

Fortune

Traditional

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The diagram shows a guitar fingerboard with six strings and a fretboard from 0 to 14. The time signature is 2/4. The key signature has one sharp (F#). Chord changes are indicated by letters: D, A7, G, and H (harmonic). The notation includes fret numbers (0-14), slurs, and accents. A double bar line with a repeat sign is used to indicate repeated sections. A circled cross symbol is used to mark a variation point. The piece is divided into measures, with measure numbers 6, 10, 14, 18, 22, and 27 indicated at the start of their respective lines. The notation includes various techniques such as slurs, accents, and slurs with 'SI' and arrows indicating specific fret transitions.

The image shows fiddle tablature for the tune 'Fortune - Traditional'. It consists of three systems of music on a six-stringed fiddle. The first system starts at measure 31 and includes notes with fret numbers (0, 5, 2, 5, 5, 4, 5, 0, 0, 1, 0, 2, 0, 0, 2) and techniques like 'Sl' (slide) and 'Po' (pull-off). Chords G, A7, and D are indicated. The second system starts at measure 35 and includes notes with fret numbers (1, 0, 0, 2, 0, 1, 0, 2, 0, 0, 0, 2, 0, 0, 9, 10) and techniques like 'H' (hammer-on) and 'Sl'. Chords G, A7, and D are indicated. The third system starts at measure 39 and includes notes with fret numbers (0, 0, 0, 2, 0). A chord D is indicated. A diamond symbol is also present.

This is a tune from the Galax area that fiddler Tommy Jarrell made popular. He learned the tune from his father. On the fiddle, the first two measures of the B part consists mostly of shuffling around the D note, but I have borrowed some notes from BHO members Darren Jackson and Mike Russell, who both posted nice clean versions on their homepages. I learn a lot of notes from clawhammer players.

The first four measures of the variation of the A part, measures 21 through 25, use harmonics. These are the fret numbers followed by the little diamond. You get a harmonic by lightly touching the string directly above the fret without actually fretting it, and then lifting the finger right after you have plucked the string, to allow it to ring. You basically pulling out the overtones, without sounding the fundamental note. It gives that clear bell sound that is sometimes called "chimes." This works best when playing solo or with one or two other pickers, it will get lost in a big jam.

The first three measures of the B part variation, measures 30 through 33, use a steady forward roll to mimic the fiddle shuffle. A triple feel of the forward roll works well against the shuffle sound, even in old-time music, but I try not to overuse it.

Tommy Jarrell sang words to this old tune:

Once I had a fortune, all locked up in my trunk,
I lost it all a-gambling one night when I got drunk.

Wish I had a pretty little horse, corn to feed him on,
And a pretty little wife to be at home, and feed him when I'm gone.

I've heard some folks sing a chorus:

Fortune I had it, fortune I lost it,
Fortune I lost it one night when I was drunk.