you'll find the note your lead fiddle is playing in and you kind of roll your bow over all your strings, such as: " (Example)

This is basically the Nashville Shuffle again, but much more complicated. You start with a pulling long bow at the low bass strings, and while you're pulling you're also rolling the bow from low to high string, using the three low strings for this one long bow stroke. Then the two short saw strokes are done on the 1st and 2nd strings - sort of like ROLL-sawsaw ROLL (in the opposite direction from the 1st roll)-sawsaw ROLL-sawsaw ROLL-sawsaw, etc.

"Now, I'd like to go into seconding the lead fiddle now, with the shuffle type seconding."

In Cajun country the second fiddle player is called the "segondeur."

#### SIDE TWO BAND 20: REGULAR WALTZ AND TWO-TIME WALTZ: GRAN MAMOU AND UNKNOWN TITLE

"I'd like to at this time give you a demonstration of two different waltz times. First we're going to do the regular waltz time: (Gran Mamou).

Then we'll go into what they refer to as a two-time waltz: " (Unknown Title)

This is more background information than instruction, but it also gives an opportunity to learn two more tunes without the distraction of other instruments in the background. Dewey demonstrated the different dance steps done to these waltz times, but of course they can't be shown in the booklet. Here's a good excuse to go to Louisiana and see it in person!

#### SIDE TWO BAND 21: STRAIGHT BASSING THE FIDDLE ON JOLIE BLON

"I'll give you an example of the straight bassing on a waltz time: (Example).

I'd like to ask the first lead fiddle to play a couple of bars of Jolie Blon to give you a further example."

#### SIDE TWO BAND 22: RHYTHM BOW BASSING THE 2ND FIDDLE ON JOLIE BLON

"Alright, now we'll go into bassing the fiddle in waltz time, and like I said before, you find the key that your lead fiddle is playing in, and you use your bow for the rhythm, like you would strum a guitar, and I'd like to give you a little example like this: (Example).

I'd like to ask the lead fiddler to play another couple of bars of Jolie Blon: " (Example)



You'll be bowing this in a rhythm, like ONE-two-three, ONE-two-three, etc. Use plenty of bow here too to get the full sound. And one more thing - don't overlook the noting hand sliding into the chords.

**SIDE TWO BAND 23: SHUFFLE BOW BASSING THE  
2ND FIDDLE ON JOLIE BLON**

"Okay now, we're going to go into the shuffle type seconding the fiddle, or bassing the fiddle, and I'd like to give you an example such as: (Example).

You will also notice now the tapping of the foot in this type of playing, which means a whole lot in Cajun music. And I would like to ask the lead fiddle now to play a couple of bars of Jolie Blon and further give you an example of bow shuffling, seconding the fiddle." (Example)

Here's how: pull and roll the bow at the same time, starting at the lowest bassing chord possible in that key and going toward the 1st string. You want to roll the bow over all four strings, but make three distinct sounds - sort of like ROH dle dee ROH dle dee, etc. Then push and roll the bow back over the 1st, 2nd and 3rd strings to the bassing chord again (all on the push), hit the bassing chord and push and roll back up to the 1st string again. It's after hitting the 1st string (or 1st and 2nd strings together) that you change direction. This makes the bassing chord ring free, sort of like the bass string in a guitar chord.

This is principally an old time Cajun technique. One of the acknowledged masters of this kind of seconding was a man named Ernest Fruge, who accompanied the incredible

old time singer and fiddler Dennis McGee on some 78 RPM records that remain precious documents of this music. Mr. Fruge had a way of playing melody in among the bassing too, so, as usual, the better it sounds the more complicated it is!

A word about the foot tapping: it's "three-ONE-(two)-three-ONE-(two)-three-ONE-", etc. The two is silent, the three is quick and the ONE is heavy and hard! This happens to be different than in other kinds of country music.

**SIDE TWO BAND 24: MODERN CAJUN 2ND FIDDLE:  
SLOW AND NORMAL:  
"J'ETAIS AU BAL HIER SOIR"**

"At this time I'd like to give you an example of the modern Cajun fiddling, and that is by using the second fiddle tenor harmony over the lead fiddle. I'd like to do it at a very slow speed so you can understand the sound: (Example).

Okay then, I'd like to further go into the example by doing it at normal speed: " (Example)

As happens with most folk music, Cajun fiddling has been influenced somewhat by music from the outside. This is treated in more detail on the second record. Suffice it to say that Dewey and the Balfa Brothers Band maintain a good balance between the traditional old time and modern country-music influenced styles.

Well, there you have it. Work hard and enjoy yourself with the greatest music in the world!

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