

Pat Ballantyne

‘Playing for Dancing: Examining the Link between Live Music and Percussive Step Dance in Scotland’

Playing for dance demands a great deal of skill and understanding from the musician. To what extent are musicians in Scotland aware of this? The Royal Scottish Country Dance Society and the Scottish Official Board of Highland Dancing aid their musicians by laying out strict parameters for the music, including naming suitable tunes and exact metronome speeds for particular dances. For a number of years now, percussive step dance has been active in Scotland, but dancers are faced with a major problem, namely the lack of suitable music for this type of dance, which impedes the form’s growth and popularity. Well-played and appropriate live music provides a ‘lift’ to the dancer that cannot be achieved through the use of recordings. How many musicians and, in particular, younger musicians, are aware of the difference between tunes that are good to dance to, especially when played at an appropriate tempo with suitable accentuations, and those that are unsuitable? How many of them are aware that choice of tempo matters? How many of these musicians are dancers themselves? It is a common problem that music is often played too fast to dance comfortably. At the same time, the considerations raised by these questions should not compromise the spontaneity and diversity intrinsic to step dance. A consideration of these issues may lead to strategies for making percussive step dance more sustainable in Scotland.

Pat Ballantyne is a researcher and lecturer in Scottish art history, Scottish design history and traditional Scottish dance and music. She is an accomplished step dancer and dance teacher and has studied dance and music with many of the best players and dancers in Cape Breton, Nova Scotia. She currently teaches music and Scottish step dance and is undertaking a PhD on Scottish Step Dance. She also plays piano, in the Cape Breton style, with ceilidh band yousedancin?.

Vladimir A. Belov

‘Could the Bow Have Been Invented in Europe without Asian Influence?’

The bow is without doubt one of the most important inventions in the history of music. According to the generally accepted point of view, it originated in Central Asia, reaching Europe in the tenth to eleventh centuries. The emergence of the bow in the Occident may, however, have happened much earlier. In the illustration to Psalm 108 in the Carolingian Utrecht Psalter, some authors find confirmation for the emergence of the bow in the Occident in the ninth century; King David is depicted with a harp and a chordophone possessing the spade-like body and the bridge. With his right hand the Psalmist holds something which could be considered to be a bow. Although many researchers, like Wintrenitz and Bachmann, strongly object to this hypothesis, analysis of the text and illustrations shows that the idea is still worth considering. Moreover, there is evidence that bowing existed in Europe even earlier, in the sixth century British Isles. In a poem by Venantius Fortunatus, an Italian poet, written in 570 and dedicated to Loup, duc de Champagne, the *crowd* (a bowed lyre) is mentioned: ‘Romanesque lyra plaudat tibi, Barbaras harpa, Graecus achilliaca, chrotta Britannia canat’ (Let the Roman applaud thee with the lyre, the Barbarian with the harp, the Greek with the cithara(?), let the British *crowd* sing). ‘The last phrase is particularly expressive,’ notes Chappell, ‘as the *crowd* is the only instrument of those above named that could sustain its tone’ (*A Collection of Ancient Songs, Ballads, and Dance Tunes*, London, 1860). Thus, it can be supposed that the bowed *crowd* was widely spread in Britain as early as the sixth century, much earlier than the first evidence of bowed chordophones in Central Asia (tenth century, according to Bachmann). If so, it seems possible that the bow may have been invented in Europe independently of Asia.

Vladimir A. Belov has completed a postgraduate course at the Russian Institute of the History of Arts, St Petersburg, and is now working on his PhD, focusing on the reconstruction of mediaeval West European bowed necked chordophones on the basis of iconographic depictions. He is also a practicing cello player, drawing on elements of traditional music, jazz and other styles.

Elaine Bradtke

‘The Bidford Morris Repertoire: Charting the Development of a Re-invented Tradition’

In the 1880s, singer, conductor, composer and ‘thoroughgoing romantic’ Ernest Richard D’arcy Ferris (1855-1929) became interested in morris dance as an outgrowth of his interest in English customs and traditions. In August of 1885, D’arcy Ferris attempted to reconstruct morris dances from historical accounts as part of an Elizabethan-style pageant. Dissatisfied with the result, he began to gather information from living performers and formed a troupe of local men to perform in the ‘ancient’ style, taking them on a tour of the Midlands. Thus the Shakespearean Bidford Morris Dancers were re-invented, based partly on fact and partly on fantasy.

Seventeen-year-old John Robbins (1868-1948), of Bidford, Warwickshire, was their musician. He was sent to Ilmington (Warwickshire) to learn to play the pipe and tabor, and to acquire the morris tune repertoire from James John Arthur (1828-1906). But due to lack of an adequate instrument, Robbins usually played fiddle instead of pipe and tabor. Robbins performed with the Shakespearean Dancers throughout their tour, and for many years afterwards as the group developed into an independent entity. In 1907, John Graham published his notations of the Bidford tunes. In 1908, the Bidford dances and tunes were among the first that Cecil Sharp collected. In 1933, James Madison Carpenter recorded nine tunes from John Robbins, nearly fifty years after the troupe had formed.

This paper will examine the Robbins/Bidford repertoire. How much of it derived from the Ilmington tradition, or was assembled by D’arcy Ferris, and what was added later? By comparing the collected and published tunes, along with other documentary evidence, it may be possible to create a chronology of the Robbins/Bidford repertoire, and shed light on the growth and development of a re-invented morris tradition.

Elaine Bradtke is an American-born and trained ethnomusicologist and librarian. She splits her working days between the James Madison Carpenter project, based at the Elphinstone Institute, University of Aberdeen, and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. She has a broad background in British and American folklore and music as well as practical experience in the preservation and dissemination of ethnographic field collections. Areas of specific interest include the traditional music and dance of England and its related customs, with a particular focus on the fiddle.

Samantha Breslin

‘Putting Down Roots: Playing Irish and Newfoundland Music in St. John’s’

In this paper I discuss the roots of traditional instrumental music in Newfoundland. I explore how ‘different’ traditions such as ‘Newfoundland music’ and ‘Irish music’ can become rooted in a single place through the musicians engaged in their performance. This paper is based on research conducted among musicians in St. John’s, Newfoundland, from May to October 2009. During my research there were musicians of all levels playing traditional music. The repertoire was formed primarily of Newfoundland and Irish tunes and while Newfoundland music has origins in and influences from many places, including Ireland, many musicians I spoke with asserted that it is a distinct tradition. They argued that Newfoundland music has become rooted in the island through the music’s independent development over the centuries and the addition of locally composed tunes. The distinction was made particularly in relation to recently imported Irish tunes. Nevertheless, Irish music had prominent presence in the traditional music scene of St. John’s throughout my research, with as many as seven public ‘Irish sessions’ per week, at one point, along with more private gatherings for the purpose of playing this music.

Using participant observation and interviews, I seek to understand how musicians defined and distinguished ‘Newfoundland’ and ‘Irish’ traditions and the meanings they attributed to playing traditional music. I explore how, whether from Newfoundland or from away, musicians felt they had roots here as a result of the memories and connections to people, places, stories, and histories they formed

through playing traditional tunes, whatever the music's origin. Through this exploration I will interrogate how traditional music in Newfoundland can simultaneously have many roots.

Samantha Breslin is a master's student in anthropology at Memorial University of Newfoundland. She completed her undergraduate education at the University of Waterloo, earning a Bachelor of Mathematics, Honours Computer Science and Anthropology. Her master's research focuses on what it means to musicians to play Irish and Newfoundland music in St. John's, Newfoundland, and is funded by the Social Sciences and Humanities Research Council and the Institute of Social and Economic Research. She is learning to play Irish and Newfoundland traditional music on the flute and tin whistle and participates in several sessions in St. John's.

Jean Duval

'Crooked Fiddle Tunes of the Québec Tradition: A Product of Isolation or Globalization?'

Crooked tunes are defined as melodies that do not follow the regular pattern of 16 or 32 beats per part found commonly in fiddle tunes such as jigs and reels. While crookedness is found in various regional traditions of North America (e.g. Appalachia, Newfoundland), it is especially frequent and multi-form in the Québec fiddling tradition, representing approximately a third of the commercially recorded repertoire.

This paper will characterize crooked tunes and explore issues of identity and aesthetic criteria related to them before examining possible explanations of their origin. An overview of the history of Québec and of the development of dance forms and traditional music serves as background, contrasting migration into Québec with the relative isolation, until recently, of its French population. Over the years, number of possible explanations for the origin of crooked tunes have been put forward: diffusionist (the tunes were crooked when they arrived in Québec); syncretic (they became crooked under the influence of French songs, Native music, etc.); functionalist (they are crooked to fit the dances); artistic (they are crooked because of a different aesthetic); and cognitivist (they are crooked because of the musicians' capacities). Each of these points of view is examined thoroughly.

In fact, no single theory may suffice to account for the origin of crooked tunes in the Québec fiddling tradition. However, the persistence of such tunes in the current repertoire of traditional musicians and bands in Québec, and the attraction they exert on fiddlers from other traditions, may well have developed into a distinctive trait in the fiddle music world.

Jean Duval holds a masters degree in ethnomusicology from the University of Montreal (2008) and is now pursuing a PhD under the supervision of Monique Desroches and Nathalie Fernando at the same institution. His master's thesis was on the singularities and similarities of twelve composers in the Québécois, Irish, and Scottish traditions, while his doctoral research is on the little explored area of crooked tunes of the Québécois tradition. Jean has also been an active traditional musician and composer in the Montreal area for the last twenty-five years.

Laura Ellestad

'The Role of the American *kappleik* in the North American Hardanger Fiddle Milieu'

This paper will explore the phenomenon of the American *kappleik*, a judged competition in Norwegian folk music and dance. The first Norwegian *kappleik* to include competition on the Hardanger fiddle took place in Bø, Telemark, in 1888, with the first national event held in Bergen in 1896. Since then, both local and national *kappleiks* have been held at regular intervals and have come to occupy an important position in the Norwegian folk music community. In 1915, a group of Norwegian emigrants, many of them fiddlers, decided to establish a national organization for Hardanger fiddle players, 'Hardanger Violinist Forbundet af Amerika', the main activity of which was the organization of an annual *kappleik*. The American *kappleik* was inspired by and based on the Norwegian example, but the aims and function of the American version were slightly different. In response to the new and various challenges posed to the

emigrant Hardanger fiddle milieu, the American *kappleik* became an arena for cultural preservation, and the significance of the competition aspect of the event differed from the Norwegian situation. I propose to explore the role of the American *kappleik* in the North American Hardanger fiddle milieu, as well as examining the historical background of the 'Hardanger Violinist Forbundet af Amerika' and the personal background of some of its chief proponents. I will also analyze the structure of the event in comparison with its Norwegian counterpart.

Laura Ellestad is a Canadian Hardanger fiddle (hardingfele) player currently attending the second year of the 'Tradisjonsmusikk I' programme at Ole Bull Akademiet in Voss, Norway. She has played violin since childhood and began playing the Hardanger fiddle in 2004. In 2005, she was awarded the Hardanger Fiddle Association of America's Ole Bull Scholarship and studied independently with various fiddlers, most of them from the Valdres district. In 2008, she began as a full-time student at Ole Bull, with Hardanger fiddle as her main instrument. Over the past few years, she has been working on a research project concerning emigrant Hardanger fiddle players and their milieu in North America. At NAFCo 2008, she presented a paper on emigrant Hardanger fiddle players from Valdres, Norway and, together with Gunnar Stubseid, gave a workshop on the Hardanger fiddle.

Robert Evans

'The *Crwth* and the Music of the Spheres: The Interplay of the Same and the Different Made Audible'

The *crwth* – a bowed lyre played from the early-eleventh to the late-eighteenth century – and its ancestor, the plucked lyre, will be discussed in this presentation. The instruments' tunings will be considered, using a monochord (a specially commissioned model of the medieval universe) along with the voice of Mary-Anne Roberts, a singer who experiments in singing with the *crwth*. The Robert ap Huw manuscript gives twenty-four measures of string music, '*llyma / r / pedwar mesur arhigain kerdd dant*', notated as patterns of 'I's and 'O's or *cyweirdannau* and *tynniadau* (British Museum Additional Manuscript 14905, p. 107). These binary measures are the compositional basis of late-medieval Welsh bardic music. The 'I's and 'O's are the notes of the octave divided into contrasting sets, principal and weak (or same and different), arranged into twenty-four formal patterns. Using musical examples, we will demonstrate the sound-world of the *crwth*, the phenomena it creates and the more intense effects produced when the voice is combined with it. The links between musical ideas associated with Pythagoras, the writings of Boethius, the eleventh-century innovations of Guido d'Arezzo and Welsh bardic music will be shown and its unique Welsh expression examined. The function of the *crwth* was to accompany bardic verse in ritual settings; it was a high-art instrument, save for its last two centuries during which it came to be used for popular music. How might we experiment, using our knowledge of the binary measures, Pythagorean tuning, the limits and riches of the *crwth*, and of course, the poetry, to re-create medieval Welsh bardic performance?

*Robert Evans, through his work on the Robert ap Huw manuscript (1613), has brought about the modern revival of *crwth* playing. He plays the *crwth* and lyre with the duo Bragod. His work represents the first historically informed experiments in reuniting medieval classical Welsh verse with medieval Welsh string music. He contributed the article 'Crwth' to the New Grove Dictionary of Music and Musicians where he has also contributed to many articles on the harp. He has made working, historical copies of Irish, Scottish and Welsh Harps (fifteenth to seventeenth century). He is a teacher of the *crwth*, fiddle, and medieval musical theory.*

Alfonso Franco

'Old Galician Dances, New Galician Fiddlers'

NAFCo St. Johns, in 2008, I discussed the way of life of the traditional Galician fiddlers. Most were beggars and storytellers, who used the fiddle to accompany their singing, but some also played for dancing at local feasts. These old Galician dances, played on the fiddle, are the main topic of this paper. A

salient feature of traditional Galician music is the presence of a wide variety of percussion; in traditional feasts, rhythm for dancing was so important that whatever utensil was to hand (tins, bottles, farming implements, etc.) was employed when no instruments were available. Thus, Galician fiddlers felt, when performing, a natural need to reinforce their tunes using drone-like double stops and a rhythmic bowing, particularly when playing without percussion. Thus way, when playing Galician dance tunes today, it is important to know how women played the *pandereta* (circular tambourine) to dance *jotas* or *pandeiretadas*, and to try to reproduce that with the bowing as closely as possible. It is also crucial to feel the groove that the *bombo* (bass drum) and *redobrante* (side drum) add when playing a *pasodoble* or *rumba* for a proper rendition. A common problem nowadays is the performing of *muiñeiras* (6/8 traditional dance tunes) as if they were Baroque (by classically-trained violinists) or Irish jigs (by most fiddlers). Because of this, at e-Trad, the Traditional Conservatory of Vigo, we are working to systematize the ornamentation and bowing of our old dance tunes in the style that the old fiddlers might have played in the past.

Alfonso Franco has a veterinary degree from the University of Santiago de Compostela (1990). He has a professional degree in the violin from Santiago de Compostela Conservatory (1996), and completed postgraduate studies in Traditional Galician Music at the University of Santiago de Compostela in 2003. He is a teacher of the fiddle in the Traditional Music Conservatory of Vigo, e-TRAD, and is responsible for the string section of the Folk Orchestra Sondeseu. He has given many workshops and has performed in Barcelona, Portugal, St. John's, and the UK. He has played and recorded with Milladoiro, Emilio Cao, Javier Alvarez, Lizgairo, Reyes KO's, etc. His recent work has been with the concert harpist Paula Oanes and the Bulla Timpánica Trío.

Kimberley Fraser and Gregory J. Dorchak

‘The Practical Cape Breton Fiddler: How Traditional Musicians Can Avoid Teaching Technically and Teach Taste’

A barrier to learning how to participate in musical traditions is that, by definition, they lack technical rules. Rather, individuals who participate in these communities learn how to operate at a practical level through experience within the community. These individuals form a sense of community taste that is informed by understanding how the tradition is created through a multiplicity of voices, rather than a homogenous standard. Within the Cape Breton tradition, for example, a musician experiences the many different fiddlers within their community, as well as an understanding of how the bagpipes, Gaelic language, piano, and dance also enter into this conversation. This experience informs the fiddler's own understanding of possibilities for performance within the music, while also presenting a challenge for musicians who attempt to teach their traditional style to those from outside the community. Specifically, the challenge lies in teaching a sense of community styles at a practical level, rather than imparting a dogmatic notion of applying technical rules.

This presentation demonstrates how a musician can teach at a practical level by looking past the simple teaching of tunes. A comprehensive sense of the community can be imparted, by focusing on how elements of the tradition come together to form a sense of communal taste. This presentation will focus on how this holistic approach can help confront the modern challenge of teaching traditional music both within and outside a community.

Kimberley Fraser is a Cape Breton fiddler currently residing in Boston, MA. She is a graduate of both Berklee College of Music where she majored in performance on the fiddle and St Francis Xavier University where she majored in Celtic Studies. Her honours thesis at St Francis Xavier investigated the relationship between the bagpipes and the fiddle in the formation of the Cape Breton fiddle style.

Gregory Dorchak is a PhD candidate in Rhetorical Studies at the University of Massachusetts, Amherst. His work focuses on the rhetorical and hermeneutic dimensions of how individuals operate within

traditional communities. His dissertation examines how traditional music is a political activity and traditional musicians approach performance through a mode of knowledge known by the ancient Greeks as 'phronesis'.

Nic Gareiss

'Progenitors of the Revival: American Clogging's Female Guardians of the Twentieth Century'

This paper will explore the twentieth-century contributions of two choreographers in the idiom of American clogging: Sharon Leahy, the director of Rhythm in Shoes, and Eileen Carson-Schatz, founder and director of the Fiddle Puppets and Footworks Percussive Dance Ensemble. Using historical and biographical data, as well as cultural theory, the works of these two choreographers will be contrasted and evaluated based upon the unique aspects of their work's idiomatic innovation as well as its cultural significance.

This paper will assert the seminal role of both choreographers as pioneers in the field of American traditional dance from a historical perspective beginning at the end of the American folk revival. Factors considered will be: their contribution in transferring American clogging from its adapted home at outdoor folk festivals to the proscenium performing arts setting; their increased emphasis on the complexity and precision of percussive footwork in choreography; the utilization of theatrical devices such as lighting and costuming; the incorporation of conventions of 'art dance' such as the implementation of individually developed 'technique-based' choreography; and the transformation of the clogging team model to the dance 'company' (Livingston 1999, Buckland 1983, Phillips 2005).

Additionally, the works of Eileen Carson-Schatz and Sharon Leahy will be evaluated in terms of their cultural relevance. The paper will assert that both choreographers created distinguishable work based upon culturally relevant ideals of the present, utilizing a dance idiom that carries a strong resonance of the past, and that both Carson-Schatz and Leahy created traditional dance choreography that served to subvert bastions of gender power and authority in traditional American dance both onstage and off (Butler 1990).

Nic Gareiss has spent the last fifteen years researching, teaching and performing traditional percussive dance. Originally from Michigan, his initial interest began with American vernacular dance and fiddle music but soon spread to consider the influence of immigration (particularly the Irish Diaspora) and the profound influence of other cultures upon the choreographic landscape of the American dance tradition. Nic holds a bachelor of arts in Anthropology and Music from Central Michigan University. Additionally he spent a year studying at the Irish World Academy of Music & Dance in Limerick, leaving his year abroad with first class honours.

Lesley Ham

'Tradition and Innovation in New England Fiddling and Contra Dance'

Over the last several decades, Greenfield, Massachusetts, in the northwest part of the state near Vermont, has become the hotbed of contra dance in America. More than fifty couples regularly gather at the Greenfield Grange hall every Friday and Saturday night throughout the year. Dancers come from all over New England and Canada to experience innovative dances called by prominent callers to the accompaniment of professional bands. Longtime fiddler and caller David Kaynor was central to the revival of contra dancing and instrumental in saving the Guiding Star Grange No. 1, originally built as a meeting hall for farmers, as a place for neighbourhood contra dances in 1980. Kaynor still regularly plays lead fiddle and simultaneously calls dances with the Greenfield Dance Band in the manner of a traditional caller. An amalgam of traditions, New England fiddle music was influenced by various waves of immigrants to North America from Ireland, Scandinavia, France, England, Scotland, Québec, Acadia, Nova Scotia, New Brunswick, and Southern Appalachia. Incorporating these influences, it has developed its own distinct regional style. New tunes and dances are continually being composed in a New England style.

Lissa Schneckenburger is prominent among the young fiddlers now actively playing for contra dances. Coming from a Maine tradition, she often plays with Kaynor at the Greenfield Grange. In this paper, I propose to document the tradition, revival, and innovation of New England fiddle and contra dance as exemplified at the Greenfield Grange and through the performances of Kaynor and Schneckenburger. With their regular fiddling for contra dances, and original compositions, they play an important part in the preservation of, and innovation in, New England fiddling. Through interviews, I will explore their perspectives on what constitutes New England-style fiddling and their understanding of what makes a new tune recognizable as a New England-style tune. I hope to show that New England fiddling is a living tradition, active and robust, and continuing to evolve.

Lesley Ham is a master's student at Indiana University in a dual degree program in the Department of Folklore and Ethnomusicology and the School of Journalism. She is interested in living traditions, revival movements, traditional expression within contemporary urban settings, creative innovation, and festivals and tourism. She has been contra dancing for many years and also enjoys playing the fiddle. She has danced regularly at the Greenfield Grange, as well as in Cape Breton and Ireland.

Gregory Hansen

‘Pranking and Tall Tale Telling within Florida’s Old-Time Fiddling Tradition’

Although most scholarship on fiddling in America has emphasized the instrumental traditions of Appalachia and the Upland South, there are vital fiddle traditions throughout the continent. The state of Florida has an especially vibrant tradition that is rooted not only in the instrumental music of the British Isles but also in other musical genres that were originally created in the US. As was typical of other American regions, Florida’s old-time fiddling originally was centred within the house party dance tradition where square dancing was an entertainment mainstay. Scholarship on fiddling within these dances typically focuses ways in which these hoedowns affirm ideals about social cohesion within rural communities, but little has been written about the existence of a strong pranking tradition in which participants played practical jokes on unsuspecting community members attending these house parties. The popularity of pranking even seems to be in sharp contrast to the sense of neighbourliness fostered by the dance.

This presentation will examine Richard Seaman’s firsthand accounts of a prank played at Florida hoedowns, analyzing how this 97 year-old native Floridian’s stories about practical jokes can be understood in relation to a tension between social cohesion and intra-group conflict, and exploring how practical jokes are connected to wider patterns of culture. The presentation will provide special focus on ways in which stories about pranks are connected to another narrative genre, the tall tale, a form of storytelling that Seaman also mastered. I will explore how pranks and tall tales both invert as well as affirm key values as expressed through the communicative norms of the little community.

Gregory Hansen is an Associate Professor of Folklore and English at Arkansas State University, where he also teaches in the Heritage Studies graduate programme. Hansen holds a doctoral degree in Folklore from Indiana University. He specializes in the folklife of America’s southern states and teaches courses on folklore, fieldwork, ethnography, literature, American Indian verbal art, and folk music. He has completed public folklore projects for a range of organizations, including the Smithsonian Institution and the Florida Folklife Program. His research and publications centre on folklore and education, public folklore, documentary media, and folk performances. Hansen has also produced documentary videos on oral history and folklife, and recently authored Florida Fiddler: The Life and Times of Richard Seaman.

Jessica Herdman

‘Image and Sound: Intersections in the Marketing of Cape Breton Fiddling’

In recent decades, the triumphant tartanism of the Nova Scotia tourist industry has received great scholarly attention; within musicological study of this phenomenon, particular emphasis has logically been placed upon the interactions between musical practices and the pageantry of ‘Celtic-ness’. Operating within a complex narrative regarding both its ‘authentic’ Scottish antiquity and its special Gaelic-ness, Cape Breton fiddling (and its correlative practices) has been placed in one of the key Nova Scotian artistic-touristic roles. The result has been an interesting intersection between marketing, traditionality, and the marketing of traditionality.

Since at least the 1970s, fiddlers marketing their albums have frequently drawn upon the connections with their intended audience to inform their choices of album covers, adapted, of course, by many circumstantial factors. Broad trends within the Cape Breton fiddling marketing tradition may nonetheless be traced in phases from an early tartanistic Celtic-ness in the 1970s and 1980s, to the flashiness of the Celtic boom of the 1980s and 1990s, to the individualistic-traditionalist branding of the 1990s and 2000s.

After offering a brief overview of how these trends have been reflected in the imagery of Cape Breton fiddlers’ album covers, this paper will focus on the less tangible area of how these images relate to the sonic choices made in these recordings. As a central focus, I will examine how album cover images connect to recordings of the traditional Strathspey, ‘The Devil in the Kitchen’. I will concentrate on three figures with obviously divergent audience markets – Bill Lamey, Natalie MacMaster, and Ashley MacIsaac – but will also integrate perspectives on imagery and sound in recordings of the tune by Andrea Beaton, Willie Kennedy, and Buddy MacMaster. Aiming to clarify the image-sound connection, I will present these album covers in relation to the most obviously audible specifics of these recordings, namely, tune structure; intonation and timing; ornamentation and bowing; accompaniment; and sound production. Through this study, I hope to develop a framework for examining the significance of the relationship between the visual and auditory in the marketing of Cape Breton fiddling.

Jessica Herdman is currently pursuing a PhD in historical musicology at the University of California, Berkeley. She completed her masters in musicology at the University of British Columbia in 2008 with a thesis on ‘The Cape Breton Fiddling Narrative: Innovation, Preservation, Dancing’. She has been a lecturer in musicology at Acadia University and a guest lecturer in Celtic musics in the ethnomusicology programme at Cape Breton University. She continues to develop her diverse musicological interests, publishing and presenting papers on topics from ‘Zarlinian Modality in Claude Le Jeune’s Dodecacorde’ (AMS PACNW Conference 2008; and Musicological Explorations, 2009) to ‘The Molding of the Emic and Etic in Cape Breton Fiddling’ (Center for Cape Breton Studies 2009). Jessica also continues to perform as a Cape Breton and old time fiddler, and a Baroque and modern violinist.

Cándida F. Jáquez

‘Sabes Que?’ Re-musicking Mariachi Violin across Traditional and Art Music

Mariachi music and performance as an international phenomenon provides an intriguing look at Mexican national identity, *mestizaje*, cultural heritage, and ethnic identity. With roots in nineteenth-century rural, regional string music, its emergence in urban contexts invites a wealth of analytical concepts and theories related to traditional culture and knowledge across an increasing range of participants. The proliferation of mariachi conferences and workshops and school and community programmes across the Americas gives strong evidence of the form’s growth as a vibrant cultural phenomenon.

Musicians trained in western art music have had an active presence in mariachi from its earliest professionalization at the turn of the twentieth century as it became popularized through radio broadcasts, live performance, recordings, and the Mexican film industry. For example, the iconic *ranchera* singers Lucha Reyes and Pedro Infante began operatic careers before turning to singing in films to the strains of mariachi music. In a related vein, *música clásica* (classical music), as a specialized category in the contemporary mariachi repertoire, has generated arrangements drawn from such sources as operatic overtures or Mozart piano sonatas.

Mariachi as a *mestizo* music, a hybrid tradition, takes in indigenous, African, and Spanish cultural and musical influences. The art of mariachi violin performance requires an engagement of those perspectives, no matter the door through which one enters. Recent work with students, community members, mariachi professionals, and musicians has led to preliminary consideration of how mariachi violin performance transforms and redefines the instrument as an aesthetic experience. Several key factors have evolved around a larger discussion concerning the relationships between western art music and the mariachi tradition, such as technical and interpretive skill, conceptual approach, and enculturation.

Cándida F. Jáquez is a second generation Chicana/Mexican-American raised in the central San Joaquin Valley of California. She earned a BM (Music History) from California State University, Fresno, an MM (Ethnomusicology) from the University of Texas, Austin, and a PhD (Ethnomusicology) from the University of Michigan, Ann Arbor. She has held faculty positions at Arizona State University Tempe, Indiana University Bloomington, and is Chair in Music at Scripps College. Her work as a researcher and violinist spans mariachi, 'danzante' indigenous dance music traditions, and Latin(o) popular music. She has lectured extensively in the USA, Canada, Mexico, China, and Germany.

Gaila Kirdienė

‘Sounding Extraordinary: The Drone Style of Lithuanian Folk Fiddle Music’

In Lithuania various folk fiddling styles related to regional traditions have been developed, both in terms of the fiddle itself and the player’s creativity. Some of these characteristic fiddle music styles have features of linear playing, drone and parallel fifths, which are thought to be archaic. The drone feature has been documented in all Lithuania’s fiddle music except that of the Klaipėda region. The drone is usually performed below a melody and it consists of one or two pitches of open strings, or sometimes by stopping with the first finger and coincides with the tune’s main steps and rhythmical values. Some folk fiddlers preferred to play entirely with drones, while for others it was just one of the possible ways of playing; sometimes it is specific to the tunes themselves. Both the style and the special tunes were sometimes called by local terms.

Most fiddlers usually had a drone-tune in their repertoire. Such tunes are often distinguished by their modes, for example the major-like modes with sharpened fourth in Western Lithuania, or flattened seventh in Eastern Lithuania, occasional transitional chromaticisms in Northern Lithuania, and complicated, spectacular playing ways, such as the long groups of cross-bowed semiquavers in a South Lithuanian waltz, pizzicato of the left hand in a waltz or a polka, or leaps from the higher to the lower strings.

In the last few decades, Lithuanian drone music has gained in popularity among young fiddlers. In spite of the technical difficulties, or perhaps because of the challenge, many contemporary fiddlers learn with great enthusiasm to perform drone tunes, the main reason being its unusual, extraordinary, refreshing sound.

Gaila Kirdienė is a senior researcher in ethnomusicology at the Institute of Musicology, Lithuanian Academy of Music and Theatre, and a lecturer at the Department of Ethnomusicology. In 1990 she graduated from the Lithuanian Academy of Music and Theatre in violin, and in 1992 in ethnomusicology. She is the author of over sixty works about folk music and fiddling and leads the Griežikai folk music group.

Panel: ‘Passing the Bow: A Scotland-Canada Panel on Teaching Traditional Fiddling’

Over the past forty years, teaching traditional fiddling in workshops, ongoing classes, or individual lessons has become a major phenomenon in the folk fiddle world, a complete change from former times when most traditions were ‘picked up’ by simply watching and listening. This trend towards organized

instruction is credited with reviving many dormant traditions in both Canada and the British Isles and with fostering the current explosion of young talent in many places. For the most part, folk fiddle teaching methods differ significantly from prevailing classical systems, yet interact with them more and more as time goes on and as students frequently participate in both. Four teacher-players from both sides of the Atlantic will discuss significant aspects of their work: aims, methods, results, and the effects such teaching is having on students, on the art of traditional fiddling and on the future of the violin in general.

Anne Lederman (Canada) – Moderator
'The Fiddle is a Rhythm Instrument'

Anne has developed her own progressive teaching method called 'Tamarack'er Down: A Guide to Celtic-Canadian Fiddling through Rhythm,' based on developing a solid technique for Canadian folk fiddling from the ground up. Her method focuses especially on approaching the violin as a rhythm instrument first, learning to understand a tradition through its 'grooves,' and correspondingly, through the use of the bow. She will discuss significant aspects of her method and how it complements classical models, giving students enhanced rhythmic, aural and creative skills.

Anne Lederman, Canadian fiddler, composer, teacher, and researcher, is a former member of Muddy York and the Flying Bulgar Klezmer Band. She has released four CDs of her own and has performed on countless others. She is known especially for her research on Aboriginal fiddle traditions in Canada and has written an acclaimed play about her work, Spirit of the Narrows. She teaches traditional fiddling to adults and children in Toronto through the World Music Centre of the Royal Conservatory of Music, and has taught at workshops, camps and festivals throughout Canada and internationally.

Cameron Baggins (Canada)
'Report on School-Based Fiddling Programmes in Aboriginal Communities: Celebrating Achievement in a Time of Vulnerable Traditions'

The Frontier Fiddle Program employs a team of ten teachers in over thirty communities covering an area of about 500 square miles and teaching 1500 students. There is no other programme in Canada of this scope, and very few that are operated as regular school music programmes. The once lonely quest of the solitary fiddler in these communities has been replaced by group instruction, resulting in enthusiastic performances featuring up to 500 players, as well as vibrant social networking resulting from their common love of music. The aim of this effort is not so much to maintain a unique tradition as it is to challenge the youth to embrace goals, to choose determination instead of apathy, to connect with their inner-self through the beauty and magic of music; in short, to choose alternatives to the more destructive vices affecting their communities. In the end, it is hoped that they will be able to share the gift of music with family and friends and generations to follow. We have chosen to use tablature as our main teaching tool, resulting in some standardization, although many players are personalizing the tunes and developing their own style. The repertoire includes local tunes but the students are also keen to learn the many other fiddling styles that are presented, such as Celtic, French-Canadian, Old-Time Canadian, and Bluegrass.

Cameron Baggins, a classical violin teacher, first became inspired to teach and organize young fiddlers after hearing some of them try out their competition tunes for him during lessons in Brandon, Manitoba. This led to the Fantasy Fiddlers group in Brandon, and later the Forty Fiddling Fanatics in Winnipeg. When it became clear there were no significant music education opportunities for children in northern Manitoba, he launched a couple of pilot projects through the Frontier School Division in 1998. These fiddling classes were instantly popular and led to rapid expansion. Today, Cameron co-ordinates the Frontier Fiddling Program throughout the province.

Margaret Scollay (Shetland)

‘Fiddle Teaching in the Shetland Islands: The Legacy of Tom Anderson’

Fiddle tuition in the Shetland Isles has developed over the past thirty-five years from the work of Dr Tom Anderson to the point where, at present, there are four full-time and one part-time instructors working in Shetland schools. The method of tuition varies with each instructor, but our goals are the same. Each student is encouraged to be the best musician we can assist them to be. Things have changed in the music culture of the Islands quite dramatically over this time with the development of festivals, competitions and a summer school. The former emphasis on playing by ear and playing locally has shifted to a culture in which our students frequently go on to perform internationally and professionally. This has changed the approach of some teachers towards a greater emphasis on rounded musicianship. In addition to listening to our forefathers and learning about them, musical literacy is encouraged, as is performing as much as possible. We also have performance-based exams in order to give the students something to aim for and to give them equal standing with classically-trained students. A healthy tradition is also a changing one, so we try to keep the enthusiasm of each new generation while still teaching them about their musical roots.

Margaret Scollay was born of a musical family and began lessons during her school years, first with Dr Tom Anderson and later with Trevor Hunter. She was the first winner of the title ‘Young Fiddler of the Year’ in Shetland in 1982 and went on to teach after she left school. With a keen interest in giving all students as many opportunities as possible, Margaret has developed grades in Traditional Fiddle in association with Trinity Guildhall’s Exam board. Over the years, many of her students have become professional musicians, touring, recording, and performing as ambassadors for the Isles.

James Alexander (Scotland, Moray)

‘It’s Cool to Play Fiddle’

For many years it was considered ‘uncool’ to be seen to be learning fiddle, leading many young players (boys in particular) to give up before reaching their teenage years. Two innovative approaches I use as a teacher are: to choose repertoire which seems to inspire young fiddlers, and to introduce contemporary accompaniments, thereby crossing the boundaries between different musical styles and adding a certain vitality to the overall performance. While the traditional melodies are led by enthusiastic fiddlers, this approach has encouraged other young instrumentalists (guitarists and drummers, for example) to become involved in this modern approach to traditional music, thereby introducing them to a rich repertoire which may well have been ignored otherwise. Young musicians are encouraged to experiment and suggest ideas regarding chord and rhythmic patterns. The result is that there is no negative peer pressure, which, in turn, encourages the formation of many young traditional bands, which are often asked to provide entertainment at youth ceilidhs and fundraising events. Over the years, many of these players have gone on to play professionally, enthused and inspired by the storehouse of rich traditional melodies which are part of their musical heritage. Once a love of the music has been established, many players have a desire to delve deeper and find out more about different styles of fiddle music and how they are performed in their native areas.

James Alexander lives in Spey Bay in Moray and is widely acknowledged as a leading exponent and teacher of Scots Fiddle. He adjudicates at most major Scots music competitions, including the National Mòd and the prestigious Glenfiddich Open at Blair Castle. In the early 1980s, James formed the Fochabers Fiddlers, a group of around thirty-five young fiddlers with an energetic approach to Scottish and Celtic music, who have done nine North American and four European tours. He was syllabus coordinator and adviser to the Royal Scottish Academy of Music and Drama’s Scots Music graded exam project and currently serves as an examiner both for graded exams and BA degree exams. In recent years he has been involved with Aberdeen University’s Elphinstone Institute having taught at their William Marshall commemorative celebrations and was part of the planning team for the first NAFCo. James also

records as a soloist for two of Scotland's main record companies and is in demand as a session musician and producer.

Mats Melin

‘Local, Global, and Diasporic Interaction in the Cape Breton Dance Tradition’

This paper outlines the gradual changes of preference in the dance traditions of Cape Breton Island, Canada. Starting with an outline of what historical sources tell us about the contexts and repertoire of the dance traditions, and their relationship with particular instruments and song styles, I will summarise my current research observations. Comparing and contrasting similar dance traditions in Scotland and Ireland, I will identify a pattern of transformations and analyze why these occur. This will involve a closer look at the changing structures of the step dance tradition and its relationship with particular instruments. How much have the Island's traditions been impacted by the introduction, first by Quadrille forms from mainland North America, and later by dance forms such as Scottish Highland Dancing and Scottish Country Dancing. Also modern Irish dancing now features to a small extent on the Island. How do these dance forms interact (if at all)? Our few early written sources, in particular Frank Rhodes's accounts from the 1950s, give us a picture of a segment of the tradition at a time when he observes such transformations occurring. This will take stock of the changes in the fifty years since Rhodes's account and ask how much does cultural tourism, with workshops and performances aimed at visitors, and the staging of the international Celtic Colours Festival, impact dance traditions? Observing the local summer-time square dances around the Island since the mid 1990s, I note several changes and adaptations to conform to an ever-increasing global influence on the local traditions.

Mats Melin is a Swedish-born traditional dancer, choreographer and researcher. He has worked professionally with dance in Scotland since 1995 and in Ireland since 2005. He has been engaged in freelance work nationally and internationally, as well as having been Traditional Dancer in Residence for four Scottish local authorities. Mats co-founded the dynamic Scottish performance group 'Dannsa' in 1999 and has been commissioned to choreograph for the Northlands and the St Magnus Festivals. He is a former member of the Scottish Arts Council's Dance Committee. In 2005, he graduated with a first class honours MA in Ethnochoreology at the Irish World Academy of Music and Dance, University of Limerick, Ireland, where he is now Lecturer in Dance. He is currently conducting PhD research on Cape Breton Step Dancing. Mats recently served as a member of the Scottish Government's Traditional Arts Working Group.

Colette Moloney

‘Frank Roche (1866-1961): Fiddler, Dancer, and Music Collector’

Francis (Frank) Roche was born in August 1866 in the townland of Knocktoran, near Elton, County Limerick. His father, John Roche, was a music and dancing teacher. Frank and his brothers Jim and John presumably received their early music lessons from their father but they later commuted to Cork city for classical music lessons. Once Frank left school, he joined his father teaching music and dance. John senior and his three sons moved to Limerick in 1892 to establish an Academy of Music and Dance, where they remained until 1907. They then returned to the family home in Elton and resumed their teaching activities both in the locality and further afield. Frank published his first collection of music, *The Roche Collection of Irish Music*, in 1912. His second collection appeared in 1927 and that was followed in 1932 by *Airs and Fantasies*. Frank continued his work as a teacher, performer, collector, composer and a *Feis* adjudicator until old age. He died in July 1961 just a month short of his ninety-sixth birthday.

This paper will discuss Roche's musical background and his motivation for collecting music. His involvement with the Gaelic League organisation will be evaluated with a view to understanding how his immersion in the Irish language is reflected in his musical activities. Roche's musical legacy was undoubtedly his teaching and music collecting. Archive recordings of his students will be analyzed to

investigate if Roche's students have a distinctive sound or style, and if Frank's influence can be seen in the fiddle style of the area. In addition, his publications will be examined to gain an insight into his procedure and theories as an editor, the nature of the repertoire collected, and what that tells us about the music and playing style of the time.

Colette Moloney is a musician in both the classical and traditional music idioms. A graduate of University College Cork and Cork Institute of Technology, she obtained her PhD from the University of Limerick in 1995 on the topic of the Bunting Manuscripts. Her seminal publication on the subject, The Irish Music Manuscripts of Edward Bunting (1773-1843): An Introduction and Catalogue, was published in 2001. Her research interests include Irish music, the Gaelic harp tradition, and eighteenth to nineteenth century music sources. She is currently Assistant Head in the Department of Applied Arts at the Waterford Institute of Technology.

Lisa Morrissey

‘“The Paper Fiddle”: Reconstructing the Repertoire of a Contemporary Fiddle Player from the Music Collection of Patrick Weston Joyce (1827-1914)’

Patrick Weston Joyce was a significant scholar and writer in nineteenth-century Ireland. Born in the village of Ballyorgan, Co. Limerick in 1827, Joyce spent the majority of his adult life in Dublin, where he died in 1914. He is probably best remembered as a historian and as a collector of Irish songs and music, but was also an educationalist and an authority on Irish place names. He began noting the music of his native county Limerick, including the fiddle music of the area, when he first moved to Dublin and was influenced by the work of the Society for the Preservation and Publication of the Melodies of Ireland. Joyce published four volumes of Irish music: *Ancient Irish Music* (1873), *Irish Music and Song* (1888), *Irish Peasant Songs in the English Language* (1906), and *Old Irish Folk Music and Songs* (1909), but several of his manuscripts are also extant. Three are held in the National Library of Ireland, while the other is held in University College Dublin.

I will discuss the fiddle music collected by Joyce and evaluate what it tells us about the repertoire, technique and performance practice of fiddle players in rural Ireland at the end of the nineteenth and beginning of the twentieth centuries. Almost 100 items in the extant manuscripts were obtained from fiddle players, particularly those in the counties of Armagh, Limerick, and Wicklow. In addition, Joyce transcribed fiddle material from a teaching manuscript, which had been compiled by an unidentified fiddle teacher for his pupils, as well as taking items from the Goodman manuscripts, which had been collected from fiddlers. Supplementary information provided by Joyce on his fiddle sources will also be evaluated.

Lisa Morrissey is from Tramore, County Waterford. She has a first class BA in Music from Waterford Institute of Technology and is currently pursuing a PhD on the topic of ‘The Irish Music Manuscripts of Patrick Weston Joyce (1827-1914)’ under the supervision of Dr Colette Moloney.

Mats Nilsson

‘English Pols and Whisky Polska?’

In Sweden there is a type of dance music called *Brännvinspolska* (vodka/whisky *polska*) in which both the dance and the music are similar to those found in Britain and Ireland, whereas in Denmark there is a form called *engelsk pols* (English *polska*), in which the music is closely related to British melodies but the dance is closer to a Scandinavian *polska*. In this presentation I want to demonstrate these dances (to live music) and suggest some possible interpretations of the names and dance/music forms. I will discuss these understandings and explanations and put forward questions regarding cultural connections between Scandinavia and the British Isles. These examples provide classic instances where dance music which is

mostly supposed to be British and dance forms which are mostly supposed to be Scandinavian (or possibly vice versa) meet in the actual performance.

Mats Nilsson is senior lecturer and Associate Professor in Ethnology at the department of Cultural Sciences, University of Gothenburg, Sweden.

Emma Nixon

‘Transmission of Style in Scottish Fiddling’

The importance of oral and aural transmission in traditional Scottish music has been considered by a number of influential authors, but written collections of Scottish music from the early eighteenth century to the present time have included little notation to guide the player in ornamentation and bowing. Aural transmission in Scottish fiddle music continues today. The purpose of this paper is to examine the extent to which ornamentation and bowing techniques are transmitted not only aurally but also orally in formal teaching workshops.

This participant-observer study involves analysis of recorded workshops to determine the incidence of particular stylistic elements, including ornamentation and bowing played, and whether the tutor was explicit in oral explanation, relied on demonstration and oral referencing, or on demonstration alone in the transmission of these.

An important finding has been the small amount of verbal explanation or teaching devoted to ornamentation and particularly to bowing, relative to the number of occurrences of such features in the pieces played in the workshops. This is not surprising, given the historical primacy of aural traditions of teaching Scottish fiddle and the continuing strength of those practices today. While the use of some other, contemporary educational techniques may advance the preservation of the music, the maintenance of recognised traditional ways of learning is also important. It is necessary to achieve a balance of teaching methods that will benefit all students, as well as promoting the various styles of Scottish fiddling.

Findings derived from the study have implications for teaching and learning the various styles of Scottish fiddle, both in Scotland and as Scottish fiddle playing is transformed through the process of globalisation.

Emma Nixon is a fiddler, violinist and teacher from Brisbane, Australia, who teaches music and strings in primary and secondary schools. She founded and directs the Brisbane Celtic Fiddle Club and will be directing the National Fiddle Rally at the National Folk Festival in Canberra this year. In January 2010, she won the Australasian Golden Fiddle Award in the Best Teacher category. In 2008, Emma graduated from Newcastle University in the UK. Her performance focused on the styles of Scottish fiddling and her dissertation examined the transmission of stylistic elements at Scottish fiddle workshops. Currently, she is undertaking a PhD at Monash University, examining the transmission of style at Scottish fiddle summer schools in Scotland and Australia.

Bridget O’Connell

‘The Role of the Fiddler in the Newfoundland Tradition’

Newfoundland is credited with having a rich cultural heritage as its cod fisheries attracted European and Canadian migrants to the island. Naturally, many of these migrants were fiddle players and they brought their music and culture with them. Initially, the fiddle player predominantly provided the accompanying music for the dancers at house ‘times’, hall dances, and garden parties. The house ‘time’ was an informal gathering that took place in a local community member’s house, while the hall dances and garden parties were more formal events organised and supervised by the clergy. Hall dances, as the name suggests, took place in the local community hall while the garden party was an outdoor event usually occurring during the summer. The fiddle player, usually male, was a highly respected individual of the community in outport Newfoundland and was often called upon to play at weddings, funerals, or other social events.

Frequently, the fiddler would provide a percussive accompaniment known as clogging to keep the dancers together. Eventually, the two-stop accordion replaced the fiddle as it was louder, more durable and easier to play and, as a result, the number of fiddle players gradually declined. With the advent of improved communications including radio, television, and roads, traditional house ‘time’ and hall dances declined. Today, the fiddle player does not hold the same standing in a community and the number of fiddle players on the island has greatly declined, almost disappearing completely in some areas. This paper will examine the role and function of a fiddle player in Newfoundland and how, with the passage of time, that role has changed.

Bridget O’Connell is a lecturer of Irish Music and a fiddle teacher at the Waterford Institute of Technology, Ireland. She is presently completing a PhD thesis on Newfoundland fiddle styles. She completed an undergraduate music degree at Waterford, receiving the Bridget Doolan prize for her contribution to the course. Bridget completed a performance masters on the fiddle at the University of Limerick and performs regularly in Ireland. She was a recipient of Ireland Newfoundland Partnership Scholarships in both 2006 and 2007 and has also has received competitive Strand 1 Government funding for her research.

Evelyn Osborne

‘From the Dance Hall to the Recording Studio: Four Generations of Traditional Newfoundland Music in the Ray Walsh Family of Bay de Verde, Conception Bay, Newfoundland’

The Ray Walsh family of Bay de Verde trace their musical roots back four generations. The symbolic link in their trans-generational identity is a violin owned by great-grandfather Bill Walsh (1882-1959) and a handful of tunes passed down through four generations. Bill, his son Ned (1911-1995), and his grandson Ray were all dance musicians in the fishing community of Bay de Verde. In the late twentieth and early twenty-first centuries, both Ray and his son Greg have negotiated the ever changing terrain of traditional performance venues. They have performed nationally and internationally while staying active in the St. John’s scene, yet set themselves apart as ‘belonging to’ Bay de Verde. This constant shift between centres and peripheries – international/Canada/Newfoundland/St. John’s/Bay de Verde – allows them to draw upon the ‘authenticity’ of the marginalized.

Formed in 1995, the Walsh Family Band has recorded four albums. Throughout these recordings they have distinguished themselves by balancing ‘saleable’ transnational repertoire with their personal, localized context through the use of Bill Walsh’s violin and tunes. As Ray stated on *Passing of the Years* (1996), ‘to have had the privilege of using ... an instrument that has been part of our family’s music heritage for four generations is both remarkable and personally gratifying.’ Their most recent album, *Generations* (2009), foregrounds their roots in Bay de Verde and features Ray and Greg performing with old recordings of Ned Walsh and Uncle Jack Keyes (1915-2000). Ray and Greg have drawn upon place and identity in their use of traditional dance tunes, while also transforming them in modern ensemble and recording contexts. This paper will examine the process and routes of change from their dance-hall roots to the recording studio, throughout which Bill Walsh’s violin and tunes have provided a tangible link to the past.

Evelyn Osborne is a PhD candidate in ethnomusicology at Memorial University of Newfoundland. Osborne holds a BMus (Violin, University of Ottawa) and an MA Canadian Studies (Carleton). Her dissertation research focuses on how traditional instrumental musicians in Newfoundland negotiate their musical identities in relation to local and transnational musics, particularly Irish music and local cultural-historical identity. Osborne is a performer and teacher in St. John’s and has given Newfoundland fiddle and dance workshops in Newfoundland, Labrador, Ontario, Singapore, and Australia. Osborne’s publications include CD liner notes, academic websites, and journal articles.

Jennifer Rugolo

‘The Tunes of Tommie Cunniffe and John Williams: Innovation, Identity, Tradition, and Trans-Atlanticism in Modern Tune Composition’

Tommie Cunniffe, an up-and-coming box player and tune composer located in Cork city, released his debut album, *Unbuttoned*, in 2007, to much acclaim. His compositions, of which the album was primarily made up, were praised for traversing the fine line between tradition and innovation. However, when John Williams, All-Ireland concertina champion and founding member of *Solas*, released a similar album of newly composed tunes along with guitarist Dean McGraw in 2006, it was met with much less enthusiasm by various American Irish traditional music communities. Looking at the drastic differences in reaction to each album prompted me to ask: how do concepts of tradition and innovation within Irish Traditional music change once they cross the ocean? I sought to answer this query by learning, studying, and analyzing the tunes of these two modern composers within the tradition, one in Cork, Ireland and one in Chicago, IL. Through my experiences with these two composers and the communities in which their music resides, it is possible to see the ways in which constructions of identity inform and dictate innovation and adherence to ‘tradition’. The research is based on fieldwork in Cork (2007-2008) and Evanston, IL (spring 2009), during which I conducted interviews, participated in sessions, and learned the tunes of Cunniffe and Williams. Also included will be a section on a fiddler’s difficulty learning tunes written primarily for box and the ways this might have affected my perception of what I perceived to be ‘innovative’ and ‘traditional’.

Jennifer Rugolo is an MA student in ethnomusicology at University College Cork’s School of Music. She has both a diploma in Irish Traditional Music (UCC) and an Ad Hoc in Ethnomusicology with an Emphasis on Irish Traditional Music BM from Northwestern University in Evanston, IL. She has studied fiddle with Connie O’Connell, Devin Shepherd, and John Williams and bodhran with Frank Torpey and Colm Murphy. Her interests lie primarily in the concepts of tradition and innovation, whether applied to new compositions in Irish traditional music or underground electronic dance music, her secondary area of interest.

Chris Stone

‘Tradition and Creativity: The Roots and Routes of Fiddler Aidan O’Rourke of Lau’

The word creativity is ‘overused, misused, confused, abused, and generally misunderstood’ (Balkin, 1990). Merker (2006) suggests that creativity can be understood as a balance between fidelity to tradition (roots) and the novel path (route) taken in re-presenting that tradition. An awareness and effective use of this balance is demonstrated by fiddler Aidan O’Rourke. Through his work with Lau, he has brought a significantly innovative and creative route to his own roots in traditional Scottish fiddle playing. This paper will explore the creative approaches O’Rourke takes through discussion of his performance and repertoire with the band, in order to better understand his musical intent and inspiration. Sources include audio examples, transcriptions of selected works and a recorded interview with O’Rourke.

Chris Stone (BMus, PGDip.) is an Australian violinist and fiddler who began by teaching himself Scottish fiddle tunes, primarily from the playing of Alasdair Fraser. From this he has developed broad musical interests, but remains a proponent of traditional Scottish music. As a performer, Chris has toured extensively around Australia, New Zealand, and the UK with Eilean Mor, a Celtic/World music band centered around Scottish Gaelic songs, and also with Edinburgh based singer/songwriter Frank Burkitt. Chris is currently touring with his new trio, The String Contingent, who play original instrumental music that combines a myriad of influences. His research interests include creativity in musical performance, new acoustic music, performer/composers, and expanding the traditional role of the violin.

Lesia Terry

‘Pentatonic Sound as a Symbol of Human Connectivity’

Sound narratives, such as an African American blues or a Scottish air speak directly to the heart, producing a particular quality of sound experienced as a magical moment. These musical stories transcend specific geographical locations of creation or cultural affiliations, providing for the listener and performer a deeper level of soul connection. They require intimacy, vulnerability, and radical transparency. In moments of true openness, diverse musical cultures connect, in part because of our similarities rather than our differences as human beings. We also begin to recognize something familiar in that folk melody of another land. With the power to drop us to our knees and sob uncontrollably or rock us in the bosom of the groove, we honour and celebrate a trans-historical musical journey, marching from old to new and from civilization to civilization. We are, after all connected one to another by the human condition through the compelling medium of sound and spirit.

With fiddle in hand, this investigation centres on my desire to continue a dialogue on several routes and roots between diverse fiddle cultures of the North Atlantic. African and European contact as well as a dedicated focus on Africanisms retained in the musical practices of fiddle styles found in the United States will be examined. I will also demonstrate the power and influence of these sound techniques, bringing a perspective that illuminates both theory and practice.

Additionally, I wish to exhibit contemporary applications of diverse routes and roots, eventually blending and mixing them to become a new cultural expression. This ideal is evidenced in the work of Baka Beyond, a contemporary ensemble that fuses West African and Celtic traditions together. Further examples of blurring the divide between distinct fiddle cultures are shown in Alasdair Fraser's 2009 Sierra Fiddle Camp, 'Scottish Fiddle Meets the Blues'. My participation as an instructor and performer provided me with a unique perspective to evaluate and document the musical experience. The success of this venture is reflected in several profound musical moments, both public and intimate, when souls reach across cultural divides to embrace something new. In so doing, bridges to greater acceptance are constructed, offering healing to the world and a sound that plays to every heart.

Lesla Terry is a violinist, composer, artistic director, educator, and a scholar. She has a master's degree in Afro-Latin music and she holds a master's degree in fiddle traditions found within Afro-Latin music and will be awarded an honorary Doctorate of Arts from the University of Rhode Island, in May 2010. Lesla's credentials include membership with the Atlanta and Nashville Symphony Orchestras as well as the Uptown String Quartet and Max Roach Double Quartet. She is the founder and musical director of the Women's Jazz Orchestra of Los Angeles, which performed at the 2008 World Festival of Sacred Music and the 2006 Playboy Jazz Festival at the Hollywood Bowl. Within the field of music education, she contributes to innovative string pedagogy, presenting lectures, clinics, workshops, and demonstrations for the United Nations as well as other academic organisations. Her 2001 CD entitled, 'A City Called Heaven, Spirituals for Jazz Violin' highlights her dedication to revolutionary approaches in the field of jazz improvisation and healing through music.

Lucy Wright

'Remote Traditions: Learning to Play the Fiddle at a Distance'

Centred around endeavours to develop my own playing and repertoire within the context of a local and family tradition, this film explores the integrated emotional, sensual and experiential qualities of music-making with particular focus on learning to achieve physical dexterity, as well as the psychology of instrumental performance and issues of situating oneself stylistically within a tradition 'at a distance'. How might one approach this learning process as an adult and without a direct and palpable connection to a specific musical tradition? And what might its results be?

Having gained a basic knowledge of the instrument as a child, I have more recently revisited the fiddle, learning from my uncle, organologist John Wright, an internationally renowned player in the Anglo-Irish tradition. While John learned to play as a teenager, growing up in an Irish family based in the English midlands, he has lived in France for more than thirty years, retaining a specialism in English and

Irish music, but also integrating aspects of French and Scandinavian repertoires. As I attempt to situate myself musically, I suggest that John might be characteristic of an increasingly common composite performer, whose repertoire is not situated in one specific region or location but is a representative amalgamation of the summation of one's life experiences, one's routes, perhaps more than roots.

Considering transmission via the oral tradition and the complexity of the master-apprentice relationship, as well as the importance of family structures in the passing on of musical knowledge, this project acts as a form of 'self-salvage' as I document John's unique playing style and musical philosophy. However, it also aims to speak of the physical and emotional processes common to learning the fiddle generally, acknowledging and making a feature of the many hours of repetitive independent study required alongside guided and social learning methods.

Lucy Wright comes from a family of musicians and is currently undertaking a practice-led PhD at Manchester Metropolitan University to build a model of expanded visual ethnomusicology. Coming from an interdisciplinary background, as a performer and video-maker with an MMus in Ethnomusicology, she aims to combine and reconcile her various strands of experience in the development of a practice which communicates to both an art and ethnomusicology audience. Her work, consciously experimental, aims towards the suggestive, imaginative, and experiential in a way that is closely analogous to music-making. A wider goal for her project is to extend the boundaries of ethnographic film as it relates to the research and dissemination of ethnomusicology.