Traveling Troubadour

for Piano or Harp

Set One

by
Vanessa McClintock

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Traveling Troubadour

Set One

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The two sets of piano music, known as *Traveling Troubadour*, originated with Set One written for the troubadour harp in 1971.

The concept was to provide music for a mature (or older) student learning to play the harp. Before the introduction of the troubadour harp the cost of owning a pedal harp was prohibitive to most households with average income. With the advent of the troubadour also came a great need for music that could be played on a harp with limited chromatic flexibility, and thus one of the original purposes of the *Traveling Troubadour.*

However, the need for increased repertoire was only a part of the original intent. The more mature student would likely not soon develop the skills needed to play music of the "classic" composers and, since much of the existing harp repertoire was beyond the reach of the new student, the need for approachable music from a technical vantage required a corresponding maturity level that would and could sustain the musical interest of the mature student.

Set One of the *Traveling Troubadour* series was written also from a pedagogical need. Each of the six little pieces is in a different mode and each has a distinct nationalistic sound. In addition, each piece places a degree of emphasis on a musical technique or style. The Alberti Bass is used here, a choral approach in one, arpeggiated chords in another, a canon in yet another piece, and 7-6 suspensions, whole-tone scales, simulated (though simplified) guitar accompaniment are found in other pieces.

By the time mature students complete *Traveling Troubadour*, Set One, they will have learned about modal harmony, styles, and techniques.

With *Traveling Troubadour*, Set Two, the piano was the chosen instruments and is reflected in the stylistic differences and technical demands of the player. Successive repeated notes and articulations that can only effectively be executed on the keyboard are obvious. Yet, styles and modal harmonies differentiate the pieces, much as they did in Set One.

Another distinction of Set Two is that it is a collection of little pieces sketched out over many years. In 1996 they were compiled and refined and placed together.

Although both sets of the *Traveling Troubadour* can be played on the troubadour harp, only Set One was specifically written for that instrument. Marylee Dozier, former student of Eileen Malone at the Eastman School of Music, former harpist for the Sacramento Symphony, and my harp teacher at CSUS (California State University, Sacramento) provided pedaling and fingering markings in the original version.

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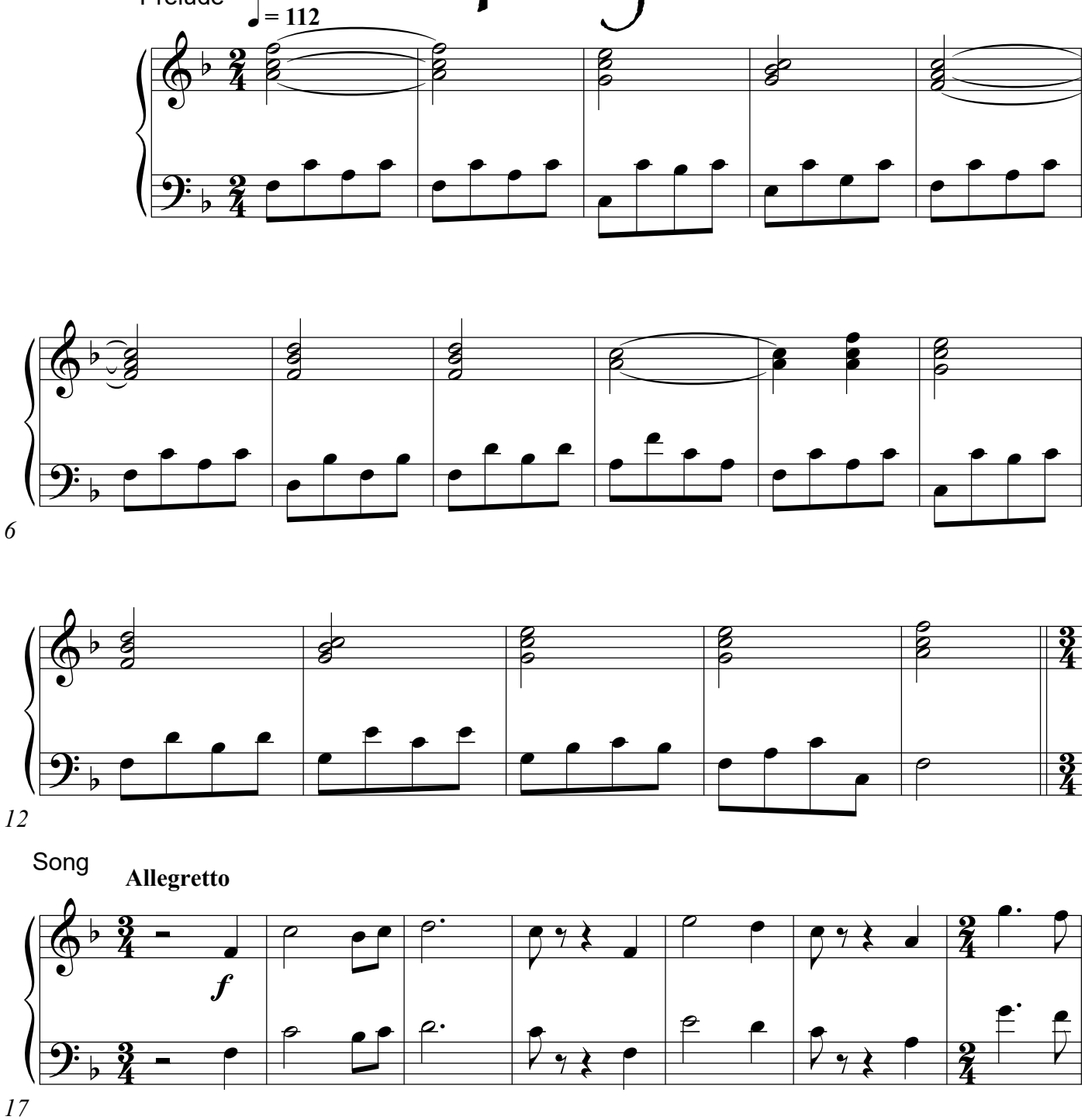
Italy

Prelude



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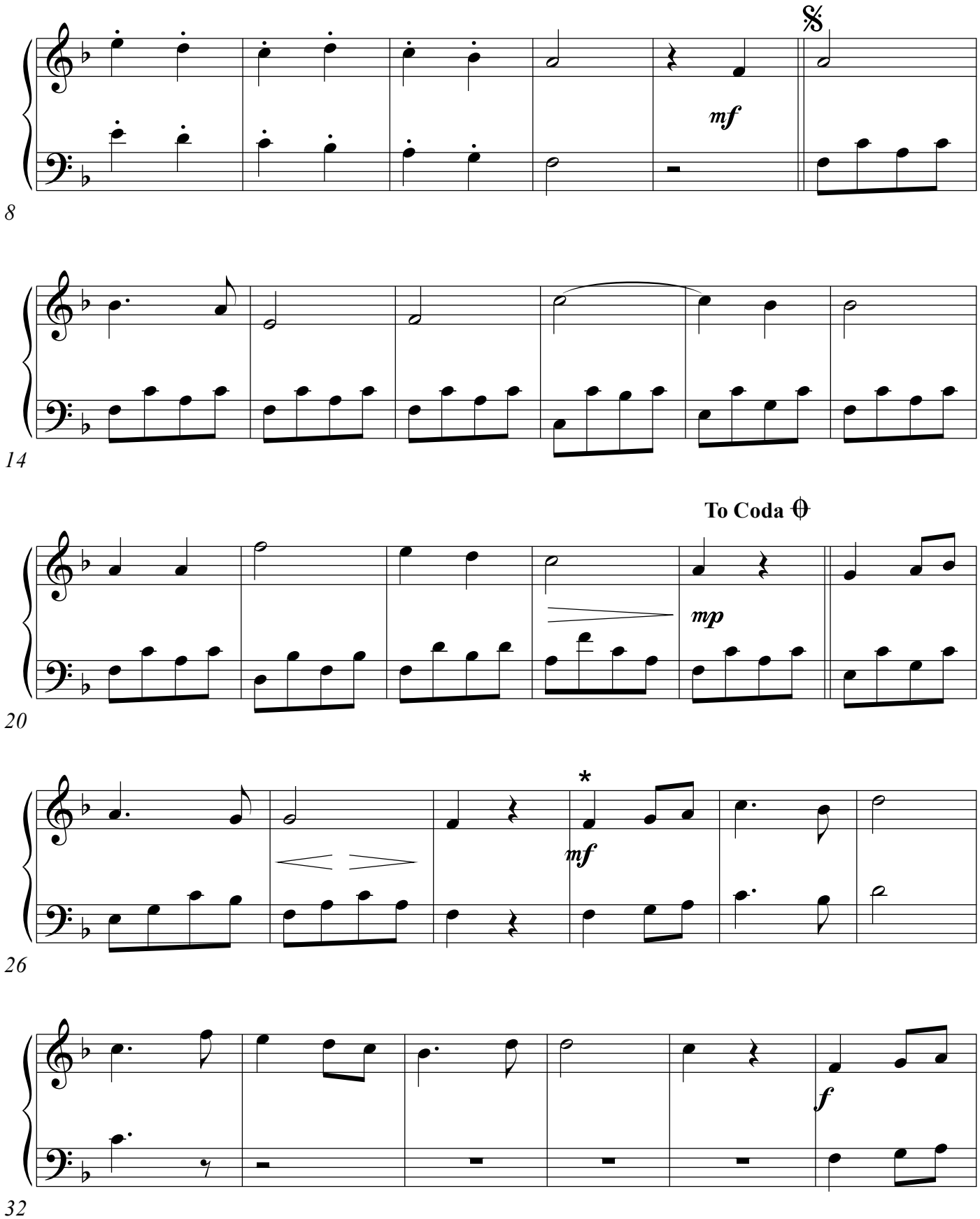

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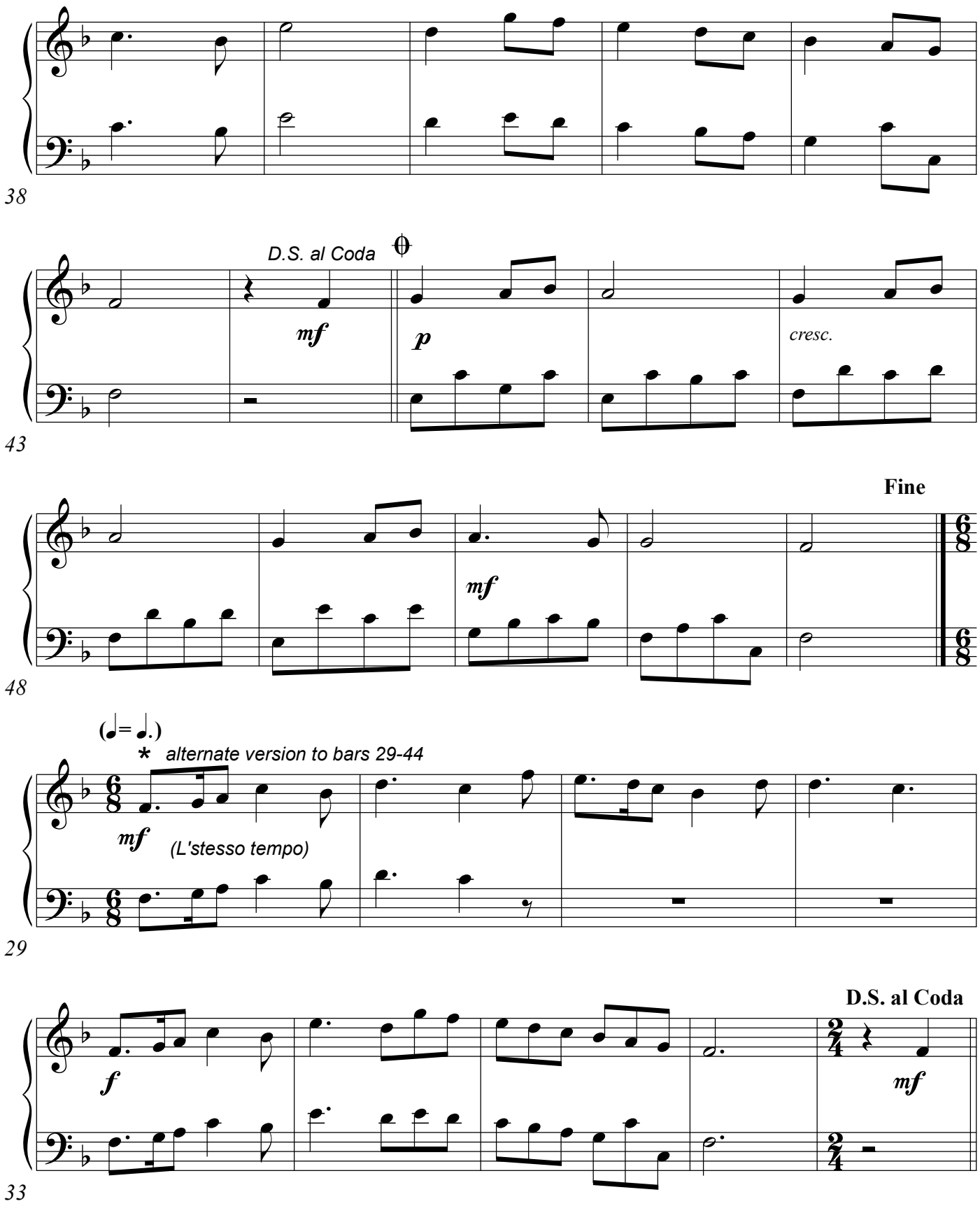

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Traveling Troubadour

Set One

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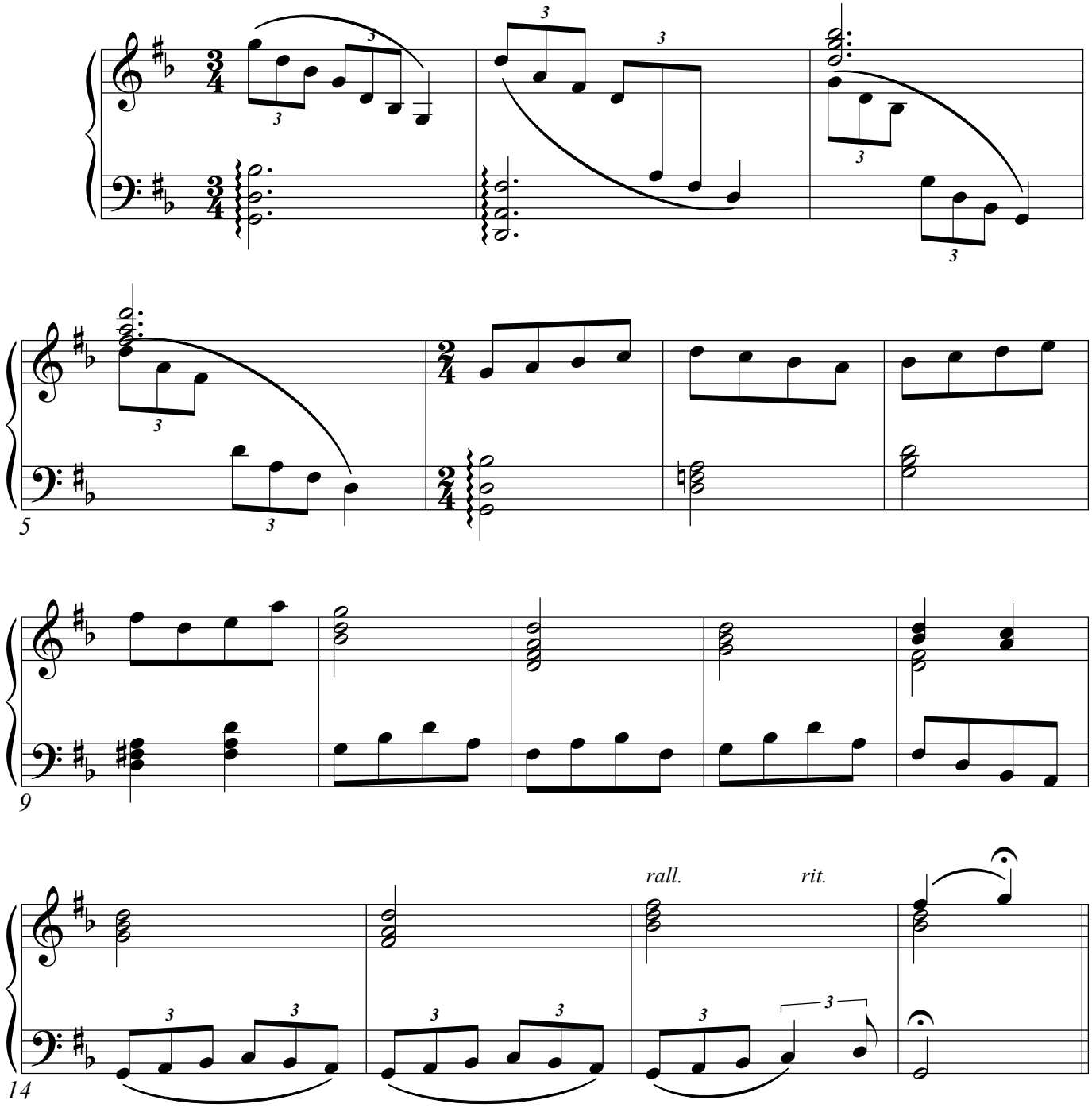
Ireland

Prelude



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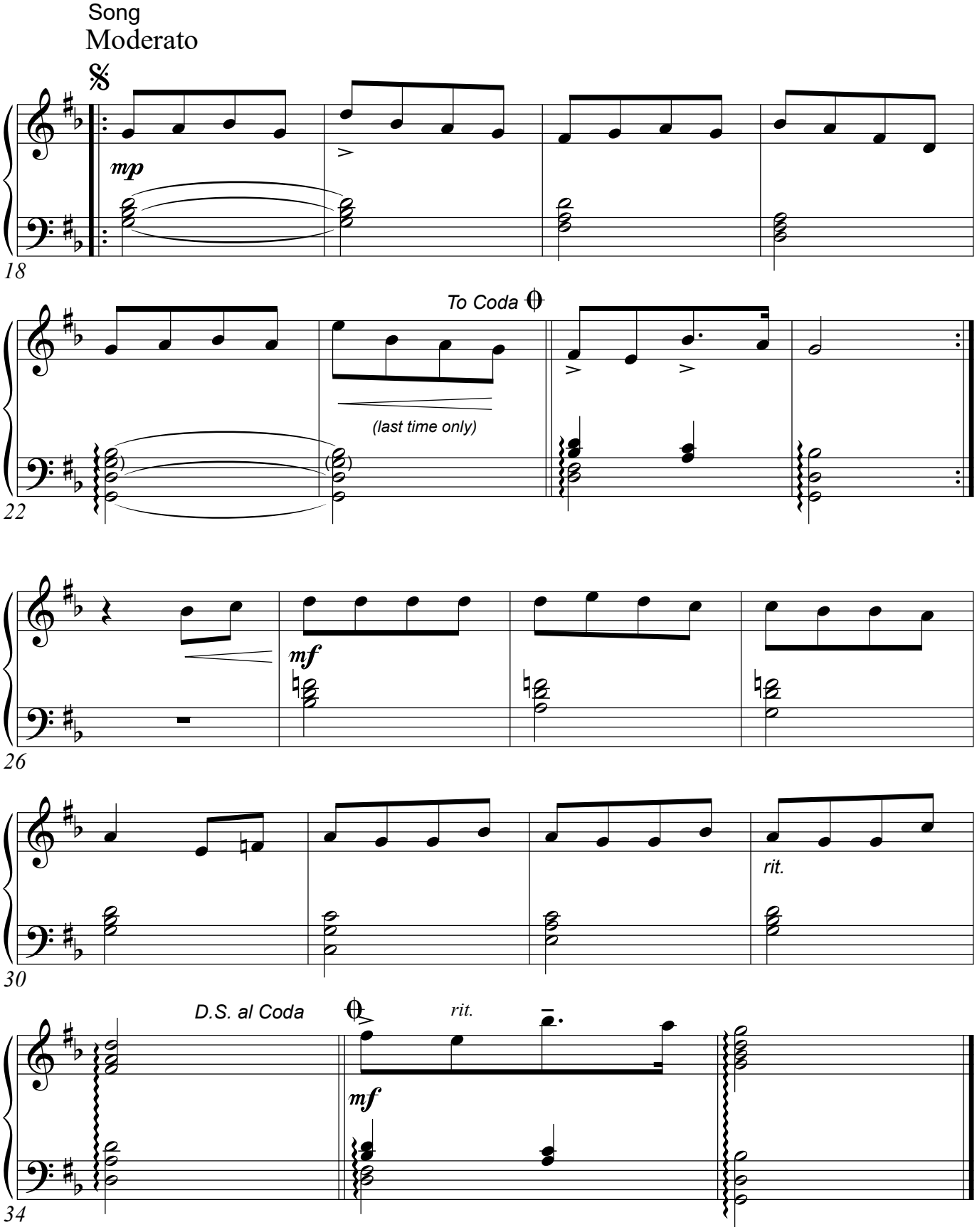

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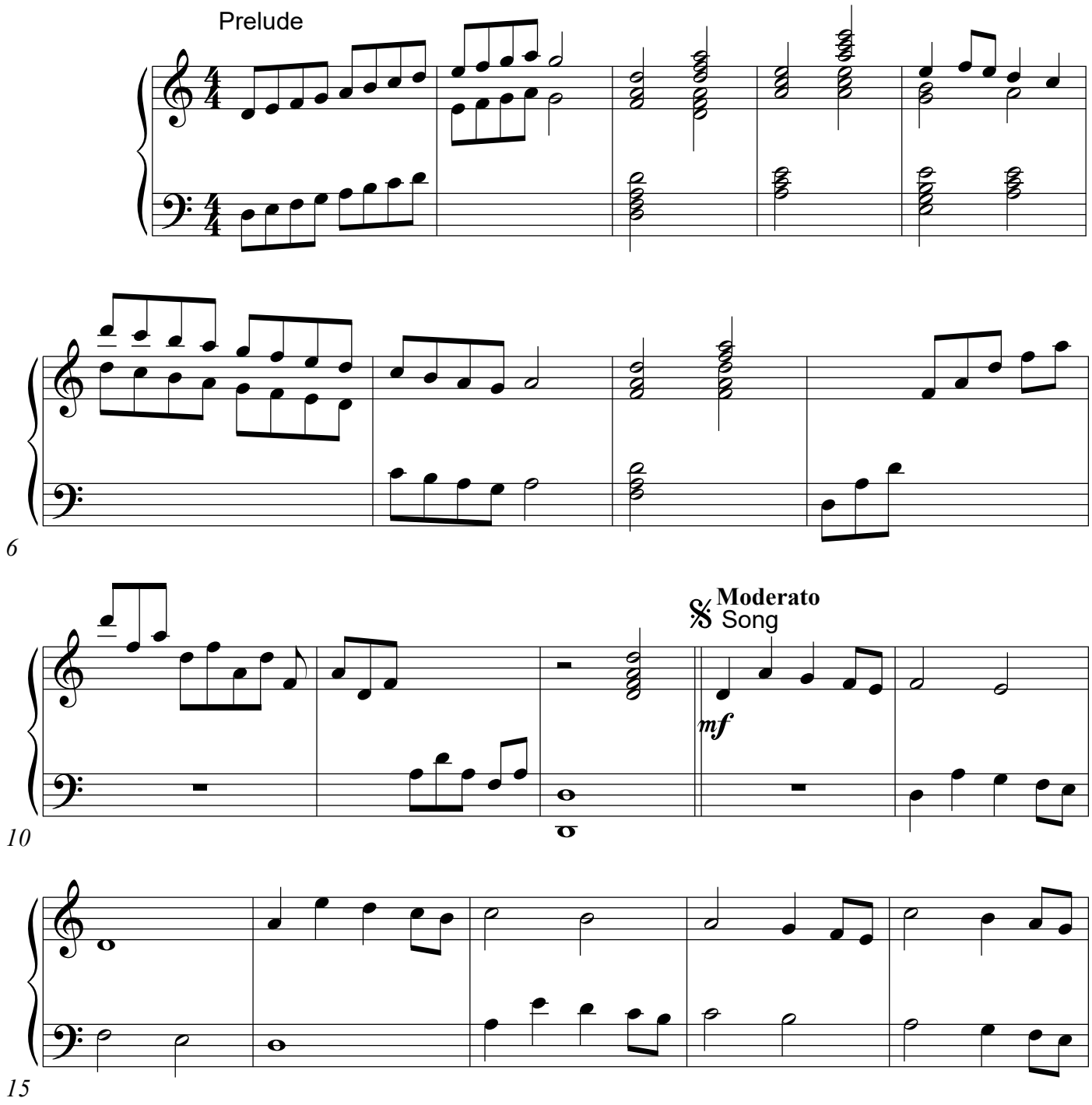
England



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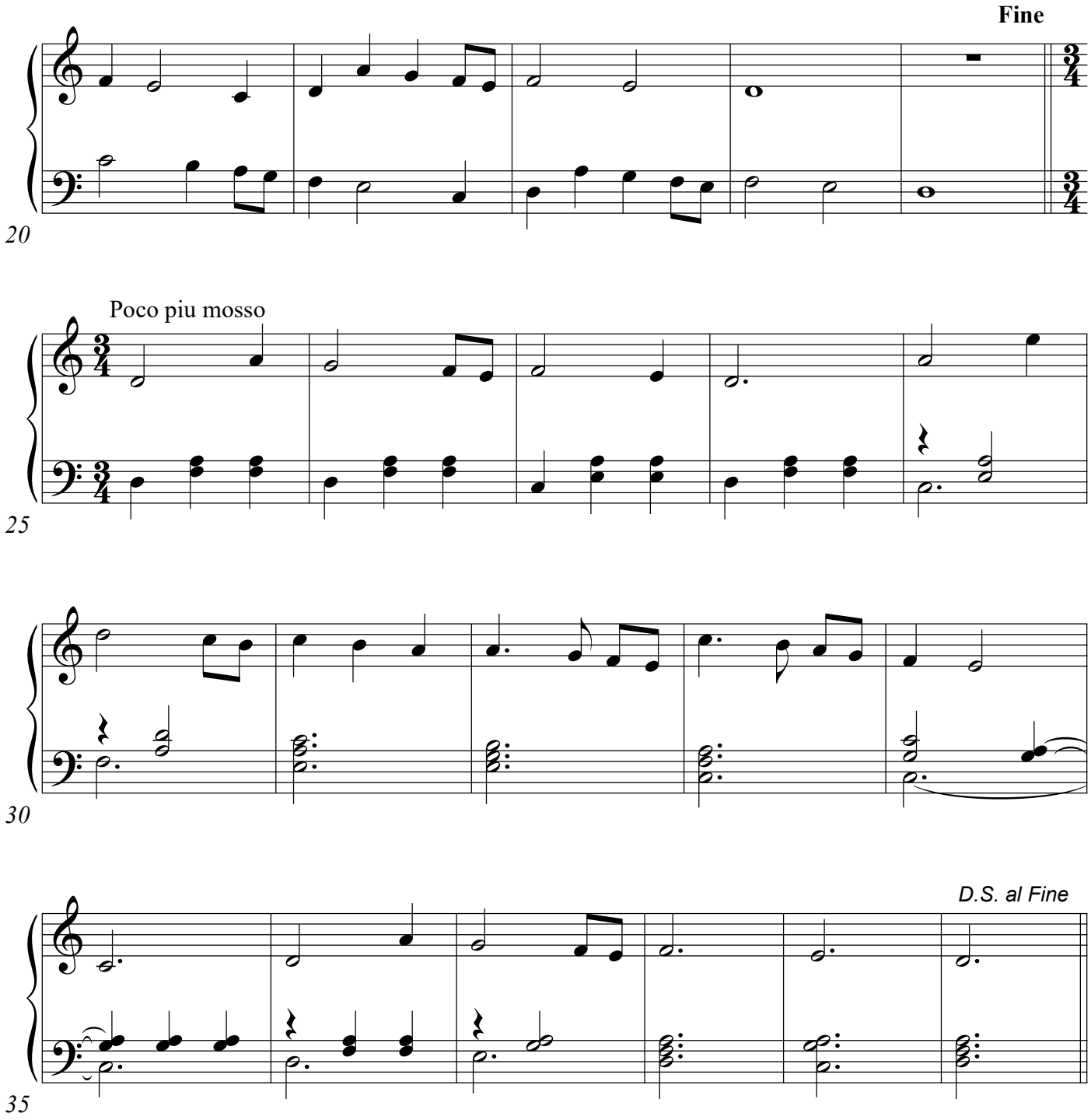

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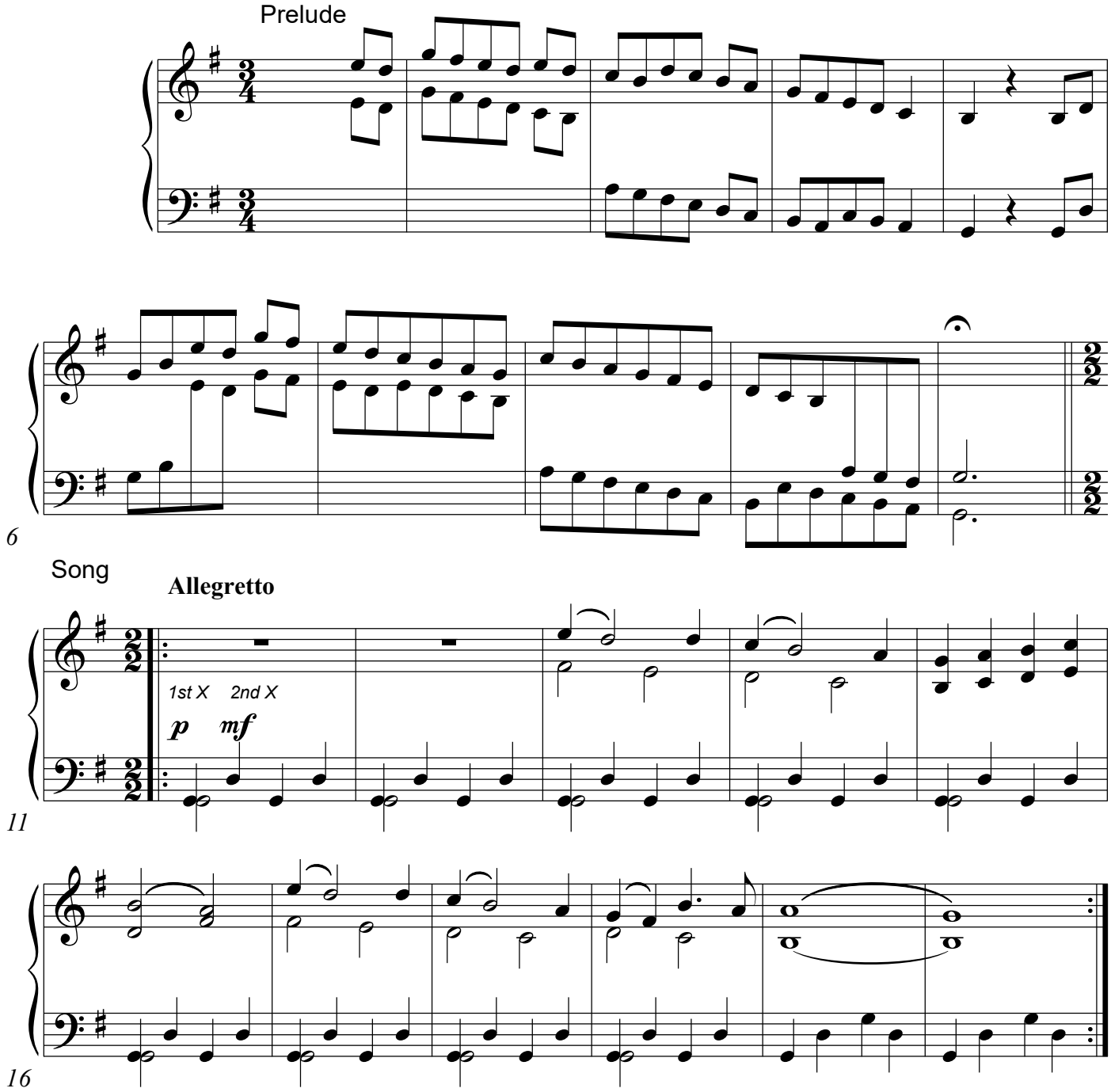
France



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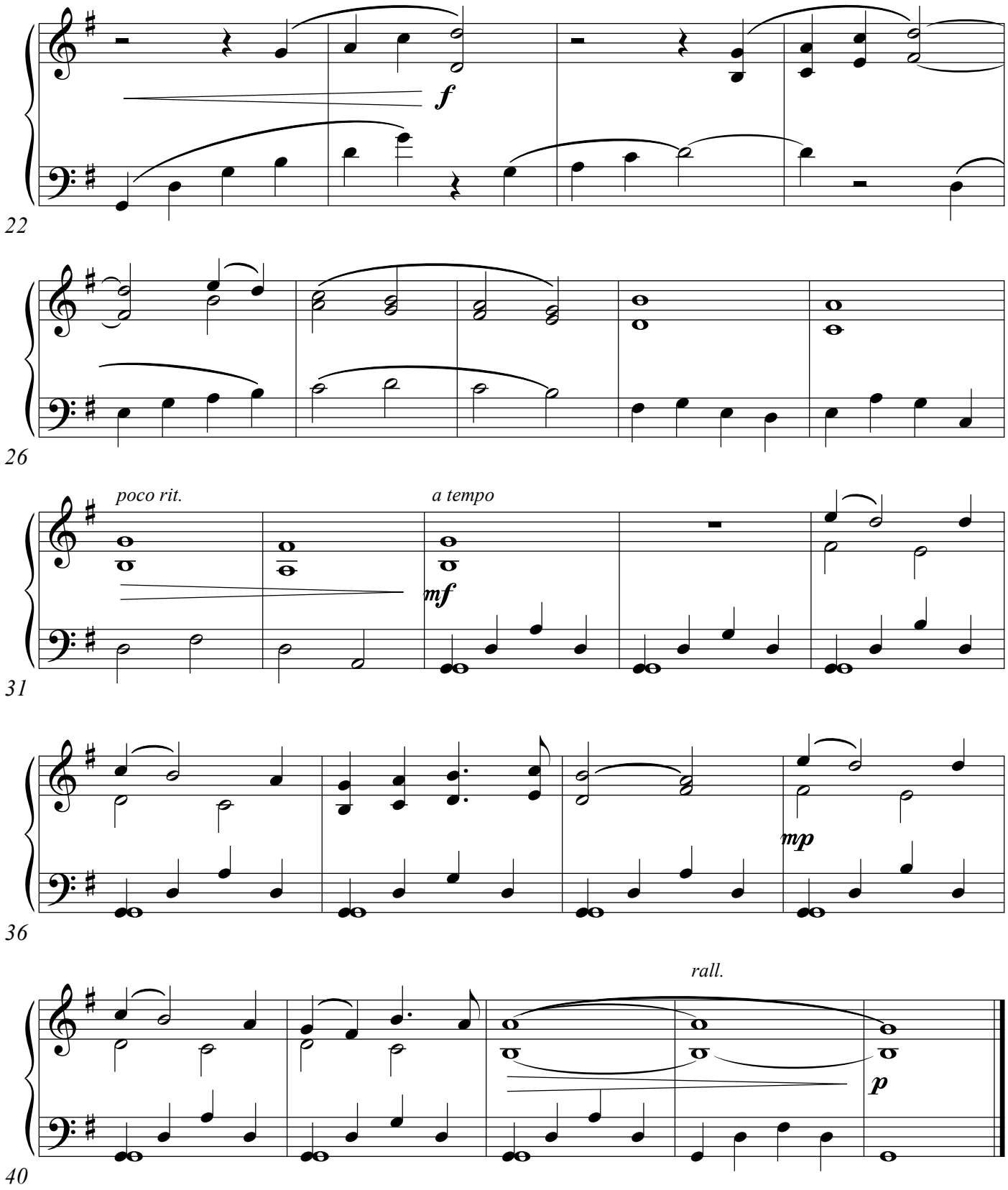

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Traveling Troubadour

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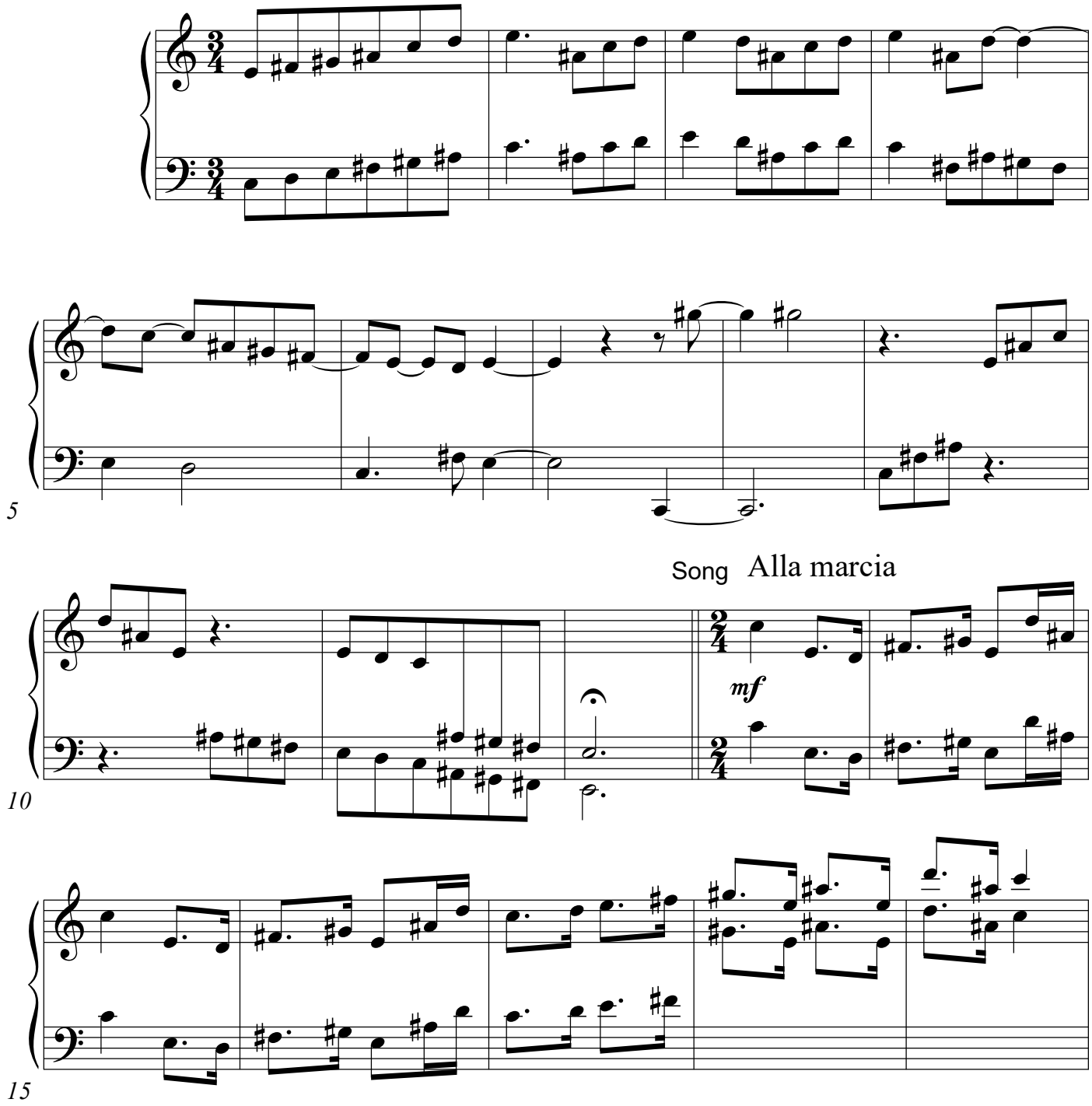
Transylvania

Prelude



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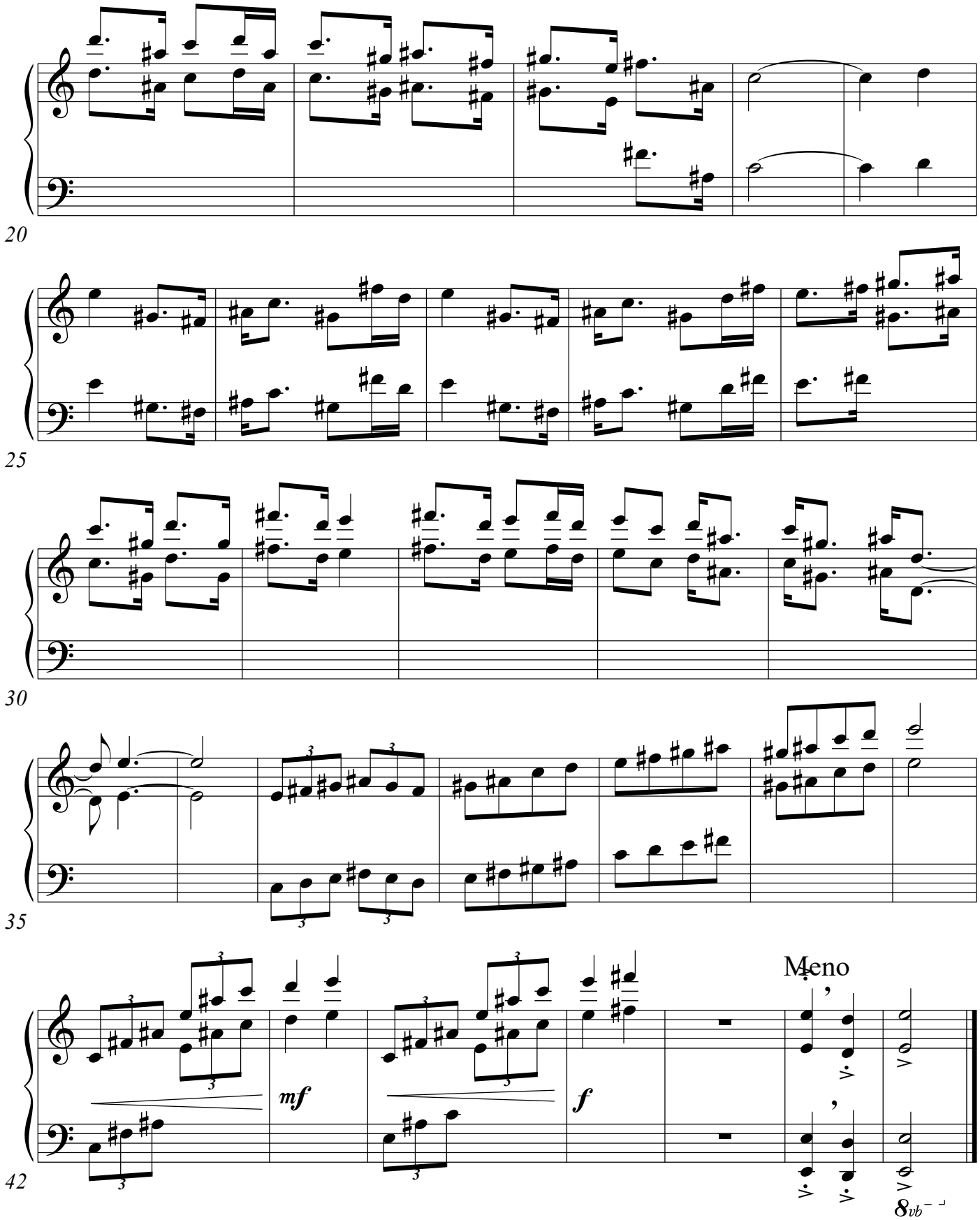

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Traveling Troubadour
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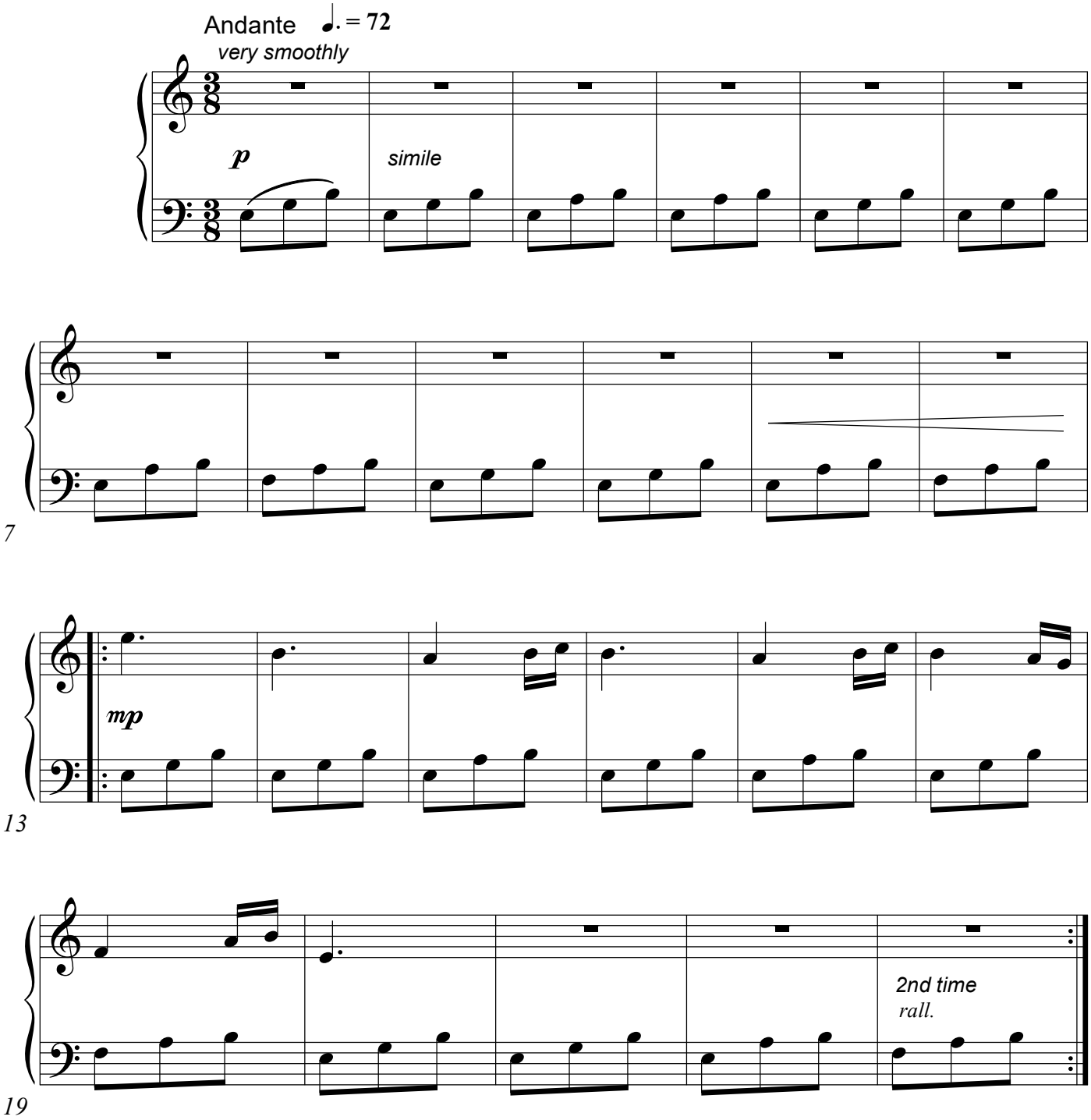
Spain



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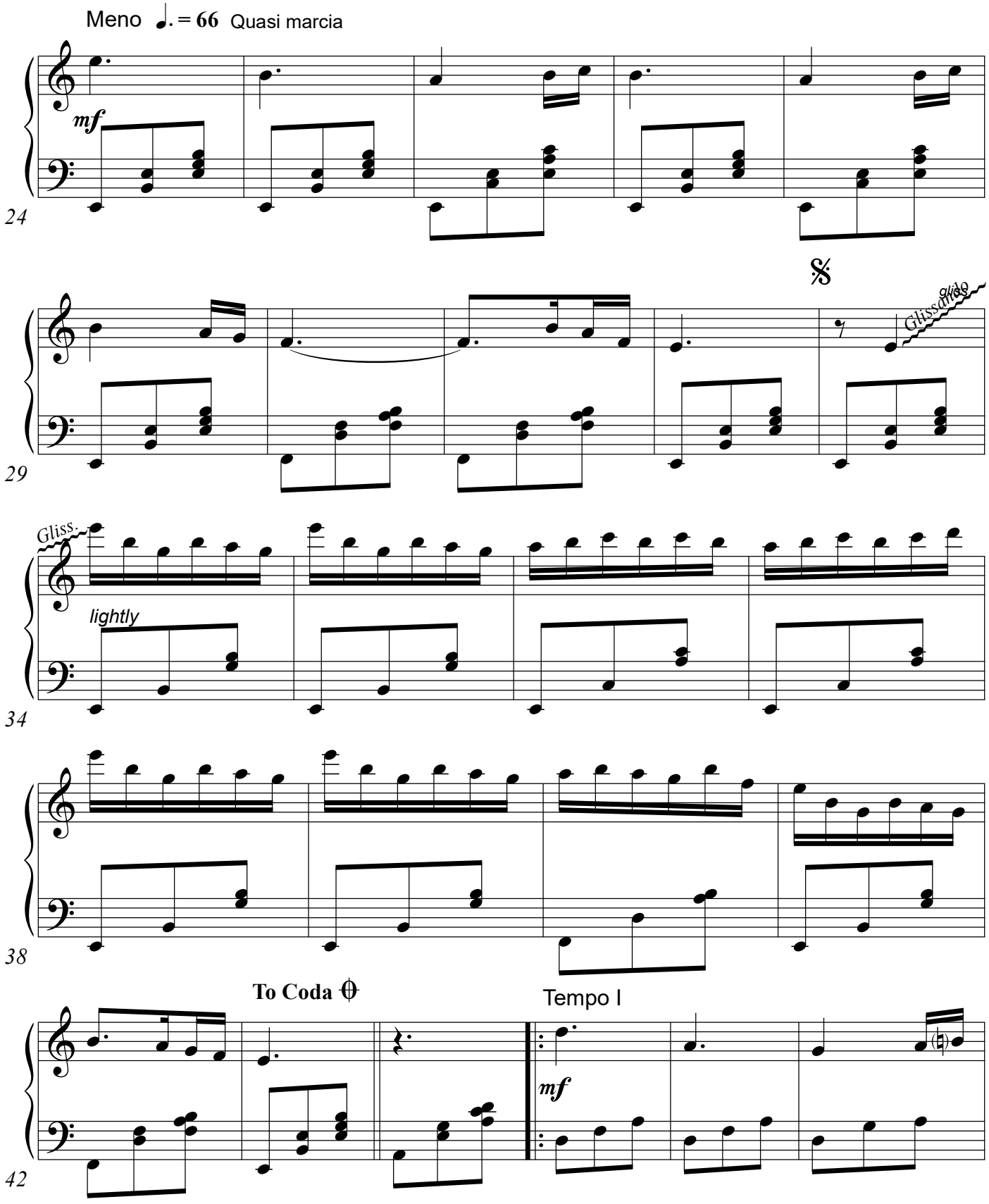

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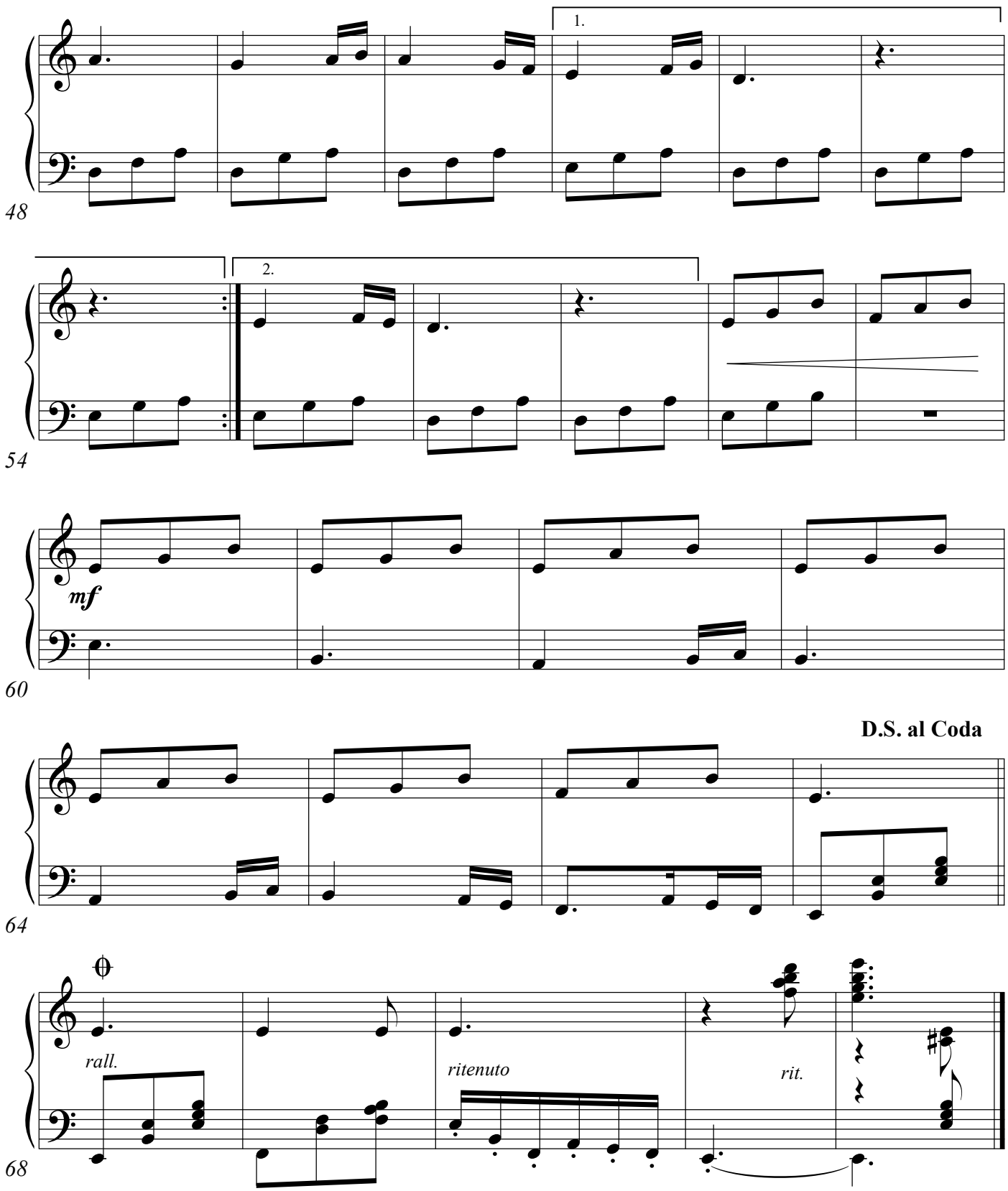

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