

Kjos String Orchestra
Grade 2
Full Conductor Score
SO275F
\$6.00

American Folk Song
Richard Stephan, Arranger

Old Joe Clark





The Arranger

Richard Stephan earned degrees from the State University of New York at Fredonia and the Eastman School of Music, with advanced work at the University of Buffalo and Brigham Young University. He taught instrumental music in the public schools of Buffalo and was an orchestra director and Coordinator of Music in the Hamburg, New York, schools for thirteen years. In 1968, Mr. Stephan joined the faculty of the Crane School of Music, S.U.N.Y. at Potsdam, where he was the symphony orchestra conductor and string education professor for the following thirty-two years.

Mr. Stephan has appeared as a guest conductor/clinician in New York, Ohio, Utah, Kansas, Pennsylvania, Hawaii, and Ontario, Canada. He conducted the opening ceremonies of the 1980 Winter Olympics and in 1984 was honored with a Fulbright Senior Scholar Award to lecture and conduct in Australia. His *Fanfare and Frippery* was the 1986 National School Orchestra Association Composition Contest winner and he has over three dozen published works for string, full, and studio orchestra to his credit. Since his retirement from teaching in 2000, Mr. Stephan has continued his writing and guest conducting.

The Arrangement

Old Joe Clark calls for firm bowing, and students should dig solidly into the string throughout. I suggest rehearsing the melodic line and the accompaniment sections separately, paying particular attention to the articulation markings. The syncopated rhythm in measures 26, 30, 51, and 55 might need a bit of extra attention. To help improve violin and viola intonation, remind students to keep the 2nd finger “F” low on the D string and use a nice high 2nd finger for the “B” on the G string. The 1st violin part has the same tri-tone an octave higher, so have students work on that low 1st finger “F” and the regular 1st finger “B.”

In my arrangement, every section has a chance to play the melody. However, it would be constructive to stress the importance of a good solid supporting accompaniment to the overall sound of the group.

I hope you enjoy *Old Joe Clark*!

Instrumentation List (Set C)

8 – 1 st Violin	5 – Cello
8 – 2 nd Violin	5 – String Bass
5 – 3 rd Violin (Viola T.C.)	1 – Full Conductor Score
5 – Viola	

Additional scores and parts are available.

Suggested Activity

Learning melodies “by ear” is an important part of the transmission of many styles of music, including American folk. Ear training, therefore, is a major component of learning folk songs; it is also a fun and easy activity to prepare students for the piece and help them to internalize the melody. Before beginning to rehearse and throughout your time with *Old Joe Clark*, try the following steps to immerse your students in the basics of ear training:

- 1) Break the “Old Joe Clark” melody down phrase by phrase, starting with one-measure chunks. Play them slowly for the students and have them repeat by **singing** the melody back to you. As they learn more and more of the melody by ear, you can start playing longer phrases (2 measures, 4 measures) and increasing the tempo. For your reference, the full melody can be found in the 1st violin part, measures 9–24.
- 2) Once students are able to sing the melody, start transferring it to their **instruments** using the same steps that appear above. Before beginning, give students the starting pitch (D). Learning by ear on the instruments might require you to break down the melody note by note; allow students time to figure out the intervals on their own before trying to play each phrase as a group, and keep the attitude positive and supportive. There are no wrong notes when you’re learning something by ear!
- 3) Every time you rehearse *Old Joe Clark*, warm up by having the students play the melody by ear in unison. Over time, students will internalize the song and learn to play it faster and faster with no aid from the written music. Also, as a variant, try playing a musical “Telephone Game” by introducing a phrase to one student and having them pass it along through the orchestra. This activity will sharpen your students’ aural skills; they’ll also have a lot of fun in the process!

Learning Bank: American Folk Music and “Old Joe Clark”

Folk music is one of America’s oldest traditions, dating all the way back to the arrival of the first immigrants from Europe. Although the music was developed in America – particularly the mountainous Appalachian region – folk is a truly international style, with roots in English, Irish, Scottish, and African traditions. Just like the country itself, folk music represents a “melting pot” of influences and cultures. Furthermore, the style is particularly well suited to cultural mixing because of its unique qualities of transmission. Unlike classical music, where great works are preserved in written form, folk music is passed on through the decades primarily through oral transmission – in other words, songs are learned “by ear” and no written music is necessary.

The ballad “Old Joe Clark” is a well-loved tune in a folk style called *old-time*. Old-time ensembles are traditionally composed entirely of string players, with the violin (or “fiddle”) playing the leading role. Fiddling in this style can be fast and technically complex – in fact, competitive fiddling contests are a popular fixture of the style, giving performers an opportunity to show off their fastest licks! In addition to the fiddle, plucked string instruments play an important role in old-time music. The two most prominent instruments in this category are the guitar, which originated in Spain, and the banjo, which was brought to the New World from Africa. In more recent years, the string bass, mandolin, and resonator guitar (or “dobro”) have become common old-time instruments as well.

“Old Joe Clark” was first printed in 1918, but the tune was performed widely for many years before that date. The historical person who gave his name to the song, Joe Clark, lived in the Appalachian region of Kentucky during the mid-19th century. He was a rough mountain man whose larger-than-life personality gained him many enemies. Ultimately, Joe Clark was killed in a quarrel, but the song memorializing him continues to be performed today as part of the rich oral tradition of American folk music.



American Folk Song
Arranged by Richard Stephan

[illegible]

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SO275

16 17 18 19 20 21 22

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f* (Bass cue)

Str. Bass *f*

23 24 25 26 27 28 29

Vlns. 1

Vlns. 2

Vla.

Cello *simile*

Str. Bass *simile*

30 31 32 33 34 35 *simile* 36

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *f*

Str. Bass *f*

simile

simile

simile

37 38 39 40 41 42 43

Vlns. 1 *p* *cresc. poco a poco*

Vlns. 2 *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Cello

Str. Bass *(½ pos.)*

44 45 46 47 48 49 50

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f* *(1st pos.)*

Str. Bass *f*

51 52 53 54 55 56 57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Detailed description: This is a musical score for a string ensemble, consisting of Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is divided into three systems of measures. The first system covers measures 37 to 43. Measures 37-41 show a rhythmic pattern of eighth notes in the violins and sixteenth notes in the other parts. Measure 42 is marked with a box and a dynamic of *p*. Measure 43 has the instruction *cresc. poco a poco*. The second system covers measures 44 to 50. Measures 44-49 continue the rhythmic pattern. Measure 50 is marked with a box and a dynamic of *f*. The third system covers measures 51 to 57. Measures 51-56 continue the rhythmic pattern. Measure 57 is marked with a box and a dynamic of *f*. The score includes various musical notations such as stems, beams, and rests. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

58 59 60 pizz. 61 62 63 64

Vlins. 1 2

Vla.

Cello

Str. Bass

58 59 60 pizz. 61 62 63 64

65 66 67 68 69 70 71

Vlins. 1 2

Vla.

Cello

Str. Bass

72 73 74 75 76 77 arco 78

Vlins. 1 2

Vla.

Cello

Str. Bass

The musical score is arranged in three systems, each with five staves. The first system (measures 58-64) features Violins 1 and 2, Viola, Cello, and String Bass. Measures 59 and 60 are marked with a box. Measure 60 includes 'pizz.' and 'mf' markings. The second system (measures 65-71) continues the same instrumentation. The third system (measures 72-78) also continues the same instrumentation, with measure 77 marked 'arco' and 'f'. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

79 80 81 82 83 84 85

Vlns. 1 2 *mf*

Vla. *mf* arco

Cello *mf*

Str. Bass

86 87 A bit faster on repeat 88 89 90 91 92

Vlns. 1 2 *f-ff*

Vla. *f-ff*

Cello *f-ff*

Str. Bass *f-ff* arco

93 94 95 96 97 98 99 100

Vlns. 1 2

Vla.

Cello

Str. Bass