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ECLECTIC STRING STYLES IN MUSIC EDUCATION

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ABSTRACT

What type of music do you think your students are listening to? For students that do not normally listen to classical how can we keep them interested, motivated, and involved in music long after they graduate? Not every student will go on to become the next Yo-Yo Ma or Itzhak Perlman or be a classically trained violinist at Julliard. We should show them the other genres and styles they can perform on their instruments besides only playing classical music. There are many different styles of music that you can teach: jazz, rock, fiddle, blues, Celtic, mariachi, gypsy, pop and movie soundtracks to name a few. There are also many different subgenres within the genre and many combinations of styles called fusions. By teaching eclectic styles of music student will learn that there are many different styles that they can play on their instrument. Students will be aware that they can play in a rock band, jazz ensemble or create their own band to perform any style of music that interests them. It is important for teachers to understand the difference in eclectic styles and be able to teach different genres and styles. Since there are so many different genres, subgenres and fusions of genres I will be focusing on Gypsy, Old-Time Fiddle, and Celtic music.

The purpose of this research is to make students and educators aware of the different genres and styles they can teach and perform on their instruments. I have researched these three styles of music and have included music that I composed or arranged in that style and graphic organizers that could be used in both an academic classroom and ensemble performance.

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Chapter 1

INTRODUCTION & RATIONALE

Introduction

Every teacher has at least one goal in common, no matter his or her subject area. What if this goal that could possibly unite teachers from all subject areas? All teachers want to inspire his or her students to continue to maintain an interest in the subject matter years after graduation. How do teachers accomplish this task? I cannot speak for other subject areas but in music education we must let them know all of their options. Musicians need to be made aware that there are many styles of music they can perform besides the obvious, classical music.

Rationale

How many students do you have in your school string program? How many of them listen to classical music at home? What style of music do your students listen to? By playing different genres of music in your classroom you can keep a larger number of students interested. Not everyone can be the next Yo-Yo Ma or Itzhak Perlman so consider how many of your students will continue to play their instruments after high school graduation or even the next school year. Unfortunately it is not realistic to think that every student will be a classical trained musician at Julliard. How do you expect the majority of your students who will not go on to major in music to continue playing his or her instrument?

I have used my research of the three styles: Gypsy, Old-Time Fiddle, and Celtic to create arrangements of traditional folk tunes you will see in the coming chapters. I do not own these tunes. The folk tunes are part of the public domain. However the songs, Never the Cure and Vary from the Crowd

included in Appendix A was written and performed by me. Therefore, I own the rights to Never the Cure and Vary from the Crowd.

Chapter 2

GYPSY MUSIC

Introduction

Did you ever wonder how a musical style becomes performed in various regions or places in the world? According to Merriam-Webster's dictionary a gypsy is a nomad meaning "a member of a group of people who move from place to place instead of living in one place all the time." Since they are constantly traveling they bring their music with them wherever they go. Not only do they influence music in the region they are passing through, but also various aspects of that region influence their music. So as they travel from place to place they begin incorporating new ideas into their music thus changing the style. Jones said "European Gypsies have taken their music wherever they have travelled, from Russia to the Balkans, from Andalusia to the Black Sea. But for many people the heart of the repertoire – the essential Gypsy music – is found in Hungary and Romania." I think it is true that gypsy music is mostly found in Hungary and Romania however it is important to remember that other areas have contributed to the style.

Performance Practices

This style can be very virtuosic. Performers can use a wide variety of ornamentation to enhance the tunes. Traditionally performers will use arpeggios, chromatic runs, pizzicato, exaggerated vibrato, harmonics and free tempos. This is why the same tune played by different musicians can sound like completely different tunes. One key technique for violinists is a vibrato trill meaning when the player vibrates with his or her first finger the second finger hits the string. The player's second finger will be so

close to the first finger that it will barely change the pitch but will create a very different timbre. Another traditional performance practice appears in the violin piece, Monti Czardas, where the player produces true harmonics by hold the first finger down while the fourth finger lightly touches the string.

Performers

When gypsies do settle down in an area for a time they tend to live in communities with their large extended families. They all live together in one particular street on the edge of town called Strada Muzicantilor or Strada Lautari meaning the Musicians' Street. Many Gypsies performers play for weddings. Children often play along with their parents and relatives from an early age causing the techniques and musical traditions to be passed down through the generations. However, in 1952 a Romany fiddler and teacher, Gyla Farcas, founded the School for Gypsy that taught children the repertoire, techniques, and tricks of gypsy music from a young age. One famous professional gypsy orchestra, called the Rajco Ensemble, consists of graduates from the school. Other well-known groups and performers are János Bihari, Django Reinhardt, Muzsikàs and Taraf de Haidouks.

Instruments

A traditional Gypsy band has a lead violin called primas with accompaniment play by other violins, contra, or double bass. Depending on your location traditional instruments may also include: a cimbalom, piano accordion, clarinet, and guitar. The accompaniment can be chords played by the violins or violas. If you compare the contra to our traditional string instruments it is closer to a viola than a violin. It only has three strings tuned to G, D, and A. Its bridge is flattened making playing chords easier. A cimbalom is a type of hammered dulcimer.

Gypsy Composition: Violin Duet

For the piece I wrote below I created it for two violins. I switch who has the melody and the accompaniment throughout so neither violinist is the primas or lead violinist the whole time. I wanted the piece to be two dueling violins going back and forth trying to out do the other. In Ritka Szökös, I marked in any slides, grace notes, or any other ornamentation played in our performance. Traditionally you probably will not see ornamentation such as grace notes and slides written out in the tune. Ritka Szökös means slow leaping dance so we varied the tempo throughout the piece. Some performance practices I incorporated include minor third intervals, grace notes, slides and chordal accompaniment.

Ritka Szökos - Slow Leaping Dance

Traditional Gypsy
arr. Jenny Knabb and Rose Crosset

The image displays a musical score for a violin duet, consisting of four systems of two staves each (Violin 1 and Violin 2). The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 1, 4, 8, and 12 are indicated at the beginning of their respective systems. Specific performance instructions are noted above the staves, including 'V 1', 'V 2', and 'V' with fingerings like '1 2' and '3'. The score is arranged in a traditional duet format, with each violin part having its own staff.

Figure 1 Gypsy Violin Duet Composition page 1

2

Ritka Szokos - Slow Leapng Dance

The image displays a musical score for a violin duet, consisting of five systems of two staves each (Violin 1 and Violin 2). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with measure numbers 16, 20, 24, 28, and 32 indicated at the beginning of each system. The notation includes various rhythmic values, slurs, and dynamic markings such as '1' and 'V'. The Violin 1 part often features melodic lines with slurs and accents, while the Violin 2 part provides harmonic support with chords and rhythmic patterns. The overall style is characteristic of a slow, expressive dance piece.

Figure 2 Gypsy Violin Duet Composition page 2

Ritka Szokos - Slow Leapng Dance

The image displays a musical score for a violin duet, consisting of six systems of music. Each system contains two staves: Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into measures 36 through 52. Measure numbers 36, 40, 44, 48, and 52 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. Bowing techniques are marked with 'V' and 'I'. The Violin 1 part features a melodic line with slurs and ornaments, while the Violin 2 part provides a rhythmic accompaniment with chords and single notes. The piece concludes with a final cadence in measure 52.

Figure 3 Gypsy Violin Duet Composition page 3

4 Ritka Szokos - Slow Leapng Dance

The image displays a musical score for a violin duet, consisting of three systems of staves. Each system includes a Violin 1 (Vln. 1) staff and a Violin 2 (Vln. 2) staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system covers measures 56 to 59. The second system covers measures 60 to 63. The third system covers measures 64 to 67. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like '1' and 'V'. The piece concludes with a double bar line at the end of the third system.

Figure 4 Gypsy Violin Duet Composition page 4

Chapter 3

OLD-TIME FIDDLE MUSIC

Table 1 Most Popular Kentucky Old-Time Fiddle Tunes

Adapted from Titon

| Song Titles (most to least popular) |
|-------------------------------------|
| "Martha Campbell" |
| "Billy in the Lowground" |
| "Sally Goodin" |
| "Leather Breeches" |
| "Wagoner" ("Tennessee Wagoner") |
| "Forked Deer" |
| "Soldier's Joy" |
| "Turkey in the Straw" |
| "Cumberland Gap" |
| "Mississippi Sawyer" |
| "Old Joe Clark" |
| "Cripple Creek" |
| Chicken Reel" |
| "Fire on (in) the Mountain" |
| "Fisher's Hornpipe" |
| "Over the Waves" |
| "Flop-Eared Mule" |
| "Grey Eagle" |
| "Paddy on the Turnpike" |
| "Sourwood Mountain" |
| "Shortening Bread" |
| "Brickyard Joe" |
| "Bonaparte's Retreat" |
| "Devil's Dream" |
| "Rocky Mountain Goat" |
| "Katy Hill" |
| "Ragtime Annie" |
| "Rickett's Hornpipe" |
| "Black-Eyed Susie" |
| "Callahan" ("The Last of Callahan") |
| "Lost Indian" |
| "Old Coon Dog" |

Introduction

Fiddle is a broad term used to describe many different subgenres of music such as: bluegrass, old time, Appalachian, country, jazz, Klezmer, or Irish, Scottish, or even Swedish fiddling. Many of the styles categorized as eclectic music are not always written or recorded. The composers are seldom known. So you might wonder how the musicians first learned the tunes or styles if it is not written down or since they cannot listen to a recording. Most fiddlers are self-taught and the music is passed down from fiddler to fiddler and parents to children. There is no correct way to play a tune but there are certain performance practices that are traditional used in certain styles.

Communities join together for jam sessions and

learn new tunes by ear. Today however more and more artists are transcribing, arranging, and recording

these folk tunes. Since the tunes are more easily accessible fiddlers do not have to rely on other fiddlers to learn new tunes.

Performance Practices

You might wonder what the difference is between a violin and a fiddle. A fiddle according to the New Grove Dictionary of Music and Musicians is a term for “a generic term for any chordophone [stringed instrument] played with a bow.” Meaning that fiddle is just another term for a violin but the term can also refer to a mandolin. Fiddlers, meaning a performer of the fiddle style, can vary how they hold the violin. Some musicians hold the bow several inches above the frog while others maintain a standard classical setup. Some fiddlers will flatten or cut the bridge to make it lower so it is easier for the performer to play double stops.

The fiddle often plays the melody, but it can also play an accented offbeat accompaniment. The guitar anchors the tune by strumming chords on the steady beat while the banjo creates syncopation. A few characteristics of fiddle styles include: double stops, offbeat accents, and syncopation. There are three different predominant melodies in Old-time fiddle tunes of Kentucky. I have compiled the information into a graphic organizer. See the graphic organizer titled *The Frame: The origins of Old-Time Fiddle Music* in Chapter four.

Table 2 Regions of Famous Fiddlers

Fiddlers

Many music lovers might recognize the names of Ricky Skaggs or Bill Monroe, the father of bluegrass. However there are many people that contributed to the large genre and subgenres of fiddle music. One well-know old-time fiddler was John Morgan Salyer from Eastern Kentucky. His family tells the story about a scout from a record company who heard Salyer play at the World’s Fair and wanted him to sign with his recorded company. The scout told him that Salyer would get a small percent of the profit and explained the expenses involved in making and selling recordings. Salyer asked him if he could make the records without the old-time fiddlers and

| Performer | Region |
|--|-----------------------------|
| Joe Birchfield | Roan Mountain, Tennessee |
| Kerry Blech | Seattle, Washington (alive) |
| Charlie Bowman | East Tennessee |
| Jim Bowles | South-Central Kentucky |
| “Uncle” Norm Edmonds | Southwest Virginia |
| Ahaz Augustus Gray | Georgia |
| Bruce Greene | North Carolina (alive) |
| Ed Haley *blind | East Kentucky/West Virginia |
| Y. Z. Hamilton | Alabama |
| Edwin “Edden” Hammons | West Virginia |
| Thomas Jefferson Jarrell | North Carolina |
| Pat Kingery | Kentucky |
| The Lewis Brothers- (Dempson and Denmon) | New Mexico |
| Emmett W. Lundy | Virginia |
| Bill Monroe | Kentucky |
| Alexander “Eck” Robertson | Texas |
| John Morgan Salyer | Eastern Kentucky |
| Robert Allen Sisson | Georgia |
| Ricky Skaggs | Kentucky (alive) |
| Hobart Smith | Virginia |
| John L. “Uncle Bunt” Stephens | South-Central Tennessee |
| William Hamilton Stepp | East Kentucky |

that they should split it fifty-fifty. When the scout replied that would be impossible Salyer said to his horse, ““Get up Kate, we can make more money plowing than making records!” (Titon 1). This story shows why we did not have recordings of this style until recently. Record companies were interested in making money but only offered fiddlers a small percent of the profit. Ed Haley never recorded his music with a record company because he worried they would take advantage of a blind man. In more recent years musicians have begun recording their music. Now we have many recordings of the various

subgenres of fiddle music. Thanks to the many recordings I discovered a bluegrass guitarist named Eric Steckel. He recorded his first cd at eleven years old. Today's technology now allows access to any genre imaginable.

Instruments

Just like any eclectic style musicians could play any instruments in any genre. However there are certain instruments that are traditionally used in the fiddle style. Some of these instruments include: violin, mandolin, guitar, banjo, auto harp, acoustic bass, and banjo ukulele. An auto harp is a zither or string instrument that uses bars and dampers to play chords. A banjo ukulele is a small-bodied instrument with frets and it combines the playing style of the ukulele with the construction and tone of the banjo.

Old-Time Fiddle Composition: Wild Horse on Stoney Point

These folk tunes are public domain so anyone can arrange their own versions to perform. I have included an arrangement I made for string orchestra of an Old-Time fiddle tune called, Wild Horse on Stoney Point. I tried to make sure all the instruments get a turn to play the melody. Some performance practices I use included grace notes, slides, and off beat accompaniment.

Wild Horse on Stoney Point

Traditional Old-Time
arr. Jenny Knabb

Allegro
Solo or Soli

Violin 1
Violin 2
Viola
Cello
Contrabass

f *f* *p* *p*

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

f *f* *p* *p*

*grace notes occur on the beat
**the 2 measures at beginning and letter C
can be played by a soloist or entire section

©2014 *p*

Figure 5 Old Time Fiddle Orchestra Composition page 1

Wild Horse on Stoney Point

Musical score for measures 1-12 of "Wild Horse on Stoney Point". The score is in 2/9 time and G major. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The first system (measures 1-4) shows the Vln. 1 and Vln. 2 parts with dynamics *p*. The Vla., Vc., and Cb. parts enter in measure 3 with dynamics *mf*. The second system (measures 5-8) continues the Vln. 1 and Vln. 2 parts with dynamics *p*. The Vla., Vc., and Cb. parts continue with dynamics *mf*. The third system (measures 9-12) shows the Vln. 1 and Vln. 2 parts with dynamics *p*. The Vla., Vc., and Cb. parts continue with dynamics *mf*.

Musical score for measures 13-16 of "Wild Horse on Stoney Point". The score is in 2/9 time and G major. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. The first system (measures 13-16) shows the Vln. 1 and Vln. 2 parts with dynamics *pp*. The Vla., Vc., and Cb. parts enter in measure 13 with dynamics *mp*. The second system (measures 17-20) continues the Vln. 1 and Vln. 2 parts with dynamics *pp*. The Vla., Vc., and Cb. parts continue with dynamics *mp*.

Figure 6 Old Time Fiddle Orchestra Composition page 2

Wild Horse on Stoney Point

Musical score for measures 17-20 of 'Wild Horse on Stoney Point'. The score is for a five-piece ensemble: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 17 starts with a dynamic marking of *f*. Measure 18 features a boxed section labeled 'A' with a dynamic marking of *f*. Measure 19 has a dynamic marking of *p*. Measure 20 has a dynamic marking of *p*. The score includes various musical notations such as accents (>), slurs, and fingerings (e.g., 4, 3, 4, 1, 2).

Musical score for measures 21-24 of 'Wild Horse on Stoney Point'. The score is for a five-piece ensemble: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 21 starts with a dynamic marking of *f*. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *p*. Measure 24 has a dynamic marking of *p*. The score includes various musical notations such as accents (>), slurs, and fingerings (e.g., 4, 2, 1, 2).

Figure 7 Old Time Fiddle Orchestra Composition page 3

Wild Horse on Stoney Point

Musical score for measures 25-28 of 'Wild Horse on Stoney Point'. The score is in 4/4 time and G major. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 25 is marked with a '25' above the staff. Measure 26 has a 'p' dynamic marking. Measure 27 has a 'P' dynamic marking. Measure 28 has a 'mf' dynamic marking. The Vln. 2 staff includes four-measure rests in measures 26, 27, and 28. The Vla. staff includes a triplet in measure 27. The Vc. and Cb. staves include 'mf' dynamic markings in measure 27.

Musical score for measures 29-32 of 'Wild Horse on Stoney Point'. The score is in 4/4 time and G major. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 29 is marked with a '29' above the staff. Measure 30 has a 'pp' dynamic marking. Measure 31 has a 'pp' dynamic marking. Measure 32 has a 'mp' dynamic marking. The Vln. 2 staff includes four-measure rests in measures 30, 31, and 32. The Vla. staff includes a triplet in measure 32. The Vc. and Cb. staves include 'mp' dynamic markings in measure 31.

Figure 8 Old Time Fiddle Orchestra Composition page 4

Wild Horse on Stoney Point

The image displays a musical score for the piece "Wild Horse on Stoney Point". The score is arranged in two systems, each containing five staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

The first system covers measures 33 to 37. Measure 33 is marked with a box containing the letter "B". The key signature is one sharp (F#). The score includes various musical notations such as accents (>), dynamic markings (*f* and *p*), and articulation marks (V). The second system continues from measure 37 to 41, with a measure number "5" at the end of the system.

Figure 9 Old Time Fiddle Orchestra Composition page 5

Wild Horse on Stoney Point

The musical score is divided into two systems. The first system covers measures 41 to 44. It features five staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 2/4. A common time signature 'C' is indicated in a box above the Vln. 1 staff at measure 43. The Vln. 1 part has a fermata over the final note of measure 44. The Vla. part includes a 'Solo or Soli' instruction at measure 43. The Vc. and Cb. parts have dynamic markings of *p* and *f*. The second system covers measures 45 to 48. It features the same five staves. The Vln. 1 part has a fermata over the final note of measure 48. The Vln. 2 part has a dynamic marking of *f* at measure 45. The Vla. part has a dynamic marking of *f* and a 'Tutti' instruction at measure 45. The Vc. part has a dynamic marking of *p* at measure 45. The Cb. part has a dynamic marking of *p* at measure 45. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 10 Old Time Fiddle Orchestra Composition page 6

Wild Horse on Stoney Point

The image displays a musical score for the piece "Wild Horse on Stoney Point" on page 7. The score is arranged in two systems, each containing five staves. The instruments are labeled on the left as In. 1, In. 2, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins at measure 49. In. 1 and In. 2 are in treble clef, while Vla., Vc., and Cb. are in bass clef. Dynamics include *f* (forte) and *p* (piano). The second system begins at measure 53. The notation includes various rhythmic values, slurs, and accents. The overall structure is a multi-staff orchestral arrangement.

Figure 11 Old Time Fiddle Orchestra Composition page 7

Wild Horse on Stoney Point

8

The image shows a musical score for five instruments: In. 1, In. 2, Vla., Vc., and Cb. The score is for page 8 of the composition "Wild Horse on Stoney Point". The music is in 2/4 time and G major. The first five measures of the page are numbered 57. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents (>) and *rit.* (ritardando). The Vla. part features some complex rhythmic patterns, including a triplet of eighth notes in the final measure. The Vc. and Cb. parts provide a steady bass line with occasional accents. The In. 1 and In. 2 parts have a more melodic and rhythmic character. The page ends with a double bar line and a fermata over the final note of each staff.

Figure 12 Old Time Fiddle Orchestra Composition page 8

Chapter 4

CELTIC MUSIC

Introduction

Celtic is a broad genre incorporating the folk music of Celts in Western Europe. In Canada, Celtic music is heavily influenced by Irish, Scottish, and Acadian culture. Celtic music is mostly performed in Newfoundland, Cape Breton, and Prince Edward Island. In certain areas, Celtic music is more popular than in Ireland and Scotland also referred to as the old country. This means that even though the older forms of Celtic music are rarely used in Scotland or Ireland today; the older styles are still used in Canada. An example of an older style includes a fiddle accompanied by a piano.

The performance practices and other details about this style change depending on the region of Canada. Celtic music is popular in many regions of Canada such as: Quebec, Newfoundland, Nova Scotia, and Cape Breton. Since Newfoundland is an island in the North Atlantic it is no surprise that the most popular topics for music of this region is about the sea, fishing and other primary industries. For some Celtic folk tunes we know the composer and lyricist, however for many of these folk tunes they remain unknown. This style focuses not only on traditional songs but also rewriting popularized modern tunes in a traditional style a few examples are: Squid Jiggin' Ground by Art Scammell and Let me Fish off Cape St. Mary's by Otto Kelland. These pieces were written in the 1940s. However this style became popular again in the late 1970s and early 1980s through bands like Ryan's Fancy, Figgy Duff, and the Wonderful Grand Band.

Performance Practices

Performers can take a popular folk melody and compose or improvise accompaniment. Celtic music uses wider intervals, leaving room for the performers to stress intervals with accents creating the

unique style. Performers of Celtic music can play with the tempo of a song and they usually use ornamentation such as grace notes, slides, and turns.

Performers

One famous fiddler of Cape Breton is Natalie MacMaster. Famous performers of Newfoundland include: Anita Best, Kelly Russell, Jim Payne, Emile Benoit, Rufus Guinchard, The Bay Boys, Minnie White. Well-know accordionists include: Ray Walsh, Wilf Doyle, Omar Blondahl, John White, and McNutty Family.

Instruments

This genre has a variety of types of pieces such as: jigs, reels, two steps, polkas, and folk songs. A wide variety instrument can play this style however some traditional instruments used in this genre are: the button accordion, guitar, violin, and tin whistle. More recently performers began playing an Irish frame drum called the bodhran. The instruments can also vary depending on the region of Canada where the style is being performed. In Newfoundland, traditional Celtic bands also include bass guitar and drum kit. Those bands with more of an Irish influence also include folk instruments such as the mandolin and bouzouki.

Newfoundland Celtic Composition: Let Me Fish Off Cape St. Mary's

I arranged the folk song "Let Me Fish off Cape St. Mary's" by Otto Kelland. This arrangement offers more variety than the arrangements I created for the other genre. Below I included the melody in both treble and bass clef, this way any instrument can have a turn playing the melody. Instead of writing

out the accompaniment part I just have the chords written above the melody. Obviously you could have the instruments playing the bass line do different things each time. Performers can play on beats one and three and they can pick either the root, third, or fifth of the chord. Positive aspects of arranging a piece this way include performers may varying the length of the piece by repeating and they can switch which instrument is playing the melody or bass each time the group repeats.

Let Me Fish off Cape St. Mary's

Otto Kelland
arr. Jenny Knabb

Folk Song

Take me back to my West-tern boat LET ME

FISH OFF CAPE ST. MA - RY's, Where the

hog - downs sail and the fog - horns wail, With my friends the Browns and

the Cleary's, LET ME FISH OFF CAPE ST. MARY'S

Figure 13 Newfoundland Celtic Composition

Let Me Fish off Cape St. Mary's

Otto Kelland
arr. Jenny Knabb

Folk Song

D A D

Take me back. to my West-tern boat LET ME FISH

4 OFF CAPE ST. MA - RY's, Where the hog - downs sail

7 and the fog - horns wail, With my friends the Browns and the Cleary's,

10 LET ME FISH OFF CAPE ST. MARY'S.

Figure 14 Newfoundland Celtic Composition bass clef part

Chapter 5

ECLECTIC STYLES IN MUSIC EDUCATION

Introduction

Eclectic string music is an important part of education. I wanted to give my fellow teachers some ideas of how they could set up a class where students learn and perform a wide variety of styles and genres. During one of my special education classes at Penn State I was introduced to these graphic organizers from Edge Enterprises. I thought they would be really useful in any setting. Teachers can use these organizers to set up and organize how they want to teach the class. There are four different organizers included below: The Course Organizer, The Concept Diagram, The Unit Organizer, and The Frame.

The Course Organizer has questions that students should be able to answer throughout or after the completion of the course. This organizer can also show students how they will be graded, and what is expected of them. It also lists possible projects and activities during this course. The organizer outlines units and critical concepts the students should learn during the course.

The Concept Diagram has a box for key words. Students then place the key words in either the always, sometimes, or never present columns. Then students can group the remaining key words into examples, non-example, or the testing ground. The testing ground is an area where students place words they are unsure of. It could be an example but might not have all the characteristics so the teacher should discuss with the students if the words in the testing ground are examples or non-examples. The students can create their own definition of the topic at the bottom of the page.

The Unit Organizer shows a schedule for when assignments, projects, and tests will occur throughout the unit. The bubbles can create sentences such as “Gypsy music is about... folk music of a

culture... is characterized by performance practices and then list the performance practices. (See example below). This organizer also offers questions that students should be able to answer after being taught the unit.

The Frame graphic organizer is used to compare and contrast different aspects of a topic. I used the two frame graphic organizers below to compare how the gypsy style and the fiddle style differ depending on the region.

Graphic Organizers

| Teachers: Time: | The Course Organizer | Student: Course Dates: | | | | | | | | | | | | | | | | | | | | | |
|--|--------------------------------------|--|-------|------|--------|-----------------|--|--|---------------------------|------------------------------|--|--------------|--------------------------------------|--|-----------------|--|--|--------------|--------------|--|-------------------|--------------------------|--|
| <p>① THIS COURSE: Eclectic String Music</p> <div style="border: 1px solid black; border-radius: 15px; padding: 5px; display: inline-block; margin: 10px 0;"> is about </div> <p style="margin-left: 20px;">performance practices of various genres one can play on instruments, strings or otherwise.</p> <p style="text-align: center; margin-top: 10px;">COURSE QUESTIONS:</p> <p style="text-align: center;">②</p> <ol style="list-style-type: none"> 1.) How do performers interpret the genre we are studying? 2.) How does the genre we are studying deepen your understanding of other cultures? 3.) How can a performer interpret music in this genre using various performance practices? 4.) What characteristics and performance practices of this style was used in this piece? 5.) What performance practices would a musician add to this tune to perform it in a specific style? | | <p>③ COURSE STANDARDS:</p> <table border="1" style="width: 100%; border-collapse: collapse; font-size: 0.8em;"> <thead> <tr> <th style="width: 30%;">What?</th> <th style="width: 30%;">How?</th> <th style="width: 40%;">Value?</th> </tr> </thead> <tbody> <tr> <td>CONTENT:</td> <td></td> <td></td> </tr> <tr> <td>1.) Listening assessments</td> <td>journals quizzes tests</td> <td></td> </tr> <tr> <td>2.) Projects</td> <td>compositions recordings papers</td> <td></td> </tr> <tr> <td>PROCESS:</td> <td></td> <td></td> </tr> <tr> <td>1.) Practice</td> <td>Performances</td> <td></td> </tr> <tr> <td>2.) Participation</td> <td>Performances In-class</td> <td></td> </tr> </tbody> </table> <p style="text-align: center; margin-top: 10px;">COURSE PROGRESS GRAPH</p> <div style="border: 1px solid black; height: 150px; width: 100%;"></div> | What? | How? | Value? | CONTENT: | | | 1.) Listening assessments | journals quizzes tests | | 2.) Projects | compositions recordings papers | | PROCESS: | | | 1.) Practice | Performances | | 2.) Participation | Performances In-class | |
| What? | How? | Value? | | | | | | | | | | | | | | | | | | | | | |
| CONTENT: | | | | | | | | | | | | | | | | | | | | | | | |
| 1.) Listening assessments | journals quizzes tests | | | | | | | | | | | | | | | | | | | | | | |
| 2.) Projects | compositions recordings papers | | | | | | | | | | | | | | | | | | | | | | |
| PROCESS: | | | | | | | | | | | | | | | | | | | | | | | |
| 1.) Practice | Performances | | | | | | | | | | | | | | | | | | | | | | |
| 2.) Participation | Performances In-class | | | | | | | | | | | | | | | | | | | | | | |

Figure 15 The Course Organizer page 1

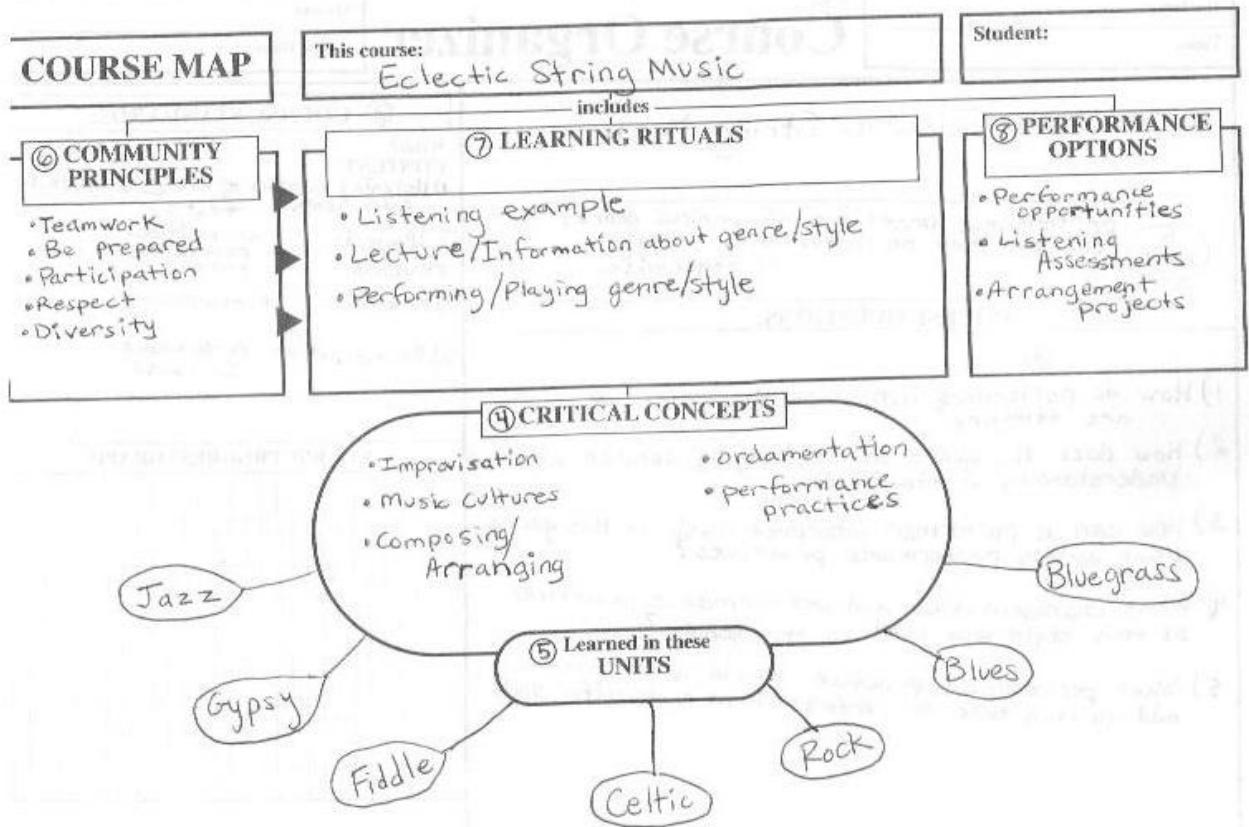


Figure 16 The Course Organizer page 2

The FRAME

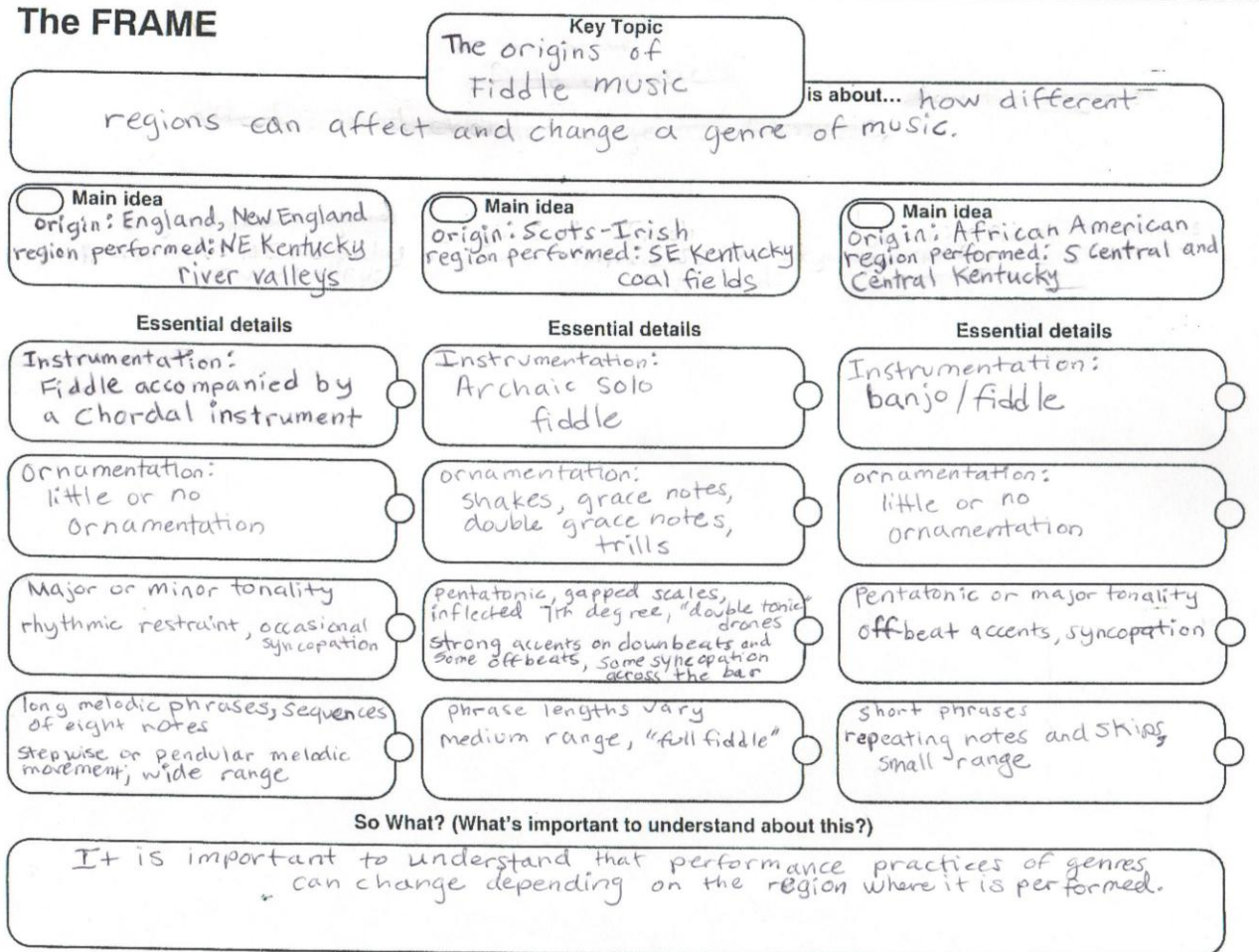


Figure 17 The Frame – The Origins of Old-Time Fiddle Music

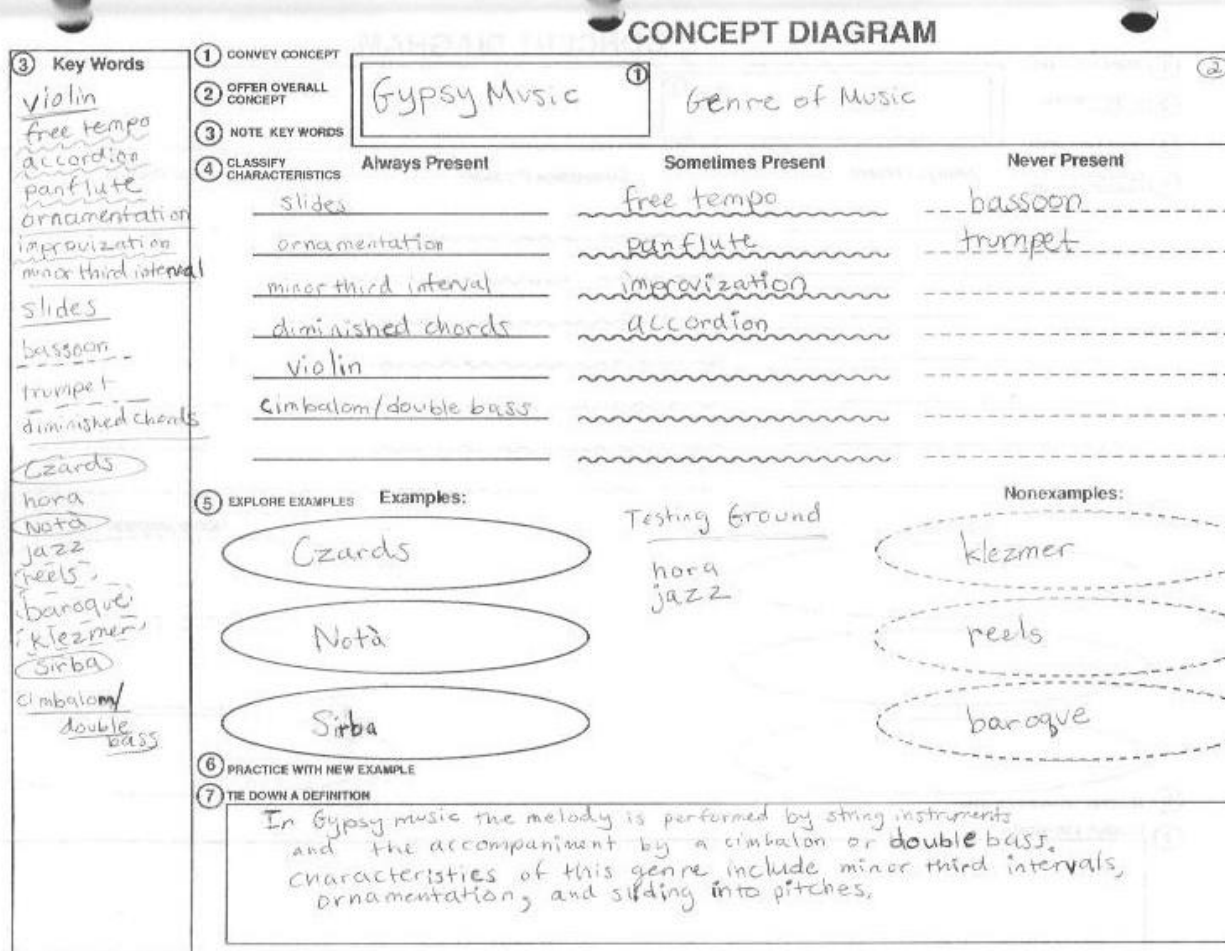


Figure 18 The Concept Diagram - Gypsy Music*

*This graphic organizer contains information of what is traditionally used in this style. This means that you could have a bassoon playing this genre however it is not on of the traditional instruments.

*example schedule

The Unit Organizer

④ BIGGER PICTURE

NAME _____
DATE _____

| | | | | | | | | | | | | | | | | | | | | | | |
|--|---|--|-----|------------------|-----|----------------|------|-------------------------|------|-------------|------|------------------------|------|------|--|--|--|--|--|--|---|--|
| ② LAST UNIT/Experience Fiddle Music | ① CURRENT UNIT String Music Styles Gypsy Music | ③ NEXT UNIT/Experience Celtic Music | | | | | | | | | | | | | | | | | | | | |
| ⑧ * UNIT SCHEDULE <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>9/2</td><td>Introduce style</td></tr> <tr><td>9/6</td><td>Playing in class</td></tr> <tr><td>9/8</td><td>Listening Quiz</td></tr> <tr><td>9/14</td><td>composition/arrangement</td></tr> <tr><td>9/20</td><td>Performance</td></tr> <tr><td>9/22</td><td>Performance reflection</td></tr> <tr><td>9/24</td><td>Quiz</td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> </table> | 9/2 | Introduce style | 9/6 | Playing in class | 9/8 | Listening Quiz | 9/14 | composition/arrangement | 9/20 | Performance | 9/22 | Performance reflection | 9/24 | Quiz | | | | | | | ⑤ UNIT MAP <div style="text-align: center;"> <p>is about...</p> <pre> graph TD A((Folk music of a culture)) --- B((different areas of the world)) A --- C((performance practices)) A --- D((specific instruments)) B --- E[was influenced by] C --- F[is characterized by] D --- G[could be played on] </pre> </div> | |
| 9/2 | Introduce style | | | | | | | | | | | | | | | | | | | | | |
| 9/6 | Playing in class | | | | | | | | | | | | | | | | | | | | | |
| 9/8 | Listening Quiz | | | | | | | | | | | | | | | | | | | | | |
| 9/14 | composition/arrangement | | | | | | | | | | | | | | | | | | | | | |
| 9/20 | Performance | | | | | | | | | | | | | | | | | | | | | |
| 9/22 | Performance reflection | | | | | | | | | | | | | | | | | | | | | |
| 9/24 | Quiz | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | |
| ⑦ UNIT SELF-TEST QUESTIONS 1.) How would you describe gypsy music? 2.) How does the style differ from region to region or country to country? 3.) How did the performer's migration influence the style? | ⑥ UNIT RELATIONSHIPS descriptive compare/contrast cause/effect | | | | | | | | | | | | | | | | | | | | | |

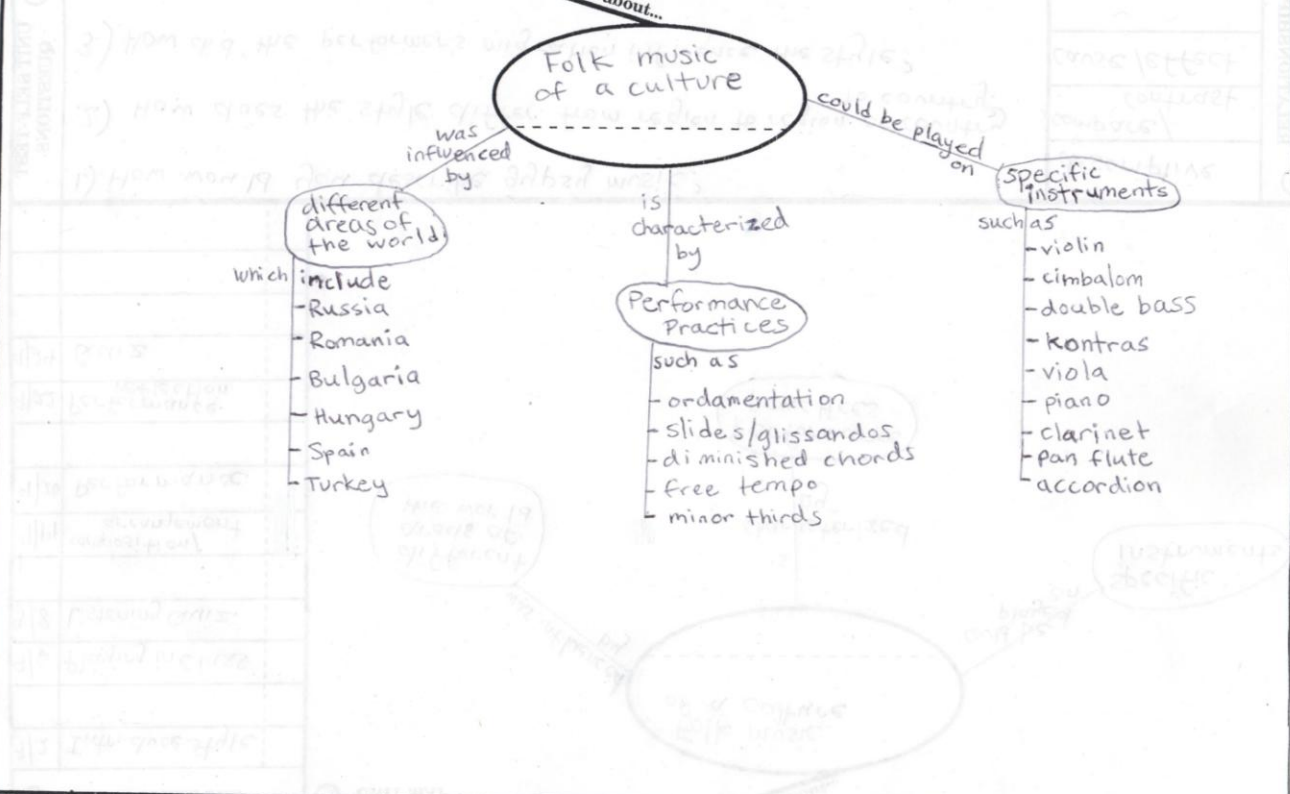
Figure 19 The Unit Organizer - Gypsy Music page 1

The Unit Organizer

Gypsy Music

NAME _____
DATE _____

1 EXPANDED UNIT MAP



NEW UNIT SELF-TEST QUESTIONS

How are the instruments used in this genre similar and different from instruments we play in the United States?

Figure 20 The Unit Organizer - Gypsy Music page 2

The FRAME

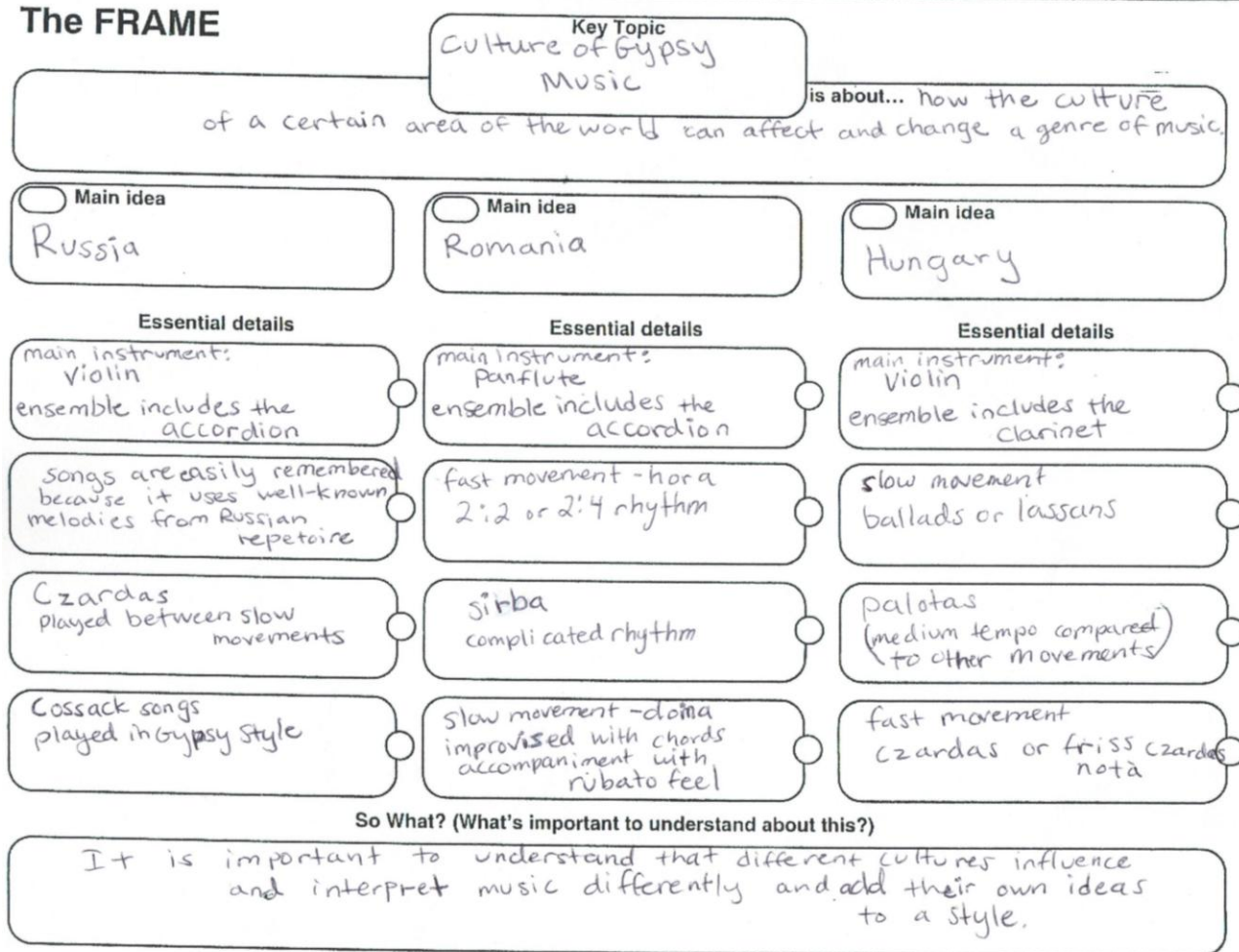


Figure 21 The Frame - Comparing Gypsy Music Regions

Chapter 6

CONCLUSION

Conclusion

I have enjoyed researching eclectic string music focusing on the three specific styles: Gypsy, Old-Time Fiddle, and Celtic music. Through this research I have learned about the many genres of music that I can perform. I found various ways to organize the information to teach students about artists, instruments, and performance practices of eclectic genres. One way to organize the information is to have the students use graphic organizers to gather the information they are learning about the genres in class. By using my research and knowledge I created my own arrangements of tunes in the three genres.

I am very excited to continue researching various styles of eclectic music, creating my own arrangements of tunes, and sharing my knowledge with my students. It is important that students are aware that they have many ways to continue playing their instruments and enjoy making music for the rest of their lives.

Appendix A

AUDIO FILES TRACK LIST

These audio files are recordings of my compositions and arrangements that were written as an example of how to use eclectic music styles in education. The first two are recordings my arrangement of tunes for the Gypsy and Fiddle style. I do not have a recording of my arrangement for the Celtic style. Numbers 3 and 4 are recordings of the songs I wrote for my song writing class. I wrote the lyrics, sang, and played electric violin for the recordings.

1. Ritka Szökös (Slow Leaping Dance) - Gypsy Violin Duet
2. Wild Horse on Stoney Point – Old-Time Fiddle Tune
3. Never the Cure
4. Vary from the Crowd

Appendix B

SHEET MUSIC AND LYRICS

This appendix includes the various instrumental parts of the pieces I arranged and included in this thesis. I took a song writing class at Pennsylvania State University which I wrote and recorded two songs. I have also included the lyrics in this appendix as a reference to the audio files included in this thesis. For these two songs I wrote the lyrics, sang, played electric violin, and recorded the songs. I have included these songs to show different ways that eclectic styles can be included in education.

Never the Cure

Lyrics, Vocals, and Electric Violin by Jenny Knabb
Bass by Luis Villafane

[Intro]

[Verse 1]

The clock ticks away through a new day.
And I don't know how you could do it.
Now it's getting late and I just can't wait to hear you explain.

[Refrain]

But you don't love me anymore
Now I don't know what's in store.
Perhaps you were never the cure.
Whoa -oh, wh-oa-oh, Whoa-oh

[Verse 2]

Your betrayal stabs me deep
My life's turned upside down
Yet the scars a part of me.

[Refrain]

But you don't love me anymore
Now I don't know what's in store.
Perhaps you were never the cure.
Whoa -oh, wh-oa-oh, Whoa-oh

[Bridge]

[Verse 3]

Your time is up, can't make amends
 Love may thrive as I die
 And you survive as I cry
 So go away, and leave my sight
 I don't want to see you again

[Refrain]

But you don't love me anymore
 Now I don't know what's in store.
 Perhaps you were never the cure.
 Whoa -oh, wh-oh-oh, Whoa-oh, wh-oh-oh, Whoa-oh, oh---

Vary from the Crowd

Lyrics, Vocals, and Electric Violin by Jenny Knabb
 Guitar by Alex Ororbia
 Bass by Luis Villafane

[Intro]

[Verse 1]

I wanna fly away
 And feel the wind beneath my wings.
 I wanna get away from the unending same.
 And explore the melodies of the heavens above.

[Refrain]

And I will find myself traveling to the stars above
 To escape the tiresome same
 The everyday, the boring and tame
 There's this overwhelming pull to vary from the crowd
 Vary from the crowd

[Verse 2]

Am I only dreaming?
 Fantasizing my own fairy tale
 It's intoxicating you can't deny the attractiveness
 To travel all around the world
 And peering through the clouds from the heavens above.

[Refrain]

And I will find myself traveling to the stars above
 To escape the tiresome same
 The everyday, the boring and tame
 There's this overwhelming pull to vary from the crowd
 Vary from the crowd

[Verse 3]

Who will save me from this ordinary day?
I don't know what I'm waiting for
I will travel to this foreign place alone
I'll be my own salvation

[Refrain]

And I will find myself traveling to the stars above
To escape the tiresome same
The everyday, the boring and tame
There's this overwhelming pull to vary from the crowd
Vary from the crowd

Violin 1 Ritka Szökos - Slow Leaping Dance

Traditional Gypsy
arr. Jenny Knabb and Rose Crosset

Freely

Violin 1

6

13

19

25

30

35

41

47

52

Figure 22 Gypsy Violin Duet - Violin 1

Ritka Szokos - Slow Leaping Dance

2
37

62

V
3

rit.

Figure 23 Gypsy Violin Duet Violin I page 2

Ritka Szökos - Slow Leaping Dance

Violin 2

Traditional Gypsy
arr. Jenny Knabb and Rose Crosset

Freely

The image shows a musical score for Violin 2, titled "Ritka Szökos - Slow Leaping Dance". The score is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with the instruction "Freely". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (v) and slurs. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3). The key signature is G major, and the time signature is 3/4. The music is arranged by Jenny Knabb and Rose Crosset, based on a traditional Gypsy melody.

Figure 24 Gypsy Violin Duet - Violin II

2 **Ritka Szokos - Slow Leapng Dance**

The image shows a musical score for Violin II, page 2. It consists of two staves. The first staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with various notes, including eighth and sixteenth notes, and rests. The second staff is also a treble clef staff with the same key signature and time signature. It contains a bass line with a 'rit.' marking under the first note and a long, sweeping slur over several notes, indicating a deceleration or a specific phrasing. The score ends with a double bar line.

Figure 25 Gypsy Violin Duet - Violin II page 2

Wild Horse on Stoney Point

Violin 1

Traditional Old-Time
arr. Jenny Knabb

Allegro
Solo or Soli

5

10

16

21

26

32

37

42

49

©2014

*grace notes occur on the beat
**the 2 measures at beginning and letter C
can be played by a soloist or entire section

Figure 26 Wild Horse on Stoney Point - Violin I

Wild Horse on Stoney Point

The image shows two staves of musical notation for Violin I. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/34. The music consists of a series of eighth and sixteenth notes, with a 'V' marking above the first measure. The second staff starts at measure 38, also in treble clef and F# key signature. It continues the melodic line with similar rhythmic patterns, including a 'fil.' marking above a measure and a fermata over the final note. The piece concludes with a double bar line.

Figure 27 Wild Horse on Stoney Point - Violin I page 2

Wild Horse on Stoney Point

Violin 2

Traditional Old-Time
arr. Jenny Knabb

Allegro

©2014

*grace notes occur on the beat

Figure 28 Wild Horse on Stoney Point - Violin II

Wild Horse on Stoney Point

The image displays two staves of musical notation for the piece "Wild Horse on Stoney Point". The first staff begins at measure 56, marked with a $\frac{2}{56}$ above the treble clef. The music consists of a continuous eighth-note pattern. Above the staff, there are three small square markings and a "V" marking above a note. The second staff begins at measure 59, marked with a $\frac{59}{59}$ above the treble clef. It continues the eighth-note pattern. Above the staff, the word "rit." is written. At the end of the staff, there are three notes with fingerings: a quarter note with "2", an eighth note with "1", and another quarter note with "2". A fermata is placed over the final note, and a double bar line with repeat dots follows.

Figure 29 Wild Horse on Stoney Point - Violin II page 2

Wild Horse on Stoney Point

Viola Traditional Old-Time
arr. Jenny Knabb

Allegro

The musical score is written for Viola in 2/4 time, key of D major. It begins with a tempo marking of **Allegro**. The piece is arranged by Jenny Knabb from a traditional old-time source. The score consists of 60 measures, divided into several sections:

- Measures 1-6: Introduction, starting with a dynamic of *p* (piano) and ending with a *f* (forte) dynamic.
- Measures 7-16: First main section, marked *mf* (mezzo-forte).
- Measures 17-22: Section A, marked *p* (piano).
- Measures 23-32: Second main section, marked *mf* (mezzo-forte).
- Measures 33-38: Section B, marked *p* (piano).
- Measures 39-44: Section C, marked *Solo or Soli*.
- Measures 45-49: Section marked *Tutti* and *f* (forte).
- Measures 50-55: Final section, marked *p* (piano).
- Measures 56-60: Final section, marked *p* (piano) and ending with a *rit.* (ritardando) marking.

*grace notes occur on the beat

**the 2 measures at beginning and letter C can be played by a soloist or entire section

©2014

Figure 30 Wild Horse on Stoney Point - Viola

Wild Horse on Stoney Point

Cello Traditional Old-Time
arr. Jenny Knabb

Allegro **2**

7 *p*

12 *p* *mf*

17 *mp* **A**

23 *p*

28 *p* *mf*

33 *mp* **B**

39 *p* **C** **2**

46

51 *p* *f*

56 *p* *rit.*

©2014

Figure 31 Wild Horse on Stoney Point - Cello

Wild Horse on Stoney Point

Contrabass Traditional Old-Time
arr. Jenny Knabb

Allegro 2

The musical score is written for Contrabass in the key of D major (two sharps) and 2/4 time. It consists of 11 staves of music. The tempo is marked 'Allegro'. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are three distinct sections labeled A, B, and C. Section A starts at measure 18, Section B at measure 34, and Section C at measure 40. The piece concludes with a *rit* (ritardando) marking and a fermata over the final note. The score is marked with a copyright notice ©2014.

©2014

Figure 32 Wild Horse on Stoney Point - Bass

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**Academic Vita of
Jenny M. Knabb**

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EDUCATION

- The Pennsylvania State University**, University Park, PA May 2015
Bachelor of Music Education, Schreyer Honors College
Thesis Title: "Eclectic String Styles in Music Education"
- Governor Mifflin Senior High School**, Shillington, PA June 2011
Governor Mifflin Honors Society

MUSIC-RELATED WORK EXPERIENCE

- Exeter Township School District**, Reading, PA January – May 2015
Student Teacher
- Strings, Orchestra & Intro to Strings, grades 9-12
 - Continually assessed student progress in performance and musical concepts
 - Organized Mark Wood concert ticket sales and profit spreadsheet
 - Music Theory, grades 9-12
 - Taught basic rhythm skills to three music theory classes
 - Explained different chords and writing minor scales
 - Elementary General Music grades K-4 at Owatin Elementary School
 - Created original lesson plans aligned with state and national standards
 - Helped organize the Celebration of the Arts Festival for students and parents
 - Helped organize the String Instrument Fair for students and parents
- Reading Symphony Pops Orchestra** June 2014 – August 2015
Violinist
- Williamsport Symphony Orchestra** September 2012 – December 2014
Violinist
- The Posted Notes**, State College, PA December 2013 – December 2014
Electric Violinist in local cover/pop/rock band
- One of the founding member
 - Experience improvising and performing popular music styles
 - Created music videos, Manage gigs, Facebook page, YouTube, social media

VOULNTEER EXPERIENCE

- Exeter Summer String Music Camp** Summer 2012, 2013, 2014
- Led the younger orchestra
 - Helped organized camp by registering students, creating name tags, and gathering any payment
 - Taught sectionals and lessons
- Governor Mifflin String Music Camp** Summer 2012, 2013, 2014

- Led orchestra
- Helped organize camp by registering students
- Taught students

Volunteer at Exeter, Governor Mifflin, and Reading School Districts May 2012

- Observed music and special education classrooms
- Helped students with activities and classwork in special education and private instrumental music lessons

Reading Symphony Orchestra 2006 - August 2011

- Organized events such as the annual Fashion Show to raise money for the non-profit organization

SELECTED MUSICAL PERFORMANCE HIGHLIGHTS

(A complete list of musical performance accomplishments is available upon request)

Senior Violin Recital Spring 2014

Penn State Philharmonic Orchestra 2011 - 2014

Violinist Performed at Heinz Hall in Pittsburgh

Penn State Chamber Orchestra 2012 – 2014

Violinist Performed at Alice Tully Hall in Lincoln Center NYC

String Quartet 2012 - 2013

Violinist

Penn State Baroque Chamber Orchestra Spring 2012

Baroque violinist

Kutztown University Chamber Ensembles 2008 - 2011

Violinist

Concertmaster of High School Orchestra 2007 - 2011

- Performed in Disney World as concertmaster Spring 2011
- Led Orchestra as concertmaster
- Helped orchestra teacher organize orchestra rehearsals

PROFESSIONAL AFFILIATIONS

- **American String Teachers Association** 2011 - 2015

HONORS AND AWARDS

(A complete detailed list of honors and awards if available upon request)

- Named to Penn State Dean's List every semester 2011 - 2014
- Phi Eta Sigma National Honor Society Spring 2012 – Spring 2015
- National Honor Society for Collegiate Scholars Fall 2012 – Spring 2015
- Golden Key International Honour Society Fall 2013 – Spring 2015
- Pi Lambda Theta National Honor Society for Educators Fall 2013 – Spring 2015
- Helen Smith Scholarship Fall 2011 – Spring 2012
- Judge Russell Hiller Scholarship Fall 2011 – Spring 2012
- University Trustee Scholarship
- Arts and Architecture Endowment Fund

OTHER SKILLS

- Organization, time management, Proficient in Violin and French Horn Performance
- Technology skills – Finale, Sibelius, Garageband, recording equipment, Microsoft word, excel, PowerPoint