



Workshop
on
Texas
Fiddling and Clogging
by
Dr. Daniel Kott





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This booklet is the result of many years of research in the field of international music and dance. It contains six dances. All of these tunes can be played on the fiddle and with a small ensemble. Most of the music is in a lead sheet style so a guitar can accompany the fiddler.

The techniques to teach this music and dances will include technology utilizing audio, video, and the printed page. This is a progressive work. It also includes about ten years of research and publishing on the web.



**Jean Moeller, CCI, Director of
The Brazos Valley Cloggers, Waco, Texas**

Jean was named Director of the Brazos Valley Cloggers in January 1987. Jean has taught at Texas Clogging Council events since 1992, National Square Dance Convention Clogging Halls, Texas State Federation of Square and Round Dancers Clogging Halls, CLOG National Convention in Grapevine, Texas,

Ten Commandments For Dancers and Musicians Performing Together

Few things are more joyous in life than people moving together to the pulse of live music. We hope you enjoy these 10 suggestions for merging music and movement.

1. As musicians love their music, so shall they love the dancers who embody their music, adding another dimension to the art. As dancers love their music, so shall they love and appreciate their musicians. Their partnership, conceived in the spirit of pride, will continue with the fun that comes from teamwork and a fine performance. Leaders of musicians and dancers often become best friends!
2. Thou shalt work at least three months prior to the performance, with four or more rehearsals of dancers and musicians before the performance dress rehearsal. If there is a long history between the two groups, and good communication beforehand, the number of rehearsals may be cut by one or two. Musicians shall participate in dress rehearsals, in costume, for the same reasons the dancers need to!
3. Dancers shall realize that it is sometimes very difficult for musicians to learn music from a recording. Musicians shall recognize that dancers may be unfamiliar with musical terms and sheet music, so they will need as much assistance as possible in finding copies of the music needed. Dancers shall note that many musicians are unfamiliar with dance steps and terminology. Everyone shall ask gentle questions until you all understand a mutually acceptable shorthand vocabulary! Both groups need to be patient with each other, determining spots that need to be gone over yet once again to get it right.
4. Dancers shall appreciate the spirit of live music and shall not declare, "It doesn't sound like the recording!"
5. Musicians shall remember that dancers are physically moving and sweating to the music they make, and strive to hit an agreed-upon beat and rhythm.
6. Leaders shall keep in mind their music groups and dance troupes have numerous people awaiting their decisions, and shall strive to be organized before the groups assemble together for rehearsals.
7. Musicians shall learn and memorize the music before performance with the dance group, so that they can watch the dancers while they are playing and adjust/accent the music as needed for each performance. Dancers shall respond to the finer points of the music and keep the beat.
8. Dancers shall know their choreography before meeting with musicians, so that musicians don't get worn out playing the same thing over and over. Musicians shall create rehearsal tapes just for this cause, far enough in advance so the tapes can be used in dance rehearsals for at least four times.
9. Agreements between dancers and musicians shall be put in writing, including: are musicians volunteering, working as part of a group, and paid if the dancers are ----- or differently? If paid and agreed on price shall be set in writing that enumerates number of musicians, rehearsals, performances and lists people's names spelled correctly as they appear in the program credits.
10. Thou shall appreciate how much everyone brings to the creative process.

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LYRICS

COTTON EYED JOE

|| G | G - C |
1. Far a-way and long a-go.
| G | G - D |
On the trail to the Al-a-mo
| G | G - C |
Met a gal I used to know.
| G | D - G ||
Ridn-in on a Cot-ton eyed Joe.

|| G | G |
COT-TONEYED JOE COT-TONEYED JOE
| G | D - G |
Gim-me that gal COT-TONEYED JOE
| G | G |
COT-TONEYED JOE COT-TONEYED JOE
| G | D - G |
Gim-me that gal COT-TONEYED JOE.

2. || G | G - C |
I said "Miss do you like to woo?"
| G | G - D |
She said "Sir with the likes of you
| G | G - C |
I said "Gal you're a-hon-ey bee.
| G | D - G ||
How'd you like to mar-ry me."

|| G | G - C |
3. Dance I saw in a Tex-as town.
| G | G - D |
Boys all swing the gals a-round.
| G | G - C |
I'll teach you to heel and toe.
| G | D - G ||
Just come off that Cot-ton eyed Joe.

4. || G | G - C |
Cot-ton eyed Joe you mean out law
| G | G - D |
Worst durn Hoss I ev-er saw.
| G | G - C |
Hold my fiddle and hold my bow.
| G | D - G ||
I'm gon-na dance that Cot-ton Eyed Joe.

OH SUSANNA

|| A | E |
I came from Alabama with my banjo on my knee
| A | E A ||
I'm goin' to Louisiana, my true love for to see
D | A E |
Oh, Susanna, Oh don't you cry for me
| A | E A ||
I've come from Alabama with my banjo on my knee

TURKEY IN THE STRAW

G
1. Did you ever go fishing on a hot summer day
D7
And see the little fishes swimming up and down the way
G
With their hands in their pockets and their pockets in
their pants
D7 G
Did you ever see a fi-shy do a hootchy kootchy dance.

(chorus)
G
Turkey in the straw (haw, haw, haw)
C
Turkey in the hay (hey, hey, hey)
G
Roll 'em up, pad 'em down, any way at all
G D7 G
Play a little tune called Turkey in the straw

G
2. I went to Toledo and I walked around the block
D7
And I ran right in to a bakery shop
G
I took a doughnut hot off the grease
D7 G
And I handed the lady a five-cent piece
She looked at the nickel and she looked at me
D7
She said, "This nickel's no good to me"
G
"There's a hole in the middle you can see right through"
D7 G
Says I, "There's hole in the doughnut too"

(chorus)

Cotton Eyed Joe

Fiddle

A

A2 A1 A0 A1 A2 A2 A3 A2 A1 A0 A1 A1 A2 A0 D1

5

A2 A1 A0 A1 A2 A2 A3 A2 A1 A0 A1 A2 A2 A1 A0

B

9

E0 E0 E1 E3 E3 E3 E1 E0 E3 E3 E1 E0 A3 A2 A2 A1 A0

13

E0 E0 E1 E3 E3 E3 E1 E0 E3 E3 E1 E0 A3 A2 A2 A1 A0

Fiddle Tablature

Music part A

A2 A1 A0 A1 A2 A2 A3

A2 A1 A0 A1 A1 A0 D1

A2 A1 A0 A1 A2 A2 A3

A2 A1 A0 A1 A2 A2 A1 A0

Music Part B

E0 E0 E1 E0 E3 E3 E1 E0

E3 E3 E1 E0 A3 A2 A2 A1 A0

E0 E0 E1 E3 E3 E3 E1 E0

E3 E3 E1 E0 A3 A2 A2 A1 A0

COTTON EYED JOE

Clogging Step Cues

1. 4X Heel(xif) DS RS

R R LR

8 Basics (4 in place — 4 for first couple to peel off)

Repeat above.

2. 4 X DT(xif) DT(ux) DS RS

R R R LR

8 Basics (4 in place — 4 for first couple to peel off)

Repeat above.

3. 4X Kick (drag/slide) Kick (drag/slide) DS RS

R R R LR

8 Basics (4 in place — 4 for first couple to peel off)

Repeat above.

4. 4 X DT(xif) DT(ux) Tch (ib) DS

R R R R

8 Basics (4 in place — 4 for first couple to peel off)

Repeat above

Ending

1 Heel(xif) DS Rock STEP STEP

R R L R L

An instructional DVD is available from MECCA for this clogging routine, goto to www.mecatx.ning.com



Oh, Susanna

Fiddle

A 

A E7

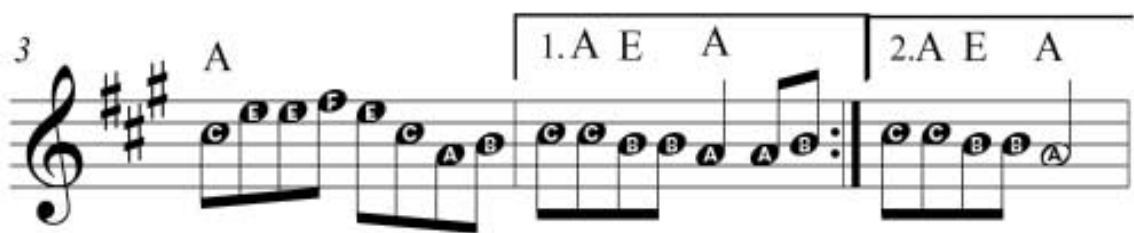


A0 A1 A2 E0 E0 E1 E0 A2 A0 A1 A2 A2 A1 A0 A1 A0 A1

3

A

1. A E A 2. A E A




A2 E0 E0 E1 E0 A2 A0 A1 A2 A2 A1 A1 A0 — A0 A1 A2 A2 A1 A1 A0

6

B

D A E




A3 A3 E1 E1 E1 E0 E0 A2 A0 A1 A0 A2

D.S. al Fine

8

A

1. A E A 2. A E A



A2 E0 E0 E1 E0 A2 A0 A1 A2 A2 A1 A1 A0 A2 A2 A1 A1 A0 —

Fiddle Tablature

Music Part A

A0 A1

A2 E0 E0 E1 E0 A2 A0 A1

A2 A2 A1 A0 A1 A0 A1

A2 E0 E0 E1 E0 A2 A0 A1

1st ending

A2 A2 A1 A1 A0 A0 A1

2nd ending

A2 A2 A1 A1 A0

Music Part B

A3 A3 E1 E1 E1

E0 E0 A2 A0 A1 A0 A2

A2 E0 E0 E1 E0 A2 A0 A1

1st ending

A2 A2 A1 A1 A0

2nd ending

A2 A2 A1 A1 A0

Clogging Step Cues

Dance Part A

1. 8 basics

DS RS

2. 4 triples

DS DS DS RS

Dance Part B

3. 2 chain rocks (in place)

DS RS RS RS

4. vine 3 left

DS DS(xif) DS(ots) RS

5. vine 3 right

DS DS(xif) DS(ots) RS

Repeat lines 3 to 5 to end the dance

She'll Be coming Around the mountain

G
 D0 D1 D3 D3 D3 D3 D1 D0 G2 D0 D3____

D7
 — D3 A0 A1 A1 A1 A1 A3 A1 A0 D3 A0____

G **C**
 — A3 A2L A1 A1 A1 A1 A0 D3 D3 D3 D1 D1 D1 D1

G **D7** **G**
 A0 D3 D2 D1 D0 D0 D0 D0 A1 A0 D1 D2 D3_____

Fiddle Tablature

Music Part A.

D0 D1 D3 DE3 D3 D3 D1 D0 G2 D0 D3

D3 A0 A1 A1 A1 A1 A3 A1 A0 D3 A0

A3 A2L A1 A1 A1 A1 A0 D3 D3 D3 D1 D1 D1 D1

A0 D3 D2 D1 D0 D0 D0 D0 A1 A0 D1 D2 D3

A. 2 Basics, Chain L
2 Basics, Chain R

A. 2 Basics
DS RS DS RS
L RL R LR
&1 &2 &3 &4

Chain
DS RS RS RS
L RL RL RL
&1 &2 &3 &4

Heel Toe Combo L foot
Heel Toe Combo R foot

Heel Toe Combo:
DS H(if) SL T(ib) SL BR SL
L R L R L R L
&1 & 2 & 3 & 4

2 Triples

2 Triples
DS DS DS RS DS DS DS RS
L R L RL R L R LR
&1 &2 &3 &4 &5 &6 &7 &8

B. Loop Vine Left

B. Loop Vine
DS DS DS Loop(ib) S DS DS DSRS
L R L R R L R LR
&1 &2 &3 & 4 &5 &6 &7&8

Turkey,
Triple
Loop Vine Right
Turkey,
Triple

Turkey
DR H Flap S DSRS
L R L RLR
&1 & 2 & 3 &4

Turkey in the Straw

Fiddle

4

Fid

8

Fid

12

Fid

16

Fid

A G D7

1. D7 G 2. D7 G B G

C G D7 G



Virginia Reel

(Tune – Turkey in the Straw)

This is a Contra dance and can be done by four to eight Couples. The Ladies are on the Caller's left and the Gents on the Caller's right, facing each other. Caps equal the calls.

- 1. FORWARD and BACK (4 Bars)** Partners walk three steps to each other. - Repeat one time
And touch both hands. All retire to own Positions. Repeat. (4 bars)

- 2. RIGHT ELBOWS AROUND (4 Bars)** Partners walk to each other, take right elbows and pass around each other back to place.

- 3. LEFT ELBOWS AROUND (4 Bars)** Partners walk to each other, take left elbows
And pass around each other back to place.

- 4. BOTH HANDS AROUND (4 Bars)** Partners walk to each other, take both hands and make a complete circle to right.

- 5. DO-SI-DO (4 Bars)** Partners walk around each other passing right and then pass left shoulders, back to place.

- 6. FIRST COUPLE DOWN YOU GO (4 Bars)** First Couple (nearest Caller) join hands and slide down the Set to the foot.

- 7. AND BACK (4 Bars)** First Couple now return to top of Set and remain there.

- 8. TURN HER by the RIGHT (First Couple link right arms, turn one and AND A HALF.** A half times around so that the Lady faces the Gents' line and the Gent faces the Ladies' line.

- 9. REEL - Then LEFT To the NEXT or Lady links left elbow with the next Gent in more line and turns once, while Gent links left elbow with the next Lady in line and turns once.**
First Couple now link right elbow once more and turn once; then each goes to the next Lady and Gent in line, past the one just reeled, then back to each other until everyone in line has been turned.

- 10. FIRST COUPLE GO HOME** First Couple return to the top of Set and go to their own lines. All now face the Caller.

- 11. CAST OFF (8 Bars)** First Lady turns to the right and walks around the outside of the Set followed by the other Ladies, as Gent turns to the left and walks around the outside of the Set followed by the other Gents.

- 12. MAKE THE ARCH (8 Bars)** First Couple ONLY make an arch at foot of Set and all others walk under. Second Couple is now first and First Couple last.
Repeat dance until all have had a chance to be First Couple. When all are back to original positions,
Finish with: 1 to 5 (above)

Soldiers Joy

Fiddle

The musical score for 'Soldiers Joy' is written for fiddle in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a box labeled 'A' above a 'D' chord. The second staff has measures 4, 5, and 6, with chords A7, D, and A7. The third staff has measures 8, 9, 10, and 11, with first and second endings for measures 8-9, and chords D, A7, D, and A7. The fourth staff has measures 12, 13, 14, and 15, with chords D, A7, D, and A7. The fifth staff has measures 16, 17, 18, and 19, with chords D, A7, and first and second endings for measures 17-18.

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Texas Star
(Tune - Soldiers Joy)

- 1. Circle Right**
- 2. Circle Left**
- 3. Ladies to the Center and back to the bar**
- 4. Gents to the Center and Form a Right Hand Star,**
- 5. Back with a Left Hand Star.**
- 6. Meet your Partner, Pass Her By
Pick Up the next Girl on the Fly**
- 7. Gents Back Out, Gals Swing In,
Form that Texas Star again**
- 8. The Ladies Back Out and the Gents Swing In
The Other Way and Around again**
- 9. Everybody Swing**
- 10. Promenade Home**

***The dance is repeated 4 through 9,
until original partners have done the dance together ; then continue with**

11

- 11. Circle Right**
- 12. Circle Left**
- 13. Swing your Partner**



G₀	(G)	(D)	(A)	(E)	E₀
	G# A _b	D# E _b	A# B _b	F	
G₁	(A)	(E)	(B)	(F#)	E₁
	A# B _b	F	C	G	
G₂	(B)	(F#)	(C#)	(G#)	E₂
	B	F# G _b	C# D _b	G# A _b	
G₃	(C)	(G)	(D)	(A)	E₃
	C# D _b	G# A _b	D# E _b	A# B _b	
	(D)	(A)	(E)	(B)	

QR codes - can be read by smart phones to see videos



Oh Susanna



**She'll Be Comin
Around The Mountain**



How To Clog - Cotton Eyed Joe



**Dance Videos
Texas Star
Virginia Reel**



Dr. Daniel Kott has been dancing for over fifty years, and teaching for over thirty years. He has taught in various countries and various colleges and universities. He has lived in Panama for five years and Korea for two years. He has traveled extensively in the United States.

His interest is in the world of international music and dance. He has studied the music and dance of most of the regions of the world where he has traveled.

He has published extensively in the area of international music and dance both in the printed and electronic format. He has extensive experience in the field of television. He presents two musical oriented programs each year.

He is presently the director of the Multi-Educational Cross Cultural and Arts Association of Central Texas, and leads the Texas Fiddlers and Cloggers.

He can be reached at dfkott@aol.com, more info at www.mecatx.ning.com.



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