

# Folk Fiddle lessons / Group Sight reading / Violins / Violas / Cellos /

Music for the traditional Greek tune Lemonáki Mirodháto.

**Key:** D Major

**Time signature:** 7/8 in 3-2-2

**Rhythms:** This tune contains the following elements:



My group sight-read a new tune each week and in order to get the tune under way quickly all parts have the same rhythm. This 3rd part has a lot of repeated notes encouraging concentration on rhythm rather than notes.

**Level of ability:** There are three fiddle parts, a chord outline and a drum ostinato.

i) This tune (Treble clef) requires a good working knowledge of keys with finger pattern 1\_23 involved. This part is also available in Alto and Bass clefs (in lower 8ves).

ii) 2nd Violin/Viola descant part (Treble clef) uses the 1\_23 and 1\_2\_3 pattern and is therefore more advanced than the 1st. This version can also be used to encourage more advanced violists to sight read in the Treble clef. This part is also available in Alto Clef as well as an 8ve lower in Bass clef.

iii) 3rd Violin/Viola part (Treble clef) consists of open strings and 1st fingers and has been designed to be suitable for pupils who have just completed a year of Wider Opportunities or are sight-reading in an orchestra for the first time. The Treble clef part can be used to encourage more advanced violists to sight-read in both clefs. This part is available in Alto Clef and also an 8ve lower in Bass clef.

iv) There are a list of chords for piano. Whilst not essential, it does add to the fiddle orchestra flavour and increases the amount of musicianship being developed. Another pupil has learnt how to do this whilst the group has been improving their sight-reading. Fiddlers have to listen to the changes in harmony as one of their key methods of knowing where they are. I play the fiddle instead of conducting in order to encourage counting and listening.

v) Ostinato drum accompaniment.

**Balance:** As long as the tune can be heard it is not critical how many people are on each part. With all parts having the same rhythm I encourage players to move up a part as soon as they feel they can manage the next level.

**Tip:** If new rhythms are involved I ask the whole group to read the 3rd part to establish the flow. On this tune we would then split to 1st and 3rd and follow on to all three parts. Thus 3rd part players get extra practice and the most advanced read the rhythms with the maximum combination of notes at hand.

**To access:** Only my pupils can access this course.

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