

# Big Hoedown

Traditional

Arrangement (c) copyright 2011 by Donald J. Borchelt

G (A) F (G)

D  
A  
G  
D  
G

2  
4

D7 (E7) G (A) F (G)

\*see notes D7 (E7) G (A)

D7 (E7) G (A)

D7 (E7) G (A) \*see notes

D7 (E7) G (A)

Big Hoedown - Traditional

25 D7 (E7) G (A) \*see notes

0 0 4 5 0 0 0 3 4 0 4 0 0 4 5 0 0 0 3 4 3 5

29 1. D7 (E7) G (A) Up the neck break G (A) H

0 9 8 9 0 3 4 5 0 3 4 0 17 17 17 15 17 15

33 F (G) G (A) H D7 (E7) G (A)

16 15 0 17 15 17 15 17 15 16 14 16 17 17 15 17 15

37 F (G) G (A) Po D7 (E7) G (A)

16 15 0 17 15 17 17 15 17 15 16 14 15 16 14 17 15 17 15

41 D7 (E7) G (A) \*see notes

16 14 15 16 15 17 15 17 15 16 14 15 16 14 0 0 12 12

45 \*see notes D7 (E7) G (A) \*see notes

14 14 15 16 1/4 0 0 12 12 14 14 15 16 14 0 0 12 12

49

D7 (E7) G (A)

53

D7 (E7) G (A)

57

D7 (E7) G (A)

2. D7 (E7) G (A)

61

This slightly crooked three-part tune comes from the repertoire of the legendary old-time fiddler Edden Hammons. It is in A Mixolydian, that is, it uses a major 3rd and natural (flatted) 7th in the scale. Hammons played it in cross-tuning, AEae. The tune has three distinct parts. While the Fiddler's Companion lists Hammons playing order as ABCC, I have always heard it played ABCC, or perhaps AABCC, depending on how you count out the A part.

A couple of things worth mentioning: the note in parentheses at the beginning of measure 9 is a ghost note. It should not be played, it is just there to remind you that the open note played at the end of measure 8 should be allowed to continue ringing, as a drone. Similarly, the ghost note at the end of measure 18 and 26 should not be played either, it is there only to ensure that the so-called ghost hammer, which immediately follows, sounds in the MIDI playback. A ghost hammer is a hammer onto a string that has not first been picked by the right hand. Since it is not already agitated, you have to smack it pretty good with the left hand finger, to make sure that it sounds loud enough. The 12th fret notes followed by diamonds in measures 44, 46 and 48 in the up the enck break are harmonics; they are gotten by lightly touching the string directly above the fret, and then lifting off right after the string has been plucked by the right hand.