

*Raskol's Favorite:*

The Folk/Classical Crossover in Solo Violin Repertoire

by

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## ABSTRACT

Raskol's Favorite is a five-minute composition written for solo violin and designed to be approachable for violinists of both classical and folk backgrounds. The piece follows in the footsteps of many other works written across the two genres and could be performed on a concert stage or at a communal gathering. Throughout a performance, the violinist is challenged to present a simple melody with increasing levels of embellishment before the initial tune breaks down, building steadily to a joyous and energetic conclusion. The piece is also designed to be flexible enough to allow for significant changes to the ornamentation and arrangement based on a performer's preferences. As a result, each performance may differ depending on the performer and context.

This document is a guide for how to perform Raskol's Favorite effectively using the multiple versions of the score and referencing related works. Historical context for the piece is included as well as an explanation of the technical challenges involved. Additionally, my process for creating and performing the piece is described with guidelines on how it may be amended by future performers.

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## CHAPTER 1

### PURPOSE

*Raskol's Favorite* is my arrangement of a short tune (also written by myself) for solo violin designed to be an accessible and exciting piece of repertoire for advanced violinists of multiple stylistic backgrounds. The work blends elements of folk and classical style in an effort to be a suitable addition to both a concert recital and a jam session. The piece is constructed using a simple 16-measure tune reminiscent of folk melodies. This tune is repeated with embellishment before being deconstructed and rebuilt using compositional elements (primarily form) and technical elements (such as artificial harmonics) from the Western classical tradition. During the process of learning *Raskol's Favorite*, the performer will have the opportunity to either improvise and expand on the basic tune themselves or follow the notated arrangement. To facilitate this flexibility, I have created three versions of the score with guidance on which version a violinist may choose to reference. By putting performers in control of parts of the piece, I have attempted to give *Raskol's Favorite* the versatility needed to be performed by violinists ranging from students to conservatory graduates in either folk fiddle or Western classical traditions.

Before a discussion of *Raskol's Favorite* is undertaken, an examination of the terms “folk music” and “classical music” is necessary as these terms are overly broad and can mean different things to different people. The terms “folk music” and “classical music” are problematic because they are too broad and can mean vastly different things to different people. Music that stems from (or is related to) either tradition exists all over

the world, but the general terms contain no geological identifier. When referring to music from the global West, we could say “Western Classical music” or “Western folk music,” but these terms are still overly general. Some readers may disagree on where the Western world begins or ends. Music theory and history classes in Europe and the United States tend to inspect the one historical path that leads from the earliest known religious chants through Bach and Mozart and Beethoven and Schoenberg. The vast majority of composers discussed are affluent white men, which unfortunately means that for some, the term “Western classical music,” can be encoded for racial superiority. If this European history is “Western classical music,” what separates it from popular or folk music? Today, we could say that “classical music” is music that is not designed for commercial use, but certainly composers throughout time desire to make money through their compositions. Other terms such as “Art music” are sometimes used as a replacement for “classical music,” but can we say that the most-streamed popular music today is not artistic? There is no perfect or unproblematic term, but I also cannot fully describe the history and context each time I refer to a broader tradition. For this paper, I will use the imperfect terms “Western classical music” and “Western folk music” and caution that these are not sufficient and that they can cause problems when misunderstood.

The inception of *Raskol's Favorite* lies in the “Taylor Sessions” held by Katherine McLin during my degree at Arizona State University. Led by violinist Taylor Morris, these sessions introduced me to a number of folk melodies and the skills necessary to perform them. Additionally, the sessions allowed me to practice creating arrangements of folk tunes for solo violin and for small ensembles. *Raskol's Favorite* is partially a result

of these experiments. Like many of the folk tunes I learned during these sessions, *Raskol's Favorite* can be essentially learned in less than an hour. The tune itself fits entirely in the key of D major and consists of two contrasting sections totaling 16 measures. One similar example is *Maggie's Pancakes*, a traditional Irish tune which is set simply in B minor and also consists of 16 measures with two contrasting sections. As with traditional fiddling practice, the tune is not intended to be played exactly as written. Rather, each 8-measure phrase may be repeated, rearranged, or embellished according to the performer's preference. Each performance, even when performed by the same person, should feature different embellishments and even improvisation on the tune. Performers not familiar with the skills of embellishment or improvisation may not find them easy to implement. This paper will provide some preliminary information on the topics and also suggest methods for performance which eliminate the strong need for them. Although I follow this folk song template for the first half of *Raskol's Favorite*, the second half diverts from the folk tradition with an entirely written-out developmental section which provides a gradual build into a joyful exciting conclusion featuring a version of the original tune. This section was written using inspiration from a number of other contemporary sources.

Elements of *Raskol's Favorite* are based on ideas I appreciated in other works which bridge the gap between the folk and classical styles. The two most prominent examples are Tessa Lark's *Jig and Pop* and The Danish String Quartet's *Shine You No More*. In *Jig and Pop*, Lark writes a rollicking tune with almost constant 16th notes. Her performance places a high value on voicing specific notes not only by emphasizing the

most important ones, but also through a technique called the “shuffle” which de-emphasizes other notes to an extreme. When shuffling, a violinist uses such light bow weight and nebulous articulation that background chordal tones are not well-heard by the audience. The player brings out only the desired pitches or rhythms, creating something akin to the rhythmic strumming of a guitar. *Raskol's Favorite* uses the same technique during each statement of the second half of the piece, gradually building to the finale. In both pieces, the result is a dynamic rhythmic and melodic development confined within the steady drive of constant 16th notes. The Danish String Quartet's score and recording of *Shine You No More* from their album “Last Leaf” also features 16th notes virtually throughout the piece. Rather than using the shuffling technique, the presence of multiple players allows the 16ths to shift in and out of the texture. *Shine You No More* is very similar to *Raskol's Favorite* in terms of the larger form. The tune (also featuring a set of short phrases) is repeated a few times before dissipating, leaving only a small hint of the previous rhythmic drive. The piece builds little by little, gaining momentum until it returns to the highest-energy version of its primary material just before it concludes. *Raskol's Favorite* follows a similar plan, with differences to the way in which the second half accumulates momentum and how statements of the tune are embellished or reconstructed in subsequent repetitions. Both Lark and The Danish String Quartet are contemporary examples of artists who blend their classical training with folk style and my piece follows closely in their footsteps. Beyond these specific examples, there are many violinists who have worked to include global folk traditions into their works. A short list includes: Paganini, Monti, Sarasate, Kreisler, James Scott Skinner, Mark

O'Connor, Rachel Barton Pine, and David Harrington through his and others' work in the Kronos Quartet.

Other more general inspirations for *Raskol's Favorite* include *Ocean* by John Butler Trio, Augustin Hadelich's arrangements of *Wild Fiddler's Rag* and *Orange Blossom Special*, and Jeremy Kittel's folk arrangements. Each of these works influenced my composition of *Raskol's Favorite* mostly in terms of overall musical direction. *Ocean* is not explicitly inspired by folk music but is an effective example of the kind of hopeful and joyful energy that I wanted to capture in *Raskol's Favorite*. Hadelich's folk arrangements, both of which I have learned and performed, inspired me to write my own arrangement using the technical skills I acquired while studying violin at ASU. Jeremy Kittel's playing in many of his arrangements was my stylistic inspiration for the kind of embellishment and improvisation that I could use when performing. This set of artists and pieces helped me to construct *Raskol's Favorite* in a way that I hope is widely playable and may lead others to adopt new folk or classical traditions into their own playing.

Behind these contemporary examples lies a long history of folk/classical crossover (and behind that, a long history of folk music for the violin). While this paper is not intended to describe these full histories in detail, it will reflect on the cultural complexity which surrounds modern works like *Raskol's Favorite*. The pieces which directly inspired mine are already generations removed from folk traditions and appropriate elements from many global cultures. The purpose of this document is to present *Raskol's Favorite* within the context of these other contemporary folk/classical crossover pieces for violin and the music cultures that inspired them. In doing so, I hope

to reflect on the histories that led me to write *Raskol's Favorite* and to provide the necessary tools to facilitate meaningful performances of the piece in the future.

## CHAPTER 2

### HISTORICAL CONTEXT

The violin has been used in Western folk music for hundreds of years in many roles. The style of folk violin performances has varied based on the existing folk music traditions of any given region and violinists from many communities have contributed to technical and musical developments on the instrument. For example, the folk violin playing that developed in black communities in the Southern United States tended to revolve around the communal events which brought the community together through and after the oppression of slavery and systemic injustice. Fiddler Joe Thompson, the grandson of an enslaved farmer who also played, became widely known in the twentieth century for his Frolic fiddling which he says he used to perform for square dances and corn shucking.<sup>1</sup> The technique and style of dance for which the tunes were used by Thompson emphasized dance rhythm above all else, with embellishment to help drive the dance forward. The fiddle tunes that Hardanger Fiddle Player Lillebjørn Nilsen learned, on the other hand, incorporated asymmetrical rhythms with an emphasis on resonance (for further reading on relevant folk fiddle styles, see Appendix A). For the purposes of this document, it is important that the particular folk elements involved in *Raskol's Favorite* are historically contextualized in order to inform future performances. These relevant elements are: repetition, improvisation, and embellishment.

Western folk music often features frequent repetition of melodies. The reason for this repetition is a result of the nature of folk tradition. Traditionally, folk music (as well

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<sup>1</sup> Bill Strachwitz, "Joe Thompson workshop at the Festival of American Fiddle Tunes, 1996," Arhoolie Foundation, March 27th, 2025, Youtube video, 36:42.

as folk stories or other traditions) are taught orally and learned aurally.<sup>2</sup> People have been passing down folk music for longer than sheet music could be widely distributed and even before musical notation existed. To be taught and learned by so many people through multiple generations, folk music needed to include repetition in order for learners to grasp melodies quickly. Any violin player learning a new tune needs to hear the tune numerous times before they could remember it enough to repeat later. Repetition on some level is also important in the larger world of Western “classical” music throughout its history, but not to the extent that large groups of individuals would have to be able to remember and entirely repeat melodies to others.

While the existence of music notation and global communication technologies does potentially eliminate the original necessity of such repetition, the Western folk music has developed *through* that original reason so entirely that repetition could now be considered necessary in folk music for other purposes. While repetition helps the listener to remember a tune, exact repetition is not required. If you have ever tried to remember a favorite melody, it is likely that you have misremembered parts of the melody at some point but that does not stop you from singing or humming your (slightly altered) melody. This sets the repetition of Western folk music apart from the repetition involved in minimalism which seeks to create a very different experience through exact and methodical multiplication of musical elements. As a result, folk melodies are very versatile and could be performed slightly differently by each individual.<sup>3</sup> It is for this reason that *Raskol's Favorite* includes repetition of its two melodic sections. Each

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<sup>2</sup> Sheronna Lynn McMahon, “A Critical Analysis of Scholarship on the Transmission and Learning of American Fiddle Music: Implications of an Aural Tradition for Music Education.” (DMA Diss., Boston University, 2014), 5-10, Proquest (3581068).

<sup>3</sup> McMahon, “Critical Analysis”, 24.

performer may choose to augment the original tune according to their desires and needs, provided they continue to clearly demonstrate the tune itself as the cornerstone of the performance and preserve the inherent musical feeling resulting from the rhythmic and melodic material. The ways in which repetitions can be altered stylistically can be informed by understanding the practices of improvisation and embellishment in folk music. These practices vary greatly depending on the surrounding musical culture and are also often not taught to violinists in academic settings. Violinists trained in the Western classical tradition may need years of practice to master improvisation and/or folk embellishment from any given tradition, but I also include a version of *Raskol's Favorite* in this paper which allows for the shortest possible path to performance by notating embellishment and eliminating the need for improvisation. Performing this version is not the same experience as performing a folk song and I hope that it can inspire performers to commit more time to learning how to improvise or embellish on their own.

The skill of improvisation in music is broad and multifaceted. Improvisation is often linked to specific genres of music such as jazz, blues, Indian classical, or hip-hop. Within each of these genres (and more) exists a tradition which utilizes improvisation differently. Improvisation has been used in many contexts including solo cadenzas on the violin, 'preluding' as a pianist, accompanying silent films, organ playing during religious ceremonies, and many others. This paper focuses on the tradition of improvisation in folk music, but even that casts an extremely broad net. As Western Classical music developed through the nineteenth century, meticulous attention was given to the details of a musical score and the intention of a composer. In folk music, however, the composer is often not remembered and the context of the performance and performer(s) become the most

important part of setting the tune.<sup>4</sup> It is up to the performer(s) to improvise parts of the performance, however small. *Raskol's Favorite* ideally requires the same kind of improvisation. When performing *Raskol's Favorite*, the player should feel free to improvise 'on' the original tune. This means that brief portions of the music could change while staying mostly within the tonal world of D major. While I wanted to write the music down, the presence of three different versions of a score in this document should encourage the performer not to take any of them too literally. The question of how to improvise, especially for those primarily trained in the Western "art music" tradition, can be a difficult one to answer. While most answers will come from a greater study of folk style than this document can provide, I will attempt to provide some guidance which can lead performers in the right direction in the fourth chapter.

Embellishment refers to a broad group of potential changes a performer may make to a melody. Embellishment has existed in the Western classical music world throughout much of its history. The art of diminution in the Baroque era called for performers to ornament long rhythmic durations, transforming them into shorter rhythmic sequences which ultimately filled up approximately the same amount of total time.<sup>5</sup> Composers writing after the Baroque era such as Mozart or Liszt were also known for embellishing their performances. Sometimes embellishments would have been written out, and sometimes not. Embellishment in folk music has a similarly complex history. For example, folk music originating in Scotland features an ornamentation sometimes called

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<sup>4</sup> Richard Weissman, "A New History of American and Canadian Folk Music," Denver: Bloomsbury Academic, 2020.

<sup>5</sup>Robin Anne HasBrouck, 1989, "Elements of Interpretation in the Renaissance and Baroque Melodic Line," Order No. 1338692, San Jose State University.

a ‘flick’ (see figure 3). This ornament is similar to a mordent from the Baroque era (in which the performer briefly steps up and back down from the written pitch), but importantly does not require the actual pitch of the added “note” to be heard. In this case, the finger flicking across the string provides more of a rhythmic interruption to the pitch than an actual additional pitch. This technique imitates that of Scottish bagpipe players. The bagpipe lacks a method of clear articulation as a result of its need for constant airflow. Bagpipe players would flick their fingers across the tone holes, briefly interrupting airflow out of the bag and producing a form of articulation.<sup>6</sup> While the violin does not have the airflow limitation, producing a similar sound is possible and can be quickly identified as belonging to the Scottish tradition. The ornament called a “roll” (see figure 4) is most closely related to what is sometimes called a “turn” in Western classical music. The violinist is asked to add a note above and below the original pitch before returning to it. The ornament is played differently across different folk traditions. In the Scottish tradition, the ornament is sometimes viewed again as a rhythmic interruption more than a melodic expansion and is therefore played extremely quickly and without the need for the pitches to be heard. When Joe Thompson plays his version of a roll, it is combined with a bow acceleration which seems to sling the notes forward, likely to match the feeling of the dance. The general purpose of ornaments in Western folk music is to allow for individual expression, added aesthetic beauty, and a break from repetition without sacrificing the recognizability of the tune.

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<sup>6</sup> Sarah Loten, “The aesthetics of solo bagpipe music at the Glengarry Highland Games.” (MM Diss., University of Ottawa, 1995), 102-103, ProQuest (MM15737).

Embellishments involving rhythmic interruptions, articulations, and/or melodic additions may be seen in folk music traditions all over the world. The specific embellishments that I recommend using in *Raskol's Favorite* are found in many of the recordings which inspired the tune, derived mostly from Irish, Scottish, and Scandinavian traditions and can be seen in figures 2-9. Some of the most common embellishments I incorporated are: the flick, short trills (from above and below), open string double stops, hammer-ons, pull-offs, and slides. Decisions about where to place these embellishments should be left to the performer, although I did include a version of the score called my 'performance version' which includes some of the ornaments I might typically use. I strongly encourage performers of diverse backgrounds to explore using ornaments or embellishments with which they are familiar. Some of the best references for violinists seeking to learn the ornaments I have referenced here include: Mark O'Connor's method books<sup>7</sup>, Chris Haigh's *Beginning Folk Fiddle*<sup>8</sup> (and his educational Youtube channel), and the recorded sessions taught by Joe Thompson (see Appendix A)<sup>9</sup>

The repetition of the tune, improvised elements like 'vamp' sections, and encouragement of ornamentation are all elements which place *Raskol's Favorite* within the greater Western folk music tradition. While a very brief history of these elements can give performers an idea of what they are about, a mastery of folk style can take years of practice and immersion. I highly recommend that any performer wanting to play *Raskol's Favorite* or other folk tunes find local folk music organizations or teachers and search

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<sup>7</sup> Mark O'Connor, *O'Connor Method Violin Book 1*, (Charlotte, North Carolina: Mark O'Connor Music International, 2009)

<sup>8</sup> Chris Haigh, *Beginning Folk Fiddle: A Beginners Guide to Folk Styles & Technique on the Violin*, (Mainz, Germany: Schott Music, 2024)

<sup>9</sup> Strachwitz, "Joe Thompson"

online for instruction on how to learn the style.<sup>10</sup> For the purposes of this document, those performers who have the necessary technical skill but have little information about the style should reference the ‘performance version’ of the score which includes as detailed instructions as can be provided in a traditional score.

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<sup>10</sup> I recommend: Chris Haigh’s “The Fiddle Channel” on Youtube, a recorded workshop from Joe Thompson on the channel “Arhoolie Foundation,” and websites dedicated to fiddling from a specific region such as the Online Academy of Irish Music.

## CHAPTER 3

### FOLK/CLASSICAL CROSSOVERS

#### Related Examples

The crossover between Western folk and classical music has a significant tradition of its own. Folk songs have been used by musicians and composers for hundreds of years as material for their compositions or performances. Understanding some of the history of this crossover can help inform performances of *Raskol's Favorite*, especially by contextualizing why folk or classical elements are included in any given performance of the piece. Many composers have specifically referenced individual tunes in their published works. Haydn's *Capriccio in G major on the folksong 'Acht Sauschneider müssen sein'* is a theme and variation on an Austrian children's song. Mozart famously used the French folk song *Ah, vous dirai-je maman* which is widely known in the West as "Twinkle Twinkle Little Star." These composers, and many others, used folk melodies because they knew audiences would quickly recognize them. The primary difference between Haydn or Mozart's performances of these works and a traditional performance of folk song is that the well-known composers intended their pieces for concert audiences or royalty who listened passively to a performance rather than participating in a communal experience or learning the tune themselves. As a result, Mozart or Haydn were not limited to writing simple melodies which could be quickly shared or easily learned and could therefore add complexity not typically found in folk music. *Raskol's Favorite* departs from folk tradition in the same way, although I have made efforts to allow flexibility on the violinist's part to perform the piece with or without such complexities according to their preference.

Years later, composers such as Schubert, Dvořák, Bartók, Price, and Mahler would meld the two styles even more deeply. Rather than simply using folk songs in repetitive variations, these composers and others injected folk songs with traditional Western classical form, harmony, and counterpoint. For example, Florence Price wrote a piece consisting of five folksongs in counterpoint for string quartet. These works clearly feature folk melodies and spirituals but are meticulously harmonized and scored rather than performed with free accompaniment or ornamentation. Dvořák frequently incorporated Slavic folk melodies in his works, including in his Piano Trio op. 90 'Dumky'. His reference to and application of a traditional folk dance is clearly scored in the Western classical tradition of the time without encouraging any embellishment from the performer. Works such as these, while quite interesting and valuable, are even further removed from folk tradition than the theme and variations from Mozart or Haydn. The improvisatory and repetitive nature of the folk tunes is abandoned to facilitate the prescribed form determined by the composer.

The works that most greatly inspired *Raskol's Favorite* seem to find another form of balance which both requires a performer to be technically proficient and follow specific instructions but also allows the performer to contribute through elements such as those described in the previous chapter. This flexibility and performer input was important to me when writing *Raskol's Favorite* as I did not want to confine the performer entirely to my own stylistic choices. To communicate this flexibility to future performers, I have created three versions of the score based on the scores to recent works which inspired mine.

## Contemporary Scoring

As described in Chapter 2, folk music is not traditionally taught or learned using written scores. However, the ease with which musical scores can be created and shared today makes them a very helpful tool in the distribution of folk music. A large part of Shinichi Suzuki's popular violin teaching method is based on the combination of the strength of the oral tradition found in folk melodies like "Twinkle Twinkle Little Star" and the ability for a student to also see the notation written out as they eventually learn to read music. In order for *Raskol's Favorite* to be accessible to a broader population, I believe it is necessary that the music be accessible through a score. At the same time, notating the music has the potential to limit the flexibility of the performer and inhibit the fluid learning of the fundamental tune. This contradiction has been resolved to some extent by many of the contemporary musicians who inspired *Raskol's Favorite*.

The most simple versions of folk music scores are ones which notate the essential melody only and include no specific guidance on exact repetition, embellishment, or other improvisational possibilities. The folk-based violin student book *Handed On*, constructed by the band Dreamers' Circus, features such scores.<sup>11</sup> The tunes are presented with the fundamental notes and rhythms. Each section is labeled with a rehearsal letter and marked with repeats. However, the recordings published on Youtube for students to reference feature frequent embellishment, dynamic alterations, and melodies being passed between instruments, with much more repetition than simply playing each section twice. Jeremy Kittel's published score for *The Boxing Reels* is similar.<sup>12</sup> The melody is written out with some suggested bowings and chord names providing the necessary

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<sup>11</sup> Rune Sørensen et al., *Handed On*, (Frederiksborg, Denmark: Edition S, 2022)

<sup>12</sup> Jeremy Kittel, *The Boxing Reels*, (Brooklyn, New York: Kittel & Co., 2018)

harmonic context for the reader. At the same time, every recorded performance of Kittel playing the tune features an entire arrangement of the scored sections with significant embellishment. A violinist learning from the published score would sound significantly different from the recording. The difference between the scores and the performances suggest that the score is intended to serve as a kind of proxy for/supplement to the aural method of learning. When a violinist plays a tune from Kittel's collection it will sound simple and unadorned, but the intended final performance involves the addition of folk elements discussed in chapter two. Because repetition and embellishment are intended to be decided by the performer, they are not present in the score, providing a high level of flexibility to the performer. Unlike the tunes in Dreamer's Circus and Jeremy Kittel's collections however, in Raskol's Favorite I placed equal value on communicating specific technical instruction for the means in which to realize appropriate embellishments.

Some scores for contemporary folk-inspired works are entirely written out in detail following the Western classical tradition. Tessa Lark's *Jig and Pop* is one example of this kind of scoring. For *Jig and Pop*, Lark scores each note with intention, including some of her colorful interludes which interrupt the more simple G major tune. She notates the technique of shuffling by including the pitches and rhythms of the "shuffled" notes (those that are almost not heard at all) while marking the important melodic and rhythmic notes with accents. Dynamics and articulations are carefully notated and each time the original material returns, any small changes that exist in her recording are present in the score. Her bowings are almost entirely the same between the recording and the score as well. This seems to suggest that the score may be written based on Lark's performance rather than the other way around. Hadelich's scores for his folk

arrangements (which he kindly publishes for free online) are similar. Even his fingerings are clearly marked so that the performer can see exactly how he achieves his performance and try to replicate it. Another similar example is the score for *At the Purchaser's Option with Variations* (also available for free online) by the Kronos Quartet and Rhiannon Giddens. Giddens' previous folk band, The Carolina Chocolate Drops was under the direction of Joe Thompson for a time. This score features clearly marked tempos, dynamics, and ornamentation for each player. Whenever the strings are asked to do something like tap the body of their instrument for percussive rhythm, it is written out in the score itself. These scores demonstrate one specific interpretation of the tune while allowing the other parts to replicate it.

Some scores, such as those published by The Danish String Quartet for their folk-inspired albums, attempt to balance the two approaches. In many of these scores, the arrangement is specific to their recording and is written clearly with the number of repetitions, fully written-out interludes, fully written-out accompaniment, and even some notated ornamentation. However, these scores do not represent the Quartet's exact performance. For example, in their arrangement of a set of tunes titled *Marie Louise / The Chat / Gale Warning*, there is a passage in which accompanimental voices are asked to repeat written-out notes and rhythms, but certain other instruments are simply asked to "solo" over the accompaniment with no further notational guidance. Elsewhere, repetitions of the tune look similar in the score but differ through embellishment in the recording. The recording presents one set of options for performance, but because the arrangers did not notate the solos or embellishments, the performer is free to make their own choices. The accompanying voices also repeat their material ad lib during the solos.

Throughout their folk music recordings, the members of The Danish String Quartet freely embellish the tunes with elements that are either not present or different from the notated score. Based on these differences, the notation of these works seems to be a compromise in which performers are encouraged to add their own voices without being required to possess the experience necessary to create their own arrangement of a tune. It is my hope in presenting three different versions of *Raskol's Favorite* that I may reach, engage, and serve the broadest audience of performers while both retaining the inherent character of the tune and demonstrating the freedom performers have in their realizations of it.

By providing multiple performance options, I hope I can serve different violinists at different points in their careers. If a student wants to learn *Raskol's Favorite* but does not yet possess the technical ability necessary for full arrangement, they can likely learn the basic tune and could work to create their own arrangement, even if it is simply repetitions of the tune. Brief instructions on how the repetitions can be varied through improvisation and embellishment can be found in the following chapter. If a highly experienced folk violinist wanted to learn the tune and create their own arrangement, the same simple score may be the best option for them to get the essential tune in their fingers and ears before they work out their own version. A “classically trained” violinist who has little to no experience improvising any part of their music might look to the fully written-out version along with a recording to get a sense for some of the embellishments and other additions that could be made to the tune. This performer may not gain the experience of creating their own variation on the piece, but they can still perform *Raskol's Favorite* by attempting to match the transcribed performance version. Anyone left in the middle who wishes to add their own voice but also follow my suggested arrangement can

use the version which falls in that middle ground. Performers who find themselves here may use some of my recommendations in the following chapter, but may also include embellishments they are already familiar with. Each score has been provided for this document, but for the sake of the performance guide, this document will focus primarily on that middle version so that performers can understand some of the musical and technical challenges written into my arrangement but also retain the flexibility to change things for their own performance.

CHAPTER 4

PERFORMANCE GUIDE

Scores

**Tune Only**

This score features only the essential notes and rhythms required for a performance of the tune. Each section is to be repeated or alternated as desired by the performer and experienced performers may add embellishments, augmentations, or full interludes.

Figure 1

Score - Tune Only

**Raskol's Favorite**

Louis Coste

Violin

6

11

14

## List of Possible Ornaments

These ornaments are traditionally not notated, so the following score examples include the closest existing notation.

Figure 2

*Mordents:*

*Upper Mordent:*



*Lower Mordent:*



The player starts on the original pitch, then briefly plays the diatonic pitch above or below before returning to the original pitch. The whole ornament typically happens on a single bow to keep existing bow patterns intact. The speed and rhythm of mordents can vary greatly depending on personal preference and folk tradition, but mordents should be quick enough to keep the original rhythm discernable to the listener. An extremely fast upper mordent is very similar to a Scottish “flick.”

Figure 3

*Flicks:*





Figure 7

*Slides:*



The violinist slides up or down from any pitch on the same string and lands on the written note using the same finger for the slide and arrival note. The speed and length of the slide can vary but the arrival on the primary note will typically be heard as the beginning of the rhythmic value, so the player should plan to slide before the rhythmic value should start.

Figure 8

*Bowed triplet:*



The violinist begins a note with a quick triplet on separate bows. The purpose is not to “tripletize” the note entirely. Instead, the player should play the three notes so quickly that the original note is interrupted rather than entirely altered. The bowed triplet always starts a new note and should use an extremely small amount of bow despite its relative energy.

Figure 9

*Drop stroke:*



The violinist drops the bow from the air to the string in order to start a note. Importantly, the purpose is to add energy to the note attack and to disrupt the tone. The written pitch may not be well heard at attack and the bow may gently brush a neighboring string as it drops heavily.

Figure 10

Score - Full Arrangement

This score features my entire arrangement of the piece including the exact repetitions that I would likely take for each statement of the tune and the written-out section which leads to the exciting conclusion. Exact ornamentation or bowing suggestions are still omitted and some sections require the performer to make decisions such as how long to vamp in measures 44-46 or how to embellish repetitions..

# Raskol's Favorite

Louis Coste

Violin **A** *Animato*

6 **B**

11

15 **A**

19

25 **B**

29

33 **A**

38 *vamp*  
*ppp*

45 *vamp*  
*ppp*

48 *v*

51

54 *cresc. poco a poco*

57

60

63 *p cresc.*

66 *mp cresc.*

69 *mf cresc.*

72 *poco accel.*  
*sfz* *ff*

75 *pizz.* *Presto arco*  
*mf cresc.*

79

82

85 *cresc.*

The musical score consists of two staves. The first staff, starting at measure 88, features a continuous eighth-note accompaniment with a melody line above it. The dynamics are marked *ff* (fortissimo) and include accents (*v*) and breath marks (*vo*). The second staff, starting at measure 91, continues the accompaniment and includes a melodic phrase with a triplet of eighth notes marked *ffz* (fortissimo, accent), followed by a piano (*p*) section and a final fortissimo (*fff*) section. The tempo is marked *allarg.* (allargando) and the piece concludes with a fermata.

Figure 11

Score - Performance version

This score is as close as possible to the version I have performed. I include all bowings, harmonic and melodic additions, ornaments, and exact, specific notation of every measure of the piece. Even so, it is likely that I would make small changes to future performances.

# Raskol's Favorite

Louis Coste

Violin

**A** Animato  
*mf*

**B**  
*mp*

*sim.*

**A**

*sim.* *mf*

**B**  
*mp*

*sim.* *f*

*ppp* sul pont.

*ppp*

50 *norm.*

53

56

59 *cresc. poco a poco*

62

65

68 *p cresc.*

71 *mp cresc.*

74 *mf cresc.*

77 *poco accel.*  
*sfz* *ff*

80 *pizz.* *mf* *cresc.* *Presto arco*

84

87

90

93

96

*ff*

*cresc.*

*ff*

*poco allarg.*

*ffz* 3 *p* *fff*

### Technical Performance Overview

While the basic tune of *Raskol's Favorite* could be performed by any violinist familiar with the fundamental notes and rhythms involved, this section of the chapter will focus on the particular challenges presented by the full arrangement. The arrangement can be divided into two large sections which are constructed using the original 16-measure tune. The first phrase of this tune (labeled 'A' in the score) contrasts the second phrase (labeled 'B') by rhythm and register. In my arrangement, I play the phrases in ABABA form, but performers could choose any number or order of repetitions before moving on to the second half. In this second phase, the B section is broken down to its basic rhythmic components and is then built back up through a long crescendo and a

series of interspersed harmonics and chords until a version of the A section returns in the last few measures. The second half involves a more thoroughly written-out progression and a more classical approach to the development of the melody. As a result, the passage is more technically challenging than the first few repetitions of the tune which present more interpretive options.

The basic two-phrase tune features a few technical difficulties, particularly having to do with the bow shuffle in the B section. Shuffling is a bow technique which requires the performer to lightly subdivide with their bow, while only placing emphasis on certain parts of the subdivision. Performers used to the notation found in Western classical music could think of the emphases as accents, although it is equally important that the other notes (repeated open D notes) are de-emphasized. The performer should be careful that the subdivision is extremely rhythmic despite the fact that certain notes are barely heard. A very fluid bow arm and flexible fingers are desirable in achieving this effect so that the arm can cause the bow to suddenly change speed and weight while subdividing. I would also recommend that performers develop an aural model by listening to fiddle players like Lark, Kittel, and O'Connor when developing this technique. One other technical challenge in the initial tune is string crossings. While the second half is significantly more challenging in this regard, both sections of the tune feature frequent string crossings, requiring the player to make decisions about which part of their arm to move to achieve the desired sound. Ornamentation or additional double stops can add new technical challenges, but players familiar enough with folk style to add them to the arrangement are likely not to need technical guidance on how to add their own ornaments.

The carefully scored second half presents significantly more technical challenges. From a broad view, the whole passage involves layering techniques such as harmonics or double stops over a consistent 16th note groove. The technical challenge involved in playing the groove has to do with the coordination between the bow and left hand. Because the added left-hand notes last for only a 16th note before returning to the underlying open string, the finger must drop and lift quickly with precise articulation so as not to change the sound of any of the surrounding notes. This challenge persists through the whole section.

Next, the violinist must carefully place harmonics, intended to pop out of the texture, within the background groove. In addition to the coordination challenge that was already present with the fingered notes in the groove, the harmonics require a significant amount of bow to be heard. Ideally, the harmonics pop out of the underlying groove, which remains unaffected by these technical gymnastics. The violinist must suddenly increase their bow speed on these harmonics without carrying any of that speed into the other 16ths. I recommend that the player attempts to de-emphasize the surrounding 16th notes to the point where their bow is barely moving across the string and their arm is extremely relaxed. This relaxation allows for access to the quick reflexive motion needed to produce the bow speed for the harmonic. Again, after the harmonic is played, the subsequent 16ths do not need to be heard clearly and do not require significant bow. This same technique is made more challenging in some moments by its placement within the groove and whether or not it requires string crossing. Certain harmonics are written on an up bow at the end of a group of 16th notes. For those violinists coming from Western classical training, this kind of placement can feel awkward. Again, my advice is to

significantly de-emphasize the physical motion and sound of the surrounding 16ths. Some of the harmonics also happen on a string other than the one being used for the underlying groove. The player should be careful to keep these brief string crossing motions quite small despite the increased speed of the bow needed to produce the harmonic. Finally, the bow energy accumulates as it approaches the fermata until the 16th notes equalize at a loud dynamic, turning the shuffle into a fully-played driving rhythm leading to the arrival. After the fermata, the left hand pizzicato must be quite strong to match the previous sound of the bow and should happen immediately as the bow lifts from the fermata.

In the Presto, harmonics are substituted for double or triple stops and the technical challenges mostly involve string crossing and intonation. The intonation of some of the chords becomes more challenging here than before, particularly the D - F# tenths, the F# octave, and the A - F# 13th in the second-to-last measure. The physicality of these intervals (most of which involve open strings) is not an enormous limitation, but the excitement and joy of the conclusion can break down quickly if the notes are not placed precisely. Performers should be careful that the F# in the tenth with open D should be placed justly in tune with the natural harmonic series. The same F# should be used over the open A string in the penultimate measure.

Given that the Presto can benefit greatly from the fastest comfortable tempo, the primary limitation is in string crossing. The most extreme example is in measure 91 of the 'full arrangement' score. In this measure, the violinist is required to cross from the low G - D open string double stop to the A and E strings for single 16ths at a time. Through the measure, the player must cross back and forth repeatedly and as quickly as

possible (until the allargando) without sacrificing sound. This measure may be used as a benchmark when determining the initial speed of the Presto. To achieve a fast speed through the string crossings, the violinist must use the minimum necessary vertical motion needed to cross strings while still producing a huge sound through the horizontal motion of the bow. While each player's technique may be different, I recommend leaving the right elbow in place and using smaller forearm and finger motions to achieve the string crossing. The player will have to be careful not to allow the horizontal bow energy to increase the physicality of the vertical string crossing, especially at the end of an exciting performance. Finally, the penultimate measure should cut back significantly for its crescendo to allow the massive register contrast to have its desired effect. I recommend the violinist use the entire bow on the first down bow and begin the crescendo with minimal bow speed.

### Interpretation

The process of interpreting the score for *Raskol's Favorite* depends largely on the performer's experience and performance goals. For a violinist trained in the Western classical style wanting to perform the piece in a concert hall, the process (using the 'performance version' of the score) could be similar to interpreting other twenty-first century works. There may be unfamiliar techniques and styles involved, but the written-out score is available. Playing *Raskol's Favorite* simply by reading off of this score does, in some ways, betray the purpose of the folk elements of improvisation and embellishment. However, I find it important that performers who might not have

developed these skills yet are able to get exposure to the style. For an experienced folk violinist, the interpretive process may include a much longer period of decision-making, as I have attempted to allow significant agency on the part of the performer in the other versions of the score. It is my goal in this section to provide each of these potential performers with a framework for the kind of interpretive decisions they might make while playing *Raskol's Favorite*.

Most of the interpretive decisions lie in the first part of the piece where the score simply asks the performer to repeat the tune in the ABABA form. In the 'full arrangement' version of the score, there are no dynamics marked during this section and no significant changes are made to the tune each time it returns. This was an intentional decision to allow for more flexibility on the performer's part. The tactic that I recommend for performers is to state the tune in its entirety with little alteration on the first statement. This allows the listener to hear the tune in its simplest form to better recognize it in subsequent statements. Then, the successive statements may gather energy through ornamentation, double stopping, or other techniques discussed in chapters 2 and 3. I most commonly use the flick (upper mordent), slide (glissando), and open string double or triple stopping to give more energy to each subsequent statement of the tune. Another potential road map includes stating the tune loudly with some double stopping first before cutting back the energy in one of the repeats (though the final statement of A in this first half must dissipate significantly to leave room for the slow build). Performers should feel free to add brief transitional material between statements through planned or improvised methods, providing it serves their overall flow throughout the ABABA form.

Improvisation in *Raskol's Favorite* will most often be brief and stay within the tonal structure of the piece. One example of what a violinist might change from the written score can be seen in figure 12. Understanding how to improvise on the score takes practice and experience. One method I use with students is loosening the parameters of a well known tonal sequence like a scale. If the student is already familiar with a D major scale, they may begin by playing the scale up and down as seen in figure 13 (any number of octaves could be used but *Raskol's Favorite* stays mostly within the two octaves shown in figure 13). The violinist could then be tasked with playing the scale upwards and determining where to “turn around” and go back down entirely on their own. One outcome could be seen in figure 14. As the player becomes more comfortable, they can begin to go up or down the scale making their own choices about when to turn around and go upwards or downwards (another example can be seen in figure 15). The violinist could then repeat the same process with a D major arpeggio or other major or minor scales or modes. While this is just scratching the surface, the player can begin applying this skill to *Raskol's Favorite* right away. Whenever a scale or arpeggio is written out in the music, the player may choose to play upwards or downwards in the same scale or arpeggio before returning to the written notes when the pattern ends. Any person trying this for the first time will make mistakes or find certain patterns that they prefer over others. Repeating the process will help the player to teach themselves what works well for them so they can utilize similar patterns when they improvise in other parts of the music. New improvisers may choose to practice by only changing pitches and not rhythms at first. Improvising rhythms (especially in *Raskol's Favorite*) can be done with similar scope to Baroque diminution. Students may begin by picking a rhythmic value to

split in half or subdivide (like the first measure of figure 16) or two values to combine (like the second measure of figure 16). I recommend that learners predetermine a location in the music to try this without changing pitches. Once the intended rhythmic variation is in place, the player might also try to alter the pitches, resulting in something like the second measure of the figure 12 “improvised” music. Becoming comfortable changing pitch or rhythm even at a basic level can take a significant amount of time and combining the two elements can take even longer. For players wishing to explore these topics for the first time in *Raskol’s Favorite*, I recommend setting achievable goals and following the more written-out performance version of the score to start.

Figure 12 - Original score vs improvisation in *Raskol’s Favorite*

Original:



Improvised:



Figure 13 - Original 2 Octave Scale



Figure 14 - Scale descending at the performer's choice



Figure 15 - Scale ascending and descending at the performer's discretion



The second half of my arrangement of *Raskol's Favorite* has a very clear direction and purpose which was inspired by The Danish String Quartet's *Shine You No More* and The John Butler Trio's *Oceans*. The goal is to take the fragmented B section from its smallest embers to a brilliant conclusion with unabashed joyous energy. The fragment of the B section is played in constant 16ths as a background accompaniment to the harmonics and double stops that will spring out of the texture. The inclusion of specific harmonics and chord progressions which are spread over the top of the consistent rhythmic fragment from the B section leaves less room for ornamentation or harmonic changes. The very gradual build also gives the performer fewer options in terms of

dynamic structure. However, one area which may still be determined by the performer is the exact placement of some of the harmonics, especially during the early stages of the buildup. The music at this point (before much energy is accumulated) is intended to feel excited but open to new possibilities. The repeats labeled ‘vamp’ encourage the performer to repeat ad lib without needing to move on until they feel the moment is right. Subsequently, the performer may choose to add or remove measures which don’t include harmonics in order to produce the feeling that each harmonic is spontaneous and uncontrolled, like sparks escaping a fire. There is no need for them to be presented evenly until they start to coalesce and produce more compressed rhythmic structures that lead to the fermata (measure 76 of the ‘full arrangement’ score). The final few measures have essentially no room for interpretation, barring a full re-write of the Presto. Even considering the above interpretive guidelines, *Raskol’s Favorite* is designed to be available to violinists at multiple experience levels and seeking different uses for the piece.

## CHAPTER 5

### CONCLUSION

As I have developed as a musician, I have gained a deep appreciation for the ability of music to bring groups of people together through shared experiences. It is my belief that music's power to reach, inspire, and unite these groups of people will play a significant role in the future of human society. Folk music, through its easily shared melodies and deep connection to the specific lived experience of cultural groups, has the potential to connect humans at a time where real connection is being subverted by proxies like social media. That is not to say that folk music exists separately from the many significant societal problems which continue to plague communities all over the world. Folk music has been used to unite groups of enslaved people, but also to celebrate the superiority of others. The use of folk music in any circumstance outside of the original community is inherently problematic because anyone performing folk pieces in a concert setting is definitionally appropriating that music. Part of my reason for using an original tune (as original as an 8 measure D major phrase can be) rather than an existing folk song is that I don't feel that I am embedded enough in the community to accurately represent the true history of the tune. Even in approximating other pieces of folk music, I am using musical elements that might have resulted from horrifying tragedies or cultural upheaval of which I am entirely unaware. I have chosen to write and perform *Raskol's Favorite* in a way that I hope can celebrate and be inclusive of the diverse histories which led to its conception. It is my hope that in writing *Raskol's Favorite*, I can contribute something to the violin repertoire that can be played for a group of people in a concert hall listening to

a curated program of music as well as for groups gathered in local communion and can humbly join the diverse world of folk music without pretending to represent it.

For future performers, I hope that the piece not only provides repertoire possibilities but also bridges gaps between folk and classical styles as well as individual performance styles. The referenced pieces from the Danish String Quartet, the Kronos Quartet, Lark, Kittel, O'Connor, and others have provided me with a new perspective on the relationship between styles and how crossovers between artists and playing styles can produce effective performances. These works have extensive histories and are removed by many generations from the original folk tunes that they might quote. The Kronos Quartet's work with Giddens harkens back to the tunes and style Giddens learned from Joe Thompson. Thompson learned the same tunes and styles from his father and grandfather who lived as slaves in the United States. Many of tunes that were played by Thompson and his ancestors are based on the "old time" style which comes largely from Western Europe and includes dances like the jig or waltz. These dances have roots in specific areas in Europe and have been used in folk gatherings and throughout the history of Western classical music. By the time the Kronos Quartet and Giddens recorded *At the Purchaser's Option*, the tune and performance style had been passed on for many generations and had been augmented by the perspectives of vastly diverse people. This complex history is incredibly important to the understanding of folk pieces and makes the use of folk music both extremely powerful and also problematic. Performances which utilize folk music can be immediately accessible to audiences and be deeply meaningful to some communities of people, but they can also be seen as diluting or obfuscating important or painful cultural histories. While there is no perfect solution to the

problematic aspects of folk music performance, performers should at least be aware of potential pitfalls.

The title, *Raskol's Favorite*, was suggested by my father and is based on my sister's pet Chihuahua. This dog (named Raskolnikov after the character from Dostoyevsky's *Crime and Punishment*) cannot bear to be in my presence and will attempt to attack as soon as he realizes I am in proximity to him. On the surface, the title is a comedic reference to the dog's disdain for me. To me, it also represents my belief that each person (and dog) is deserving of love, joy, and music.

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## Appendix

This appendix contains references to recordings and other instructive materials which are useful in understanding and developing different folk violin or fiddle styles. References to a geographical region are demonstrative of sprawling cultures or the complex histories of folk music within it. Rather, the listed recordings are selected to be a starting point for further research and listening for learners who are interested in a particular area or style of playing. This appendix is not comprehensive as it only lists folk music cultures referenced in this project. Full citations for each of the recordings and resources can be found in the References section following the Appendix.

### Folk Fiddle Recordings

Region	Performer	Title	Link
Appalachian	Oscar “Red” Wilson	Old Time Grey Eagle	<a href="https://www.youtube.com/watch?v=7zZvwwpjTPA">https://www.youtube.com/watch?v=7zZvwwpjTPA</a>
Appalachian	Byard Ray	Bagpipes of the Fiddle	<a href="https://www.youtube.com/watch?v=8A2pn2hGNVI">https://www.youtube.com/watch?v=8A2pn2hGNVI</a>
Appalachian	Charlie Acuff	The Josie Girl	<a href="https://www.youtube.com/watch?v=zzXmdSmiSSE">https://www.youtube.com/watch?v=zzXmdSmiSSE</a>
Appalachian	Clyde Davenport	Wink the Other Eye	<a href="https://www.youtube.com/watch?v=G44tMLa1Mg">https://www.youtube.com/watch?v=G44tMLa1Mg</a>
Appalachian	Kenny Baker	Denver Belle	<a href="https://www.youtube.com/watch?v=xzoISRnnVsE">https://www.youtube.com/watch?v=xzoISRnnVsE</a>

Appalachian	Ralph Blizzard	Bonaparte's Retreat	<a href="https://www.youtube.com/watch?v=rfl_fkPGtqs">https://www.youtube.com/watch?v=rfl_fkPGtqs</a>
Arkansas	Mark O'Connor	Arkansas Traveler	<a href="https://www.youtube.com/watch?v=rbzOybjgd8g">https://www.youtube.com/watch?v=rbzOybjgd8g</a>
Danish	Kristian Bugge	Æ Rømeser	<a href="https://www.youtube.com/watch?v=tf5lOmwwjXc">https://www.youtube.com/watch?v=tf5lOmwwjXc</a>
Danish	Kristian Bugge	Råby Hopsa	<a href="https://www.youtube.com/watch?v=Horv6n96K5g">https://www.youtube.com/watch?v=Horv6n96K5g</a>
Danish	Danish String Quartet	Stædelil	<a href="https://www.youtube.com/watch?v=PRTQJv7SPwk">https://www.youtube.com/watch?v=PRTQJv7SPwk</a>
Danish	Kevin Lees	Stam Villum	<a href="https://www.youtube.com/watch?v=pohQ8eFPv8I">https://www.youtube.com/watch?v=pohQ8eFPv8I</a>
Danish	Kevin Lees	Bornholm Jig	<a href="https://www.youtube.com/watch?v=dPrfFXMIWDg">https://www.youtube.com/watch?v=dPrfFXMIWDg</a>
English	Bill Kilpatrick	Soldier's Joy	<a href="https://www.youtube.com/watch?v=WcM_U_YXdyM&amp;list=PLG70VvJS1plDrV0P3GcqhEMyO6EcbOAA4&amp;index=5">https://www.youtube.com/watch?v=WcM_U_YXdyM&amp;list=PLG70VvJS1plDrV0P3GcqhEMyO6EcbOAA4&amp;index=5</a>
English	"Peakfiddler" on Youtube	The Harvest	<a href="https://www.youtube.com/watch?v=ob3wKr3om_M">https://www.youtube.com/watch?v=ob3wKr3om_M</a>
English	The English Fiddle Ensemble	Keys of the Cellar	<a href="https://www.youtube.com/watch?v=q5l0PPRIiY8">https://www.youtube.com/watch?v=q5l0PPRIiY8</a>
English	Chris Partington	Morpeth Rant	<a href="https://www.youtube.com/watch?v=j2KnbtSbzrs">https://www.youtube.com/watch?v=j2KnbtSbzrs</a>

English	Chris Haigh	Abbot's Bromley Horn Dance	<a href="https://www.youtube.com/watch?v=5-GSip--HJc&amp;t=35s">https://www.youtube.com/watch?v=5-GSip--HJc&amp;t=35s</a>
Hungarian	Chris Haigh	Legényes from Füzes (Mezőség)	<a href="https://www.youtube.com/watch?v=D_Cz3dqUZPE&amp;list=PLoWiJpHmzG2vtPRCA_sCmN3TP0Ko5e1ni&amp;index=6">https://www.youtube.com/watch?v=D_Cz3dqUZPE&amp;list=PLoWiJpHmzG2vtPRCA_sCmN3TP0Ko5e1ni&amp;index=6</a>
Hungarian	Chris Haigh	Télen Nagy a Hó	<a href="https://www.youtube.com/watch?v=La5Ia1_D7B4&amp;list=PLoWiJpHmzG2vtPRCA_sCmN3TP0Ko5e1ni&amp;index=12">https://www.youtube.com/watch?v=La5Ia1_D7B4&amp;list=PLoWiJpHmzG2vtPRCA_sCmN3TP0Ko5e1ni&amp;index=12</a>
Hungarian	Ferenc Sánta Jr.	Lightning Csardas	<a href="https://www.naxos.com/CatalogueDetail/?id=8.550954">https://www.naxos.com/CatalogueDetail/?id=8.550954</a>
Irish	Katy Adelson	Swallowtail Jig	<a href="https://www.youtube.com/watch?v=2ZxAVUsuE4Y">https://www.youtube.com/watch?v=2ZxAVUsuE4Y</a>
Irish	Florie Brown	Best of Irish Fiddle	<a href="https://www.naxos.com/CatalogueDetail/?id=EUCD2832">https://www.naxos.com/CatalogueDetail/?id=EUCD2832</a>
Irish	Kieran Fahy	Irish Fiddle - Man from the West	<a href="https://www.naxos.com/CatalogueDetail/?id=EUCD2081">https://www.naxos.com/CatalogueDetail/?id=EUCD2081</a>
Irish	"Peakfiddler" on Youtube	Lannigans, Indian Point, Tenpenny Bit	<a href="https://www.youtube.com/watch?v=DJorMfp-jC0">https://www.youtube.com/watch?v=DJorMfp-jC0</a>
Irish	Marie McHugh	Billy Brocken's, McFadden's Own, McFadden's Favo	<a href="https://www.youtube.com/watch?v=kGAReUyVNDY">https://www.youtube.com/watch?v=kGAReUyVNDY</a>
Norwegian	Christian Borlaug	Fanitullen	<a href="https://www.youtube.com/watch?v=cc-WGo4N8h8&amp;list=PLPG31igmTLgH1iAd2">https://www.youtube.com/watch?v=cc-WGo4N8h8&amp;list=PLPG31igmTLgH1iAd2</a>

			PTK1Y5fxVGygCE 2h
Norwegian	Anne Hytta	Fjellmannjenta	<a href="https://www.youtube.com/watch?v=wFAogFZIQ_I&amp;list=PLPG31igmTLgH1iAd2PTK1Y5fxVGygCE2h&amp;index=7">https://www.youtube.com/watch?v=wFAogFZIQ_I&amp;list=PLPG31igmTLgH1iAd2PTK1Y5fxVGygCE2h&amp;index=7</a>
Norwegian	Mats Edén and Guro Kvifte Nesheim	Gjerstadspringar	<a href="https://www.youtube.com/watch?v=5adZvS4No28">https://www.youtube.com/watch?v=5adZvS4No28</a>
Norwegian	Ragnhild Hemsing	Valdresguten	<a href="https://www.youtube.com/watch?v=AYSVDG8ZFNw">https://www.youtube.com/watch?v=AYSVDG8ZFNw</a>
Norwegian	Johanne Mjøs	Nordlandspols	<a href="https://www.youtube.com/watch?v=Ehg1O1zVLdg">https://www.youtube.com/watch?v=Ehg1O1zVLdg</a>
Scottish	Fiona Cuthill	Tripping Up the Stairs	<a href="https://www.youtube.com/watch?v=hsBuZBFdp1Q">https://www.youtube.com/watch?v=hsBuZBFdp1Q</a>
Scottish	Jeremy Kittel and Hanneke Cassel	Lime Hill, The Banks of Spey, Lexy McAskill	<a href="https://www.youtube.com/watch?v=EaqtXlFeWgQ">https://www.youtube.com/watch?v=EaqtXlFeWgQ</a>
Scottish	Douglas Lawrence	The Glenlivet and The £10 Fiddle	<a href="https://www.youtube.com/watch?v=dIrZ64-3U8o">https://www.youtube.com/watch?v=dIrZ64-3U8o</a>
Scottish	Willie Hunter & Aly Bain	The love o' da isles, Willie Hunters compliments to Dan McDonald, Mairi MacLennan	<a href="https://www.youtube.com/watch?v=BPytP-zQH3I">https://www.youtube.com/watch?v=BPytP-zQH3I</a>
Scottish	Paul Anderson	Mrs. Scott Skinner	<a href="https://www.youtube.com/watch?v=u3HqgOrCOVk">https://www.youtube.com/watch?v=u3HqgOrCOVk</a>
Swedish	Björn Ståbi & Ole Hjorth	Folk Fiddling from Sweden	<a href="https://www.youtube.com/watch?v=TjKV">https://www.youtube.com/watch?v=TjKV</a>

			KP-TanU
Swedish	Rowan Piggott	Swedish Fiddle Tunes	<a href="https://rowanfolk.bandcamp.com/album/swedish-fiddle-tunes-a-selection">https://rowanfolk.bandcamp.com/album/swedish-fiddle-tunes-a-selection</a>
Swedish	Andrea Hoag	Jämtlands Brudmarsch efter Olle Falkand	<a href="https://www.youtube.com/watch?v=F_7ESv5VVo4">https://www.youtube.com/watch?v=F_7ESv5VVo4</a>
Swedish	Emelie Waldken	Trollet i skäkten	<a href="https://www.youtube.com/watch?v=7JNAkN30png">https://www.youtube.com/watch?v=7JNAkN30png</a>
Texas	Nick Barton and William Hardee	Faded Love	<a href="https://www.youtube.com/watch?v=Bs_q28nzqtc">https://www.youtube.com/watch?v=Bs_q28nzqtc</a>

### **Folk Style References**

#### Fiddle Books Designed for Students

- Chris Haigh - “Beginning Folk Fiddle” - Schott
- Chris Haigh - “Exploring Folk Fiddle” - Schott
- Dreamer’s Circus - “Handed On” - Edition S
- Mark O’Connor - “Mark O’Connor Method” - Mark O’Connor Musik

#### International

- Mel Bay Hokum - “Theory & Scales for Fiddle Tunes” - Mel Bay Publications Inc.
- Philip John Berthoud - “Learn to Play Irish Fiddle” - Mel Bay Publications Inc.
- Andrew H. Dabczynski - “Fiddler’s Philharmonic” - Alfred Music

### Folk Fiddle Tune Collections

- Anne Witt - “Scottish Airs and Dances for Two Violins” - Mel Bay Publications Inc.
- Peter Cooper - “Mel Bay’s Complete Irish Fiddle Player” - Mel Bay Publications Inc.
- Vicki Swan - “Scandinavian Fiddle Tunes” - Schott
- David Brody - “The Fiddler’s Fakebook” - Oak Publications
- Matt Cranitch - “Irish Fiddle Tunes: 62 Traditional Pieces” - Schott
- R.P. Christeson - “The Old-Time Fiddler’s Repertory: 245 Traditional Tunes” - University of Missouri Press
- Edward Huws Jones - “Nordic Fiddler,” “The Celtic Fiddler,” and “American Fiddler” - Boosey & Hawkes
- Old Town School of Folk Music - Fiddle Tune Archive

Link: <https://www.oldtownschool.org/classes/adults/fiddle/tunes/>

### Folk Music History Further Reading

- Kenner Casteel Kartchner - “Frontier Fiddler” - University of Arizona Press
- Gerald Milnes - “Play of a Fiddle: Traditional Music, Dance, and Folklore in West Virginia” - University Press of Kentucky

- Joyce H. Cauthen - “With Fiddle and Well-Rosined Bow: A History of Old-Time Fiddling in Alabama” - University of Alabama Press
- Howard Marshall - “Keep it Old-Time: Fiddle Music in Missouri from the 1960s Folk Music Revival to the Present” - University of Missouri Press
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- Ciaran Carson - “Last Night’s Fun” - North Point Press
- Matt Cranitch - “The Irish Fiddle Book: The Art of Traditional Fiddle-Playing” - Mercier Press