Adapting North American Fiddle Bow Technique to the Double Bass

Spencer Jensen

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ADAPTING NORTH AMERICAN FIDDLE BOW TECHNIQUE TO THE DOUBLE BASS

by

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ABSTRACT

Because of the pioneering work of Edgar Meyer in expanding the role of the double bass in American folk music, many bassists are inspired to engage with fiddle music in the way fiddlers do. Thus, bassists who perform in fiddle and string band traditions may seek greater artistic freedom and expression by shifting between a variety of accompanying textures to playing melody and improvised bowed solos.

In seeking to discover how bassists successfully adapt fiddle bowing techniques to the double bass, I have interviewed two bassists who are deeply involved in Americana music traditions, Paul Kowert and Ethan Jodziewicz. From these interviews, I gained first hand accounts of how these bassists approach bowing in fiddle styles and how they relate their technique to that of the fiddle. I have also analyzed video recordings of Paul Kowert and Ethan Jodziewicz—as well as two highly respected fiddlers they perform with—to further understand how these bassists approach bowing in fiddle styles in comparison to fiddlers.

For bassists who seek to incorporate fiddle techniques, or otherwise utilize the bow when performing in fiddle and string band traditions, this document may provide a resource for adapting traditional fiddle bow techniques to the double bass. This document may also become a historical resource on how fiddle
traditions have influenced double bass performance practice, particularly for bassists who perform in multiple genres.
PREFACE

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Performance. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.
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CHAPTER 1
INTRODUCTION AND HISTORICAL OVERVIEW OF
NORTH AMERICAN FIDDLING

The Development of North American Fiddle Traditions

What is now known as old-time\(^1\) fiddle music in America is the result of cultural amalgamations on the North American continent. The various fiddle traditions of North America stem primarily from both the dance music traditions of British colonists\(^2\) and from the music traditions of several African nations from which Africans were brought to the Americas in slavery.\(^3\) Indigenous cultures of North America have also influenced North American fiddle traditions\(^4\) and several have developed fiddle traditions of their own.\(^5\) British colonists brought the European fiddle to the Americas as early as the seventeenth century\(^6\) and

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\(^1\) The term old-time often refers to fiddle traditions of eighteenth and nineteenth century America. However, it is worth noting that the term is not so neatly defined. Regarding the term “old-time”, Laura Shearing states: “In its broadest sense, old-time might be understood as panoply of musics with varied ethnic, cultural, and historical origins that have long circulated across the rural, predominantly working class United States. Here, old-time might include string band repertories, Anglo-Saxon ballads, solo instrumental tunes, rags, minstrel tunes, sacred harp and gospel hymns, and songs with popular origins reconceived as ‘folk.’” Shearing, “Sounds of the Modern Backwoods: American Old-Time Musics, Heritage, Place.” 30-31.


\(^3\) DjeDje, “The (Mis)Representation of African American Music: the Role of the Fiddle,” 12-13

\(^4\) Ibid, 14


\(^6\) Goertzen, English and Scottish Music, 835-836.
The interchange of European and African dance and fiddle music traditions began by the end of the same century. The violin, or European fiddle, was the primary instrument used to perform British American (English, Scottish and Irish) and French American folk music. British fiddle repertoire included various forms of dance tunes where the fiddler’s primary function was to perform music for social dances. Similar to Europe, fiddle traditions have long existed in several parts of West, North, and East Africa. The functions of fiddle playing in these cultures may include performing for social gatherings, festivals, and other occasions. Historically, fiddles in certain African societies were used as a form of communication and to accompany work. Both the violin, or European fiddle, and African fiddles have ties to bowed lutes from the Arab world.

From the first instances of cultural mixing in the seventeenth century, interchange between White and Black fiddlers and banjoists occurred throughout colonial history and well into the twentieth century. In the early centuries of American history, Anglo American fiddle traditions were adopted and adapted by African American fiddlers both out of pressures and restrictions while in the condition of slavery, and out of the need to adapt to European American culture. Plantation owners required enslaved Black fiddlers to perform for dances of

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7 Wells, “Fiddling as an Avenue of Black-White Musical Interchange,” 135
9 Goertzen, “English and Scottish Music,” 835-836.; Bennett, “A Study in Fiddle Tunes from Western North Carolina,” 6
10 Jenoure, “The Afro-American Fiddler,” 1; Also see DjeDje, Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa, and Dagbamba Cultures.
11 DjeDje, Fiddling in West Africa, 32-34
12 Jenoure, “The Afro-American Fiddler,” 1; DjeDje, Fiddling in West Africa, 32-34
13 Wells, “Fiddling as an Avenue,” 135
White people as early as the 1690s, and even hired out enslaved fiddlers to other people. It is probable that most of the fiddle repertoire performed at Anglo American dances by Black fiddlers was derived from English and Celtic fiddle traditions. However, African American musicians also performed fiddle repertoire derived from various African music traditions for both Black and White social gatherings.

Paul Wells observes that at some point during the seventeenth and eighteenth centuries “fiddling was an occupation that was commonly, if not exclusively, performed by African Americans.” Cecilia Conway describes some of the factors that led to African American acculturation, including playing the European fiddle, and the expansive popularity of the fiddle among both White and Black Americans. One such influence was the restrictions placed on African instruments, such as the banjo and drums, for enslaved people in certain regions of the United States. In regions where African instruments were permitted for much of the eighteenth and nineteenth centuries, playing the European fiddle was less prevalent.

In New England, free African American fiddlers found that adopting European American culture and traditions made life easier for them. This further incentivized the adoption of the British fiddle and its repertoire by free African

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14 Wells, “Fiddling as an Avenue,” 138; Conway, African Banjo Echoes in Appalachia: A Study of Folk Traditions, 73
15 Epstein, Sinful Tunes and Spirituals: Black Folk Music to the Civil War, 150, 153
16 Wells, “Fiddling as an Avenue,” 140
17 Wells, “Fiddling as an Avenue,” 136
18 Conway, African Banjo Echoes in Appalachia, 74
Americans which in turn added to the popularity of the fiddle in that region. Enslaved people were often permitted and encouraged by some enslavers to play the fiddle for dances and entertainment of other enslaved people. One account of a White farmer indicated that permitting fiddle playing and dancing among enslaved people made them more willing to work, given the harsh and inhumane circumstances to which they were subjected. This sentiment was apparently also shared by other plantation owners. Furthermore, accounts by White people observe that many African Americans displayed musical aptitude, teaching themselves to play the fiddle and making their own instruments. Some enslavers arranged for the musical training of enslaved fiddlers as an investment in the musical services they performed for plantation owners. In an interview with Audrey Coleman, Jacqueline Cogdell DjeDje asserts that the ease with which enslaved African Americans could learn the European fiddle was likely due to their already having played African fiddles. DjeDje also mentions ex-slavery accounts of enslaved African Americans making African style fiddles in America. DjeDje connects African American fiddling to African fiddle traditions by arguing that for enslaved Africans, adopting the European fiddle was not only a way to appease pressures and demands of European American

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20 Epstein, *Sinful Tunes and Spirituals*, 154
21 DjeDje, “(Mis)Representation,” 14
22 DjeDje, “(Mis)Representation,” 153
enslavers and culture, but a way to preserve some of their own culture and musical traditions.\textsuperscript{24}

Stylistic features of African influence on American fiddle traditions during the eighteenth and nineteenth centuries, included syncopated bowing patterns and different musical forms compared to that of British dance tunes.\textsuperscript{25} The African American practice of accompanying solo fiddle with percussion, such as body percussion or bones, likely stems from West African fiddle traditions that use percussion instruments to accompany fiddle melodies. Concerning the retention of African musical aesthetics by African Americans, Jacqueline Cogdell DjeDje states,

The manner in which blacks performed on fiddle, combined with ensembles that included percussive instruments, reflects an African aesthetic that did not diminish as a result of contact with European culture. In describing the playing technique or musical sound produced by black fiddlers, critics and writers from the eighteenth through the twentieth centuries often used words such as “rough,” “scraping,” “sawing,” and “jerky,” which was distinct from “smooth,” “clear” or “notey” to describe fiddling identified with whites.\textsuperscript{26}

In conjunction with direct personal contact, the rise of blackface minstrelsy in the early nineteenth century marked a pivotal point in the development of fiddle and string band traditions amongst White and Black musicians.\textsuperscript{27} Blackface minstrelsy was a popular form of theater entertainment in nineteenth century America based on stereotyped caricatures of enslaved African Americans and their music and dance. European American thespians, such as Thomas D. Rice

\textsuperscript{24} DjeDje, “(Mis)Representation,” 12-13
\textsuperscript{25} Wells, “Fiddling as an Avenue,” 142
\textsuperscript{26} DjeDje, “(Mis)Representation,” 13
\textsuperscript{27} DjeDje, “(Mis)Representation,” 14, 16
and George Washington Dixon, imitated and appropriated songs, dances,\textsuperscript{28} and instrumental performance styles and techniques\textsuperscript{29} of enslaved African Americans. This entertainment form evolved from single performer acts to organized minstrel troupes.

In addition to imitating performance styles, White minstrel performers used African derived instruments (eg. the banjo) and African American ensemble combinations. This commonly included the fiddle and banjo combination, which began with enslaved African Americans during the eighteenth century. The performances of White minstrel performers promoted negative portrayals and stereotypes of African Americans, which further contributed to distinctions between races. In time, Black musicians also performed as minstrels, which was one of the few ways for them to earn a living after emancipation. Minstrelsy, and the music that developed with it, was a widely popular form of entertainment throughout the nineteenth and early twentieth centuries among European and African Americans alike. Consequently, the practice significantly influenced the development of fiddling styles, repertoire, and string band traditions of Black and White musicians.\textsuperscript{30}

These fiddle styles became subject to commercialization and cultural nostalgia during the early twentieth century. This commercialization, with the development of recording technology, led to the establishment of country and

\textsuperscript{28} Barlow and Charles Reagan Wilson, “Minstrelsy,” 89
\textsuperscript{29} Wells, “Fiddling as an Avenue,” 143
\textsuperscript{30} DjeDje, “(Mis)Representation,” 14, 16
bluegrass genres before seeing revival movements as early as the 1950’s.\textsuperscript{31} With the rise of the commercial recording industry, segregation between White and Black recording opportunities followed. As a result of record labels segregating genres and race, few Black fiddlers had the opportunity to be recorded. All the while White string band musicians created “hillbilly” records and urban Black musicians recorded jazz, gospel, and blues as “race” records.\textsuperscript{32} Minstrelsy and the early commercial recording industry were clearly catalysts in fiddle and string band traditions being viewed as White folk music over Black folk music. Despite the lack of historical and social representation, Black fiddle and string band traditions survived into the late twentieth century in rural parts of the Eastern United States.\textsuperscript{33}

My interview with old-time fiddler, Michael Ismerio gave me more insight into the evolution of fiddle traditions in the United States. Regarding the term “old-time” Ismerio states

Old-time music is a horrible name for a musical genre. . . .So basically you have four hundred years of culture, coming over from Europe and Western Africa, with the slave trade, and mixing with indigenous cultures here; and all that four hundred years of music just gets lumped together and called, “old-time”. Within that umbrella, there’s so many different distinct varieties and flavors, and different peoples and different traditions. It just gets more or less lumped together. Specifically, what we are talking about is Southern rural music. It’s not even relegated to the mountains, but mostly Southern rural music gets all lumped together and called old-time music with a lot of cultural mixing in there.\textsuperscript{34}

\textsuperscript{32} DjeDje, “(Mis)Representation,” 18
\textsuperscript{33} Conway, African Banjo Echoes in Appalachia; DjeDje, “(Mis)Representation,”
\textsuperscript{34} Michael Ismerio, interview by Spencer Jensen, Zoom Conference Call, January 4, 2022.
Ismerio further explained that in the late nineteen twenties, recording companies began recording Southern rural musicians in an effort to find a new music market to capitalize on. After about a decade of extensive recording of rural musicians, the Great Depression and drops in record sales caused recording artists to move to urban areas for recording opportunities in radio during the mid nineteen thirties. With the influx of recorded music being broadcast over radio, musicians around the United States were influenced by the music of other musicians and music styles from different parts of the country. American folk styles continued to evolve with the mixing of musical traditions and styles from the mid thirties through the forties.

During the nineteen forties, Bill Monroe put together a band called The Bluegrass Boys from which the musical style and genre term, “bluegrass” derived. This musical style itself was an amalgamation of different playing techniques of string band instruments and musical traditions. Bluegrass also marked a functional difference of the music from traditional fiddle tunes. Instead of tunes composed and performed for dancing, music categorized under the bluegrass umbrella was primarily intended for performance. Characteristics of bluegrass music include tempos too fast for dancing and solo improvisations over a chord progression. In contrast to bluegrass music, the performance of old-time fiddle traditions are characterized by imitating a traditional melody as accurately as possible. Improvisation in old-time music is subtle in old-time fiddle traditions and any lyrics are more flexible than the melodies.
Ismerio summarized the difference in how old-time and bluegrass traditions are performed today in contrast to past eras.

Old-time music was originally rural music; and as this music went into urban areas, it became bluegrass. But now, in our modern age, they’ve reversed. So if you go to rural music gatherings in the South these days, you’re going to hear predominantly bluegrass. If you look for old-time music as played nowadays, it’s almost entirely urban musicians playing it. Much more so than rural musicians. If you go to the gas station down the road, you’re going to hear bluegrass.\textsuperscript{35}

**The Role of the Double Bass in American String Band Music**

With the development of the modern string band, the double bass has become an integral part of the string band ensemble. Traditionally, in American folk music genres such as bluegrass and old-time, the double bass primarily functions as a harmonic and rhythmic foundation. However, other instruments in these genres typically fluctuate between melodic and supportive harmonic functions. A typical bluegrass or old-time string band may include fiddle, mandolin, guitar, banjo, and bass. In the polyphonic texture of string band music, the double bass typically has the simplest musical line. This is due in part to its supportive function of the melodic and accompaniment lines of other instruments. Another likely contributing factor to this style of bass playing is the inherent technical challenges to playing the bass. The large size of the bass and its strings can make it more difficult to achieve the same degree of melodic and rhythmic versatility that is characteristic of other string band instruments.\textsuperscript{36} It is worthwhile to note that most contemporary bluegrass and old-time musicians

\textsuperscript{35} Ismerio, interview.
\textsuperscript{36} Considering this, innovations in pedagogy and lutherie likely play a role in the ability of the bassist to explore techniques used on the violin.
are at least somewhat fluent on several instruments. This means that when the bass is played, it is often a secondary instrument needed only for its capacity to provide a harmonic foundation and steady rhythmic skeleton. Technical virtuosity on the bass is not as sought after in contrast to a strong sense of rhythm and physical endurance. In this regard, there is likely little motivation by many string band musicians to use the bass in any manner different from its traditional supportive role.

Notwithstanding the reasons above, many bassists have sought to expand the way they play their instrument and the role the instrument plays in a string band ensemble. Among the typical string band instruments, the bass and violin have notable common ground. They both are found in Western classical traditions where the use of pizzicato is secondary to the use of arco. Though the bass is traditionally played pizzicato in Americana\textsuperscript{37} genres, it originated as a bowed string instrument. In the history of classical European double bass performance, bassist-composers such as Johannes Matthias Sperger, Domenico Dragonetti, Giovanni Bottesini, and Adolf Misek treated the bass as a virtuosic solo instrument, utilizing advanced bow techniques employed by violin family instruments. Geoffrey Saunders’ doctoral essay, “The Art of the Bow: Toward Developing a Pedagogy for Arco Jazz Bass” references early jazz bassists, such as Slam Stewart and Paul Chambers,\textsuperscript{38} who regularly used the bow in their

\textsuperscript{37} Like old-time, the term “Americana” has a rather loose definition which is not always helpful in describing a particular style of American music. Here, I use the term to refer to contemporary bluegrass, old-time, and their stylistic derivatives.

\textsuperscript{38} Saunders, “The Art of the Bow - Towards Developing a Pedagogy for Arco Jazz Bass,” 27-28
improvised solos. This historical background indicates there is potential to develop many advanced bowing techniques on the bass in a variety of musical styles.

The evidence that both the violin and bass have a long history of being played with the bow creates a potential bridge for common techniques between the instruments. Notable differences between the bass and violin include the length and thickness of the strings, standard tunings, and the size and weight of the bow used to vibrate the strings. Another key difference is the way the instruments are held while playing. The violin or fiddle, being a relatively small instrument, is played horizontally with the instrument resting either on the shoulder or chest. This position allows the bow to be drawn across the strings so that each down bow (pull stroke) has the aid of gravity. The double bass on the other-hand, being too large to hold on the body, must be played vertically while resting on the ground and leaning against the bassist. When it comes to drawing the bow across the strings, the player must rely on his or her own exertion. Any gravitational aid can only help the player rest the bow into the string.

The thickness and length of bass strings are much greater than that of the violin and as a result, are lower in fundamental pitch and require more force to vibrate. The generic size and weight of the bass bow is shorter\textsuperscript{39} and heavier than that of a violin bow. The weight of the bass bow helps cause the larger strings to

\textsuperscript{39} Especially when the bows are compared to their respective instruments, the violin bow exceeds the length of the violin while the bass bow is proportionately small to the bass. While the length of the violin bow arguably helps in effective bow technique, to use a bass bow that has an equivalent bow to instrument ratio would be impractical.
vibrate and the shorter length is more practical to wield in proportion to the bow’s weight.\textsuperscript{40} Even so, the physical differences of the instruments and bows, as well as differences in playing position, may present a challenge to the bassist who seeks to implement certain arco techniques that have been developed on the violin. While some aspects of bow technique may be directly transferred from violin to bass, several elements need to be modified in order to create the same stylistic sound and quality on the bass.

**Notable Bassists in American Folk Genres**

Of the bassists today who adapt fiddle styles and techniques to the double bass, perhaps the first to do so is Edgar Meyer. Born in 1960, Meyer grew up in Oak Ridge Tennessee and was the son of Edgar Meyer Sr., a school music teacher and double bassist. Meyer credits his father with being a primary musical influence in his early life as he developed his appreciation and love for music. Growing up in Oak Ridge, Meyer was exposed to a diversity of cultures and musical styles which influences became part of his musical language. As a young musician, Meyer enjoyed playing in small bands and ensembles with friends who played various instruments. Due to a lack of chamber repertoire that involves the bass in an engaging way, Meyer composed music to perform with his ensembles. This form of collaboration with other musicians became a defining feature of Meyer’s career. Consequently, this led to Meyer’s recording with

\textsuperscript{40} From my studies in bow repair and making with bowmaker, Lynn Hannings (who is herself, a bassist), I learned that there is greater variance in bass bow weight and length standards than there is for violin, viola, and cello bows. Even considering this, all bass bows are thicker and heavier than violin bows and the great majority of bass bows are shorter than violin bows.
country stars such as Garth Brooks and Reba McEntire. It also led Meyer to create life-long collaborative friendships with American folk musicians such as Bela Fleck, Mike Marshall, Sam Bush, Mark O’Connor, Chris Thile, and Stuart Duncan.41

Because of Meyer’s adept application of many stylistic techniques from American folk genres, it is evident that he has developed strategies to adapt techniques to his bass playing that had rarely, if ever, been applied to bass playing before. Part of his success is surely due to his immersion in fiddle music styles and collaborations with some of the country’s leading American folk musicians.

Two of Edgar Meyer’s students, Paul Kowert and Ethan Jodziewicz, have also made names for themselves in Americana music scenes as bassists who not only use the bass as a supporting instrument, but as equally capable of the virtuosity exhibited on other string band instruments. Their use of bow technique is a significant part of how they diversify the role the bass plays in American string band music. While all three of these bassists are well versed in realizing a traditional bass role as a supportive harmonic foundation and rhythmic driver, their use of advanced bow techniques sets them apart from many other bassists in these genres.

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CHAPTER 2

LITERATURE REVIEW

Serious academic research on fiddle traditions in North America seems to have begun sometime between the nineteen twenties and forties. Many studies focus on documenting contextual history around regional fiddle traditions such as the Mountain fiddle music from North Carolina or the Scottish-influenced music of Cape Breton in Nova Scotia. Other studies explore how fiddle music is learned or can be learned in various contexts. There are also a few studies that analyze fiddle tunes\textsuperscript{42} or groove\textsuperscript{43} in performance practice from a theoretical standpoint.

Very few researchers have examined traditional technical approaches to playing the fiddle in specific regional styles and traditions. As the only dissertation on the technical approaches to fiddle playing, Dixie Robison Zenger’s document\textsuperscript{44} provides a launchpad for identifying specific bow techniques in fiddle playing. Upon their identification, these techniques can then be traced to their adoption in double bass performance practice. A few studies on fiddle music work to comprehensively document the broad history of fiddle playing in North America. These are important to reference when learning the

\textsuperscript{42} Bennett, “A Study in Fiddle Tunes from Western North Carolina.”
\textsuperscript{43} Glen, “Expressive Microtimings and Groove in Scottish Gaelic Fiddle Music.”
\textsuperscript{44} Zenger, “Violin Techniques and Traditions Useful in Identifying and Playing North American Fiddle Styles.”
stylistic sounds of certain fiddle traditions and the various technical approaches used to achieve that style.

Aside from limited academic study in fiddle technique, the most abundant sources on technical approaches to fiddle music come from:

1. Personal instruction and/or observation of experts in particular traditions
2. Participation and immersion in the music tradition by playing with experienced musicians
3. Online or otherwise distributed videos teaching fiddle techniques and tunes
4. Method books focusing on fiddle styles

Some of the most available sources that can be used to document certain bow techniques are tutorials and instructional videos themselves—which are numerous. Given that all fiddle music styles are aural traditions (even with method books and sheet music transcriptions available), identifying which sources represent authentic style and performance practice may take a thorough knowledge of the particular fiddle style in question. Early field recordings of fiddle players are valuable resources in learning stylistic intricacies of various fiddle traditions before significant commercialization of those traditions. However, with aural traditions such as fiddle styles, it can be difficult to know how much a tradition evolves before the aid of recording technology. Considering this, defining what is “authentic” can be somewhat subjective.
The literature I will present first are studies which give historical context to the various North American fiddle traditions and their development. I will then discuss research in fiddle technique as well as research that examines non-classical double bass bow technique.

Studies with a Historical Focus


In this thesis, Spielman gives an extensive historical narrative of fiddle playing in North America from 1620 until the date of his dissertation publication in 1975. This detailed history discusses how the fiddle dance tunes of the British Isles were transported to America and became a source for American folk music. Spielman particularly highlights how the fiddle was a staple instrument in eighteenth and nineteenth century American culture, and spread throughout the United States territory by European immigrant settlers. He details the fiddle’s and fiddler’s role in dance music and other social functions they performed. Spielman also gives an account on African American fiddlers, citing available research that indicates the prevalence and skill of Black fiddlers. He discusses sources that reveal some of the ways many enslaved Black musicians received musical training from White musicians. While Spielman’s inclusion of this

\(^{45}\) Spielman, “Traditional North American Fiddling.”
information broadens the context of his discussion on the development of American fiddle music, more historical research on the various influences on American fiddle traditions has since been performed. Specifically, more information has been uncovered on the contributions of African American musical traditions and culture.

Spielman further takes his narrative through the World War I dance band evolution and the innovation of recording technology and radio. He tells of the development of commercialized recorded fiddle tunes from veteran fiddlers. One particularly useful part of this history is Spielman’s mention of certain fiddlers who were recorded during the early twentieth century. Many of these fiddlers had lived through the American Civil War and their playing would likely have reflected the musical style of Civil War time. Spielman’s discussion of the influence of commercial recording competition between fiddle artists gives insight to changes in performance practice. He describes the thread from older fiddle traditions to jazz fiddling, western swing, country, and bluegrass genres.

Spielman details how the development of the commercial recording industry and establishment of fiddle competitions have changed the role of the fiddler throughout history. He further mentions the changes in stylistic and performance expectations on fiddlers. One notable evolution is the shift from the fiddle being primarily a melodic, self accompanying solo instrument for dances, to a band instrument with varying roles including rhythm and accompaniment in genres such as bluegrass and country music. Spielman notes that the
performance practices and manner of fiddle playing has surely evolved over the past centuries and even decades. In addition, he discusses the difference in style of commercial fiddle playing and non-commercial fiddle playing. Having an extensive historical overview (such as what Spielman provides) of North American fiddle playing is important in understanding the events and influences on traditional fiddle performance technique today. However, much research on American fiddle music history and traditions has been performed since Spielman’s thesis was published. As such, it is important to consult more recent research in addition to the information Spielman provides. As we seek to develop an accurate picture of American fiddle history, we can develop contextual understanding which will help us recognize factors that have led to players of other bowed string instruments, such as the double bass, to adopt techniques of fiddle playing.

In 2003, Paul Wells published an article for the Black Music Research Journal titled, “Fiddling as an Avenue of Black-White Musical Interchange.” Wells makes a case for the prevailing influence of African American culture in the development of popular American musical styles. In doing so, he cites historical evidence which indicates that fiddling in eighteenth and nineteenth century America was extensively performed by African Americans, and that their musical traditions and styles played an integral role in the evolution of American fiddling styles. While Spielman discusses enslaved African Americans learning European American music and instruments, Wells sheds further light on the...
contributions of African Americans on popular American musical styles. Wells quotes Eileen Southern⁴⁷ who states that enslaved Africans maintained much of their musical performance styles and traditions alongside adopting European American instruments and music. Furthermore, he brings to light evidence that African derived fiddle repertoire and dance styles were included in dances and performances for White audiences and that this repertoire was often well received and imitated by European Americans.

Wells discusses the stylistic change in fiddle playing that resulted from the African American innovation of combining the fiddle with the banjo in the eighteenth century. He hypothesizes that the African American banjo and fiddle tradition led to the establishment of ragtime and jazz. He also factors in the influence of blues on fiddle traditions such as western swing and bluegrass. Wells cites research which argues that the development of southern fiddling styles was due, in large part, to African instrumental techniques, performance styles, and musical forms being applied to the European fiddle and the fiddle repertoire. He acknowledges that blackface minstrelsy acted as a conduit through which African American musics and dance, combined with European musical elements influenced later White folk traditions. However, his primary argument is that White and Black musicians were learning from each other’s music long before the rise of minstrelsy and this interchange continued, influencing nearly all American popular music genres. In reading Wells’ overview of the historical


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thread of Black-White musical interchange, we gain a fuller picture of the nuanced development of American fiddling styles and techniques. This historical awareness is helpful for the musician who seeks to engage in continuing fiddle traditions with ethical sensitivity and respect for the various cultural contributors to the tradition.

Laura Shearing provides much helpful context in her dissertation, “Songs of the Modern Backwoods: American Old-Time Musics, Heritage, Place.” She discusses the term, “old-time”, giving insight to the various cultural connotations the term has been applied to. This context is important in understanding the relationship between modern fiddle traditions and historical regional fiddle traditions. Shearing also discusses the broader interconnections of early bluegrass and country music with characterizations of “old-time” music. This is meaningful for any musician wanting to engage in these music traditions extensively, as it provides knowledge about certain fiddle genres and the terms used to describe them.

**Studies in Bow Techniques of Fiddle and Non-Classical Bass Idioms**

Dixie Robison Zenger provided the first academic project that identifies violin techniques that are specific to North American fiddle playing. Zenger identifies seven North American fiddle traditions that can be identified as distinct from other traditions. These are Cajun, English, Irish, New England, Scottish-Canadian, Southeastern Mountain, and Texas. She provides a historical

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49 Zenger, “Violin Techniques and Traditions Useful in Identifying and Playing North American Fiddle Styles.”
background on each of these regional fiddle traditions which can aid in understanding the stylistic influences of a particular fiddle style.

Zenger discusses performance techniques of fiddle playing and how they differ between each of these regional styles. The sections on tone quality and the use of the bow are particularly relevant to this dissertation. Here, Zenger distinguishes differences in bow weight, articulation, and speed amongst regional styles. Her descriptions of the length and strength of the stroke, as well as the relative tension in the right arm and hand, give insight to what specific techniques are used in certain styles and how fiddlers employ those techniques. Zenger also implies that fiddlers may have different opinions or approaches to accomplishing these stylistic bowing traits.

In the section on “The Use of the Bow”, Zenger lays out some useful terminology that identifies common bow techniques used in various fiddle traditions. She further describes these techniques as much as possible in a written text and provides notated examples when appropriate, such as when describing different shuffle bowing patterns. Zenger also provides transcription excerpts of fiddle tunes in the different styles showing how these bowing patterns might be applied in the context of the tune and regional style. Zenger mentions some variations in bow hold in certain traditions and describes approaches, such as right elbow height, that contribute to the bowing style. Other mentions include the prevalence and use of slurs in particular traditions.
Zenger’s descriptions provide a reference for the musician who is not so familiar with one or more of the listed fiddle traditions. Key bowing patterns, ornaments, and characteristics are identified and discussed so as to aid a musician in identifying certain fiddle styles and have some idea of how the unique stylistic features are accomplished technically. Though Zenger goes to much length to describe stylistic bow techniques and characteristics, her explanations of what the right arm, hand and fingers must do to accomplish these techniques is relatively limited. To be fair, one can only do so much to describe instrumental technique and pedagogy in writing. Even for a violinist wanting to learn a particular fiddle style, Zenger’s dissertation would best be utilized as a companion reference to aural and visual exposure to expert fiddlers. After exploring various videos and articles (by experienced fiddlers) explaining and demonstrating how to play the fiddle in a particular style, it is apparent to me that there are more bowing techniques that Zenger could have included in her discussion. Even with these gaps, Zenger’s research provides a useful starting point for this type of research.

Laura Risk published an article for the Society of Ethnomusicology titled, “The Chop: The Diffusion of an Instrumental Technique across North Atlantic Fiddling Traditions”. Risk traces the beginnings and dispersion of a specific percussive and rhythmic fiddle bowing technique called the “chop”.50 In addition to identifying prominent fiddlers who have adopted the “chop” technique, Risk identifies several cellists and one bassist who have used the “chop”. While her

50 Risk, “The Chop.”
primary focus is to track the diffusion of the chop technique from its source, fiddler Richard Greene, her brief descriptions of the “chop” technique and inclusion of cellists uncover the spread of fiddle technique to other bowed string instruments. Interestingly, one of her footnotes quotes bassist, Paul Kowert, telling Risk that he abandoned the “chop” because he felt other rhythmic techniques were more effective on the bass.

In his doctoral essay, “The Art of the Bow: Toward Developing a Pedagogy for Arco Jazz Bass”, Geoffrey Saunders analyses the bow techniques of prominent jazz double bassists, who use the bow in significant ways in their improvised solos and accompaniment playing.51 This essay not only sheds light on how bassists can develop an effective jazz bow pedagogy but also provides a model for developing a pedagogy for learning fiddle bowing techniques on the bass. Saunders uses his observations to develop pedagogical principles for learning to bow the bass in a way that is stylistically appropriate for jazz music. He illustrates that, even though there is unmistakable precedent for using the bow in jazz bass playing, there was little teaching material and information directly addressing the subject before he embarked on his project. Saunders references the only method book available at the time of his research, *Jazz Bowing Techniques for the Improvising Bassist* by John Goldsby,52 which aims to teach jazz bowing technique and approaches for bass. Saunders argues that Goldsby’s

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efforts still do not address important pedagogical aspects of using the bow such as bow hold and bow control.

To further identify jazz bowing techniques, Saunders transcribes and analyzes excerpts from bowed solos of notable jazz bassists. These analyses help the reader understand key stylistic features such as common bowing patterns and logic of when to slur notes. One of the bassists Saunders studies is Edgar Meyer, whose relatively unparalleled proficiency at adopting fiddle and jazz violin bowing technique makes him a key person of interest. As I have alluded to before, it is Meyer’s proficiency with non-classical bow technique that has inspired the focus of my own project. Saunders’ inclusion of Meyer in his study is particularly interesting. He transcribes excerpts of some of Meyer’s playing that exhibit jazz influence. Saunders also notes similarities in the slur patterns Meyer uses to those taught by jazz violinist Chris Haigh. In addition to insights gained from Saunders’ observations, his analyses provide examples of how one could analyze fiddle bowing approaches.
CHAPTER 3

METHOD

Research Question

Given this background of fiddle music traditions and the precedent of some bassists adopting fiddle bow techniques, my primary research question was this: How do double bassists effectively adapt the bowing techniques used in North American fiddle traditions to the double bass?

Statement of Purpose

Because of the pioneering work of Edgar Meyer in expanding the role of the bass in American string band music, many bassists are inspired to engage with fiddle music in the way fiddlers do. Thus, Americana bassists can have greater artistic freedom and expression by shifting between a variety of accompanying textures to playing melody and improvised bowed solos.

The drive behind a bassist’s interest in fiddle techniques is a creative one. As mentioned previously, the bass is sometimes a secondary instrument for a bluegrass/old-time musician. As such, their creative outlet is mainly fulfilled on another instrument—picking up the bass when its supportive role is deemed necessary. Regarding musicians who are primarily bassists, there are many who find creative fulfillment in performing the supportive function of basslines. However, others seek to expand their use of the bass beyond its traditional
confines to find creative fulfillment. Meyer, Kowert, and Jodziewicz are examples of the latter. Notably, they do not abandon the traditional supportive role of the bass altogether, but rather incorporate it within a palate of various supportive and melodic textures—similar to what is done on the fiddle.

A precedent has been established where bassists increasingly approach Americana genres with the intention of utilizing a wider range of technical skill and musical function on the bass. For bassists who seek to incorporate fiddle techniques to their solo playing and roles in ensembles, this document may provide a resource for adapting traditional fiddle bow techniques to the double bass. This document may also become a historical resource on how fiddle traditions have influenced double bass performance practice, particularly for bassists who perform in multiple genres.

**Method of Study**

To answer my research question, I conducted interviews with Paul Kowert and Ethan Jodziewicz. I held these interviews using Zoom conferencing software which allowed the interviews to be recorded. To transcribe the interviews for analysis, I used Descript transcription and editing software and then made further corrections by reviewing the interviews aurally. This aural correction included transcribing the music examples in the interview with Jodziewicz into Dorico notation software. For these interviews, I sent each interviewee nine questions that I would use to guide our conversation. During the interviews, I made efforts to touch on each question while also giving the interviewee space to
take the conversation in directions they felt most relevant to the topic. In this way, the interview provided insight into how Kowert and Jodziewicz think about the adaptation of fiddle styles to the bass.

In addition to the interviews, I analyzed two video recordings of Kowert and Jodziewicz each that are available on YouTube. Transcriptions of music examples, from the analyzed performances, were accomplished by using different playback speeds of the YouTube videos and engraving the notation with Dorico. I selected videos that related to music, techniques, or collaborations Kowert and Jodziewicz discussed in the interviews. For other selection criteria, I chose performances of traditional old-time or bluegrass tunes since these are genres Kowert and Jodziewicz commonly engage with. Additionally, I felt that analyzing performances of traditional tunes would be the best starting place to observe fiddle related bow technique on the bass before observing such techniques in original compositions. As a practical measure, I also selected videos where the use of the bow was consistently visible. Of the two videos selected for both Kowert and Jodziecwicz, one of each is a performance with a fiddler. In these cases, I made general observations of the fiddler’s bow technique that could be compared to the bassists. In my recording analysis, my observations included movements of the arm, hand, wrist, and fingers, and note bow hold, bow placement, distribution of the hair length, bow angle, arm weight, articulations of bow strokes, and bowing patterns. I transcribed sections of the pieces studied when I felt it necessary to fully analyze the technique exhibited.
As a note, both bassists I interviewed play with an overhand bow hold. Some further adaptation may be necessary for a bassist who plays with an underhand bow hold. However, as can be seen in my discussion and conclusions, this difference will not likely inhibit the bassist who otherwise gains a thorough understanding of the musical style, and technical principles used by fiddlers and other bassists.
CHAPTER 4

ANALYSIS OF THE INTERVIEWS

For this project, I had the opportunity to interview two bassists, Paul Kowert and Ethan Jodziewicz, who are notable figures in the contemporary American folk music scene. The genres of music that they perform in are often referred to as Americana, old-time, bluegrass, and newgrass; otherwise defined as genres that typically use a traditional string band. Both Kowert and Jodziewicz have also spent some time exploring Irish fiddling and Swedish fiddle music, particularly music performed and composed by the Swedish band Väsen.\(^5\)

As previously mentioned, both of these bassists studied with Edgar Meyer, who I have identified as a pioneering figure in using the bow extensively in Americana and bluegrass idioms. In addition to studying with Meyer, Kowert and Jodziewicz each have their unique backgrounds engaging with traditional fiddle music and its stylistic derivatives. For this interview analysis, I will identify themes from the interviews, identify commonalities and differences between approaches, and discuss how both bassists integrate fiddle styles with the bow technique of the double bass. I have organized this discussion into five

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categories. The first is Kowert’s and Jodziewicz’s backgrounds with fiddle traditions; second, their approaches to learning fiddle traditions and techniques; third, their descriptions of how they adapt fiddle bow technique to the bass; fourth, the influence of other musical elements on bow technique; and fifth, technical considerations across fiddle styles.

Personal Background and Involvement with Fiddle Traditions

Paul Kowert grew up in Wisconsin with a classical music upbringing. His first instrument was violin before he also started playing the double bass at age 9 to participate in his elementary school strings program. Playing the bass opened up opportunities for Kowert to play music in a variety of styles and settings including church services, rock bands, and jazz combos. Kowert also took jazz violin lessons until quitting the violin at age 11. Furthering his involvement with jazz, Kowert began attending jazz camps as a bassist while in middle school. Though Kowert was frequently playing jazz at these camps and with combos, he was primarily grounded in playing classical music at home, with orchestras, and at church.

When Kowert was 15 years old, the Nob Hill Boys visited his high school to introduce bluegrass instruments and music to the students enrolled in the school orchestra program. It was this interaction that spurred Kowert to pick up the mandolin. After the Nob Hill Boys visit to the school, Kowert would frequently play with and learn fiddle tunes on the mandolin from members of the band.

54 Kowert, interview.
The fiddler and the mandolin player, Paul Keinitz and John Fabke would come over and teach me tunes by ear. Which was really fun to challenge my ear and also play it on a mandolin. It was probably super annoying, but they were really nice. But yeah, Paul Keinitz would teach me fiddle tunes and it was just a way to play music, by playing those tunes together. I guess basically the interest in the fiddle began there.

Experiencing live bluegrass music inspired Kowert to dig deeper into American string band music. “It lit me up the way the fiddler could play with the driving rhythm, and then the harmonies and high singing, it’s just powerful. It was pretty general for me at that point. My dad got me a Nickel Creek CD, and I was really into all the new stuff that I was hearing. I wanted to play that on a mandolin.” In addition to learning fiddle tunes from Paul Keinitz and John Fabke, Kowert also played with a local dobro player learning John Hartford tunes and music by the Swedish band, Väsen.

Other factors that drew Kowert to string band music included the dynamic level of the string band as opposed to playing with jazz combos. When playing jazz, Kowert relied on an amplifier to help the bass be heard in the ensemble, something that wasn’t necessary when balancing dynamics with a string band. Kowert was also intrigued by the way Edgar Meyer engaged with the string band instrumentation with his composing and arranging. Kowert found that string band music was a setting where he could incorporate the bassline principles he grew up with, playing hymns in church and classical music such as that of Bach; music that is built upon strong and integral basslines. That Meyer approached string band music from a similar background of classical and church traditions, made Meyer’s integration of common practice period voice
leading into his bass playing all the more interesting and relatable to Kowert. Speaking of being surrounded by and involved in classical and church music Kowert remarked, “The music that Edgar did, and the way that he incorporated the bass of that music is informed by that music that I grew up with. Bach, stuff like that.” Kowert further summarized major reasons for becoming invested in string band music and fiddle traditions. “I liked playing in acoustic ensembles because I liked the music. Probably relates a bit to the music I grew up with. Edgar's way of incorporating the bass is a similar background musically. I could latch onto that and it just seemed like something I wanted to do. I liked the dynamic level, I liked how it made the bass sound.”

Eventually Kowert moved to Philadelphia to study with Hal Robinson and Edgar Meyer at the Curtis Institute of Music. Here, Kowert continued his classical studies while also studying fiddle music privately in his apartment. At times, he had the opportunity to play with other Philly musicians who were involved in fiddle/string band genres. “It's something that I was doing, and I felt I had a good thing to offer there and that I enjoyed it. So I always kind of kept that alive.” Kowert is currently a member of the bands Punch Brothers and Hawktail, both which draw upon string band instrumentation and musical traditions along with other musical influences.

Ethan Jodziewicz similarly came from a background of studying classical music growing up in Washington state.\textsuperscript{55} In his hometown, there was a

\textsuperscript{55} Jodziewicz, interview.
prominent contra dance scene which became his introduction to fiddle traditions.

In describing the contra dances he experienced Jodziewicz explained,

It's a social dance form that came from English country dancing originally; originated in New England. It's sort of relative to square dancing, but a little bit different. The form is a little bit different and you pass through partners as you go...you play 32 bar repetitive tunes, and there's a caller calling the dance, whatever particular dance you're doing that time through.

He further described the experience of being a contra dance participant.

The feeling you get when there's just a fiddle band just giving you a pulse...when you can just move to almost a meditative, repetitive rhythm like that, was a new experience to me I hadn't had before because I'd only ever played. I'd gone to concerts and stuff, but something in that style really struck me.

Jodziewicz had attended at least one contra dance as a participant before eventually being invited by a violinist, whom he had known since middle school and had performed with previously, to play in his contra dance band. When Jodziewicz started performing with the contra dance band, his perspective on music shifted. He had previously listened to the classical crossover recordings of Edgar Meyer but with little understanding or impression of them. Speaking of the influence of fiddle music at contra dances, Jodziewicz said, “After I had experienced this even more groove oriented fiddle music in the contra dance world, then coming back to that classical crossover stuff, all of it came together in a way that I really enjoyed...Essentially it was equal doses Edgar records and contra dance music.”

Eventually, Jodziewicz started studying specific fiddle styles. While living in Ithaca, New York, he connected with people from the local contra dance scene
who were well versed in Irish fiddling. Jodziewicz also had the opportunity to attend a performance by the Irish fiddler Martin Hayes during this time. Although this was not the first time Jodziewicz had heard Hayes perform, having a learning mindset from being in music school allowed this performance to be particularly impactful. After seeing Hayes perform, Jodziewicz says he became obsessed with his fiddle playing.

After exploring Irish fiddling for some time, Jodziewicz took a workshop from old-time fiddler, Bruce Molsky, where his interest was piqued with the intricacies of old-time fiddling. About this genre of fiddling Jodziewicz said, “The thing that really got me was the extremely groove based fiddle playing of consummate old-time players. Where unto yourself, you sound like an entire band. There's enough groove built into the bowing that you hardly even need a guitar player, a banjo player with you.”

In 2013, Jodziewicz met Tatiana Hargreaves, a fiddler who had studied extensively with Bruce Molsky and had studied old recordings of fiddlers from previous generations. Hargreaves and Jodziewicz formed a fiddle and bass duo for a time, recorded an album, and performed together. This further allowed Jodziewicz to explore the old-time fiddling tradition in more depth. Further immersing himself in old-time fiddling traditions, Jodziewicz attended fiddle campouts and festivals such as the Clifftop Festival, in West Virginia. At such campout festivals, hundreds of string band musicians, including expert fiddlers,
gather and play music together for up to two weeks. Jams happen everywhere and at virtually any time of day. As Jodziewicz puts it,

Going to places like that, where one, you’re playing a lot of music with people and really good players, but also everywhere you walk, you go and walk to the bathroom, and you're passing 17 jams of people just playing really good old-time music. You’re trying to fall asleep at night, and there's a tent with a raging jam going on right over here.56

Reviewing the journeys of Paul Kowert and Ethan Jodziewicz, and their developing engagement with fiddle and string band traditions, provides helpful context as I discuss their thoughts and descriptions on how they approach double bass bow technique. With this context I will discuss the concepts and perspectives they brought up in my interviews with them. This discussion can shed light on how Kowert and Jodziewicz think about playing the bass in string band settings and will show some commonalities in how they both have developed their stylistic and technical fluency.

**Approaches to Learning Fiddle Tunes and Bow Techniques**

Kowert’s approach to learning fiddle tunes includes learning tunes from experienced fiddlers and other string band musicians such as Paul Keinitz and John Fabke.57 He also has spent considerable time studying the playing of particular fiddlers such as Tommy Jarrell, Eck Robertson, and Marcus Martin. Some of this personal study occurred when Kowert picked up the fiddle again after having quit at age 11. By this time, he had already been working on learning and adapting fiddle tunes to the bass and learning to play fiddle tunes on the

56 Jodziewicz, interview.
57 Kowert, interview.
mandolin. A large part of his motivation to study the techniques and styles of particular fiddlers came from pure fascination and enjoyment of their playing. Regarding this Kowert said, “At some point I found out that I really liked Eck Robertson. Fiddle is funny. The more you get into it, the more then, you’d find something else that you might’ve heard before, but didn’t really care about.” Delving into the music of certain fiddlers, such as Tommy Jarrell, allowed Kowert to discover intriguing characteristics he had not noticed before, The more I learned about fiddle, the more I started hearing all the things about Tommy that are so great. So that’s a good example. I just thought he was unnecessarily scratchy, and my friend Ben said, “well, if that’s bad technique, then why do I like it so much when I hear him scratching?” One thing leads to another, and you find value in more places.

Once Kowert started playing fiddle again around 2012-2013, his interest in imitating the versions of fiddle tunes by notable fiddlers particularly peaked, “I started playing fiddle again and maybe for six months I was like, ‘Oh, Eck Robertson is awesome!’ and try and transcribe exactly the bowings that he’s doing on Grigsby’s Hornpipe.” Transcribing fiddle tunes from performances of well respected fiddlers of previous generations allowed Kowert to deepen his understanding of the music. This understanding was multifaceted and included a growing concept of the musical tradition and the individual styles of certain fiddlers.

You start hearing it more and you hear what’s going on. “Oh, this was actually a song, not a fiddle tune.” Maybe that wasn’t apparent to you at first. What he’s doing is adapting this on the fiddle. Like, “Oh, this is odd because mostly this fiddler plays two part tunes, but this is a three or four part tune. What’s going on? What are they hearing in this and why do they play it that way?” ... You just become a fan of it.
In seeking to deeply understand fiddle traditions and the technique and styles of fiddlers, Kowert points out that learning fiddle tunes on the fiddle is a way to steer one to carefully listen to important stylistic nuances in fiddle performances.

Being familiar with the fiddle by playing it also allowed Kowert to mentally put himself in the bodies of fiddlers when watching them perform. This kinesthetic empathy increased Kowert’s fascination with how fiddlers played. Kowert also attributes his frequent proximity to contemporary fiddlers as a key element in fiddle music becoming part of him. This includes his seeing Billy Contraras perform while attending the Shasta fiddle camp, and being heavily influenced by the accomplished fiddling of his colleague Brittany Haas.

Kowert still learns and works on adapting fiddle tunes to the bass, experimenting with different techniques and musical gestures. This is partly as a means to continue his artistic development on the instrument, utilize the bass’s strengths as a bowed instrument, and deliver something meaningful to the music. Kowert is particular about what fiddle tunes he works on adapting to the bass. About playing fiddle styles on the bass Kowert said,

It’s not to say that I haven’t spent a lot of time in a room...adapting fiddle styles onto the bass. Figuring out how to change them and make them better, because that is true. I still do it. I always got a couple tunes that I’m kind of working on, and hopefully as many of the ones that I’ve learned in the past that I can still play.

Kowert further describes his philosophy on learning and adapting fiddle tunes and techniques to on the bass,
For as much of that as I’ve done (transcribing and learning fiddle tunes), I actually don’t play that many of those on the bass, really. I’ve done less and less of that. For one thing, it’s fun to play fiddle tunes on the fiddle, so I do. Sometimes I find ones that seem really nice on the bass and I use it to get myself to get on the bass. Recently, if I play a tune that already exists on the bass, it’s because it seems like it might really sound nice particularly on the bass. And because it’ll get me performing, delivering music on the bass, which is something I have to try to do. Because most of the music I play in my life doesn’t come off the bass. Even the stuff that I’ve written.  

While their individual experiences and paths are unique, there are common themes between Kowert’s experiences learning fiddle traditions and Jodziewicz’s experiences. When playing contra dances in his hometown, Jodziewicz started off with what he called a general fiddle bowing style. Here his main objective was to get the music to work on the bass with the bow and keep the groove going. Regarding this he said,

I would call it general fiddle bowing style, where I was just trying to emulate what I was hearing, which was a handful of fiddlers that I was playing with. But nothing very specific. . .Just trying to get along to the point where I could comfortably take a round of the tune with the bow on a contra dance.

Like Kowert, much of Jodziewicz’s study of fiddle traditions has come from listening to recordings of particular fiddlers that Jodziewicz is interested in. In response to a question I asked regarding to what degree he preplans bowings versus improvising them, he said,

Certain tunes, if I’m going in to learn it from a specific recording, and a lot of times this will happen if I’m doing it for my own self-enrichment, where I’m like “That tune rules! I’m going to learn that fiddle player’s version of it.” That’s going to lead me more toward trying to figure out exactly the bowing they used. I have a whole book of tunes that I’ve

58 Kowert, interview.
59 Jodziewicz, interview.
notated out with all the bowings as best as I can tell from a recording of how it’s happening.

This quote reveals another key aspect of Jodziewicz’s study, he transcribes the versions of tunes that he wants to learn from. This is similar to Kowert who also mentioned transcription of fiddlers versions of tunes as a learning tool.60 For Jodziewicz, transcribing helped him visualize elements of a recorded performance so that he could better understand and internalize the music and necessary technique. He put it this way:

The transcribing is really helpful. Especially in particular, I’m a really visual learner. I learn really well from watching videos, or watching people in person and stuff like that. So going to just recordings that are only audio and being like, “Okay, what the heck bowing are they doing? Do I think they started on up-bow or down-bow? Was that a pulse or was that a bow change? I’m not sure.” All that kind of stuff. That in particular is really helpful to me to just force myself to listen closer, without the easy out of being like, “Oh, I can see that they changed their bow.”61

Another significant approach to learning fiddle traditions and techniques for Jodziewicz has been connecting with experienced and knowledgeable fiddlers and asking them questions about their technique. While living in Ithaca and being fascinated with Martin Hayes’ fiddle playing, Jodziewicz started asking questions of the fiddle players he knew in the area. He asked them how they executed certain stylistic techniques with the left hand and bow hand that were specific to the Irish style. After gaining some understanding of how these fiddlers approached technique, Jodziewicz worked through adapting the

60 Kowert, interview.
61 Jodziewicz, interview.
techniques so they had a similar effect on the bass. He shared an example of his question and adaptation process.

So I’d ended up hitting up a few of these fiddle players that I knew in Ithaca, who were more well versed in the Irish style and just started actually asking questions like, “When you do that turn thing…what are you doing? Can you show me that?” And I’m like, “Okay, they do it like this. I’m going to need to use my thumb to do that so I can get enough fingers down.” Stuff like that. Just asking questions like, “how do you generally break up the bowing? It seems like you’re doing threes and twos, or more syncopated changes in your slurs.”

Other instances of Jodziewicz asking fiddlers about their technique include his learning about old-time fiddle bow axes (plural of axis) from a fiddler named John Engle of Asheville, North Carolina. A thorough discussion of what Jodziewicz learned regarding this concept of axes will follow in the next section of this chapter. When Jodziewicz was playing in a fiddle and bass duo with Tatiana Hargreaves, he had the opportunity to get acquainted with her style of fiddling and asked questions about how she executed technique. Jodziewicz then processed how those stylistic sounds could be realized on the bass as effectively as the fiddle.

Another benefit to working with Hargreaves was that Jodziewicz received regular feedback on his application of bow techniques that reflect fiddling characteristics. This ability to ask questions and get feedback from a knowledgeable and accomplished fiddler was immensely influential in Jodziewicz’s efforts to develop double bass bow technique that is conducive to fiddle music. He remarked that as they were developing repertoire to play together, he sometimes felt like he was taking lessons with Hargreaves.
It was immediately evident that my level of groove with the bow was so far below hers. I felt like I had to really step up into it. So just in the matter of rehearsing and coming up with repertoire that we could play together, at times it felt like I was just taking lessons. ’Cause I’m like, ‘What? How did you do that? I’m not getting it yet. I’m not keeping up with you.”

As I mentioned before, Jodziewicz had listened extensively to fiddle recordings, such as recordings of Tommy Jarrell, and live performances by old-time fiddlers such as Bruce Molsky. As he did this, he heard and recognized certain bow techniques such as “bow rocking” or “pulsing”. He made efforts to adapt what he heard on the bass, but sometimes struggled to successfully realize some of these techniques until he had the opportunity to work with Hargreaves.

Truly understanding how to do the rocking and pulsing is totally because of Tatiana Hargreaves. I’d heard it a lot. I’d listen to someone like Bruce Molsky play, and then try and emulate that and be like, “I’m so far off from what’s happening.” It was an entire other world. . . . So Tati really helped me start to figure that out, actually how to do it. Her playing really influenced me a lot, and a lot of the source recordings. Old scratchy field recordings that she turned me on to, of old fiddle players. She was really big.

Another approach to learning fiddle styles and techniques has been through what Jodziewicz describes as osmosis by being around and performing with expert fiddlers. He discussed the influence of playing with fiddlers, observing how they use the bow and how they maintain a sense of groove and rhythm. An influential example that Jodziewicz mentioned was his time performing with Darol Anger who incorporates many fiddle styles into his playing.

Darol Anger has been really big. So he’s more in the bluegrass and jazz type of world. The cool thing about Darol is that he’s friends with everybody, and knows just enough of everybody’s style to have it all sort
of come together into this freestyle bowing thing. I got to play in a band with Darol for a few years, and standing next to him, watching him improvise. A lot of times you think about improvising just being like, “what notes are you playing?” But the way he improvised bowings was incredible because it’d be like he was drawing on every possible fiddle tradition you could think of. Like Texas style, like long-bow style, or the old-time stuff, or the Celtic stuff, or straight bluegrass. Even in one solo, he might touch on all of those in his right hand, while he's improvising with the left hand as well. Just by, “What does the moment need right now? What does this group need right now? A little pulse here is going to sound good. Oh, a little straight back and forth is going to sound good.” So, I would say that was one of the bigger osmosis ones. Just playing a lot of music with Darol, and seeing how he's able to incorporate so many different styles in a very fluid way, to the point where I don’t think he’s necessarily thinking about it. It’s just all there and accessible to him.

Regarding Hargreaves and Anger, Jodziewicz said, “I would say those two people probably taught me more than anything about transferring fiddle bowings to the bass.”

Like Kowert, Jodziewicz found that learning to play some fiddle helped him make sense of the bow techniques he was learning, understanding why they worked well and feel natural on the fiddle. With this insight, he could then find ways to adapt techniques to the bass in a way that feels just as natural. Jodziewicz also found that playing fiddle informed his sense of the music’s groove. For Jodziewicz, playing fiddle and other string band instruments in a jam setting also informs him on what is needed from a bassist and what works well in the ensemble setting. About this he said,

You know, what's interesting, I play guitar as well, and some fiddle, and a little bit of banjo. I love playing guitar in old-time jams. The times that I've gotten to do that with a really good bass player playing bass, gosh, it feels good when there's a bass player really laying it down. If that bass player is not really laying it down, it doesn't feel good. So that's invaluable. The two things that I highly recommend is playing some fiddle, and also
playing another rhythm instrument in an old-time jam with another bass player. You learn so much about what you want to do, as a bass player, in that setting.

Finally, Jodziewicz discusses the importance of surrounding himself with the music tradition. One way he has done this is by going to fiddle campouts such as Clifftop, which I discussed as being a significant part of his musical background. As previously discussed, the Clifftop festival is full of perhaps hundreds of string band jams occurring over 1-2 weeks in the backwoods of West Virginia. This was one way Jodziewicz continued his envelopment in old-time fiddle traditions. “A huge part of this to me is surrounding yourself with it to where it’s part of you. It’s just in your brain. A huge part of that for me, has been going to fiddle camp outs, essentially.” Further describing the impact of immersive experiences such as Clifftop Jodziewicz says,

It starts to get in your veins a little bit. In the same way that I think spoken language gets in your veins. If you're trying to learn a new language, or if you're a baby trying to learn English for the first time, or wherever you grow up. Just hearing people who are really good at talking all the time, starts to get in your head and all of a sudden, it's like you have super powers almost. It's stuff that you didn't realize you were practicing, because you weren't practicing it physically on the instrument, but you're practicing in your head and you just have absorbed the style.

Jodziewicz further stressed how essential it is for a bassist to become immersed in the fiddle tradition they are studying.

I think that's super, super important. . . .It's an interesting thing for me, because I tend to get a fair amount of people coming to me for lessons on playing fiddle bowings on the bass. A lot of times, it's classical bass players who already have a lot of good technique and everything. The thing that often holds it up, even if someone can understand the technique, until you've spent that actual time around the style, around the culture of the style, it never grooves the way it should. So it has to go
beyond technically practicing the thing and studying it. You actually have to go where the music came from. Go to the South. Go play with people who are from the South...so on and so forth...There’s more to the music than just what it sounds like. There’s the scene that surrounds it, and I think that’s just as important to get wrapped up in if you’re going to play the music.62

Adaptations of Fiddle Bow Technique to the Double Bass

Having studied performances of fiddle tunes by expert fiddlers on the fiddle, mandolin, and bass, Kowert undoubtedly has developed a concept of many of the bow techniques that are used to define the stylistic sound of a particular fiddle tradition.63 Jodziewicz similarly spent considerable time transcribing recorded fiddle performances, and studying the bow technique of fiddlers. Also like Kowert, he has performed extensively with several fiddlers and spent time playing the fiddle.64 When adapting fiddle styles to bowing the double bass, Kowert and Jodziewicz acknowledge major differences between playing the bass and playing the fiddle.

One difference is that the orientation of the fiddle and bass when playing (fiddle held horizontally and the bass held vertically) causes the relationship between the bow direction and the strings to be opposite. As Kowert describes it,

Physically, your low strings are closer to your tip on a fiddle and they’re closer to your frog on a bass. They go backwards. So, if you’re trying to hit adjacent strings, the way that fiddlers do, it’s opposite. The motion that gets you to the adjacent string is opposite on a bass.65

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62 Jodziewicz, interview.
63 Kowert, interview.
64 Jodziewicz, interview.
65 Kowert, interview.
Jodziewicz put it similarly,

The biggest thing, that I didn’t even ever realize until I started specifically learning the old-time bowing, is that the bow on the fiddle and the bow on the bass go the opposite direction in relation to the strings. . . .On the fiddle, the up-bow points toward the low string, and on the bass, the up-bow points toward the high string. So, all of the curvature of the bow and the rocking motions happen backwards.66

For Kowert, the differences between the bass and fiddle are significant enough that he finds more value in thinking about the bass as a stand alone instrument in a string band rather than simply a larger version of the fiddle.67

While Kowert has experimented with fiddle bow techniques on the bass, he is ultimately concerned about the musical result. This may lead him to let go of previous efforts to mimic fiddle playing, discovering ways to bring out the unique voice of the bass and contribute his creative ideas and skills to an ensemble or musical work. Said Kowert,

It's really all about the music. It's about the things that are universal across all the instruments about the music. Drive, entertainment, feeling. . . .What's going on here? What's the point of what we're doing? Is this about fun? . . .Those are the things that inform it, more than specifically what's happening on the fiddle.

Describing more of how his bow technique is influenced by the musical context Kowert expresses,

I will alter things depending on the specific gesture. If I have to play a lot of notes hard and fast and on low strings, I need to not drop the bow. I need to have a loose hand, but a firm grip on it. Maybe I'll put my thumb around the frog and baseball bat it. Have more surface area of my hand on there so I can hold it loose, but still hold it. . . .That's something I saw Edgar doing. It all serves the musical motive. Sometimes, a lot of bad things I don't intend to do will happen, because it just happens. It might be better

66 Jodziewicz, interview.
67 Kowert, interview.
if it didn't, but I'm mostly just trying to get the thing to work, and try to get the song to work. Sometimes some things fall by the wayside. My hand creeps up too far on the frog, and I probably lose some flexibility. But the thing is driving, and the song is working. The baseball bat grip is an easy example, but the real thing is, there are just way too many things going on. If you're talking about playing the instrument, simultaneously nothing is happening and a billion things are happening.

It is evident that Kowert’s technical approach to the bass has many influences, as is probably the case for most bassists, and these influences include his early years of playing the violin and growing up in a classical family. From this background, tone quality and intonation are important considerations for Kowert. He further translated the discipline and rigor required in his approach to practicing the violin to his bass practice.

Kowert’s technique is also built around navigating the challenges of playing the double bass well, including artistic decisions regarding musicality in a given performance. This has informed the way he approaches left hand structure and technique, but also informs technical decisions regarding bowing when problem solving in the practice room. Kowert specifies that his thought and work on technique is only done during practice sessions. In performance, his focus is turned to how he can maintain the energy, groove, and character of the music. It is only after performances that Kowert evaluates whether his technique is effectively helping him accomplish his stylistic and musical objectives.

Regarding his problem solving process with improving his performances Kowert said,

That's a big thing about technique, is it serves the musical result. So the musical result needs to be in the forefront. If it's working, then it's
working. Now, you can always improve it, but you can improve it by
listening to it and being like, ‘What makes this better?’ Listening back to
board tapes and being like, ‘I like what I’m doing there, but I’m playing
too hard. I can hear it. I’m playing too hard.’ So then you revise your
technique to make that part of the music sound better. Practice it, and be
like, “Okay, I see. That’s where I was playing it. If I can just use more bow,
and get further from the bridge, that might sound better in that moment.”

In addition to evaluating past performances and identifying ways to
improve the musical performance, Kowert mentions using some experimentation
with various technical approaches including picking up some ideas from
studying with Edgar Meyer and studying Meyer’s playing.

Kowert finds that in order to bring the bass to the forefront in an ensemble
setting, he often cannot approach playing melody or taking a solo in the same
way other musicians do. This is because other musicians have the bassline
foundation provided by Kowert as the bassist, something that disappears when
Kowert shifts to take on a melodic role. While fiddlers have their approaches to
maintaining groove and drive in the music, Kowert finds that everything that
works well on the fiddle, doesn’t necessarily work the same on the bass,
especially in the context of a string band. Kowert takes cues from other bassists
in various genres who effectively bring the bass to the forefront without
sacrificing musical quality or the groove feel of the music. He also references
earlier statements indicating that conscious thought of technique is separate from
musical expression in a performance situation.

Maybe you’re Slam Stuart, and you’re like, “The way I get my bass to
really speak out in this bebop setting, is by singing the notes with the bass
at the same time.” And it’s like laser beams, because you hear the voice
with the bass together. For the first time in the song, you hear two things
just in perfect sync, like octaves or unison. . . He is getting the bass to come
to the foreground, making it work. How much is he thinking about
technique?

He further discusses the influence of Victor Wooten on how to make a
prominent bass part musically effective and convincing when he performs the
tune, “Say Old Man”.

The rhythm can go away if you are too nuanced on the bass doing that
kind of music. To put it simply, I probably just end up doing a lot more of
a consistent shuffle than maybe some of my fiddling collaborators would
do, just to keep the rhythm going. Same kind of thing like Victor Wooten
would say. “Bass solo, don’t let the groove go away.” That’s Vic’s main
thing, is that when the bass solo comes, hold the groove. I haven’t always
done the best job of that. I do better at it now for sure. The way it’s
manifested for me has been in the context that I’m playing with other
people, driving their solos with a band behind them, playing loud and
driving. But then you can’t have that while the bass is playing. You need
to strip sound away so that the bass can come to the forefront, but you
don’t want to lose the grooves. What has that got me doing? Shuffling.

From his description of how he maintains groove when performing a tune
like “Say Old Man”, Kowert finds shuffle bowing patterns with various rhythmic
nuances as an effective way to do so. As he mentions in the previous quote, the
rhythmic stability of shuffling with the bow leads Kowert to use this technique
more often than what he observes in colleague fiddlers.

A general theme I see in Kowert’s discussion of double bass technique and
its musical effect, is that his technical approach to the bass has more to do with
making the various roles of the bass work well within the musical context, than
attempting to reflect specific stylistic differences in the technique. Said Kowert,
“‘The approach on my instrument would have more to do with dynamic, and
speed, and stuff like that, than it does with style.’” Considering this, when he
does use the bow, he seems to be more concerned that his use of the bow works with the characteristics of the bass than that it matches exactly how the bow is used on the fiddle.

As mentioned before, Kowert often strives for a certain tonal quality but at times uses the bow as a means to keep driving the groove. Rather than simply adapting physical techniques from fiddle playing, Kowert looks for musical principles that he observes in other musicians of various instruments and styles, and then finds ways to realize those same principles on the bass. An example of this that Kowert shared is his efforts to match the energy of the fiddle bow when he uses the bow on the bass. Furthermore, he stressed that his overall goal is to make the bass sound good in a given performance context. When it comes to using the bow in music influenced by fiddle traditions, Kowert has sought to adapt at least some fiddle techniques to the bass. However, he ultimately keeps those techniques which he feels shows the bass in its best light regardless of the musical style being performed. “You want to play nice music that sounds good on the bass. Awareness of where the music that you're playing comes from helps. Just a musical awareness and then musicality. The strict adaptation of as much of what the fiddle is doing to the bass as possible, is neither here nor there.”

Kowert’s approach to using the bow in the music he performs is an evolutionary process. His classical background, and study of certain fiddlers and other musicians has served as stepping stones to his exploration of what helps the bass sound good in performance situations. Even when Kowert does perform
fiddle tunes, his performances tend to evolve into developing his own style while still maintaining the essence and integrity of the original tune. The performance of “Say Old Man” in Hawktail sets is an example of Kowert transcribing and imitating Eck Robertson’s version of the tune, with some ideas from Texas Shorty. Kowert’s performances of “Say Old Man” originally followed much of Robertson’s version with some adaptations for the bass. As he continues to perform the tune, Kowert finds ways to alter his arrangement further to fit better with the characteristics of the bass. In this way, he is not seeking to make the bass sound like a large fiddle, but rather seeks to portray the unique voice and character of the bass. In discovering how to make the bass stand out on its own terms, Kowert draws musical lessons from his listening and playing with various musicians, including fiddlers. Kowert is not overly concerned that his technique literally mimics that of other great instrumentalists. Instead he wants his musical result to be as engaging and meaningful as the musicians he admires, while also making the music work on the bass. He studies techniques and musical gestures he observes in others and then decides what is applicable in his music making.

Regarding his version of “Say Old Man” Kowert said, “I think the more I continue to do this, the less like a fiddle I'll sound, and the more like my own thing on a different instrument it is.” Still talking about “Say Old Man”, Kowert continues, “I like it, and it serves a good function in the set, but I should practice it today and figure out ways to inject my own sound, the sound of a bass, into it more.” Further clarifying his thoughts Kowert added, “Only play things that
sound great on the bass. I know that there is a lot of stuff that I'm holding over that I could probably dispense with, and still have a great piece that I feel fine calling ‘Say Old Man’. And it has gone that direction over time. At this point, I'm playing the culmination section at the end, that's the climax; I'm just rippin’, I'm just soloing because to me, it's about getting the rumble of the low B so that I can create a real climax in that moment. Then I'm just shuffling. Then how do I create interest? I'm just shuffling in different patterns, . . .different rhythms to create a drum solo thing out of it. After years of playing it sometimes in a Hawktail set, I've gotten more like that.”

Considering his value of using thoughtful orchestration and arrangement to help the bass sound like it belongs in the music and the ensemble, Kowert is very intentional with the melodies that he performs on the bass. He takes into account what he feels works well with the bass and what doesn’t so much. Regarding this, he expressed a pet peeve of people asking him to play music they have written in a higher register on the bass. To this he says, “Well, the reason that you want to hear that is because you've heard me do it in places where I've chosen to do it, and where I've made it all work.”

Jodziewicz had much to say about the way he adapts fiddle bow technique to the double bass. He first related some differences in the old-time fiddle bowing he saw in the playing of Bruce Molsky and Tatiana Hargreaves to classical double bass bowing.

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68 Kowert, interview.
In classical music, which is where bass players that have anywhere near decent bow technique generally get it, in some way or another from classical technique, that's all about even bow change. You're just moving this way and that way, and maybe you're adding pressure, releasing pressure. But [the rocking and pulsing of old-time fiddle bowing] was so different than anything I'd done before, to even think to do this almost writing in cursive thing with the bow.\textsuperscript{69}

As alluded to by the quote of Jodziewicz describing the opposite bow orientation on the fiddle and the bass, this reverse in bow direction affects string crossings and double stops. Jodziewicz particularly describes how the rocking pulse of old-time fiddle bowing is affected by the opposite orientation of fiddle and bass bowing. Jodziewicz first learned to do a general pulse by rocking the bow across strings, as is done on the fiddle. This rocking, as demonstrated by Jodziewicz, consists of bowing a melody string and a drone string while moving the axis of the bow up and down to decrease and increase pressure on the melody string. This rocking motion creates a rhythmic pulsing effect in the context of a melody.

On the fiddle, the bow rocks to the higher string while droning the low string. This follows an arc of movement that feels natural to execute. With this movement, the right hand slightly rotates outward or clockwise from the perspective of the musician. On the bass, in order to follow the same arc of hand rotation, the player must rock the bow toward the lower string while droning the high string. Jodziewicz points out that while, with much practice, he could learn to rock the bow to the high string with the opposite arc of rotation, to do so arguably would lose the stylistic character of the rocking technique. In other

\textsuperscript{69} Jodziewicz, interview.
words, from Jodziewicz’s perspective, the value of bow rocking lies more in the direction of the bow arc in relation to the hand than whether the pulsing string is the high string or the low string.

Jodziewicz discusses some of the differences between adapting fiddle music and techniques to the bass.

On the fiddle, the way you rock the bow is very natural feeling. The way you use your left hand is very natural feeling. It's all under your hands. You don't really have to move too much or physically work too hard for it. In comparison to on the bass, where you're dealing with a much larger instrument. You're dealing with shifting your left hand, you're dealing with a bigger string in relation to the bow. The bass bow is not that much bigger than the fiddle bow, all things considered. Especially when you consider how much bigger the bass is, and all that kind of stuff. So there's more working against you already.

Jodziewicz further makes an important acknowledgement.

The thing that I've had to keep in mind is that fiddle music is designed for the fiddle, so it feels comfortable on the fiddle. To a certain extent, yes, I could be more stylistically exact to do the rocking [from the D string to the G string], but it feels really unnatural. There's been a time when I've worked on that, to do that reverse curve thing, but it just doesn't ever feel that natural. There's a certain point that I'll get to where I'm like, “Yes, I could do this, but it doesn't feel like I'm playing fiddle music anymore. It feels like I'm playing a technique now.” Whereas to [rock from the G string to the D string], . . . I could do all day long because that's the correct curve.

This leads to a key principle that Jodziewicz brought up, “Also then deciding how far you're going to take it? To me, when it stops feeling like fiddle music anymore is when I have to stop and be like, ‘Okay, am I doing this just to prove to myself that I can do this? Or is this actually worth it?’” He added more on the concept of balancing adaptations with effectively fitting in the style,
“There’s a balance in that. You don’t want to readjust too much cause then it
doesn’t sound good. As much of the style as it is possible.”

Later in the interview, Jodziewicz circled back to this concept stating that
when he first started working on adapting fiddle techniques to the bass, he
wanted to prove that he could play anything on the bass that is done on the
fiddle. Overtime, his perspective has shifted.

When I first started doing this stuff, I think I just wanted to be able to play
anything, and anything’s possible, and I can do it all. I have to do it all and
I have to prove it to myself. Maybe even prove it to the world that bass
players can do this stuff and whatever.
But . . . at a certain point, on a certain tune, a certain thing, there is going to
be stuff that you have to let go. Maybe the reason why there’s this cool
double stop in the fiddle part on this one note, is because that’s a really
natural chord to catch on the fiddle. Maybe it’s an open string and one
finger, and you just kind of let the bow fall into it. On the bass, maybe the
part of the phrase that you’re in then, you’re just never gonna be able to
comfortably, or without mega amounts of stress as you approach that part
in the tune, be able to play that chord and have it sound good as a little
quick passing thing. Maybe you could work super, super, super hard and
get that, and that’s cool. But again, does it feel like you’re playing the
fiddle now, or does it feel like you’re playing an etude and proving that
you can do a really hard thing? Whereas on the fiddle, that’s a really
natural thing to do. So again, it’s the interplay between those two things.
Of what sounds good, what’s realistic, what’s worth pursuing, what’s not
worth pursuing.

Another adaptive consideration Jodziewicz discussed concerned the
tuning and tension of bass strings compared to fiddle strings. The tension of the
strings play a role in how the bow responds to being drawn across the strings,
and how the strings respond to being bowed. Jodziewicz has primarily used
what is called solo tuning for years, where the strings are tuned up a whole step
from the standard orchestral tuning of E-A-D-G. It is apparent that, at least now,
he does some switching between tunings. Jodziewicz points out that because the fiddle has much smaller strings with a relatively higher tension than the strings of the bass. This enables a very immediate vibration response when the strings are bowed. Because bass strings are much larger, thicker, and have a relatively lower tension than fiddle strings, the response to bowing can have some comparative delay in sound. For Jodziewicz, the higher tension of solo tuned strings allows the strings to respond more quickly to the bow, thus somewhat imitating the quick response of fiddle strings. Jodziewicz explained his reasons for using solo tuning when performing music that derives from fiddle styles.

What I had found was that with standard tuning strings, I couldn’t often get that same immediate reaction to the bow. So that was one of the things that kept me playing in solo tuning. Solo tuning’s a little brighter, and tends to react more quickly. If you’re going to be playing fiddle tunes with other people on the bass, the last thing you want is it to feel like the music is dragging every time you pick up the bow.

Jodziewicz also found that his choice in rosin made a significant difference in his ability to get a quick response with the bow when playing fiddle styles.

I got into using cello rosin, or violin rosin, or a combination, because it’s less sticky, as opposed to Pop’s or something. It doesn’t respond the same way in the low register, but it responds a lot more quickly in the register that you’d be playing fiddle tunes. Also, with stickier rosin, it’s a lot harder to really get the bow down by the bridge. It’s just too granular or something, and won’t quite grab the same way. But with the violin rosin. you can get right down by the bridge and it responds really quickly.

This leads to another consideration for Jodziewicz. Bowing the strings closer to the bridge allows for a quicker string response and brighter tone which he feels is more conducive to playing in fiddle styles. He describes the benefits of this practice.

The closer you can get to the bridge, the more the bass sounds overly bright under my own ear, almost bad. But in the context of a band, where
there's other sonic information filling out the sound, and where your sole purpose is to cut through and groove this fiddle tune, learning to play with almost a more shrill, or aggressive kind of tone, by constantly playing closer to the bridge than you typically would, is also a big part of it for me.

Previously in the section of this chapter that discussed how Kowert and Jodziewicz learned fiddle styles and techniques, I briefly mentioned that Jodziewicz learned the concept of bow axes in old-time fiddling from John Engle of Ashville, North Carolina. The 3 different axes Engle taught Jodziewicz work together in a bow stroke to shape the sound, tone, and rhythm of the music. These axes can be described as follows:

The X axis is the back and forth motion of the bow across the string. This axis is also engaged in classical violin or double bass playing, and is the basic motion of drawing the hair across the string in order to cause the string to vibrate.

The Y axis consists of the ability to change the plane of the bow, or rock the bow between strings. This axis is engaged when a fiddler pulses the strings with a rocking motion. Another way to describe the Y axis movement is that the bow teeters over the string, with the frog and tip of the bow moving toward and away from the instrument body opposite each other. Engaging the Y axis can be used to create the effect of two distinct note onsets within one bow stroke. Jodziewicz observes that this note articulation by pulsing with Y axis is part of what establishes the groove of old-time fiddle playing.
The Z axis involves the scraping of the bow hair along the string in a motion parallel to the length of the string. Jodziewicz says that the scratchy sound that results from Z axis movement is a stylistic sound of fiddlers who have seriously studied old-time fiddling. It is also characteristic of the fiddlers in the early recordings of Southern American fiddling. Jodziewicz says he uses less Z axis movement on the bass than fiddlers do on the fiddle however, he does engage some of the Z axis when he pulses the bow. As the pulsing motion occurs, the tip of the bow dips down toward the ground slightly which causes a small movement along the Z axis. This creates some scraping sound in conjunction with the pulse. While it is certainly possible to pulse the bow without Z axis movement, Jodziewicz finds that the slight scraping of the hair along the string creates a larger breadth of sound. From this, it becomes evident that Jodziewicz is considering sonic texture and timbre in addition to rhythmic groove when seeking to adapt fiddle styles to the bass.

Jodziewicz explains why his use of Z axis movement is limited on the bass, “I would say that's a harder one to deal with on the bass. 'Cause on the fiddle, if you take the fiddle bow and you turn it slightly, you get this really cool, gritty crunch really easily. On the bass, it can sound kind of weak, because it's just a bigger string.”

Jodziewicz’s detailed descriptions and demonstrations of these techniques are particularly helpful when attempting to identify what is going on in fiddling that creates the tradition’s stylistic character. However, he indicates that thinking
about bow axes needs to be combined with a knowledge of and sensitivity to the style.

Ultimately, you’re going for how it sounds and feels and stuff. But the way my brain works, it’s definitely helpful to have a way to explain it, at least while you’re learning it. Do I think about X axis, Y axis, Z axis when I’m generally playing? Probably not, but definitely have thought about it a lot and definitely was really helpful to have that as a way to explain it.

Jodziewicz made the point that the left hand has an impact on the bowing. “Now I know we’re mostly talking about the bow, but where the left-hand comes into that... obviously on the bass, you’re playing a fiddle tune, you’re going to have to shift. There’s pretty much no way around it. Maybe a few tunes you don’t have to, but pretty much you’re gonna have to shift at least once during a tune.”

Another aspect of the left hand influence on bowing is the register in which fiddle style lines sound the most clear on the bass. Jodziewicz finds that in a band setting, playing a bowed fiddle tune or solo line in first position on the bass often does not blend or stand out in the way it needs to. This means that he needs a left hand technique that allows him to navigate mid to upper registers of the bass fluently. This certainly includes using the thumb position of the left hand to access higher registers and provide additional fingering options.

The fingering of the left hand particularly influences when the bow needs to cross strings to play the notes in a given musical line. About this Jodziewicz said,

The big thing for me is how can the left hand serve the bow? Not the other way around. It’s really easy to be left hand centric and be like, “Wow! This is sort of complicated to figure out how to finger this tune. Let me just get my fingering done and I’ll figure out the bowing later.” If you do that,
then all of a sudden, the other thing with the bass is you have to cross strings more. Because we’re tuned in fourths, and not fifths, and we have one less note before you have to go on to the next string. So you’re doing more string crossings in general than you would on the fiddle. So, if you’ve come up with a fingering that sounds really good, but it makes for this weird string crossing in a weird part of the phrase, especially in a part where the fiddle wouldn’t cross strings, and that melody is built around being fluid on one string for a second, then you’re going to have to go back and rethink your fingering anyway, because it didn’t make sense with the bowing.

Because the bowing needs to be the first consideration before fingering, Jodziewicz tries to have a general idea of how he will bow a tune or passage before working out a fingering. He gives an example of one way he applies this practice.

One thing, for instance, I generally try to find fingerings that avoid putting a half step on a string crossing, because it’s a sound that I don’t really hear on the fiddle that much. I guess you’d hear it sometimes, but especially on the bass, and how much resonance you get built up while you’re playing, leading tone to tonic across a string, you can kind of get them still wavering against each other by the time you’ve gotten to the tonic. Also a lot of times, if you have a leading tone or something like that, it’s part of the phrase. It’s leading to the next note. So if you split that onto the next string, it breaks up the phrase in a way that doesn’t sound as fluid to me. So that’s another thing, “Okay, how can this left-hand fingering serve the bowing? Okay, I need to keep that all on one string because I want the phrase to end smoothly. So I need to come up with a different fingering where I get myself in a position that I can get this all on one string.” So on, so forth.

I asked Jodzeiwicz about whether he preplans or improvises bowings in the music he performs. When it comes to preplaning or improvising bowings in fiddle styles, Jodziewicz takes different approaches depending on the situation or musical goal. The study of old recordings of fiddlers has been an integral part of Jodzeiwicz’ study of applying fiddle styles to the bass. Part of this study includes transcribing a fiddle player’s version of a tune including notating the
bowings and bow techniques heard in these recordings to the extent possible. Then Jodziewicz might try copying or adapting those same bowings to the bass. This practice is primarily done for his own education and self-enrichment.

When working as a musician, Jodziewicz often doesn’t have the preparation time to plan out bowings for a tune he will be playing on. For this, he relies on the work he has done to internalize the style, practice bow techniques he has learned from fiddlers and adapted to the bass, and his experience playing fiddle music with the bow. In this way he relates to the example of Darol Anger and improvises bowings based on the technical skill and habits he has developed with his study and playing experience. Here is how he describes his approach to improvising bowings:

Sometimes the reality is, working as a musician, and times where say I get called on a recording session that’s happening in a couple of days, and they’re like, “Oh man, would you mind taking one time through the melody on this tune?” Or whatever. Sometimes maybe you just don’t have the time to study that exact bowing on the demo, or maybe there isn’t a bowing at all - like if you’re learning it from a banjo or something. Then that’s gonna be a time where I’m more so doing like I was describing, like I have seen Darol Anger do while improvising, of, “Let’s make sure this feels really good and see what bowings come out of it. Maybe it’ll morph into something more solidified from there.”

As Jodziewicz continued to address my question, it became evident that much of his thinking about specific bowing patterns and techniques is done when studying the playing of fiddlers, and practicing bow technique privately. His thoughts on bow technique are also influenced by his frequent learning and playing fiddle tunes. This has led to a general ability to draw upon these learned skills and experience when in performance situations. However, he also teaches
private lessons where students work with him on adapting fiddle styles to the bass. About this he says,

You do get to a certain point where you can improvise bowings, and have them sound reasonably good. So I definitely do a lot of that. Teaching is really helpful to me on that, because in trying to teach a fiddle tune to a student, if I’m doing the bowing a little differently every time and they’re trying to learn my exact bowing, I have to solidify a way that I’m doing it in order to show them.

In his own learning and in teaching fiddle bowing technique to others, Jodziewicz has found that learning exact bowings on a tune from a fiddler’s version is a very reliable place to start learning and understanding fiddle bow technique. After doing this for some time, the musician begins to internalize the bowing style. Said Jodziewicz,

I would say definitely when I was first really getting into learning it and studying it on my own, I was definitely trying to learn exact bowings for tunes. It’s just like anything. The more of that you learn, the more you feel like, even without necessarily practicing patterns as an exercise, you have practiced a lot of patterns. Because there are certain bowings that oftentimes will go along with a certain type of phrase or a certain ending to a phrase.

To illustrate this point, Jodziewicz gave an example of a bowing pattern that he often finds at the end of many tunes. This pattern uses a pulse within a bow stroke in between changes in bow direction. The result is the sound of four distinct note onsets when the bow direction only changes once or twice.

Jodziewicz played a general example of this cadential bowing pattern with a slight swing feel. The tenuto mark in figure 4.1 indicates a pulse with the bow, the last down-bow executed with a very small bow stroke.
He then performed the A section of a tune that had a similar bowing figure at the ending of the section. In my transcription of his example, the “x” noteheads represent ghost notes in the pulse, and the tenuto marks again represent audible pitches that are pulsed.

Jodziewicz points out that the bowing figure in the last bar uses the pulse previously discussed, and that this figure is often used at the endings of many tunes. This frequency of occurrence causes the bowing gesture to become second nature and thus a technique that can be called up in improvisation when it feels right in the musical moment. Jodziewicz put it this way:

That’s the thing. In so many tunes, no matter what happened, if it ends on a sustained note like that, it’s going to have a little pulse. So all of a sudden, if you’ve learned a bunch of tunes that end like that, then naturally when you’re improvising in general, or improvising a bowing on a tune you haven’t played before, you’re probably gonna end your phrases like that. It’s going to sound natural and groove. It’s sort of anti-practice in a way, or anti-pattern. Yes, you’re learning patterns, but you’re not learning them as patterns. You’re just learning them as a sound that happens in a place in the music, that you feel compelled to do because A, you’re hearing it and B, you’ve done it before on another couple of tunes.
When bass players start learning to adapt fiddle bow technique to the bass, especially when coming from a classical background, Jodziewicz observes that they often make assumptions regarding how to add swing to the music and how much is stylistically appropriate. He discussed a common occurrence for musicians who start learning fiddle styles and their assumptions on swing in these styles.

A lot of people, when they’re first learning "fiddle" music on the bass, . . . one of the things that comes along with that oftentimes for people is, "Oh, I have to add swing." Especially people that come from a classical background, where we’re used to playing straight eighths…You can get this almost contrived sounding, pseudo swing to it. Where it just kind of sounds like you’re forcing the swing.

Jodziewicz says that one of the first fiddle bowing patterns he sees people learn is the basic shuffle as shown in Figure 4.3.

![Figure 4.3 Basic Shuffle Pattern](image)

Additionally, Jodziewicz observes that many attempt to play the shuffle with a heavy swing feel, which doesn’t sound stylistically like fiddle playing. He explains that a stylistically appropriate swing feel with a basic shuffle pattern doesn’t have much swing at all. On the bass, Jodziewicz demonstrates that by engaging at least two axes, adding the Y axis to the already occurring X axis movement. By doing this, Jodwiewicz is able to add emphasis in certain parts of the pattern as the Y axis movement creates ghost notes in the bow stroke. This in
turn creates the sonic effect of swing when played up to tempo. This is how Jodziewicz explained it:

Now I'm still playing essentially straight, but when I speed it up, it sounds swung, because of where the emphasis is going. So, just as I was saying with all that, there's often more than meets the eye. . .I guess Sibelius, the computer program, would call it swing percentage. But yeah, I think people do a very high swing percentage when they're first starting, and I did too. As you get more into it, that gets more condensed, and you're doing more with how you're articulating each thing, and which notes you're choosing to emphasize, which notes you're choosing to just drag the bow on, and stuff like that. That creates the feeling of swing.

While the Y and Z axes play a role in adding emphasis to a phrase on old-time fiddle traditions, where in the phrase the bow change occurs with the X axis is also important. Jodziewicz sung a musical phrase while showing bow changes with his right arm in the air. My transcription of his example with indicated bowings follows. Here, the bow slurs four notes together and changes direction with beats one and three.

Figure 4.4 Slurred Four-note Groups

Jodziewicz then sings the same phrase but with syllables and air bowing that indicate a syncopated change of bow direction. Here, the bow pattern contains a combination of 3-slurred and 2-slurred note groups with some separately bowed notes. This adds emphasis on the offbeat of beat two in the measure.
Jodziewicz plays a similar phrase on the bass demonstrating the same two bowing patterns he showed while singing. This all leads to his point that simply adding syncopation in bow changes along the X axis, adds a significant amount of groove to the musical line. He adds that the syncopation and diversity of slurred note groups in a bow pattern create a sort of musical narrative for the listener,

It tells a little more of a story. To me, if you look at the microcosm of that little made up phrase, it’s kind of exciting. The rhythm of the bowing speeds up as you reach the end of the phrase. ‘Cause it’s 3, 2, 2, and then 1. So it is exciting in the little story of that phrase. . .That has this cool thing where just the bow itself takes you on a ride through each thing.

For Jodziewicz this mix of note groupings is more musically engaging than the homogenic four-note groupings of the first example. He continues commenting on the syncopated bow pattern shown in Figure 4.5. “When you put that all together into one continuous thing, where you can feel the big pulses, it starts to feel very vibrant and colorful. Like you’re riding a wave that’s sometimes up and sometimes down within that. Rather than just flat-lining or something.”

Jodziewicz then plays the tune, “Natural Bridges Blues” to further show the syncopated bowing patterns he does throughout the tune. After playing the A part, he draws attention to the last phrase which uses the exact bow pattern
Jodziewicz points this out as an example of a concept discussed previously; that learning many tunes and applying typical bowing patterns used by fiddlers inevitably ingrains common patterns into the musicians’ technical repertoire. He discusses the bowings of “Natural Bridges Blues.

That tune, Natural Bridges Blues, there's not actually a ton of Y-axis in the way I play it, but there's a whole lot of, “Where's the bow changing? How’s that making the phrase?” So when you hear it as a whole, you got this breadth of groove, and when you zone in on the little things, you got all this cool swimmy, syncopated stuff.

I asked Jodziewicz if he uses any language to name certain bowing patterns. In response, he told me that he does not rely on names of certain bowing patterns in learning or executing them, but happens to know a name for one bowing pattern which he called the Round Peak Shuffle. This shuffle pattern, he said, was commonly used by Tommy Jarrell of Round Peak, North Carolina. He demonstrated how he plays this shuffle which also provided an example of how he approaches pulsing. In Jodziewicz’s demonstration of the Round Peak Shuffle, the pulses are executed by different actions. Most of the pulses are executed by either slightly teetering the tip of the bow up or down, and some pulses seem to be executed by adding a little more arm weight during the stroke. From my observation, this vertical teetering of the bow seems to be what Jodziewicz was referring to when he said he sometimes uses the Z axis when pulsing. In Figure 4.6, I indicate these actions with letters referencing the direction the tip teeters vertically or the added weight in the stroke. D= tip down, U= tip up, L= bow is perpendicular to the string (level), P= push or adding...
weight during the stroke. Jodziewicz demonstrated this shuffle pattern three times with a slight variation of a ghosted pulse the second time. My transcription below shows both variations in succession. It is fair to assume that this pattern is flexible according to the musical context and intuition of the musician.

![Figure 4.6 Round Peak Shuffle](image)

Rather than naming certain bowing patterns, Jodziewicz mainly focuses on how different bowing patterns and techniques feel within the music. When improvising bowings, certain bowing patterns he has internalized may surface when he is going for a certain musical feeling or result. About the Round Peak Shuffle Jodziewicz said,

That’s the one that’s got all these pulses built into it, and it’s very syncopated. A lot of those tunes from that region employ mainly that particular bowing. So I know the name of that one. It’s honestly sort of where it ends for me. When I’m teaching that (the previously demonstrated basic shuffle pattern), I just often call it your general shuffle. In other words, no, I don’t really have too many names for things. I just try and know how they feel.

I then asked Jodziewicz about what seemed like hooked bowing in his performance of “Natural Bridges Blues”. This opened up a discussion on how Jodziewicz creates a ghost note groove in the bow pattern. On a macro level, his performance appeared to have hooked up-bows at times. As Jodziewicz demonstrated the bowing slowly, he showed a small down-bow motion between the up-bows. This brief down-bow does not move enough hair across the string.
to sound a pitch but creates enough sound for a rhythmic ghost note effect. A noted difference between a hooked bowing and Jodziewicz’s “ghost note shuffle” is below.

![Figure 4.7 Hooked Bowing with Ghost Note](image)

Jodziewicz says that he teaches the general shuffle, mentioned previously, as a hooked bowing shown above. From this hooked bowing he has the student learn to do the slight down-bow movement in between the hooked up-bows, creating the shuffle bowing with a ghost note. Jodziewicz describes the process of learning the bowing, and the effect of the ghost note in the shuffle.

Learning as the hooked bowing first, but now in between those two parts, there's a little bit of a relaxation in your hand where the bow ghosts the other way for a second. . .there's a tiny bit of a whisper the other direction, and that's how I get that one to groove. So you hardly hear it, but it's enough to make it feel groovy.

Referring to “Natural Bridges Blues”, Jodziewicz went on.

For instance in that tune, in those hooks, you can see how my hand relaxes back the other way in between. . .There's a little bit more to it than just a hook. In adding that extra little ghost, it feels like less of a big deal that you're doing two large emphasized beats in the same direction, because you had a little bit of a respite in between to re-catch the bow.

He then explained the musical reason behind using such a bowing.

The reason why I would choose to do a hooked bowing on that particular tune, I want that part to sound kind of raw and scratchy. . .So sometimes doing the double-up can help dry up the sound a little bit for me. Because in that case, it sort of includes a little bit of a muting with the left hand in-between.
This discussion of creating a ghost note by slightly relaxing the right hand led to a discussion about kinesthetic rhythm keeping. Jodiewicz described a workshop he took with Irish guitarist John Doyle, who is renowned for his incredible ability with rhythm on the guitar. What Jodiewicz learned from Doyle was to always keep a rhythmic subdivision of the beat in the right hand regardless of what rhythms the right hand sounded on the instrument. One of the ways Jodiewicz translates this concept to bowing the bass is through the ghost note shuffle in what I perceived as a hooked bowing. Jodziewicz put it this way:

You always have that subdivision going in your hand. So translated to the bass, translated to fiddle bowing, for me, there's something happening in all the spaces. Rarely am I going to just play a held note, or two ups or something, without something else. Almost like a placeholder in-between. Whether it's barely audible, like one of those ghost notes, or whether it's a pulse within a long note or something, there's pretty much always, I think, going to be something else happening that sort of helps keep the pulse. . .I want to feel like I'm fully embodying the groove physically at all times.

From this, we discussed more on the importance of groove in old-time music traditions. Jodziewicz talked about the establishment of groove in a jam session.

In old-time music, like at a place like Clifftop like I mentioned, what'll happen, you get in a jam session with a few people, and maybe to begin with, it doesn't necessarily feel like it’s grooving perfectly. But maybe after a couple tunes, a few minutes of playing together, it starts to really congeal and all of a sudden, it's like you're reading each other's minds. The banjo player's off beats are right with the guitar player’s off beats, and the downbeat on the guitar and the downbeat on the bass are totally locked, and the fiddle is just like, all the subdivisions are with the band. Everything’s super locked. That's why you end up with these jam sessions that last hours and hours, where you don't want it to end and you don't want anybody else to join. Because you've just made a thing that feels like
it grooves so hard, and you don’t want to leave that. Once you have made it to that point with a couple people, it’s like, “Let’s do this as long as we can.”

It is noteworthy that Jodziewicz found the technique of placing an inaudible mini stroke in between two hooked strokes is also applicable to playing classical music. An example he gave is when an orchestral bass part calls for a hooked bowing across all strings. Adapting this fiddle technique by slightly relaxing the hand in the opposite direction of the hooked strokes creates an inaudible ghost stroke. This helps the bassist save bow length in between two hooked bows strokes.

I asked Jodiewicz how his background in classical bass playing influenced his use of the bow when playing fiddle styles. Two of the main technical crossovers from classical bass playing that enables one to adapt fiddle bow technique to the bass is knowing how to effectively hold the bass bow and knowing how to produce a resonant and controlled sound on the bass. Jodziewicz argues that these two parts of bass bow technique are less intuitive on the bass than on the fiddle. Here is how he explained it:

For one, you gotta know how to hold the bow (laughs). How many bass players who haven’t studied the bow, but own a bow, and pick it up occasionally to bow a long tone or something, have a bow hold that’s going to be conducive to playing fiddle tunes well on the bass? Probably not that many. It’s not the most natural thing to learn how to hold the bass bow. Because again also, it takes a certain amount of effort to make a good sound. A certain amount of laying in of arm weight, of pivoting, of holding the bow securely but not too tightly, of how much hair you’re going to have on the bow, of your placement on the string, of what kind of rosin and strings you’re using, all this kind of stuff goes into it, and more than I’m not mentioning. I’m not trying to say it’s easy on the fiddle, but you can pick up a fiddle and lay the bow on it, and move your arm, and it
makes a sound that sounds like the fiddle. When you do that on the bass, you're not going to necessarily make a very good sound. It's just going to be a wisp, or a scratch or something. There has to be some kind of technique there. I'm not saying you gotta be classically trained, but I think there is definitely, to me, so much value in studying how to have control over the bow, how to. . .make a beautiful resonant, sustained, even sound, that sounds natural, and open, and woody. Learning how to do that, and having a good baseline of a good legato tone, and stuff like that, definitely helps in doing this.

Jodziewicz further explained how easy it is to put arm weight into the bow stroke on the fiddle compared to the bass, particularly when pulsing with the bow, “The problem is, with all the pulsing and stuff on the fiddle, if you pulse, if you have weight in the string, and you take weight out and the bow’s just dragging, and then you put it back in, it's pretty natural to just have the notes start again.” He then describes the challenge to executing a similar shift in arm weight during a bow stroke on the bass.

On the bass, and depending on your bass and your setup and everything, if you pull weight out, sometimes it's going to be hard to get weight back in to get it to start again. Maybe you had your weight laid into the string well enough that you're making a great tone, and you don't want to pull it out, 'cause you're going to lose that tone or something. The better you're able to feel like I can just drop the bow on the string and make a good sound, the more you're going to be able to come in and out of those [X, Y, and Z] axes to be able to do that.

Because it takes more effort to convincingly bow in fiddle styles on the bass than the fiddle, Jodziewicz says that the bassist coming from a classical background needs to employ certain skills for sound production and articulation with the bow learned from classical bass playing. This facilitates playing fiddle styles on the bass seem as natural and effortless to the listener/observer as it does on the fiddle. He refers to this as character acting, the bassist acting as a
fiddler, naturally drawing the bow across the strings in a stylistically convincing manner, though the effort put forth is greater than what is necessary for a fiddler. In this way, Jodziewicz attributes his study in classical bass playing to be a major factor in his ability to make the bass sound like a fiddle.

Furthermore, Jodziewicz finds that his classical double bass training helped him develop techniques and strategies for bowing with agility and avoiding right hand and arm fatigue and injury. Certain technical skill and practice is necessary to play with agility and endurance while relaxing muscles in the arm. Jodziewicz said it this way:

If you’re working hard, if you’re holding tightly to the bow, if you’re pushing down too hard, if your technique’s not good, good luck getting through a fiddle tune twice. I’ve spent a lot of time on this stuff, but to this day, if I’m out of shape, if I haven’t been doing a lot of it recently, and I start tensing up a little bit trying to do the stuff, I can hardly make it one time through a tune. I think you gotta really have good technique where you can have a lot of agility, but really relax your arm. So that’s critical too. If you’re just picking up the bow and you have no background on it, it could be harder to sustainably play a tune a bunch of times through.

This led to a discussion on the relaxed posture typical of old-time fiddlers. Jodziewicz described and demonstrated an image of a fiddler sitting in a chair with the left elbow sunk into the side of the torso, the fiddle resting on the chest, and the right elbow sinking into the right side of the torso. The significance of such a posture is the level of muscle relaxation it allows for, especially considering the historic role of the fiddle in accompanying dances and today, playing in extended jam sessions. Both scenarios can last for hours on end. Jodziewicz demonstrates the coordination of this posture with bow movement.
The right elbow remains sunk into the side of the body and the even fiddle moves side to side at times. He described a hypothetical scenario that helps explain more context around old-time fiddle posture, while demonstrating the difference between old-time fiddle posture and classical violin posture.

It’s the kind of thing that if you truly live out in the country and your social scene is the Grange Hall, and you do a square dance every weekend, and you’ve just had a long week working a manual labor job, and you’re drinking homemade whiskey. You’re at a square dance and you’re playing a fiddle tune, you’re probably not going to be doing this (shows a classical violin posture), you’re probably going to be grooving out down here (shows a typical old-time fiddle posture). So, a lot of the stylistic sounds, I think, come from that level of relaxation. Some of the stuff with the bow axis and everything like that, where you get a little bit of grit to the sound, and it’s not always super clean, comes from being down here (shows an old-time fiddle posture), rather than having ultimate control of everything from up here (shows a classical violin posture).

Jodziewicz then discussed how the bassist might adapt the level of relaxation found in old-time fiddle traditions. Jodziewicz has used a bent endpin for much of his career as a bassist. When he began studying with Edgar Meyer at the Curtis Institute of Music, he switched back to using a straight endpin when playing standing to better understand Meyer’s approach to playing the bass. What Jodziewicz learned was that a downside of playing with a straight endpin (issues with balancing the bass against the body) became a benefit for the bow arm. Jodziewicz states that when playing with a straight endpin, the bassist likely needs to have the side of the upper bout of the bass against the side of the bassist’s body. This helps stabilize the bass from falling and reduces effort to balance the bass. This positioning of the bass can allow the right elbow to be
positioned close to the right hip. This is a posture Jodziewicz has observed in Meyer’s playing.

Jodziewicz goes on to say that this posture he saw in Meyer’s playing in a way mimics the posture of many old-time fiddlers. The similarity being in the level of relaxation of the right elbow being close to the body, rather than out away from the body as might be seen in other bassists. For Jodziewicz, a downside to playing with a straight endpin in this posture is in how the left arm and hand can access the fingerboard. Jodziewicz found this to be more difficult than when he played with the bent endpin. For him, accessing the fingerboard in a posture similar to Meyer’s felt unnatural, tugged on his left shoulder, and caused his body to lean into the bass. He acknowledged that this posture works well for Meyer and can work very well for others. However, Jodziewicz began experiencing pain in his left hand with the straight endpin posture and switched back to playing with a bent endpin. Having experimented with Meyer’s playing posture, Jodziewicz worked on adapting what he could from Meyer’s straight endpin approach to playing with a bent endpin. He found that having the experience of getting into Meyer’s posture and style of playing has helped him develop a habit of relaxing the right elbow down toward his body near the right hip. He also found this to help when bowing in fiddle styles.

A related point came up later regarding Meyer’s bass and Jodziewicz’s impressions playing it when we were talking about the violin and cello rosin he uses. His comments give some insight into a possible reason why Meyer’s playing posture works well for him. Jodziewicz said,
The thing about Edgar’s bass, he doesn’t really seem to do a lot of pulsing. His playing is often based around having the bow in the string and keeping it there. He doesn’t really do a lot of off the string playing, like spiccato, or anything like that either. His bass, the times I’ve played it, it made me play like that. His bass almost feels like it fights you a little bit. It’s got a little bit of a personality of its own. If you don’t really just relax and lay your weight into the string, the string won’t grab. My bass will grab with a lot less effort. But the beauty of Edgar’s bass is, if you meet it where it’s trying to meet you, it’ll give you so much to work with. Whereas my bass, in comparison, is less multidimensional. Maybe you can get into the string a little easier, but you can’t push it as hard. Whereas with Edgar’s, once you get into the string, you can just keep leaning in and it’ll keep giving.

Jodziewicz talked about some differences in bow technique between playing in fiddle styles and when he plays in classical orchestral settings. One of these differences was the bow holds he uses. When playing in an orchestral setting, Jodziewicz tends to keep his hand on the back of the bow with the arm weight over the frog, the tip of the right thumb being placed on the edge of the frog throat. When He plays fiddle music, Jodziewicz tends to move the hand up the stick so that the tip of the thumb is placed where the front edge of the frog meets the stick, and the ring finger rests over the ferrule of the frog. He said that when playing in fiddle styles, his right hand will often gravitate even a little further up the stick subconsciously.

He relates this to a common practice of old-time fiddlers, such as Bruce Molsky, choking up on the bow, sometimes with only two or three fingers on the stick. Jodziewicz finds that holding the bow more over the frog makes it easier for him to get the bass to speak well. However, he adds that having every note speak clearly is not an objective when playing fiddle styles. Some notes need to be less clear than others as part of the style. As a result, Jodziewicz finds himself
relaxing his hand a little toward the tip of the bow to create a more stylistically appropriate tone on the bass.\textsuperscript{70}

**Influence of Other Musical Elements and Instruments on Bow Technique**

As I talked with Kowert and Jodziewicz about their approaches to adapting fiddle bow technique to the bass, it became clear that their bow technique is intertwined with other technical and musical considerations. When thinking about striving for a stylistic and effective sound and presence on the bass, Kowert mentions the influence of certain bassists in jazz and folk genres. These include Edgar Meyer, Ray Brown, Slam Stuart and Mike Bub.

Edgar is an influence on how I sound on the bass when I'm playing that music. He's one for clarity. I hate sounding like I'm failing at what I'm trying to do. It happens all the time still, but you try. So often, in jazz, or more and more in acoustic music settings, the bass player takes it, and then it all starts to sound like crap. Nobody can hear the bass taking a solo, and the drums, everyone's just trying to get out of the way. So that you can hear something that's not clear anyway with exceptions and varying degrees of success. It's not like it's always that way. Ray Brown, so amazing in the Oscar Peterson Trio. How his bass solos sounded right. He never sounded like he was getting covered or his musical ideas weren't coming through clear. It takes some degree of forethought and composition to do that, I find.\textsuperscript{71}

Forethought in composition and orchestration play a major part in how Kowert sees the role of the bass in the music he performs. Kowert expressed his respect for Edgar Meyer’s compositional and orchestral abilities. “[Edgar is] a great composer, and orchestrator, and he makes things work around the bass. So that's that forethought composition.” This influences Kowert’s writing and arrangement decisions when he plays melodies or takes solos in a tune.

\textsuperscript{70} Jodziewicz, interview.
\textsuperscript{71} Kowert, interview.
Expounding his thinking he stated, “It’s okay for people to have different sounds. Sam Bush will come in with his mandolin solo, and after Tony Rice was playing pretty straight eighths on his solo. . . .Here comes the mandolin. . . .and it’s swinging, and he’s got his own sound. Sometimes having your own pocket is a good way to step out. That’s something I’m generally trying to do if I’m taking a bass solo, because it needs to have a way to belong.”

The compositional forethought Kowert discusses can happen in a performance situation.

Make it sound like you belong there. Like it sounds right. Sometimes what that’ll mean is you force your hand arrangementally or something. Jamming with people, and everyone’s sending the tune around, we’re just having fun, but I don’t want to sound like crap. I still want to do something too. Everybody else gets to do something. If I just fit into the same paradigm that they did, I’m not gonna be able to do anything. So, it’s in the key of G major, the tune, and there’s been a good pocket going, and my solo comes and I’ll just go, "Errrowwww!" (gestures the left hand moving along an imaginary fingerboard toward the scroll) And destroy the time and play a low E. So all of a sudden, it's the relative minor. Then everyone’s like, “whoa, what happened?” Then they take their picks off their instruments and someone’s like, "oh, I better keep this going.” The fiddler just goes (vocalizes rhythmic comping) to fill in the void of the destruction. Then I’ve got this space and I got my own sound, it's in E minor now.

While Kowert uses the bow often in the string band music he performs, it certainly is not his only concern as a bassist. “Adapting fiddle tunes to the bass. . . . yeah, there’s a bow involved sometimes. Sometimes you do it without the bow. In which case, maybe I’ll take a little more cue from banjo or something, or guitar. But maybe from Ray Brown, even though it’s a fiddle tune.”

72 Kowert, interview.
Jodziewicz stressed the importance of embracing the traditional role of the bass in string band traditions. Having already acknowledged that fiddle tunes were composed to work on the fiddle, he acknowledged that the bass’s natural role in string band playing has been to create a steady rhythmic and harmonic foundation for the other instrumentalists. For Jodziewicz, part of the value in embracing the traditional supportive role of the bass is that it helps the bassist learn to fully embody the groove of the music, especially when they are playing in jams or performances with other string band musicians. This relates to his point about the importance of immersing oneself into the tradition. Taking on the traditional roles of the bass along with developing fluency in bowing in fiddle styles is a part of this immersion. In Jodiewicz’s words,

Yes, bowing fiddle tunes on the bass, that’s cool and all. Also, talk about the natural role of something, all this stuff about how the fiddle naturally plays fiddle tunes. Fiddle tunes are made for the fiddle. Well, in old-time music, I hate to say it to myself and other aspiring fiddle-basser people, but the bass’s traditional role in fiddle music, and in particular old-time music, is to go, "boom, boom, boom." There's a certain point, younger Ethan would be like, "Ahh! That's not what the bass is meant for!" But Ethan of the current day would be like, "Oh yeah, that's totally what the bass is meant for." The bass is also now meant for doing this other stuff too, and that's cool too. That's awesome, but there's such a power in sitting down with some really good players, and playing time, and just locking in, and being able to just trance out on that, and just feel like you're the rock of it. That's really important too.

That's another thing to not overlook in learning fiddle styles on the bass. What is the bass's traditional role in that music, and how well can I do that too? Do I have a strong foundation in foundational bass playing?”

73 Jodziewicz, interview.
Technical Considerations Across Fiddle Traditions

The fiddle styles that Paul Kowert mentioned engaging with include old-time, bluegrass, Irish, and Swedish music.⁷⁴ Old-time and bluegrass traditions arguably predominate the fiddle styles that Kowert draws upon. However, he has had a long admiration for the Swedish folk band, Väsen, having learned and performed much of their music. He also mentioned spending some time learning Irish fiddle tunes and adapting some stylistic characteristics to the bass. I asked Kowert if he approached his bow technique differently when performing music from different fiddle traditions or styles. To this he responded, “I just try and play the bass well. I guess what I mean is there’s no difference in the way that I’m playing the bass, technically, between any styles. Swedish, old-time, bluegrass, classical, jazz. No, there are no differences in the way that I play the bass.” Decisions about technique, including bow technique are very much informed by Kowert’s musical tastes and goals in a given composition. From what he told me, he does not necessarily change his bow technique simply because the genre or style is different. Rather, technical considerations are the result of the sound he or energy he wants to emit.

As part of our discussion, a question was raised regarding performing music from a music tradition outside of one’s native cultural environment. For Kowert, this included his exploration of Swedish fiddle music, with which he weighed the justification of performing such music outside of its original context (on the double bass with American influenced aesthetics). This was contrasted

⁷⁴ Kowert, interview.
with Kowert’s pursuit to bring something unique and meaningful to the music he has grown to love. Put in another way, this question is concerned with the difference between making a performance of a tune true to its tradition of origin, versus drawing on elements from the tradition while making it effective and engaging on its own terms in a new musical setting. As we explored this question, Kowert thought of an example from Edgar Meyer.

Edgar’s ‘McGlynn’s Jigs’ are not very Irish sounding, but it’s great. I watched Edgar play that sitting next to Brittany, who has heard a lot of Irish music, and played a lot of Irish music with Irish people in Ireland and here. She wouldn’t call herself an Irish fiddler, but she knows what’s up. She was like, "That was amazing!" It sounded good. He sounded like a great bass player and the piece was engaging and entertaining….He has his own sort of embellishments and slides. He has his own sound. That’s fine, it’s great. He's particular. It's an intentional expression and it is meaningful and you hear the earnestness of it. You believes it. But those jigs don't sound traditional and who cares?

To some degree, Kowert acknowledges and even embraces that adapting fiddle tunes from old-time, Irish, and Swedish traditions may be made more practical and musically convincing by realizing the tune in a new paradigm. This paradigm may include the bassist’s individual style and sound. Different musicians may intentionally adopt stylistic features from traditional performances to varying degrees. Kowert discussed some differences in how he chose to adapt some Irish jigs to the bass from Meyer’s arrangement and performance of “Mcglynn’s Jigs”.

Now, I learned a set of jigs from YouTube. This fiddler played with Donal Lunny, and I liked those intonations so much, I just liked them. So, I’m drawn to doing them a little more than I think Edgar is….I liked how they were adapting to the bass, so I just started going for that. That’s cool too, because I like it. Do you like it? Does it mean something to you? Do
you get behind it? Are you doing what you mean to do? That counts for a lot. That's really mostly it.\textsuperscript{75}

To summarize Jodziewicz’s study of different fiddle traditions, it is worth noting that his beginning in playing contra dance music included a variety of fiddle styles. To him, this mixture of styles in one setting felt like general fiddle music. However, Jodziewicz says New England traditional tunes were more prominent in contra dances. Here is how he described the mixture of fiddle styles at contra dances:

The thing with the contra dance music is it can be sort of a melting pot of a bunch of different styles. What I found out later, as I started to get more specifically into certain types of styles, and hang out with certain more specialized fiddle players, I came to realize that a lot of contra dance players are kind of a jack-of-all-trades. You played some Irish tunes, played some New England tunes, played some old-time tunes, but not necessarily got extremely deeply into the intricacies of each style.\textsuperscript{76}

While Jodziewicz spent some time exploring Irish fiddling while in Ithaca and the Swedish fiddling of Väsen’s music, he eventually started spending a lot of his time becoming fluent in old-time fiddle traditions. Though, he is careful not to seemingly claim particular expertise in any one fiddle tradition, and acknowledges that the opportunity to learn these traditions is the result of some privileges.

So I would say as far as any one style, while I can’t claim to be like an expert on any one fiddle style. . .there’s so much study of recording and actual study with people in person, and all that stuff to do, and all of the cultural aspects aside of being a privileged White person in America in current day, trying to learn whatever. . .all that said as a disclaimer, I would say the old-time stuff is the stuff that I’ve spent the most time learning, and feel like I incorporate that the most of any thing into my

\textsuperscript{75} Kowert, interview.
\textsuperscript{76} Jodziewicz, interview.
general playing. Whether it’s fiddle tune playing, or just improvising in another style.

In response to my asking if he approaches bow technique differently between fiddle traditions, Jodziewicz responded,

Definitely. The biggest difference, if I were to categorize, there’s ones that have the pulse and there’s ones that don’t have the pulse. Like in bluegrass fiddle playing, and Texas style, and stuff like that, I don’t really hear the pulse happen that much, or at all. It’s more like get the bow on the string, stick it in there, keep it in the string. So I would say that’s the biggest difference that I’ve found between different styles. Whether that is happening or not. Also, the amount of swing you have in something. A lot of bluegrass and Texas style players, a lot of them play almost with no swing. . . .The swing is coming more from where they’re changing their bow, or what notes they’re putting the emphasis on. . . .Whereas in other styles, and in old-time music in particular, I hear more people play with more swing. . . .So that’s a consideration too.

Jodziewicz further said that there is considerable nuance between different fiddle styles, particularly in relation to swing. Speaking of the assumptions of musicians new to fiddle traditions he said, “What I’ve found is, stuff hardly ever swings as much as you think it is swinging. It comes more from. . . .the emphasis and stuff like that.”
CHAPTER 5

ANALYSIS OF TECHNIQUES OBSERVED FROM VIDEO RECORDINGS

In addition to interviewing Jodziewicz and Kowert regarding their own perspectives and thoughts on adapting the bowing technique of fiddlers to the double bass, I felt it worthwhile to find available video footage of these bassists performing in traditional fiddle styles using the bow. In my observations, I make statements about how the technique I observe affects the musical sound based on what I hear in the recording and my twenty years of experience as a double bassist.

In selecting videos, I made an effort to choose videos of performances that occurred within the past ten years. Because Kowert’s and Jodziewicz’s approaches to bowing the bass in fiddle styles has likely evolved over time, I wanted to select footage that most closely represented their current playing while also meeting my other criteria. A second criterion regards isolating fiddle styles from other possible musical influences. When Kowert and Jodziewicz perform original compositions with collaborators, it is apparent that such works and performances often include other musical influences besides fiddle traditions. I felt that performances of traditional fiddle tunes provided an opportunity to
observe the most probable direct engagement with fiddle traditions by Kowert and Jodziewicz. Third, I considered music or concepts that Kowert and Jodziewicz brought up in the interviews and selected video recordings that related these discussions. From Kowert’s discussion, “Say Old Man” was a clear choice, and the performance of “Johnson Boys” provided the opportunity to note similarities and differences between Kowert’s and Haas’ approach to playing the tune. The performance of “Piney Woods” is a useful example of Jodziewicz’s discussion of learning the pulsing technique from Hargreaves. Although not a tune composed on the fiddle or in a direct fiddle tradition, Jodziewicz’s performance in “Old Dangerfield” exhibited how he improvises with the bow. This is related to his discussion on the influences of Darol Anger and the improvisation of bowings.

As a disclaimer, while I analyze in detail what I can observe in how Kowert and Jodziewicz use the bow in fiddle traditions, it should be noted that these recordings provide a snapshot in their journey and development as musicians. As referenced in my interviews with them, these bassists are actively seeking to develop their musical craft, including technical approaches. Also, as noted by Kowert, some technical approaches happen by chance in a performance, and the bassist may experiment with different technical approaches between performances. As such, these bassists may have different approaches in future performances.

It is my intent to investigate how the techniques observed in these recordings help accomplish the stylistic characteristics of the music. When a
fiddler is playing the melody in the same performance with the bassist, some comparisons with my observation on fiddle bow technique are discussed. I organized my analysis by the following categories: bow hold, bow placement on the string, distribution of the bow hair length, articulation, bowing patterns, and posture with right arm, hand, and finger movement. The transcriptions are excerpts from the performances that show bowing concepts relevant to my analysis and concepts discussed in the interviews. They are written an octave above the sounding pitch.

**Analysis of Video Recorded Performances by Paul Kowert**

The first performance I will analyze is a recording of “Say Old Man, Can You Play a Fiddle?”, where Kowert performs with the band, Hawktail. This was recorded in May of 2019 at the Strawberry Music Festival in California. “Say Old Man” is immediately succeeded by “Johnson Boys”, which I will analyze second. In addition to the Strawberry Festival recording, I referenced a recording of the same tune arrangements performed by Hawktail almost nine months earlier recorded by Reverb. Kowert discusses his arrangement of this tune in the interview where he told me he mainly learned the tune from Eck Robertson’s recording. He also said that his arrangement of this tune has evolved over the years, becoming more bass centric. Because of this I chose to use the most recent video I could find of Kowert’s arrangement that also contained plenty of footage.

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**Footnotes:**


of his bowing and decent sound quality. This tune is performed as a bass solo with light accompaniment from the other band members.

For reference, my analysis of the form of this tune has an A part that repeats in each iteration and a B part that has three sections which I call, B1, B2, and B3. B2 and B3 are essentially variations of B1. This form repeats several times with variations on the melodic material forming a sense of musical direction from beginning to end. It is also helpful to note that Kowert tunes his bass E-B-E-A from the bottom string to the top string.

1. Bow Hold

The hand shape of the bow hold seems typical of a classical overhand bow hold. The placement of the hand is such that the thumb tip appears to be on the stick and that the hand is “choked up” on the stick slightly from where most classical bassists might place the hand on the stick. The index finger extends from the other three fingers slightly, with the other three fingers resting together over the stick and the pinky finger appears to be resting over the ferrule of the frog. This bow hold is maintained throughout the duration of the tune.

2. Bow placement on the String

Starting the tune, the bow is placed approximately an inch or two from the fingerboard. In order to bring out the culminating part of the melodic line in the A section, Kowert dips the tip down during a down-bow stroke which helps emphasize the contour of the melodic line. This causes the bow to move along the string toward the bridge while simultaneously being drawn across the string.
The effectiveness of this technique is due to the higher volume of sound that is produced when the string is gradually bowed closer to the bridge than the fingerboard. When Kowert begins playing higher pitches up the fingerboard, he moves the bow toward the bridge about a half inch to an inch or so. The bow placement moves between this area and the original placement after this point.

It should be noted that up to this point in the performance, Kowert is playing the melody in thumb position, with the thumb frequently over the first octave harmonic of the open B string (third highest string), creating a B drone. The melody notes are fingered predominantly on the E string, (second highest string) and the A string (first string). After playing the C section of the tune with a repeat, Kowert returns to the A section for a second round of the tune, where he also returns the bow to its original string placement. However, the melody is varied with octave B’s, fingered on the B and E strings, that begin the A part of the second round of the tune. This contrasts to the F# and B drone with which he begins the first round of the tune. His bow use seems conducive to helping the higher octave B speak in conjunction with the lower octave B. Here, Kowert dips the tip of the bow downward while drawing a down-bow. This causes the bow hair to vibrate the second string at a higher contact point than the third string. Like the dipping of the tip earlier in the tune, the hair moves across the string and simultaneously along the length of the string toward the bridge. This not only maintains the vibration of the strings but sustains the volume of the pitches throughout the stroke. This octave figure returns, often with syncopated rhythms. Each time this figure is played, Kowert dips the tip of the bow during
the down-bow stroke. This further indicates that this technique serves a function in sounding and emphasizing these notes.

Kowert’s use of bow placement has a consistent relationship with where he fingers pitches on the strings. As his left hand moves along the fingerboard toward the bridge, his bow placement also moves toward the bridge in what looks like a one to two inch range.

3. Distribution of the Bow Hair Length

Kowert starts this tune bowing in the “lower” half of the bow, the half of the bow closest to the frog. The bow strokes stay within the lower half of the bow for the first A section of the tune. The shuffle bowing pattern consists mostly of short, separate strokes for a fast melodic line fingered by the left hand. On these fast, separate strokes, a small percentage of the bow length is used, perhaps between one to three inches of bow on a given stroke. More bow length is used on certain notes of the phrase which help emphasize the melodic structure of the tune, particularly at cadences or in preparation of cadences. An example is the first cadential moment in the A section where Kowert ends on the B thumb harmonic on the B string with an up-bow closer to the middle of the bow. He uses a long and fast up-bow stroke over this cadential note which allows him to move the bow back to the frog, but also brings out the B making the slight rest in the melody rather prominent. Another example of this fast up-bow stroke is the culmination of the A section where the melodic line moves to the subdominant harmony. This fast up bow occurs on beat two of measure four in Figure 5.1. When repeating the A section, Kowert adds interest by creating a syncopated
delay in the melody. This is done by using a longer down-bow to briefly stall the oscillating melodic line. After this down-bow stroke, Kowert uses a quick retake to return the bow placement back near the frog.

Kowert plays the B section of the tune predominantly in the middle of the bow. The bow pattern contains mostly separate strokes and the stroke lengths are mostly short, accommodating the fast melodic line. Kowert uses fast, longer strokes to bring out cadential moments. These longer strokes tend to occur on up-bows and also help Kowert bring the bow back to the middle where he bows most of the melody in this section. In the B2 section, Kowert begins using more length of the bow than he did previously, approximately three to 4 inches, while still staying in the middle part of the bow. This gives the sound a more legato character while still having a rhythmic groove from the shuffle pattern. This use of bow also helps build more musical tension in comparison to the B1 section by adding volume to the dynamic level. In the B3 section, Kowert returns to using less bow length but remains in the middle section of the bow. This accommodates a change in articulation which will be discussed next.

4. Strokes and Articulation

For the duration of the performance Kowert’s articulation is primarily on the string, the hair rarely leaving contact with the strings and the weight of the arm is maintained through changes in bow direction. During the B3 section, Kowert uses a spiccato stroke, the bow bouncing with separate bow strokes for each note. At the third repetition of the A section, Kowert returns to playing predominantly into the string but diversifies the texture with instances of
staccato strokes. In this part of the performance, Kowert takes more creative liberty, consistent with his statement in the interview that his performances of this tune are evolving to feature the bass’s unique qualities. With this development of the melodic material, Kowert stops some notes short, creating space and anticipation for when he continues the shuffle pattern that defines most of the A section. Often, certain notes are slightly delayed and are landed with a strong bow stroke. This is a very effective device for Kowert as he plays with audience expectations.

Toward the end of the performance, Kowert engages the open B string more, and more consistently bows shuffle patterns into the string. There is one instance where he changes the texture briefly with a short and heavy bounce stroke on octave B’s between the open B string and the B on the E string.

5. Bowing Patterns

Kowert’s bowing pattern is predominantly a basic shuffle pattern mixed with separate bowings in some passages and some three-slur note groups that emphasize offbeats. On the third variation of the B section (B3), Kowert’s spiccato stroke is carried out with separate bows for the entire passage. This contrasts both the articulation and bowing patterns of the previous sections. However, the note pattern still gives a sense of shuffling, both because of its similarity to the rest of the B section and due to arpeggiation of a B major chord with a pedal B. See Figure 5.1 for my transcription of the first A section and B section of Kowert’s performance.
Figure 5.1 “Say Old Man, Can You Play a Fiddle?” as performed by Paul Kowert. This transcription represents the first A section without the repeat and the first B section.
6. Posture and Arm Movement

In this performance, Kowert is playing the bass standing with a straight endpin. The bass leans slightly into his body, the side of the upper bout resting into his left side and hip. The majority of the tune is played with the left hand in thumb position allowing the neck of the bass to rest against Kowert’s shoulder. Both shoulders seem to be fairly relaxed. The height of the bass is such that Kowert could comfortably place the bow anywhere on the strings between the fingerboard and the bridge.

Most of the bow strokes seem to generate from the shoulder with some wrist flexibility to accommodate changes in bow direction. The wrist movement stiffens when Kowert dips the tip of the bow on certain notes. This shows that the flexibility of the wrist facilitates keeping the bow more or less perpendicular to the strings, and that when desired, a locked wrist can facilitate changing the angle of the bow against the string. The wrist also locks, or is limited in movement, during the B section of the tune when Kowert bows in the middle part of the bow. In section B3, the fingers seem to help control the spiccato strokes along with the shoulder movement. Throughout the performance the elbow moves slightly with each stroke and this movement does not seem to vary much at any point.

Immediately after “Say Old Man” is performed, Kowert cues the band to begin playing “Johnson Boys”. This tune is performed as a duet with fiddler Brittany Haas, with accompaniment by the other band members Jordan Tice and
Dominick Leslie. The form of this tune is binary, having an A section and a B section that each repeat. The tune form repeats several times until the end of the arrangement where B section is repeated several times, with changes in harmony and rhythmic texture.

1. Bow Hold

Kowert’s bow hold seems to change after playing “Say Old Man”, moving the thumb from on the stick to underneath the frog. In the performance of the same tunes recorded by Reverb, the camera angle allows me to see that Kowert makes this switch in between pieces. Given that these two performances are very similar if not the same in arrangement of these tunes, it is likely that Kowert is playing with similar technique overall.

During the B section of a tune repetition, the index finger moves to hug the middle finger and all four fingers touch together. This particular passage contains consistent, fast changes in bow direction, which could be an influence in this slight change of finger position. Going into the next A section, Kowert seems to make a quick adjustment in bow hold and the index finger returns to its normal position slightly spaced from the other fingers.

By the end of this A section going into the next B section, the tip of the middle finger lifts off the stick and frog of the bow while holding the bow at the knuckle of the hand. At this point, it is more clearly apparent in the Strawberry Festival video that Kowert’s thumb is placed underneath the frog, allowing the index and middle fingers to relax some. This thumb placement is likely being
used to stabilize the bow hold during the fast separate bow strokes in this tune. According to Kowert’s statement in the interview, he will sometimes use such a bow hold to help him not drop the bow in such passages.\textsuperscript{79} This bow hold is maintained until the end of the tune.

2. Bow Placement on the String

Kowert’s placement of the bow on the strings starts about one to two inches from the fingerboard. This placement fluctuates in coordination with where the left hand stops notes on the strings and in relation to the structure of the melody. The fluctuation rarely exceeds the halfway point between the fingerboard and bridge throughout the tune. When the bow does move towards the bridge, it is usually in a gliding motion along the string which brings out certain notes in the melody, clearly defining the natural contour of the melody. The dipping of the tip of the bow occurs in a large amount when Kowert plays a sustained low B at a climatic moment in the performance. Like in “Say Old Man”, this technique sustains the sound production and brings out the pitch to make it prominent in the ensemble. This technique is again used on the final D, played on the B string. This helps sustain the pitch until Kowert is ready to release the sound.

3. Distribution of the Hair Length

As Kowert plays the first statement of the tune, his bow distribution stays within the half of the bow closest to the frog. Short notes in fast succession use a very small proportion of the hair length and tend to be bowed within a range of

\textsuperscript{79} Kowert, interview.
what seems to be four to six inches from the frog. Notes longer in duration often use the proportion of the bow an inch or two from the frog to the midpoint of the hair length.

When Haas takes the melody, Kowert moves to a bowed accompaniment line in the A section of the tune. The note durations Kowert plays here outline the larger rhythmic structure of the melody being played by Haas. This results in longer bow strokes that sometimes slightly pass the midpoint of the hair length, but still predominantly stay in the lower half of the bow. Kowert plays the melody of the next B section with Haas, then when the following A section is performed, Kowert begins a shuffle/strum-like bowing accompaniment, fingering double stops that follow the harmonic structure of the music. The short note values here are in fast succession of each other which Kowert executes by bowing close to the frog of the bow with short bow strokes.

For the rest of the performance of “Johnson Boys”, Kowert moves between larger bow strokes that outline the rhythmic structure of the melody and mostly separate shuffle-like bowings. He sometimes plays accompanimental parts and sometimes doubles the melody in conjunction with outlining the foundation of the harmony with lower pitches. This includes shifting the harmony to the vi chord by using the open B string building tension toward the end of the tune. All of this melodic and harmonic material is executed in the lower half of the bow.

On a repeat of the B part of the tune, Kowert helps build the growing musical tension by moving to a sustained G and D double stop, or IV chord. This
sustained double stop uses the entire length of the hair and is maintained through three changes in bow direction. Kowert then begins increasing the rhythmic speed of bow direction changes as he diversifies the accompanimental figures in the left hand. This eventually moves to a more shuffle-like pattern. The B section continues to repeat with changes in harmony helping to build musical tension. Kowert doubles the melody with Haas for the last iteration of the B section, and his use of bow distribution here is consistent with other times he takes the melody.

4. Strokes and Articulation

The predominant articulation in “Johnson Boys” used by Kowert has the bow on the string for the duration of strokes and through changes in bow direction. There are some notes at the eighth note level that seem to have a slightly shorter duration than surrounding notes. This gives these notes a bouncing quality that contrasts the other parts of the phrase. When Kowert plays passages at the sixteenth note level, played with separate strokes on each note, there appears to be a little bounce in each bow stroke. Separate strokes from a sixteenth note to an eighth note are executed with very little bow length, almost like a snap of the bow hand. When Kowert plays double stops with the drone open A sting and thumb harmonic, he does not play each chord note equally. At times, both notes seem to receive equal bow weight. However, general preference is given to the string with the melody line while the drone string receives less bow weight. Often, this accompanimental string is merely touched with the bow hair, giving a soft support to the melody played on the adjacent string.
5. Bowing Patterns

Kowert’s slurring in the bowing pattern of “Johnson Boys” helps to establish the syncopated rhythms of the melody. A good example is the slur into beat three of measure one in Figure 5.2. Beats one and two of measures one and two also show how changes in bow direction bring out the syncopation in the melody. When the rhythms are not syncopated, Kowert tends to use separate strokes such as in measures three and four. This not only adds rhythmic contrast to the slurred note groups, but also can help maintain rhythmic groove, which can be lost if too many notes are slurred.\(^80\)

6. Posture and Arm Movement

Kowert’s overall posture, holding the bass against the body and relaxation of the shoulders is unchanged from the performance of “Say Old Man”. His switch to what he referred to as a “baseball bat” bow hold (thumb placed underneath the frog on the slide) seems to influence how the arm joints and fingers regulate the bow strokes. In sixteenth note passages, the strokes come more from the elbow and shoulder, with the wrist and fingers slightly moving to accommodate the quick changes in bow direction. However, in subsequent sixteenth note passages, the wrist is sometimes more engaged with the bow strokes. There are moments where much of the quick shuffling is done almost

\(^80\) This was stressed by Michael Ismerio when I interviewed him regarding fiddle bow technique. He argued that a general rule of not slurring more than three notes at a time was appropriate for old-time styles.
Figure 5.2 “Johnson Boys” as performed by Paul Kowert. This transcription has the first A and B sections with their repeats written out.
entirely from the wrist and fingers. When longer strokes on notes at the quarter note or eighth note level are used, more wrist movement is seen. Long, sustained notes are bowed from the shoulder with other joints locked, allowing the tip of the bow to dip down.

7. General Comparisons with Haas’ Bow Technique

A key difference in Haas’ fiddle bowing technique from Kowert’s bass bowing technique, is that Haas uses a larger portion of the bow hair length with strokes than Kowert. This is surely due to the difference in size between the two instruments, their bows, and strings. As discussed to by both Kowert\textsuperscript{81} and Jodziewicz,\textsuperscript{82} this drastic difference in instrument size necessitates some different approaches to negotiating the physics of sound production on each instrument.

Haas’ strokes also come mostly from the elbow with some wrist and finger movement. Haas’ shoulder movements are more subtle than Kowert’s and are in a more diagonal direction to the torso in relation to the Kowert’s shoulder movements. This difference is probably due to the orientation of the fiddle on the shoulder versus the bass standing vertically on the ground. It is also likely influenced by the amount of effort required to vibrate bass strings with a bow in comparison to the fiddle.

Haas seems to employ a similar technique to Kowert’s dipping the tip of the bow. On notes such as the offbeat of beat two in measure two of Figure 5.2, a down-bow stroke starts with the tip angle slightly toward the bridge and the frog.

\textsuperscript{81} Kowert, interview.
\textsuperscript{82} Jodziewicz, interview.
angled slightly toward the scroll of the fiddle. The bow is drawn across the strings while the angle of the bow curves, causing the frog to move slightly toward the bridge while the tip moves toward the scroll.\textsuperscript{83} This seems to emphasize certain notes in the melody by shaping the sustain of the pitches, similar in function to Kowert’s dipping of the tip.

Haas’ strokes tend to stay on the strings for the duration of strokes and through bow changes. Some exceptions are moments where she “hops” the bow back to the frog and executes a heavy down-bow on the same melody notes I mentioned before regarding the curving of the bow stroke. This hopping further adds emphasis to the attack of the note.

**Analysis of Video Recorded Performances of Ethan Jodziewicz**

In my interview with him, Jodziewicz mentioned that he typically solo tunes his strings when performing in fiddle styles. This would mean that his highest three strings would be from highest to lowest, A-E-B. Assuming he uses the tuning that Kowert and Meyer use, his lowest string would be tuned to an E. The performances I analyze here are a duet of the old-time tune, “Piney Woods”, and a trio performance of the bluegrass tune, “Old Dangerfield”.

Because Jodziewicz discussed the influence of Tatiana Hargreaves on his development of bow technique, I felt it appropriate to analyze a performance of a tune arrangement that they recorded together. The video recording I chose to use was recorded at an album release performance at the 2015 Clifftop Festival in

\textsuperscript{83} This is similar to the “baroque smile” used in historically informed performances of European baroque period string music. This concept was taught to me by Christel Thielmann when I briefly studied viola da gamba with her at the Eastman School of Music.
West Virginia. The video is also a practical choice since it consistently shows Jodziewicz’s use of the bow. Jodziewicz and Hargreaves’ arrangement of “Piney Woods” provides an opportunity to observe the pulsing technique Jodziewicz learned from Hargreaves. This arrangement presents the tune in rounded binary form, with an A section and a B section that ends with the final phrase of the A section. Each A section and B section are repeated and the tune form is repeated twice in this arrangement. When announcing the piece in the performance, Jodziewicz mentions that this arrangement is a “slow version” of “Piney Woods”. This slow tempo helps showcase the bow pulsing. Jodziewicz appears to use a scordatura tuning of E-A-E-A from the lowest string to the highest string.

1. Bow Hold

Jodziewicz appears to be holding the bow similar to what he described as his typical bow hold in my interview with him. The tip of the right thumb appears to be placed against the front edge of the frog and the stick. The fingers are evenly spaced and wrap around the stick and frog in what looks to be a relaxed manner. The index finger slightly extends from the middle finger and contacts the stick at the knuckle closest to the tip of the finger. The other three fingers wrap over the top of the stick at the middle knuckles, and rest against the side of the stick and frog.

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2. Bow Placement

Jodziewicz’s bow placement stays at the end of his fingerboard when playing in the lower left hand positions. When he plays the melody in the higher register of the bass, his bow placement moves toward the bridge to accommodate the shortened string length of the stopped notes. The bow moves back to the edge of the fingerboard as this time through the A section cadences, where Jodziewicz fingers notes around the octave harmonic of the A string.

While Jodziewicz plays accompanying double stop lines that span the low and mid registers of the bass, the bow placement fluctuates from the fingerboard edge slightly toward the scroll and slightly toward the bridge. These fluctuations seem to help shape the swelling and decay of the dynamic level of individual notes. On certain cadential notes, Jodziewicz moves the bow in significant amounts toward the bridge along the length of the string. This motion creates a prominent swelling effect in the sound.

3. Distribution of the Bow Hair Length

For the duration of the tune, Jodziewicz uses a combination of stroke lengths. More often than not, he uses three fourths to nearly the entire length of the bow hair for pulsing and slur strokes. These longer strokes are interspersed with occasional short strokes that break up the legato texture of the melody.

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86 The fingerboard on Jodziewicz’s bass is extended underneath the top two strings. Because the angle of the camera mainly shows one side of the fingerboard, my references to the end of the fingerboard in this performance are to the end of the portion under the higher two strings.
4. Articulation

The stroke that predominates this tune is the pulsing of the bow, which is combined with slurred triplet figures. Most of the strokes are played legato on the string. However, there are a few instances of notes that are stopped short on a down-bow and then followed by a retake to place the bow near the frog on the string. Some notes crescendo to an abrupt cutoff, which also creates a pulsing effect while signaling a new phrase in the melody. At cadential parts of the B section, Jodziewicz executes a small “hop” with the bow, which acts as a retake but also creates space from the cutoff of the previous note. This gives a brief lift off feeling from the otherwise grounded character of consistent pulsing.

5. Bowing Patterns

This performance is a good example of Jodziewicz’s use of the pulsing technique he discussed in the interview. Hargreaves and Jodziewicz pulse on note durations that span over one beat, and these pulses occur on the beat following the note onset. The use of the pulse technique on tied notes maintains the rhythmic pulse of the melody. Further, this technique, and the regular slurring across beats in moving passages, smoothes the rhythmic texture. Thus, some beats are more implied rather than conspicuously articulated.

The complex triple meter of this arrangement of “Piney Grove”, lends itself well to some four-note slur groupings. One of the longer slurred strokes is found in measure nineteen of Figure 5.3. Here, one down-bow encompasses the equivalent of two metric beats. The prevalence of slurring contrasts faster tunes,
Figure 5.3 “Piney Woods” as performed by Ethan Jodziewicz. This transcription represents the first A and B sections of the arrangement without repeats.
where separate bows and small slur groupings are likely to be more common. Due to the frequent slurring, the occasional separate bowed notes stick out in the rhythmic texture. In this way, Jodziewicz and Hargreaves are able to shape the melodic and rhythmic narrative by the combination of slur groupings and separate notes.

6. Posture and Movement of Arm, Hand, and Fingers

Jodziewicz plays with the bass supported on a bent endpin. The angle of the endpin shifts the center of gravity of the bass so that when the bass leans against the body, less of the weight of the bass needs to be held by the left hand. The back corner of the upper rib seems to be the part of the bass that is leaning against Jodziewicz’s body on the front part of the left hip. Jodziewicz’s shoulders seem mostly relaxed and the right elbow is slightly bent. A full extension of the elbow would easily allow Jodziewicz to place the bow next to the bridge. The overall bow strokes, being long, come from movement of the right shoulder. When pulsing during a stroke, a quick, small extension of the elbow happens and then returns to its original position. However, the pulsing is predominantly carried out using a slight bend of the wrist and extension and contraction of the fingers. The apparent function of this subtle motion allows Jodziewicz to briefly move the bow plane onto the lower adjacent string (pulsing the string) while still bowing the upper string. The contraction of the fingers brings the bow back to the previous bow plane on the upper string. My reference
to bow planes relates to Jodziewicz’s description of the Y axis, which deals with which string, or strings, the bow is vibrating in a given moment.

7. General Observations of Hargreaves’ Bow Technique

Hargreaves holds her bow slightly choked up on the stick in this performance. The tip of her right thumb appears to be placed against the lower side facet of the stick and the tip of her pinky finger is placed on top of the stick. The other three fingers rest against the side of the stick opposite the thumb.

Her bow strokes are generally long with prevalent pulsing. These long strokes use almost all of the hair length. This is interspersed with short strokes that break up the rhythmic texture. To further define these breaks in the rhythmic scheme, the fingers seem to subtly flex, particularly during the attack of the short strokes. The right shoulder appears relaxed and swings diagonally to the torso. The largest movement is at the elbow joint, which accommodates the length of the long bow strokes.

The wrist bends to allow the bow to remain mostly perpendicular to the strings, although there is almost constant movement along the length of the strings that shape the sustain of longer strokes, particularly on cadential notes. This movement along the strings frequently brings the bow an inch or two over the fingerboard, causing a slight decrescendo in the stroke. The bow also moves toward the bridge at times; which creates a crescendo on certain figures and cadential notes. This movement of the bow along the length of the strings comes primarily from the shoulder. The bow’s frequent movement along the string
plays a significant role shaping the dynamic contour of the music. This in turn helps to define the melodic structure.

The second performance of Jodziewicz’s that I chose to analyze is a trio performance of the tune, “Old Dangerfield”, recorded at Paste Studios in New York City.\(^87\) The tune itself comes from the bluegrass style tradition, and was written by Bill Monroe,\(^88\) who is recognized as a founding figure of what is now called bluegrass. The tune has a three-part form, which parts I designate as A, B and C, each section repeating once. In this performance, Jodziewicz is performing with Sierra Hull playing the mandocello, and Eddie Barbash on the alto saxophone. This performance provides an opportunity to observe Jodziewicz approach to accompanimental bowing on a bluegrass tune and his bow use when improvising. His tuning in this recording appears to be from the lowest string to the highest, E-B-E-A.

For this arrangement of “Old Dangerfield”, Hull plays a brief introduction and Jodziewicz bows a long pedal B on the open B string while Hull starts the tune. This pedal B evolves into fifth double stops on different chords and single notes that form harmony with long tones in the saxophone. As Hull moves to the B section, Jodziewicz gradually adds more rhythmic groove to his part. He does this by playing mostly root pitches and fifths of the harmony in the lower and midrange octaves. The note onsets primarily occur on beats one, two, and four, with the overall pulse feel occurring on beats two and four. In the C section,

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Jodziewicz begins a strum bowing pattern,\textsuperscript{89} bowing sixteenth notes and accenting certain beats and syncopations of beats. This bowing pattern is executed with fifths double stops in the left hand that follow the harmony of the tune. Just before the repeat of the C section, Jodziewicz introduces chopping into his accompanimental bowing pattern. This chopping becomes prevalent in the repeat of the C section. After Hull plays through the tune, Jodziewicz takes the first solo break over the tune form.

1. Bow Hold

Jodziewicz’s bow hold seems to be similar to what he described in the interview as his standard bow hold when playing fiddle styles. The tip of the thumb appears to be placed at the side of the stick against the front edge of the frog. The bow stick is gripped primarily between the index finger and pinky fingers, and the middle finger at times looks free from stabilizing the hold. The ring finger hugs and possibly supports the pinky finger. The index finger contacts the stick at the knuckle near the fingertip and the second knuckle. The tips of the ring and pinky fingers contact the bottom of the frog, and the tip of the middle finger seems to rest against the hair.

2. Bow Placement

On the initial B pedal tone, Jodziewicz starts the stroke on a down-bow three to four inches from the end of the fingerboard.\textsuperscript{90} As he pulls the bow across


\textsuperscript{90} The fingerboard on Jodziewicz’s bass is extended underneath the top two strings. My references to the edge of the fingerboard for this performance are to the edge of the portion under the lower two strings. This is due to the assumption that this side of the fingerboard is similar to the typical fingerboard length of double basses of similar size to Jodziewicz’s bass.
the string, he also moves it along the string toward the bridge. This causes the
sound to swell throughout the bow stroke. On his next stroke, Jodziewicz plays a
midrange fifth of D and A on the E and G strings, keeping the bow four to five
inches beyond the fingerboard edge. As Jodziewicz begins diversifying the
rhythm of the bow changes and the pitches played, the bow placement and angle
fluctuates in relation to the string length of the stopped notes. An example is the
third bow stroke (a down-bow), where Jodwiewicz briefly grabs the open B
string with the bow hair before slurring over to a double stop on the E and A
strings fingered near the neck block. With this stroke, he brings the bow back to
two to three inches from the fingerboard edge to bow the open B string. As he
crosses to the E and A strings, the bow gradually moves toward the bridge which
would help the shorter string length speak with near equal volume to the open
string.

When Jodziewicz begins strum bowing, the placement of the bow stays
two to three inches from the edge of the fingerboard with minor movement
toward the bridge. Likely influencing this bow placement is that the left hand
fingers fifths double stops close to the neck block. It should be noted that, at this
point, no stopped pitch is on the bridge side of the neck block. As Jodziewicz
moves to a consistent mix of chopping and strum bowing, his base bow
placement moves toward the bridge an inch or two. From here, the chopping
gesture takes the bow two to three inches further before returning to the base
placement after each chop. While the chop gesture occurs at a steady rhythmic
interval, the chop on the offbeat of beat two tends to be accented. This is also the
chop gesture that lands closest to the bridge on the strings. During his improvised solo break, Jodziewicz keeps his bow placement within approximately one and four inches of the fingerboard edge. The placement closest to the bridge occurs near the end of the solo when Jodziewicz plays a double stop higher on the fingerboard.

3. Distribution of the Bow Hair Length

The initial long strokes during the A part of the tune use the entire length of the hair. As shorter note durations are introduced on down beats, about three fourths of the hair length is used on those shorter notes. During the strum bowing, very little bow length is used due to the short note values with quick bow direction changes. When the chopping and strum bowing mix begins, the chop gesture uses essentially no proportion of the hair length while the strum bow strokes use a little more bow length than the previous strum bowing.

Because of the variety in rhythms and bowing patterns used during the solo, the proportion of the hair length varies greatly. Faster bow strokes tend to occur close to the middle of the hair length, both on the tip and frog sides of the bow, and near the frog. The part of the bow used for these fast separate strokes are likely influenced by the part of the bow on which previous longer strokes end, the fingerboard position in which pitches are stopped, and what part of the bow executing fast strokes is most practical. Consecutive fast strokes use a small proportion of the hair length; perhaps not more than two to three inches. Some
single notes and slur combinations use most of the hair length while others use the entire length.

4. Articulation

At the beginning of the tune, Jodziewicz’s articulation during his accompaniment to the first A section is legato. When Jodziewicz begins adding more frequent bow direction changes at the B section, he accelerates the bow stroke, and seemingly slightly lifts the bow immediately before changing directions. This is done without removing the hair from the string; which maintains a sense of legato while also building anticipation for the beat on which the bow changes in direction. This also helps to give definition to each change without additional accent to the articulation.

Jodziewicz begins strum bowing in the C section of the tune. With this bowing, the hair never leaves the string as he executes consistent separate strokes of sixteenth notes. The accenting of certain beats and off beats seems to be due to decreasing weight on (or perhaps ghosting) non-accented strokes, allowing the “accented” strokes to stick out in the bow strumming pattern. On the repeat of the C section Jodziewicz uses the chop technique. The chop, as executed on the bass, consists of a quick and forceful throwing of the bow both onto the strings and toward the bridge. This motion causes the hair to press into and quickly scrape along the strings a very short distance, creating a dry, percussive sound. The chop is executed near the frog of the bow, giving the bassist more control of the motion. The chop in this performance is exclusively done on offbeats and
plays off bow strum strokes on double stops and some bass line notes. This gives
the effect of three distinct lines being carried out in Jodziewicz’s accompaniment,
a bass line that appears on the repeat and at phrase ends, strum strokes that
provide a rhythmic foundation, and offbeat chops that add a percussive
complement to the bow strum texture. The bass line and chordal line are bowed
with strum strokes which contrast the percussive chop.

Jodziewicz’s solo is played with the bow on the string, with most bow
direction changes being fairly smooth yet distinct. Most of the phrasing contains
different slur groupings with some separate bowings. There are a few notes that
are played more staccato which help define moments in the musical phrase. As
the solo builds, the use of shuffle and strum patterns build rhythmic energy and
contrast to phrases with slur groupings.

5. Bowing Patterns

When Hull plays the melody for the C section of the tune, Jodziewicz uses
a bow strum pattern. This involves consecutive fast notes of equal duration
bowed separately. The pattern here is in which strokes Jodziewicz accents more
than the others. This accenting is made more conspicuous by fingerling fifths with
the left hand and bowing both fingered strings only on the desired accents of the
beat or beat subdivision. As can be seen in Figure 5.4, the onbeat and offbeat
accents all happen on down-bows, which is a natural stroke direction to place
rhythmic emphasis. The change in accent pattern in the fourth measure of Figure
5.4 helps signal the end of the melodic phrase, and fills space in preparation for the next phrase.

Figure 5.4 Strum Bowing played by Ethan Jodziewicz in “Old Dangerfield”. This transcription is an excerpt from the beginning of the C section of the tune.

As I have pointed out before, Jodziewicz begins a chopping pattern on the repeat of the C section. This pattern places chop gestures on eighth note level offbeats with a major accent on the offbeat of beat two. On a larger scale, the more accented chop establishes a strong groove around the offbeat of the beat two while the other strokes keep the musical time consistent. Zooming in, the alternating strum strokes and chops perhaps function as a muscle rhythmic aid in addition to maintaining rhythmic undercurrent. This is because it may be more practical to put an accented chop on a certain off beat when also executing unaccented chop gestures on other offbeats. This relates to Jodziewicz’s discussion in the interview of keeping time with unaccented consistent movements surrounding the intended rhythm. See Figure 5.5 for a notated example of the chopping pattern.

A notable bow pattern that occurs in Jodziewicz’s improvised solo is a three-note slur grouping on an up-bow followed by a separate note on a down bow. The bowing is mostly used on notes of equal duration at the sixteenth note
Figure 5.5 The “Chop” pattern used by Jodziewicz on the repeat of the C section in “Old Dangerfield”. Here, “X” noteheads represent the chop gesture.

level and the slur begins in between eighth note subdivisions. The combination of a longer up-bow followed by a short down-bow accentuates the note on the down-bow due the need to recover the same amount of bow length in less time. This bow pattern is common in fiddle performance practice and is similar to what Dixie Robison Zenger identified as the “Georgia bowing” and naturally places emphasis on the offbeat. Starting the slur just before a beat allows for the offbeat placement of the down-bow. At times, Jodziewicz includes two or four notes in an up-bow slur, followed by a separate downbow resulting in a similar effect. Examples of this bowing occur in measures 2, 13, 15, and 22 into 23 of Figures 5.6 and 5.7. The opposite gesture also frequently occurs where Jodziewicz plays a separate down-bow on a sixteenth note passage, usually on the beat. This is followed by a slurred three-note grouping on an up-bow. Placing the short down-bow on the beat also places the emphasis on the beat. Examples of this opposite bowing occur in measures 8, 9, 13, 17, and 19.

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91 Zenger, “Violin Techniques and Traditions.”, 47
Figure 5.6 Jodziewicz’s solo in “Old Dangerfield” pg. 1. Notes with an “X” inside the notehead represent a small ghosted change in bow direction discussed in Chapter 4. Notes with an “X” notehead represent audible ghost notes with no pitch.
Figure 5.7 Jodziewicz’s solo in “Old Dangerfield” pg. 2

These chromatic phrases are executed by sliding the fingers along the fingerboard.
When using slurs in combination with separate bowings, Jodziewicz rarely ends a phrase within a slurred note grouping. Rather, slurs are broken by two to three separate bows at cadential points. This clarifies the phrase cadence and ensures the rhythmic groove is still felt. An exception occurs in measure 4 where a Jodziewicz creates a brief legato passage in contrast to surrounding rhythmically conspicuous passages.

Jodziewicz uses ghost notes that have a percussive effect in measure 10, which I have represented as “X” noteheads in my transcription. The non-pitched notes are produced by brief movement of the bow hair on the string that creates a “crunch” sound. In the case of measure 10, the ghosted “crunch” brings out the following D# which Jodziewicz slides into from below with the left hand. Other ghost notes are inaudible and function more as rhythmic placeholders. This technique was discussed by Jodziewicz in the interview and I discuss his comments in Chapter 4. Represented by an “X” inside the notehead, these ghost gestures involve a brief change in bow direction which allows Jodziewicz to recover bow length when sounding two consecutive pitches with the same bow direction. This is what I previously called a ghost hooked bowing in Chapter 4. Because this technique is inaudible, it can only be detected by observing the bowing visually. There is one instance of a true hooked bowing on beat four of measure 23 and this could possibly be a device used to recover bow length for the following down-bow.
The rhythm of measures 6 and 7 has a similar effect as the “Georgia bowing” by placing the emphasis on the offbeat with the changes in bow direction. However, rather than separating individual notes, each two-note group is slurred together. A clear shuffle pattern emerges at measure 17 with the beginning of the C section. Similar shuffling recurs at the repeat of the C section. Different from shuffle patterns that use a combination of slurred and separate notes, the shuffling here creates rhythmic variety through string crossings while fingered double stops. The string crossing pattern generally involves playing most sixteenth notes on a lower string and crossing the bow over to an adjacent high string to play single notes, or double stops, that stick out melodically and rhythmically. In the first C section, the placement of single notes occurs on the off beats with down-bows. During the repeat of the C section in measures 26 and 27, the rhythmically variant note onsets occur on the up-bow, giving a different sense of groove. The up-bows on these note onsets also accent them in a particularly pointed way. See Figures 5.6 and 5.7 for a notated depiction of bowing patterns in Jodziewicz’s solo in “Old Dangerfield”.

6. Posture and Movement of Arm, Hand, and Fingers

Jodziewicz is again using a bent endpin in this performance. The corner of the upper rib of the bass rests into his left side and hip allowing Jodziewicz to easily bow all strings by simply rotating the right shoulder. His body stance is relatively consistent. The shoulders appear to be relaxed and when the bow is placed on the lower three strings, the relaxation of the shoulder allows the right
elbow to hang next to the right hip. When bowing the top string, Jodziewicz’s elbow raises some in order to adjust the plane of the bow to that string.

When executing fast strokes that use a small proportion of the hair length, most of the stroke comes from the elbow, with small shoulder movement. There is also minor flexibility in the wrist and fingers which predominantly help keep the bow stable in the hand, increasing the effectiveness of the elbow movement. Long bow strokes come primarily from the shoulder with the elbow and wrist extending and contracting to keep the bow mostly perpendicular to the strings.

The small strokes of the strum bowing use the elbow, wrist, and fingers with minor shoulder movement. The actual stroke seems to mainly be executed with a combination of the elbow, wrist, and fingers while the shoulder rotates slightly for string crossings. The elbow makes small extensions and contractions while the wrist and finger flexing is almost indetectable. There is a certain rigidness with the wrist and finger use that accommodates the small bow strokes while also providing stability for the bow movement. This prevents extra movement of the bow that could compromise the desired musical result.

The chopping gesture primarily comes from the elbow, wrist, and fingers. The slight shoulder movement seems to mainly control what Jodziewicz referred to as X axis movement of the bow across the strings. This is particularly so when recovering from a chop gesture. However, each joint contributes to the throwing motion of the bow in a domino-like way from the shoulder to the fingers. The fingers play a significant role by extending as the bow is thrown onto the strings,
and then absorbing the shock of the impact as the bow hair briefly depresses and scrapes along the strings. The wrist also appears to absorb some of the impact vibration.
CHAPTER 6

CONCLUSION

To discuss my findings from my analyses of the interviews and video recordings, I will follow a similar organization of topics that I used to organize Chapter 4. These topics are, approaches to learning fiddle styles and techniques, approaches to adapting fiddle bowing techniques to the double bass, other musical elements that influence performing in fiddle traditions, and technical considerations across fiddle styles. I will generally discuss common principles that I observed between Kowert and Jodziewicz both from the interviews and the analysis of performances.

Approaches to Learning Fiddle Bow Techniques

Common themes between Kowert and Jodziewicz learning fiddle and string band traditions and techniques involved at least five types of activities or experiences. These activities are immersive experiences and consistent exposure to the music tradition, working with and learning directly from expert fiddlers, studying early recordings of fiddlers and transcribing their performances of fiddle tunes, playing the fiddle, and adapting concepts from other string band musicians and bassists in different genres such as jazz.
Immersive experiences that Kowert mentioned include jamming regularly with members of the Nob Hill Boys ensemble and other string band musicians, attending the Shasta Fiddle Camp, and performing in string band ensembles such as the Punch Brothers and Hawktail. Jodziewicz mentioned immersive experiences such as his entry into fiddle styles through playing contra dances and attending the Clifftop Festival. Regarding his involvement in string band jamming at places like the Clifftop festival, Jodziewicz remarked that such experiences were akin to subconscious mental practicing. By hearing and being around the music regularly, stylistic characteristics become absorbed. Both Kowert and Jodziewicz have worked extensively with expert fiddlers. Kowert particularly mentioned insights he has gained from Brittany Haas, with whom he collaborates in the band Hawktail. Jodziewicz worked extensively with fiddlers Tatiana Hargreaves and Darol Anger. He also took opportunities to inquire of fiddlers about their technique; which technical concepts he could then work on adapting to the bass. Particular fiddlers from whom Jodziewicz mentioned gaining technical information were, Hargreaves, Irish style fiddlers in Ithaca, New York, and John Engle of Asheville, North Carolina.

Kowert played the violin until the age of 11 and picked it up again years later as a way to learn more from the fiddle traditions he had been studying on the bass. Playing fiddle helped Kowert more fully understand the reasons why fiddlers approach technique in the way they do. It also seems to have influenced him to be very intentional with how he adapts traditional fiddle music and techniques to the bass. Jodziewicz also learned to play fiddle as a way to better
understand fiddle technique in its relation to traditional fiddle tunes. He even went as far as to specifically recommend that a bassist wanting to adapt fiddle styles and techniques to the bass learn to play fiddle. One of the benefits of this practice Jodziewicz mentioned was the change in perspective when playing in a string band jam. Playing a non-bass instrument in such a setting gives insight into ways the bass can contribute to the ensemble.

A common theme among both Kowert and Jodziewicz and the fiddlers I interviewed, Michael Ismerio and Dan Gellert, was the practice of studying recordings of fiddlers of previous eras. This seems to be a practice done particularly by those serious in learning old-time fiddle traditions as Jodziewicz mentioned that Hargreaves introduced him to particular early recordings. In addition to aural study of these recordings, both Kowert and Jodziewicz transcribed the recorded performances of fiddlers. The intense listening required in transcription processes served to help both bassists more deeply understand the stylistic and technical details of a fiddler’s playing. Kowert said that transcription of early fiddler recordings increased his awareness of what fiddlers are doing in a performance and led him to better understand musical and historical contexts surrounding the fiddle tunes he studied. This also piqued his interest in certain fiddlers and their style of playing, leading to a more thorough knowledge of the fiddling tradition on the whole. Jodziewicz described transcription as a way to force himself to listen more closely to a recording than he might otherwise listen. It also put the recorded performance in a format that he could study visually, helping him further understand key characteristics.
Adapting Fiddle Bow Technique to the Double Bass

For both Jodziewicz and Kowert, the degree to which fiddle techniques are adaptable is subjective and varies depending on factors such as the particular tune being learned, the bass being played and its set up, and the orchestration and arrangement of a tune. The size of the bass and bow and the orientation of the instrument when playing are the primary significant differences that influence adaptations. In this way, it is more effective to adapt principles from the playing techniques of fiddlers rather than all literal techniques of bowing the fiddle. These principles include the level of relaxation of the playing posture of fiddlers, the ergonomics of how fiddlers use the bow, and principles that help establish rhythmic groove with the bow.

Kowert and Jodziewicz have both developed an understanding that the bass has its own limitations that should be acknowledged, and its own unique strengths that can be exploited. After spending much time adapting fiddle styles to the bass, Kowert particularly mentions moving toward playing the bass in string band ensembles that utilizes and emphasizes its strengths. Notably for both bassists, their playing of the bass in fiddle traditions is not always aimed at sounding similar to a fiddle; however, they do certainly adapt elements of fiddle playing in convincing ways.

A significant part of understanding a particular fiddle tradition and adapting it to the bass is gaining a strong concept of the rhythmic groove characteristic of the style. This includes a combination of fiddle bowing
technique that transfers to the bass such as certain common fiddle bowing patterns and physical adaptations such as pulsing and using the bow placement and angle to shape notes and phrases dynamically. As pointed out by Kowert, in a string band setting, when the bassist bows a melody or takes a bowed solo break, there is greater pressure to maintain rhythmic groove than a fiddler in the ensemble will experience. For Kowert, this causes him to stick with shuffle bowing patterns, where a fiddler might employ other patterns. In the recordings I analyzed, particular commonalities between Jodziewicz’s and Kowert’s bowing techniques include combining slurred note groups with single strokes to emphasize certain beats or offbeats, slurring across beatlines, changing bow direction between beats to show syncopation, and dipping the tip of the bow to shape the sustain of certain notes in the melody or bowed accompaniment.

**Influence of Other Musical Elements**

Kowert discussed several ways his bass playing in string band ensembles is influenced by other elements besides fiddle playing. Part of this discussion is his acknowledgement of certain significant differences between the bass and the fiddle and the technical demands for playing each instrument. Kowert balances an effort to translate fiddle styles and techniques to the bass with discovering how to present the bass as a unique instrument in the ensemble. He is influenced by jazz bassists, such as Ray Brown, Victor Wooten, and Slam Stuart, and early string band bassists such as Mike Bub. Kowert also considers how other string band instruments, such as guitar or banjo, approach the music as he experiments with the capabilities of the bass. Kowert indicated that he thinks extensively
about the arrangement of a composition, whether original or traditional, as he considers how to use the bow in the music. In doing this, he emulates principles of orchestration and arrangement he observes in the arrangements and compositions of Edgar Meyer and performances by Ray Brown. This not only informs what and when he plays in an arrangement, but the techniques he chooses to use in order to make the bass stand out in an ensemble and maintain the rhythmic groove.

For Jodziewicz, a bassist who develops proficiency in playing fiddle styles with the bow should not neglect developing proficiency in foundational bassline playing in string band ensembles. This sentiment comes from an acknowledgement of the bass’s traditional role and some of the strengths it brings to ensembles. Both Kowert and Jodziewicz had a foundation of classical bass training before extensively adapting fiddle styles to the bass. Jodziewicz considers the bow training he received from classical playing to be a prerequisite to effectively adapting techniques from fiddle playing. Kowert’s training in classical violin playing at an early age informed his approach to practicing and techniques to make the bass as easy to play as possible. For both Kowert and Jodziewicz, the bow technique necessary to create a reliable sound and tone on the bass is specific to playing the bass. Further, much of this understanding of technique comes from classical bass training.

Technical Considerations Across Styles

Regarding performing different fiddle styles, Jodziewicz specifically mentioned seeking to become proficient with old-time fiddle styles, but has also
performed significantly in the bluegrass style. Kowert similarly seems to have spent much time learning old-time styles with his study of early fiddle recordings and collaboration with Haas. It is also evident that he similarly has much experience within the bluegrass idiom. Both bassist mentioned also spending some time learning Irish and Swedish fiddle styles and repertoire. For Kowert, adapting any of the bow techniques from these fiddle styles to the bass was essentially the same. His objective is to learn the music and style of the fiddle tradition, and play it well on the bass on its own terms. Jodziewicz identified some differences in bow techniques of different styles that he addresses in the adaptation process. These differences include the pulsing technique found in the playing of many old-time fiddlers, the long-bow technique of Texas fiddling, and how swing is used across styles. It is possible that when I asked Kowert and Jodziewicz the question about the adaptation process across fiddle traditions that they each understood the question differently. However, their responses still give insight into their thinking and perspective regarding adapting fiddle styles to the bass.

Connections to Interviews with Fiddlers

In addition to interviewing Kowert and Jodziewicz, I interviewed two fiddlers who specialize in old-time fiddle styles, Michael Ismerio and Dan Gellert. It became evident to me that the study of repertoire and recordings from old-time fiddle traditions has served as a stylistic foundation for Kowert and Jodziewicz as they have adapted fiddle styles to the bass. As such, my interviews
with Ismerio and Gellert provided helpful context for my interviews with Jodziewicz and Kowert.

Both Michael Ismerio and Dan Gellert have played old-time fiddle traditions for many years and currently teach these styles to other fiddlers. Ismerio was influenced by a fiddler named Brad Leftwich to use mnemonic devices to help himself and his students learn what he identifies as common bow rhythms found performances of old-time fiddle tunes. This concept of common bowing rhythms or patterns is evident in my transcriptions of performances by Jodziewicz and Kowert. Ismerio and Gellert also mentioned characteristics of old-time fiddle bowing and learning approaches mentioned by Kowert and Jodziewicz and demonstrated in their performances. These characteristics include typically slurring no more than three notes per bow, using changes in bow direction to establish rhythmic groove, rocking and pulsing the bow, and improvising variations when performing several rounds of a fiddle tune. Similar to Kowert and Jodziewicz, Ismerio and Gellert study early recordings of fiddlers as a primary way of learning fiddle styles and techniques. This shows that Kowert’s and Jodziewicz’s approaches to learning fiddle traditions are very much in line with reputable fiddlers.

**Recommended Considerations and Further Research**

For the double bassist who seeks to engage with fiddle and string band traditions using the bow, this document highlights key principles that can help

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them do so. From completing this project and my own experience as a string band bassist, I see at least two reasons why bassists might consider drawing from these principles: First, it is evident to me that developing advanced stylistic bow technique expands the creative and artistic possibilities for the double bassist in string band ensembles. Second, stylistically effective use of the bow by bassists seems to be becoming widely accepted, and even encouraged, by other string band musicians and audience members.

My suggestions for future research include studies that mimic my research model of personal interviews with musicians and recording analysis. Similar to the methodology of this dissertation project, one suggestion is studying the relationship between classical violin and double bass bow technique both in solo and orchestral settings. In contemporary orchestral performance practice, string sections often use the same bowings and bow techniques across instruments in similar passages. However, analyzing how bowing techniques influence the sound of different string instruments could reveal the level of effectiveness of homogeneous bowings in orchestras. It could also reveal the degree to which effective solo double bass performance is similar or different to solo violin performance.

Considering fiddle traditions and string band music, many cellists have embraced fiddle styles and techniques. A similar study to this project, that interviews cellists and analyzes their performances, could be meaningful for cellists and bassists. Another suggestion for research focuses on tempo study,
which relates to the statements by the fiddlers and bassists I interviewed concerning the groove of the music. Because rhythmic groove is integral to fiddle music of any tradition, a worthwhile methodology would measure and analyze rhythmic pulse and tempos of recordings. This type of analysis is preceded in musicology, and would be informative to understanding the rhythmic characteristics of fiddle traditions and performance practice.

Having made a case for this document as a technical resource, an important consideration is the ethical implications of adopting cultural traditions, such as American fiddling, that flow from a rich and complex history. My effort to provide some historical background in Chapter 1 led to my increased awareness of unequal power dynamics between White European American and Black African American contributions to American fiddle traditions. Given this complex history of North American fiddle and string band traditions, I see a need for those seeking to become practitioners of these music traditions to do so with a sensitivity to the various cultural contributions to the music we enjoy today. This sensitivity can invite those that carry on the tradition to ask questions of how they can do so in a way that respects this cultural heritage I mention. One clear task, to me, is to embrace Jacqueline Cogdell DjeDje’s insistence that we include the fullest representation of American

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musical heritage possible. This is a challenge I extend to myself and to others who engage with this music.

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94 DjeDje, “The (Mis)Representation of African American Music.”, 25-26
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APPENDIX A

INTERVIEW QUESTIONS

Interview Questions sent to Paul Kowert and Ethan Jodziewicz

1. What led you to perform American folk music genres such as old-time and bluegrass?

2. Describe the fiddle traditions and styles you have incorporated into your technical repertoire.

3. How has collaboration with accomplished fiddlers influenced your technical approach on the bass?

4. Describe how you learn/learned stylistic bowing techniques used in the performance practice of fiddle music traditions.

5. Describe how you have adapted these techniques to work on the double bass.

6. Describe how elements of fiddle bowing technique are directly transferable from violin to double bass. Describe those elements you need to adjust in order to create the same stylistic sound on the bass, if any.

7. Describe the relationship between achieving a stylistic bowed sound on the fiddle and on the bass.
8. How does the adaptation process differ from one fiddle tradition to another? (ie. differences in adapting old-time and Celtic bowing techniques to the double bass)

9. Has your training in classical double bass bow technique aided you in adapting fiddle bow technique? If yes, how? Describe technical factors that you adjust in order to play in a fiddle style.
APPENDIX B

INTERVIEW PERMISSIONS
RELEASE FORM

Oral History Collection/Project Name: Adapting North American Fiddle Bow Technique to the Double Bass

Michael Ismerio

I, ___________________________________________, hereby permanently give, transfer, assign and convey all of my rights, title, and interest, including any copyright and related interests that I may possess in an interview recorded with me by ____________________________ (Interviewer) on ____________________________ via online conference call to University Libraries at UofSC, as an unrestricted gift. In so doing I understand that this recorded interview, hereafter referred to as “the work”, will be made available to researchers and may be quoted from, published or broadcast in any format or medium, including on the World Wide Web, that the University Libraries shall deem appropriate. It is agreed that the work will be made available for research on an unrestricted basis, subject only to those conditions or restrictions specified below:

I understand that this deed covers any transcripts that the interviewer may produce from the original recording, and that I have had the opportunity to approve the transcript that will be used in subsequent research. It has been explained to me that the purpose of this interview is to provide a research resource for the dissertation project of the interviewer. I further understand that my identity will be used in the published materials, and that the audio/video recording of the work will remain with the interviewer. This agreement does not preclude any non-exclusive use that I may want to make of the information in the work.

Interviewee: _______________________________ June 3, 2022

[Signature]

Phone: 503-808-0362 Email: Michael.ismerio@gmail.com

Interviewer: _______________________________ 05/05/2022

[Signature]
RELEASE FORM

Oral History Collection/Project Name: Adapting North American Fiddle Bow Technique to the Double Bass

I, ________________________________, hereby permanently give, transfer, assign and convey all of my rights, title, and interest, including any copyright and related interests that I may possess in an interview recorded with me by ________________________________ (Interviewer) on _______ 1/21/2022_______ via online conference call to University Libraries at UofSC, as an unrestricted gift. In so doing I understand that this recorded interview, hereafter referred to as “the work”, will be made available to researchers and may be quoted from, published or broadcast in any format or medium, including on the World Wide Web, that the University Libraries shall deem appropriate.

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Interviewee: ________________________________ __________________________
(Signature) (Date)

Phone: 931-652-0303

Interviewer: ________________________________ 05/06/2022
(Signature) (Date)

Email: paulkowert@me.com

University Libraries, University of South Carolina, Columbia, SC 29208 (803) 777-3133
Ethan Jodziewicz <ejodziewicz@gmail.com>  
To: Spencer Jensen <spncrjensen@gmail.com>

Great! Yes - that quote should be "seem to" as you noted.

Away from my computer for the rest of the day, but you, Spencer Jensen, have permission to use these quotes (with edits) from our interview in your dissertation.

Thanks!

Ethan
APPENDIX C

RECITAL PROGRAMS
presents

SPENCER JENSEN, double bass

in

GRADUATE RECITAL

with
Cameron Dennis, piano

Monday, February 24, 2020
7:30 PM • Recital Hall

Suite for Solo Cello No. 6 in D Major, BWV 1012
Prelude
Allemande
Courante
Sarabande
Gavottes I & II
Gigue

Concerto No. 2 for Double Bass and Orchestra
Allegro Moderato
Andante
Allegro

Pretty Little Indian

Johann Sebastian Bach (1685-1750)
(arr. Spencer Jensen)

Giovanni Bottesini (1821-1889)

Old Time Traditional
(arr. Spencer Jensen)

Mr. Jensen is a student of Craig Butterfield. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
presents

SPENCER JENSEN, double bass
in
GRADUATE RECITAL

YUTING CHEN, piano
KRISTEN HARRIS, violin
DREW PRESTON, mandolin

Wednesday, September 23, 2020
6:00PM • Recital Hall

Elegy No. 2 in E Minor, “Romanza Drammatica”    Giovanni Bottesini
Elegy No. 1 in D Major    (1821-1889)
Grande Allegro di Concerto, “alla Mendelssohn”

Prayer    Earnest Bloch
from From Jewish Life    (1880-1959)

Ode D’Espagne    François Rabbath
(b. 1931)

Uncommon Ritual    Edgar Meyer
(b. 1960)
(adapt. Spencer Jensen)

Limerock    Traditional
(arr. Edgar Meyer & Mark O’Connor)

College Hornpipe    Traditional
(arr. Meyer & O’Connor)
(adapt. Craig Butterfield & S. Jensen)

Old Tyme    E. Meyer
(adapt. S. Jensen)

Mr. Jensen is a student of Craig Butterfield. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
presents

SPENCER JENSEN, double bass
in
GRADUATE SOLO RECITAL
with
CLAUDIO OLIVERA, piano
DREW PRESTON, mandolin

Sunday, September 19, 2021
3:00PM • Recital Hall

Cello Suite no. 5 in C-Minor, BWV 1011    Johann Sebastian Bach
(1685-1750)

Froglike    Edgar Meyer
(b. 1960)
(Transcribed by Spencer Jensen)

Wishful Thinking    E. Meyer
(adapt. by Craig Butterfield and S. Jensen)

Barnyard Disturbance    E. Meyer
(adapt. by C. Butterfield and S. Jensen)

Lament for the Death of His Second Wife    Neil Gow
(1727-1807)
(arr. by S. Jensen)

The Great Green Sea Snake    E. Meyer
(adapt. by C. Butterfield and S. Jensen)

McGlynn’s Jigs    Arty McGlynn and E. Meyer
(1944-2019, b. 1960)
(adapt. by C. Butterfield and S. Jensen)

Mr. Jensen is a student of Craig Butterfield. This recital is presented in
partial fulfillment of the requirements for the Doctor of Musical Arts
degree in Performance.
presents
SPENCER JENSEN, double bass
in
GRADUATE CHAMBER RECITAL

Saturday, October 30, 2021
3:00PM • Recital Hall

Piano Trio No. 2 in E-minor, Op. 67
Andante
Allegro con brio
Largo
Allegretto

Dmitri Shostakovich
(1906-1975)

Jie He, piano
Emilio Alverson, violin

Farewell Trion

Joe Blalock and James Bryan
(1854-?, b. 1960)
(arranged by Spencer Jensen)

Appalachia Waltz

Mark O’Connor
(b. 1961)

Big Sciota

Traditional
(arr. by S. Jensen)

Salt River

Traditional
(arr. by S. Jensen)

Kristen Harris, violin
Jim Graddick, violin, mandolin

Mr. Jensen is a student of Craig Butterfield. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.