



NAFCo

North Atlantic Fiddle Convention



Aberdeen, Scotland 14 -18 July 2010

'Roots & Routes'

Carol Anderson
 Paul Anderson
 Aurora
 Sophy & Emily Ball
 Pat Ballantyne
 Blyde Lasses
 Boreas
 Bragod
 Bulla Timpánica
 Paul Burgess & Will Duke
 Cairdeas na bhFidiléirí
 Melody & Derrick Cameron

Liz Doherty
 Laura Ellestad & Ingebjør Sarbøen
 Eric Favreau & Sabin Jacques
 Fídhil
 Frøholm/Tillung
 Teddy Boy Houle & Oméigwessi Ensemble
 Alasdair Fraser & Natalie Haas
 Kimberley Fraser & Troy MacGillivray
 Gaorsach Rapper and Step
 Nic Gareiss
 Bryan Gear & Violet Tulloch
 Scott Hartley

Sharon Hassan & Laura Lockyer
 Jean Hewson & Christina Smith
 Sigurd Hockings
 Juste Jakimaviciute & Vilijus Marma
 Rae Jappy
 Jani Lang & Martin Macdonald
 Anne Lederman
 Lauren MacColl
 Ronan Martin & Jonny Hardie
 Martin McGinley
 Mats Melin
 Bruce Molsky

Ditte Fromseier Mortensen
 Mats Nilsson & Ingegerd Sigfridsson
 Göran Premburg & Gill Redmond
 Caoimhín O Raghallaigh
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Paul Anderson playing "The Favourite Dram"



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The North Atlantic Fiddle Convention

The North Atlantic Fiddle Convention 2010

'Roots and Routes'

Conference Abstracts 2010

14-18 July 2010 - [City Centre Map](#) | [Old Aberdeen Campus Map](#)

The North Atlantic Fiddle Convention 2010 will be the largest event of its kind in the UK. Following the great success of the previous two Conventions in Aberdeen in 2001 and 2006, and in St. John's Newfoundland in 2008, the Elphinstone Institute will again be celebrating the excellence of traditional fiddlers, fiddle music and dance from countries around the North Atlantic in partnership with the Scottish Culture and Traditions (SC&T), the Aberdeen based community education project. From 14-18 July 2010, NAFCo 2010 will combine an international festival with a conference to create an event devoted to the exploration of *Roots and Routes* from local traditions to transnational movements.

Over the five day event, NAFCo 2010 will showcase more than 40 world-class traditional musicians and dance artists from countries around the North Atlantic including: Norway, Sweden, Denmark, Spain, Ireland, England, Scotland, Wales, Canada, and the USA. With over 100 events, including workshops (some expressly for the young), sessions, concerts, ceilidhs/dances, and an academic conference, NAFCo 2010 will have something for everyone.

Through our unique format of festival alongside academic conference, the Convention will highlight the way the fiddle, fiddle music, and associated dance styles transcend boundaries of all kinds – geographical, political, and cultural – creating new traditions and fresh musical insights. The conference theme focuses on the way in which local traditions have impacted on the wider cultural scene, such that to be 'local' is also to be 'global'.

Appropriately based in North-East Scotland, which is noted for its outstanding tradition of fiddle playing and composing, NAFCo 2010 will mark centuries of cultural exchange, in which the northern seas were and are the corridors through which distinctive but related cultures and musical traditions were developed. This creative process continues apace as styles and influences ebb and flow between the old world and the new, between the north and the south, between time-honoured custom and modern innovation. This idea is encapsulated in our theme – 'Roots and Routes'. Aberdeen, as seaport, airport, and high-tech centre occupies a pivotal position in this dynamic interchange.

The North Atlantic Fiddle Convention is about cultural exchange, developing new audiences, partnerships, learning opportunities for both young and old, future international links, and celebrating artistic excellence and diversity.



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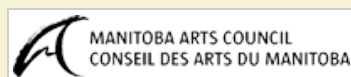
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Artists

NAFCo welcomes outstanding artists from around the North Atlantic. Click on the countries below to find out more. More artists will be announced shortly!

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Programme by Day

There is a wide variety of events taking place between the 14th and 18th July. To find out more, click on a day from the list below.

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Download the Programme

Download the NAFCo programme in pdf format below:

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NAFCo 2010 Conference

Roots and Routes

Conference Abstracts 2010

Keynote Speakers – Elizabeth Doherty, Catherine Foley, Chris Goertzen, Owe Ronström

Wednesday 14th–Sunday 18th July 2010

Conference Sessions – 09.00-13.30hrs

The Elphinstone Institute, University of Aberdeen, Scotland, is hosting the fourth North Atlantic Fiddle Convention. NAFCo 2010 will celebrate the excellence and diversity of fiddle and dance traditions from countries around the North Atlantic, combining an international academic conference with performances and workshops to create an event devoted to 'Roots and Routes'.

The conference will explore the ways in which local roots have been transformed through transnational routes in the context of countries and communities that border the North Atlantic. Thus to be 'local' is also to be 'global'. The aim of the conference is to explore our understanding of the interrelatedness of fiddle and dance traditions, and how they are affected and transformed by processes of globalisation, to create fresh insights and new perspectives.

Themes include:

- Fiddle and dance traditions in transformation
- Performance, place, and identity
- Centres and peripheries
- Mediation and cultural tourism
- The role of the individual
- Socialisation and competition
- Tradition and innovation
- Dance and music interplay
- New research approaches and methods



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Dance at NAFCo

It's not just about fiddles...

The NAFCo programme is packed with dance-related events, from morning till late night each day, in and around Aberdeen.

Dance events include:

Workshops – from beginner to advanced, including ceilidh, set, couple, stepdance and Highland dancing from Scotland, Ireland, Scandinavia, Cape Breton, the USA and England. Learn a new dance step or brush up your technique.

Concerts – free lunchtime concerts and superb evening concerts featuring some of the world's best traditional dancers.

Ceilidhs – late-night ceilidhs in the Lemon Tree with a different dance theme every night, including Scottish Ceilidh, Scandinavian, Cape Breton, US Old Time, English, and Irish Set, for everyone to join in.

Performers include:

[Nic Gareiss \(USA\)](#), [Mats Nilsson \(Sweden\)](#), Catherine Foley (Ireland), Jerry O'Reilly (Ireland), and [Mats Melin \(Sweden & Ireland\)](#), the [Oméigwessi Ensemble](#) (Canadian First Nations/Métis, very exciting!), plus Cape Breton step dancer Melody Cameron, in Scotland for the very first time. Two dance teams will also be performing – the legendary [Papa Stour Sword Dancers](#) from Shetland and the outstanding [Gaorsach Rapper and Step](#) from Aberdeen. As well as these world-class visitors we have an outstanding array of home-grown talent.

What are you waiting for?

The best way to enjoy NAFCo is to come for the full 5 days and throw yourself into it. Full 5-day or multiple workshop passes, concert tickets and ceilidh tickets are available from [Aberdeen Box Office](#). And better still, ask about volunteering to help. Check the detailed [day-by-day programme](#) and indulge your passion for dance.



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The North Atlantic Fiddle Convention will be one of the most exciting events of the summer.

Sponsorship of NAFCo 2010 offers your organisation the opportunity to be a part of a major cultural event, a unique way to demonstrate corporate social responsibility.

The success of NAFCo relies on the generosity and support of our local and national partners.

Sponsorship Benefits

As a supporter of NAFCo 2010, your organisation will benefit from enhanced exposure through event publicity, acknowledgement of support on publicity and marketing materials, and unique hospitality opportunities.

For details of our sponsorship opportunities and benefits, contact:

Jill Strachan

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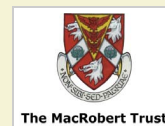
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With so much on offer at NAFCO 2010, we know you'll have enough on your plate just choosing which events to attend. This page has all the information you need to make things easier for planning your fiddle and dance festivities.

Booking Information

Booking tickets for NAFCO is easy, be it online, telephone or in-person. But make sure you book early to avoid disappointment!

Accommodation

There are a variety of accommodation options available to NAFCO visitors, depending on your preferences, from self-catering to city-centre hotels. Please note that block-booked accommodation is limited, so please make your arrangements early.

Travel

Whether you're travelling from Aberdeen or from further afield, public transportation to NAFCO City Centre venues is easily accessible.

If you are visiting from out-of-town, please note that private transportation will be required to attend events at Stewart Hall, Huntly, at Woodend Barn, Banchory, Haddo House, Methlick and the Garlogie Ceilidh in Garlogie.



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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 Britanna 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.

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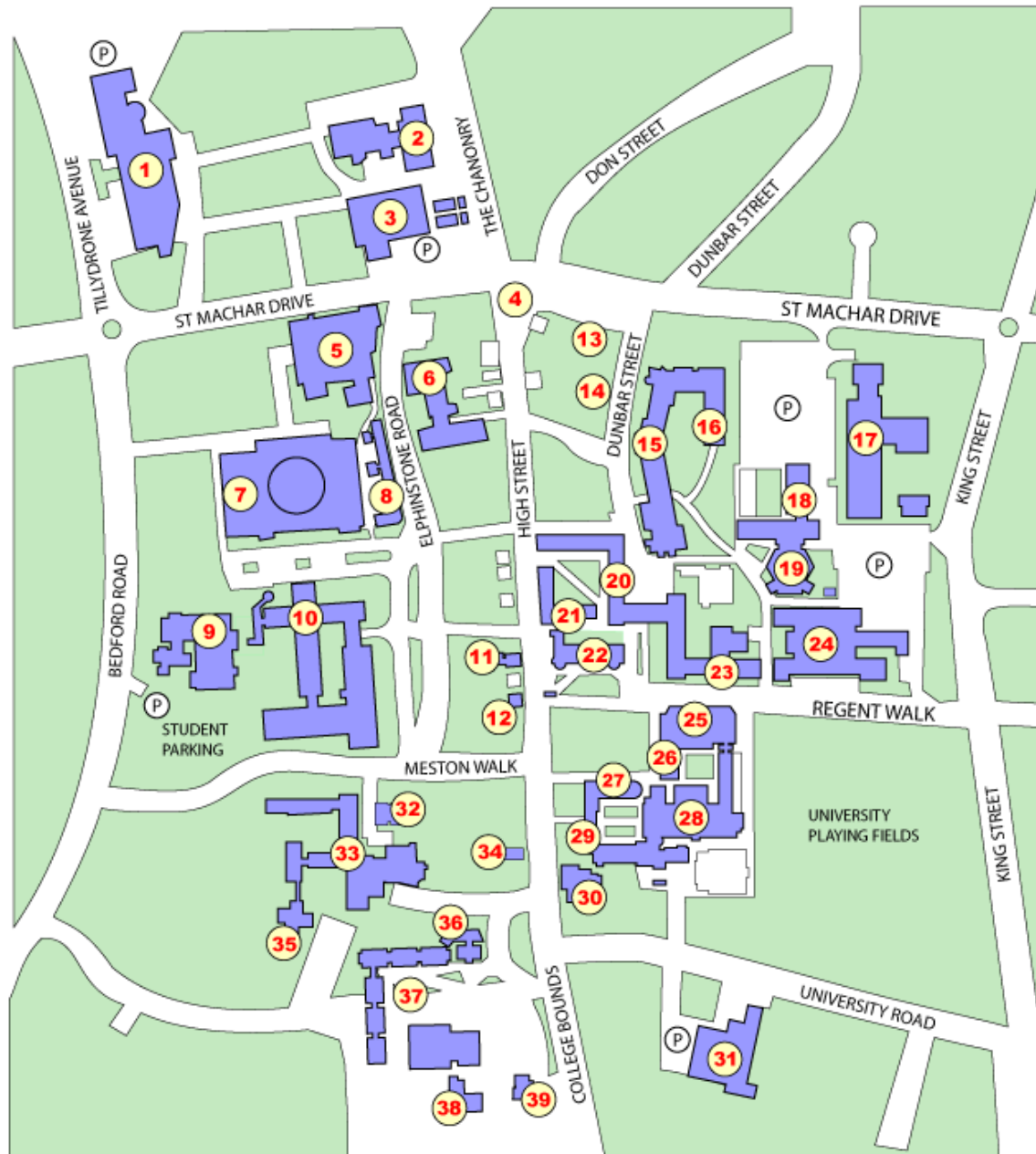


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- [Pernilla Stendahl](#)

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Festival Club & NAFCo Sessions

NAFCo Festival Club

Wednesday - Sunday

22:30 till late

Lounge & St K's Bar, The Lemon Tree

After the evening concerts, come along for a wind-down session at the NAFCo Festival Club. Drop in to enjoy a tune and make new cultural connections.

Admission to the family-friendly Festival Club at the Lemon Tree is open to anyone with a ticket for a NAFCo event on that day, including the late-night dances.

NAFCo Sessions

A few notable session-friendly pubs have opened their doors to NAFCo visitors and musicians. A tune is always welcome - all day, every day!

The Blue Lamp, 121 Gallowgate. [View Map](#)

The Prince of Wales, 7 Saint Nicholas Lane. [View Map](#)

The Glentanar, 39 Holburn Street. [View Map](#)

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North Atlantic Fiddle Convention

Roots and Routes Aberdeen 14–18 July 2010

concerts, ceilidhs, workshops,
sessions, busking trails, and an
international conference

A festival of fiddle traditions from America,
Canada, Denmark, England, Galicia,
Hungary, Ireland, Lithuania, Norway,
Scotland, Sweden, and Wales



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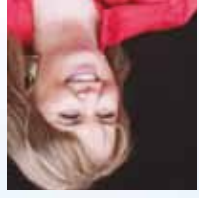
At the heart of the NAFCO idea is the combination of a
festival and an academic conference. The 2010 theme of
Roots and Routes in tradition will provide a unique forum for
papers on fiddle and dance traditions.

Roots and Routes The Conference

Professor Chris Goertzen
Professor of Music History, Department of
Music, University of Southern Mississippi
Routes to Roots for Texas Contest Fiddlers:
Seeking the Aesthetics of Traditional Tunes
through Modern Variation Techniques



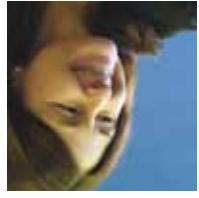
Dr Liz Doherty
School of Creative Arts, University of Ulster
A Guide to the Roots and Routes of Cape
Breton Fiddling



Professor Owe Ronström
Professor in Ethnology, Gotland University,
Sweden
Routes to the Roots of Swedish Fiddle
Music Collections: The Changing
Mindscapes of the Past



Dr Catherine Foley
The Irish World Academy of Music and
Dance, University of Limerick
The Roots and Routes of Irish Step Dancing:
Issues of Identity and Participation



The UK's premier international
festival of fiddle traditions

NAFCO

The North Atlantic Fiddle Convention

Guest musicians and dancers from both sides of the Atlantic

- Alasdair Fraser and Natalie Haas Bruce Molsky
Liz Doherty Paul Anderson Göran Premberg Sophy e
Emily Ball Bryan Gear e Violet Tulloch Lauren MacColl
Kimberley Fraser Troy MacGillivray Lawrence 'Teddy
Boy' Houle Oméigwessi Ensemble Anne Lederman Lori
Watson Nic Gareiss Mats Melin Mats Nilsson Ingegerd
Sigfridsson Bulla Timpánica Caoimhín Ó Raghallaigh
Boreas Cairdeas na bhFidiléirí Fidil Ditte Fromseier
Mortensen Bragod Irene Tillung Britt Pernille Frøholm
Laura Ellestad Sabin Jacques Éric Faureau Gaorsach
Ronan Martin Jonny Hardie Carol Anderson Martin
Macdonald Jani Lang Tom Spiers Blyde Lasses Christina
Smith e Jean Hewson Scott Hartley Gill Redmond
Martin McGinley Sigurd Hockings Ingebjør Sørbøen
Laura Lockyer Papa Stour Sword
Dancers and more!

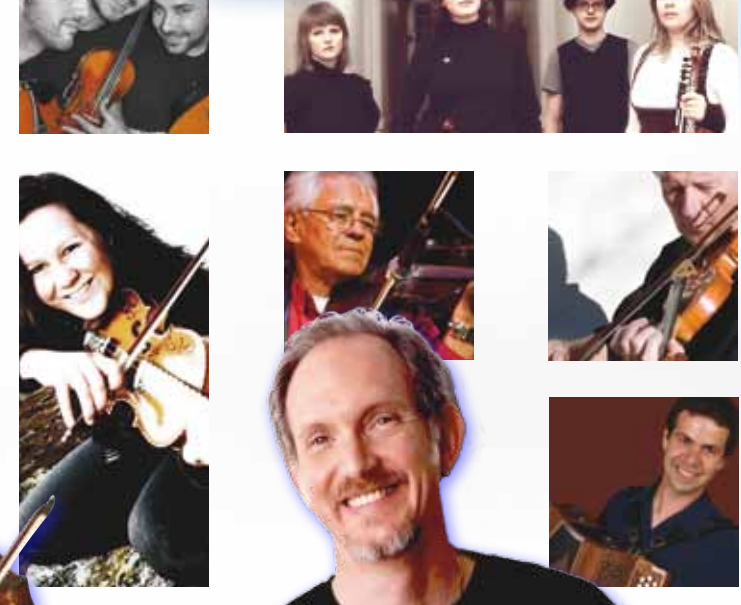
NAFCO 2010 will showcase more than 40 world-class
traditional musicians and dance artists from more than 12
countries, each with their own dynamic fiddle and dance
traditions. With over 150 events to choose from – including
workshops, sessions, concerts, ceilidhs/dances, and an
academic conference – NAFCO 2010 will have something for
everyone.

Through our unique format of a festival alongside an
academic conference, NAFCO will highlight the way the
fiddle, its music, and associated dance styles transcend
boundaries of all kinds – geographical, political, and cultural
– creating new traditions and fresh musical insights. The
conference theme of *Roots and Routes* focuses on the way
in which local traditions have influenced the wider cultural
scene.

NAFCO is about cultural exchange, new audiences,
partnerships, learning opportunities for both young and old,
international links, and celebrating artistic excellence and
diversity.



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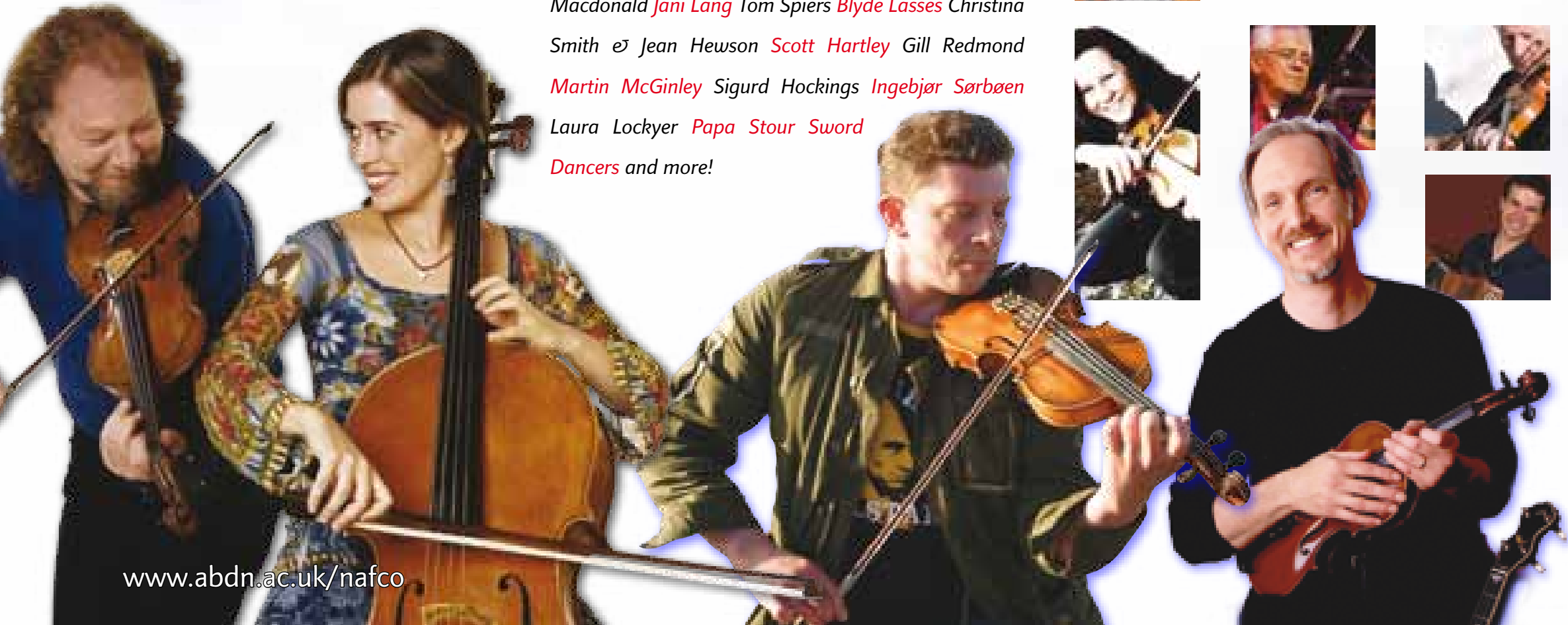
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North Atlantic Fiddle Convention

Roots and Routes Aberdeen 14–18 July 2010

concerts, ceilidhs, workshops,
sessions, busking trails, and an
international conference

A festival of fiddle traditions from America,
Canada, Denmark, England, Galicia,
Hungary, Ireland, Lithuania, Norway,
Scotland, Sweden, and Wales



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The North Atlantic Fiddle Convention

Guest musicians and dancers from both sides of the Atlantic

Alasdair Fraser and Natalie Haas Bruce Molsky
Liz Doherty Paul Anderson Göran Premberg Sophy e
Emily Ball Bryan Gear e Violet Tulloch Lauren MacColl
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Boy' Houle Oméigwessi Ensemble Anne Lederman Lori
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Dancers and more!



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Through our unique format of a festival alongside an academic conference, NAFCO will highlight the way the fiddle, its music, and associated dance styles transcend boundaries of all kinds – geographical, political, and cultural – creating new traditions and fresh musical insights. The conference theme of *Roots and Routes* focuses on the way in which local traditions have influenced the wider cultural scene. NAFCO is about cultural exchange, new audiences, partnerships, learning opportunities for both young and old, international links, and celebrating artistic excellence and diversity.

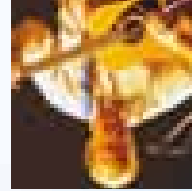


At the heart of the NAFCO idea is the combination of a festival and an academic conference. The 2010 theme of *Roots and Routes* in tradition will provide a unique forum for papers on fiddle and dance traditions.

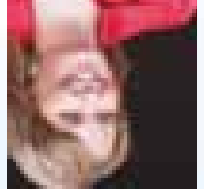
Roots and Routes The Conference

Keynote Speakers

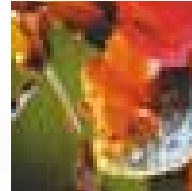
Professor Chris Goertzen
Professor of Music History, Department of Music, University of Southern Mississippi
Routes to Roots for Texas Contest Fiddlers: Seeking the Aesthetics of Traditional Tunes through Modern Variation Techniques



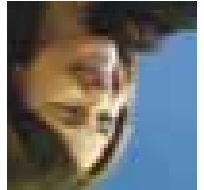
Dr Liz Doherty
School of Creative Arts, University of Ulster
A Guide to the Roots and Routes of Cape Breton Fiddling



Professor Owe Ronström
Professor in Ethnology, Gotland University, Sweden
Routes to the Roots of Swedish Fiddle Music Collections: The Changing Mindscapes of the Past



Dr Catherine Foley
The Irish World Academy of Music and Dance, University of Limerick
The Roots and Routes of Irish Step Dancing: Issues of Identity and Participation



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festival of fiddle traditions


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Workshops

With over 100 workshops, master classes, and demonstrations in music and dance, as well as conversations with leading traditional artists, NAFCo has something to suit all ages, abilities, and interests.

Wednesday Workshop Programme

- [Conversations](#)
- [Music Workshops](#)
- [Dance Workshops](#)

Workshop Experience Levels

Beginners

No experience necessary!

Level 1

Basic - Suitable for the less-experienced.

Should have basic knowledge and technique and know a few tunes.

Level 2

Improvers - For those with some skill and capable of learning by ear at a moderate pace.

Level 3

Experienced - For confident players who are accustomed to learning by ear at a faster pace.

Workshop Passes

Workshop passes are valid for any NAFCo 2010 workshop, and no pre-registration is necessary. However, participants will be admitted on a first-come, first-served basis.

Workshops passes are available to book through Aberdeen Box Office

Book by telephone: +44 (0) 1224 641122

Book in person: Aberdeen Music Hall, Union Street, Aberdeen

Book Online:

Unlimited Festival Workshop Pass £60.00 (£45.00)
Pass



[Buy Unlimited Workshop Pass](#)

3-Workshop Pass £15.00 (£11.00)



[Buy 3 Workshop Pass](#)

Single Workshop £6.00 (£4.00)



[Buy Single Workshop Pass](#)

Young People at NAFCo

Individuals of all ages are welcome to attend the events at NAFCo 2010. However, under Child Protection law, individuals under 18 must be accompanied by a parent, guardian or

other designated responsible adult when attending NAFCo workshops.



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Free Concerts

NAFCo Free Concert Series

The NAFCo Free Concert Series offers the chance to sample some of our fantastic line-up - for free! After these tasters, we're sure you'll want to come along to more of our fabulous events!

Free Concerts Programme

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Evening Concerts

Showcasing a line-up of the world's finest fiddlers, the NAFCo concerts will take audiences on a journey through the unique fiddle and dance traditions around the North Atlantic - past, present and future. Ranging from the local North-East style and the regional dialects of **Scotland**, to **Norway** and **Sweden** to the North, **Lithuania** and **Hungary** in the East, **England**, **Wales** and **Spain** in the South, and **Ireland**, **Canada** and **USA** in the West, as well as fiddle voices and dance styles in between.

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Blue Lamp NAFCo Soirées

Blue Lamp NAFCo Soirées

22.00-24.00 Thursday 15 - Saturday 17 July

The Blue Lamp, Gallowgate

Tickets: £7.50 (£5 conc.)



Thursday 15 July

Scottish fiddle styles from the North-East, to the Highlands and over to Cape Breton, featuring **Sharon Hassan and Laura Lockyer** (North-East Scotland), **Juste Jakimaviciute and Vilius Marma** (Lithuania), **Ronan Martin and Jonny Hardie** (Skye and North-East Scotland), **Kimberley Fraser and Troy MacGillivray** (Cape Breton, Canada)



[Buy Tickets](#)

Friday 16 July

A sampler of styles with music from Scotland, Ireland and Denmark and a taste of percussive dance from the USA, with **Blyde Lasses** (Shetland), **Ditte Fromseier Mortensen and Sigurd Hockings** (Denmark), **Caomhín Ó Raghallaigh** (Ireland), **Nic Gareiss** (USA), **Jani Lang & Martin Macdonald** (Hungary & Scotland).



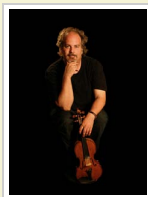
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Saturday 17 July

Everything that's best about the fiddle – criss-crossing from Newfoundland's crooked tunes to Galician *coplas*, back to Québécois *gigues*, and finishing up with Highland reels. **Lauren MacColl** (West Highlands), **Éric Favreau and Sabin Jacques** (Québec), **Bulla Timpánica** (Galicia), **Jean Hewson and Christina Smith** (Newfoundland), and MC **Sandy Twedde**



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Late Night Dances

NAFCo Festival Club

The Lemon Tree Studio, West North Street, Aberdeen

22.30-01.00

Wednesday 14 July

Scotland, Shetland & Orkney

Featuring

Sharon Hassan, Laura Lockyer & Richard Ward

Mats Melin, Pat Ballantyne & Yousedancin?

Thursday 15 July

Old & New, England & Appalachia

Featuring

Gaorsach Rapper & Step

Nic Gareiss & Bruce Molsky

Helmut Rheingans & Cathy James

Sophy & Emily Ball

Paul Burgess, Will Duke & Scott Hartley

Friday 16 July

Cape Breton, Norway & Sweden

Featuring

Melody & Derrick Cameron

Kimberley Fraser & Troy MacGillivray

Britt Pernille Frøholm & Irene Tillung

Mats Nilsson, Göran Premberg and more

Saturday 17 July

Irish & Scottish Ceilidh

Featuring

Jerry O'Reilly, Martin McGinley & Cairdeas na bhFidiléiri

Carley Williams, Carol Anderson, Martin Macdonald, Malcolm Reavell & Mats Melin



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Festival Club & NAFCo Sessions

NAFCo Festival Club

Wednesday - Sunday

22:30 till late

Lounge & St K's Bar, The Lemon Tree

After the evening concerts, come along for a wind-down session at the NAFCo Festival Club. Drop in to enjoy a tune and make new cultural connections.

Admission to the family-friendly Festival Club at the Lemon Tree is open to anyone with a ticket for a NAFCo event on that day, including the late-night dances.

NAFCo Sessions

A few notable session-friendly pubs have opened their doors to NAFCo visitors and musicians. A tune is always welcome - all day, every day!

The Blue Lamp, 121 Gallowgate. [View Map](#)

The Prince of Wales, 7 Saint Nicholas Lane. [View Map](#)

The Glentanar, 39 Holburn Street. [View Map](#)

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Conference Programme

View the Conference Programme for each day via the links below.

- [Thursday 15th July](#)
- [Friday 16th July](#)
- [Saturday 17th July](#)
- [Sunday 18th July](#)

Downloadable Conference Programme

You can download a copy of the Conference Programme below:

- [Conference Programme](#) (pdf)



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Keynote Speakers

The Keynote Speakers



Dr Liz Doherty

Irish Traditional Music Lecturer/Course Director MMus, School of Creative Arts, University of Ulster Chair of the International Council for Traditional Music (Ireland) Paper: 'A Guide to the Roots and Routes of Cape Breton Fiddling'.



Dr Catherine Foley

Course Director MAEthnochoreology, Course Director MAIrish Traditional Dance Performance The Irish World Academy of Music and Dance, University of Limerick, Limerick, Ireland Chair of the [Dance Research Forum Ireland](#) Paper: 'The Roots and Routes of Irish Dance: Issues of Identity within a Modern and Global World'.



Professor Chris Goertzen

Professor of Music History Department of Music, University of Southern Mississippi, Hattiesburg, MS, USA Paper: 'Routes to Roots for Texas Contest Fiddlers: Seeking the Aesthetics of Traditional Tunes through Modern Variation Techniques'



Professor Owe Ronström

Professor in Ethnology, Gotland University, Visby, Gotland, Sweden 'Routes to the Roots of Swedish Fiddle Music Collections: The Changing Mindscapes of the Past.'



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Conference Registration

Conference Registration and Accommodation

The conference registration fee includes the European Commission reception on Wednesday (17.00-19.00h) and the Lord Provost's reception on Friday (18.00-19.30h); refreshments (tea/coffee); admission to the NAFCo Club at the Lemon Tree.

Conference fee: full rate

| | Waged | Student/unwaged |
|--|-------|-----------------|
| | £60 | £34 |

Conference fee: daily rates

| | Waged | Student/Unwaged |
|----------|-------|-----------------|
| Thursday | £16 | £10 |
| Friday | £16 | £10 |
| Saturday | £16 | £10 |
| Sunday | £16 | £10 |

For All Payments for NAFCo Conference Registration and Accommodation, visit the University's On-Line Store at: <https://www.store.abdn.ac.uk/>

Early booking is advised.

Accommodation bookings will close on 1 June.

Late registration booking fee applies after 11 June and please note that refunds for registration and accommodation payments cannot be made after 1 July.

Alternatively, other accommodation can be found via the Aberdeen Convention Bureau at <https://www.conferencebookings.co.uk/delegate/ACBNAFCO2010>

For all other events including concerts, please visit the **Aberdeen Box Office**. Bookings at the Box Office open 1 April 2010.

Enquiries to: Alison Sharman, Secretary, Elphinstone Institute, University of Aberdeen, MacRobert Building, King's College, Aberdeen AB24 5UA;

Tel: 01224272996; Fax: 01224272728; E-mail: nafco@abdn.ac.uk



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Conference Accommodation

Accommodation is available for Conference Delegates at King's Hall and Crombie Hall on King's College Campus, University of Aberdeen.

City-centre self-catering accommodation, minutes from the NAFCo Festival Club, is available at Robert Gordon University.

Alternatively, Aberdeen Convention Bureau can assist with city centre hotel accommodation.

Accommodation on Campus

Accommodation is in King's Hall or Crombie Hall, in King's College, Old Aberdeen, just 5 minutes walk from the conference rooms in the MacRobert Building ([see campus map](#)). All rooms in King's Hall are en-suite, single or twin, at hotel standard. All rooms in Crombie are singles, either with en-suite or shared facilities, at student standard. Prices include breakfast.

City Centre Accommodation

Student style self catering accommodation is also available in the city centre (6-8 minutes' walk from the NAFCo festival hub at the Lemon Tree), consisting of single bedrooms in apartments of 6/8 rooms with shared facilities or en-suite (NB *five nights minimum booking for self catering rooms*). They are clean, convenient, and an economical option. Early booking is advised.

Accommodation Costs

University of Aberdeen Accommodation

Accommodation on Wednesday, Thursday, Friday and Saturday nights – includes continental breakfast.

King's Hall: single en-suite room £160

King's Hall: twin en-suite room* £200

Extra night B&B (Tuesday or Sunday):

Single en-suite £40

Twin en-suite* £50

**There is no extra charge for a second guest in a twin room*

Crombie Hall: Single en-suite £128

Crombie Hall: Single – shared facilities £104

Extra nights (Tuesday or Sunday):

Single en-suite £32

Single room with shared facilities £28

To Book

Email: kingshall@abdn.ac.uk

Telephone: +44 (0) 1224 273444

City Centre Accommodation

Student Self Catering Accommodation at Woolmanhill

Student room – en-suite £75
Student room – shared facilities £62
NB Five nights minimum booking for student rooms

To Book:

Email: p.macinnes@rgu.ac.uk

Telephone: +44 (0) 1224 262134

Other City Centre Accommodation

Aberdeen Convention Bureau has arranged preferential rates with various City Centre hotels. Visit the [NAFCo Accommodation website](#) to reserve.



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Nic Gareiss

Nic Gareiss' footwork draws on many step dance styles to rhythmically accompany traditional music. He's studied a broad variety of forms, from Irish sean-nós dance, to American flat-footing, to Québécois gigue, gleaning motifs and shoe sounds from percussive dance traditions around the world. When performing with a live musician, Nic reawakens a musical dialogue between feet and instrument, using imitation, ornaments and contrasting rhythmic patterns. He really does create music on the floor.

Nic has performed as a featured soloist with the likes of Liz Carroll, Tim O'Brien, Footworks Percussive Dance Ensemble, the Old Blind Dogs, Le Vent Du Nord, Martin Hayes, Rhythm in Shoes and the Chieftains, and has also taught at Alasdair Fraser's Valley of the Moon Scottish Fiddle Camp in northern California. He has danced at numerous folk festivals and venues including Wolf Trap, New York's Old Songs Festival, the Walnut Valley Festival in Winfield, Kansas, the Shetland Folk Festival, the Kennedy Center, Washington, D.C., Glasgow's Celtic Connections festival, and most recently at the Festival Interceltique in Lorient, France.

In 2007, Nic spent a year living in Ireland studying at the Irish World Academy of Music and Dance in Limerick, during which he studied sean-nós and Cape Breton step dance with Mats Melin, as well as Irish dancing and choreography with Orflaif Ni Bhriain, and master classes and workshops from Irish dancer Colin Dunne, tap dancer Tarik Winston and sean-nós dancer Joe Néachtain. Nic is currently finishing his undergraduate work in music and anthropology at Central Michigan University.



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Ingegerd Sigfridsson and Mats Nilsson

Ingegerd Sigfridsson and Mats Nilsson are exceptional dancers and inspirational to watch, executing the most complicated of dances in their own unique style. Their repertoire consists of Swedish couple dances including *polska* ('Polish dance'), *engelska* ('English dance'), *schottis* ('Scottish dance'), *vals* (waltz) and *menuett* (minuet).

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Mats Melin

Swedish born Traditional Dancer, Choreographer and Researcher Mats Melin 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-started the dynamic Scottish performance group 'Dannsa' in 1999, and has been commissioned to choreograph for the Northlands and the St Magnus Festivals. Cape Breton style step dancing and various forms of Scottish solo dances form part of his performance portfolio along with group performances of Scotch Reels, various Scottish group dances and Irish Set Dancing. Mats teaches percussive step dance, predominantly the Cape Breton and Hebridean styles and a small amount of Irish Sean-Nós dancing. He also teaches most Scottish dance forms as well as some Irish and Scandinavian forms. Mats currently lives in Limerick, Ireland where he is a member of the teaching and academic staff at the Irish world Academy of Music and Dance, at University of Limerick.



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The Oméigwessi Ensemble

Teddy Boy Houle and the Oméigwessi Ensemble - Three Generations of Aboriginal Fiddling

The Omeigwessi ensemble brings together elder and younger musicians from two countries to perform a distinctive Canadian Aboriginal style of fiddling that reflects mixed Scottish, French and First Nations ancestry, called Métis. They are: elders Teddy Boy Houle and his brother Jim Flett of Ebb and Flow, Manitoba; musician and researcher, Anne Lederman, who has learned from Lawrence and other elders, and young Métis and First Nations fiddlers Jennilee Martineau (from Manitoba), Alyssa Delbaere-Sawchuk, Nicholas Delbaere-Sawchuk, Conlin Delbaere-Sawchuk and Alicia Blore (from Ontario). Each member of the ensemble is an artist in their own right with an independent solo career. Together, they form Omeigwessi on this historic trip back to Scotland from where much of their music originally came.

Omeigwessi is a tribute to Teddy Boy's father, Walter Flett, a highly revered Métis fiddler in Manitoba. Métis music was rarely written down, and has been threatened with extinction over the last fifty years. Through the combined efforts of many people, including those in the Omeigwessi Ensemble, this unique style of fiddling is undergoing a renaissance both in community settings and on the concert stage. It is known especially for its unusual forms ('crooked tunes'), its footwork, and its particular rhythm. The music of Omeigwessi transports audiences to an old-style Métis house party on the Canadian prairies, where you may hear the cry of the loon, the duck dance, or the caribou reel, where the feet vie with the fiddle and where the tunes are sure to take unexpected twists and turns.

Lawrence 'Teddy Boy' Houle

Ojibwe fiddler Lawrence 'Teddy Boy' Houle inherited the music and dance traditions of his family, his community and surrounding regions, especially his stepfather, Walter 'Omeigwessi' Flett, and his uncles Roderick and Charlie Flett. His style dates back to the early days of European settlement when Scots (mainly from the Orkney Islands), and French-Canadians (largely from Québec) signed on to work in the fur trade. Since then the music has continued to evolve with every new wave of settlement in the Canadian Northwest. In 1985, Lawrence worked with fiddler and producer Anne Lederman to create a four-album set of recordings, *Old Native and Métis Fiddling in Western Manitoba*, featuring 22 fiddlers. These recordings were hailed as 'the most important collection of Métis music ever published' (*The New Breed*, 1987). He has been honoured over the years with invitations to many Canadian and international events, including Canada Day concerts in Toronto and Ottawa, and especially, the Native American Music Concert at Carnegie Hall in honour of the 100th Anniversary of the Hall in 1991. He has released two CDs: *Lookin' Back with Lawrence 'Teddy Boy' Houle* and *Live at Carnegie Hall*. He was also featured in the film documentary *Medicine Fiddle* (Up North Productions, 1991) about the Aboriginal tradition. Lawrence is also a Medicine man and healer and leads spiritual retreats throughout Turtle Island (The Americas). Now, Lawrence is mentoring a new generation of Aboriginal youth, including the members of the Omeigwessi Ensemble.



James Flett

Son of Walter Flett, and Teddy Boy's half-brother, guitarist James Flett was born and raised in Northwestern Manitoba. His musical career began at the age of 7 playing in a country dance band. After the family moved to Winnipeg, James played lead guitar for



bands such as Country Pride, the Ranville Trio, Harvest, and Red Wine, and for well-known recording artist, Reg Bouvette. He also led his own band, Original Mind. Winner of the Manitoba Indian Brotherhood (MIB) Guitarist of the Year Award in 1978, and two-time winner of the Manitoba Annual Country Awards (MACA) Instrumentalist of the Year (1981, 1982), James has recorded and played with many well-known Canadian and American country artists, including Len Henry (with the Winnipeg Symphony Orchestra), Al Cherny and North American Champion fiddler Calvin Volrath. James has recently released two CDs of his own music.



Anne Lederman

See separate biography.

Jennilee Martineau

Born in the historic Canadian Red River Valley, Jennilee was exposed to fiddling early in life. At the age of eight she learned traditional Métis and Old time tunes from her father, which had been passed down from the time of her great-great grandfather. She went on to study Celtic fiddling in Scotland, French-Canadian fiddling in Québec, and contemporary fiddling styles in Nashville, USA as well as some Danish fiddling in Germany. Being a descendant of Aboriginal peoples and early European pioneers, her music has become as interesting and diverse as her cultural background. She continues to be a vibrant young performer, prolific composer, dedicated teacher, and must-be-heard recording artist and producer. Jennilee brings her unique blend of Celtic and Métis fiddling to music lovers at home and abroad. Her music can be heard on her debut album, *Apparitions*, a showcase of Jennilee's mastery of traditional pieces, along with a taste of her own compositions.



Alyssa Delbaere-Sawchuk

Alyssa is a Métis musician whose classical training has led her to explore such genres as Mariachi, new music, classical and contemporary repertoire, in addition to her Métis heritage music. She holds a Bachelors of Viola Performance from the Haute École de Musique du Valais Tibor Varga in Sion, Switzerland, and has twice been a National Finalist in



the Canadian Music Competition. Alyssa is the eldest member of her family band, the Métis Fiddler Quartet. In 2004, she was awarded the National Métis Youth Award for her work promoting Métis culture through fiddling performances across the nation. Alyssa was fortunate to receive a grant from the Ontario Arts Council to study with Lawrence 'Teddy Boy' Houle. This collaboration led to the highly-regarded CD release, *Oméigwessi Reel Métis: A Tribute to Walter Flett*, which was recently honoured at the Canadian Aboriginal Music Awards as Best Fiddle Album and Best Instrumental Album of the year.

Nicholas Delbaere-Sawchuk

Nicholas was so drawn to the violin at an early age, that he received his

first lesson at 15 months of age. Since then he has been devoted to his Métis musical roots as a leading member of the Métis Fiddler Quartet. Nicholas's musical arrangement for the 2009 National Aboriginal Achievement Awards with Métis dance group, The Asham Stompers, earned a standing ovation from the crowd. He is also proud to be an educator in Métis musical traditions, and has done many workshops for schools and government ministries. He has also received a number of classical awards, including Most Outstanding Concerto Performance in the 2009 Winnipeg Music Festival.



Conlin Delbaere-Sawchuk

Conlin's thirst for all things musical has been unwavering from a young age. In addition to his work as a guitarist with the Métis Fiddler Quartet, Conlin's background as a musician includes classical studies for double bass and voice. He recently completed his fourth year of studies in classical singing performance at the University of Ottawa.



Conlin's performance highlights as a singer in the past year alone have included playing the role of the Count in the University's production of Mozart's *Le Nozze di Figaro*, as well as a performance of Schubert's Song Cycle, *Die Schone Mullerin*. In addition to his role as a performer, he has also written and produced music for the National Aboriginal Health Organization's Ispayin Métis Youth Video Project.

Alicia Blore

The youngest member of the Ensemble, 17-year old Alicia has roots in Ste. Rose du Lac, Manitoba, where her great-grandfather, Philip Zastre was a well-known Métis fiddler. She has been studying traditional fiddling since the age of 9 with Matthew Johnston, Anne Lederman and others. She has done many concert presentations in schools, community centres and festivals on Métis music and plays for Metis dance workshops in Ontario. In 2008, along with Ruby John and Nicholas and Conlin Delbaere-Sawchuk, she was part of the Fiddle Stories Elder Youth Ensemble who performed at NAFCO in St. John's Newfoundland. She and Ruby are also working with Anne Lederman to revive traditional fiddling in the Ojibwa community of Garden River, Ontario.



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Papa Stour Sword Dance

The Papa Stour Sword Dance is a masque which represents the age-old theme of the struggle between good and evil. The forces of good are the Seven Champions of Christendom: St James of Spain, St Dennis of France, St David of Wales, St Patrick of Ireland, St Anthony of Italy, St Andrew of Scotland and led by St George of England, who introduces them with a long speech in verse. Music is supplied by the Minstrel (a fiddler). They then link up in a circle and dance seven figures. The movement of the swords represents the battle and evil is finally vanquished by the spectacular climax. St George then bids farewell to the onlookers and leads the Seven Champions off stage.



It has been suggested that the dance was known all over Shetland, but it gradually died out, surviving only in Papa Stour, according to Hibbert's *Shetland Islands* of 1822. The origin of the dance has been lost, though it may possibly be of Norwegian origin.

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Gaorsach Rapper and Step

Gaorsach Rapper and Step are a traditional dance team based around Aberdeen who perform rapper, step and clog dances. They draw on a variety of styles to produce a unique and exciting form of traditional dance for the twenty-first century.

Gaorsach had their inaugural practice in November 2002. Their formation is almost legendary...

Picture the scene - a cold, dark, bleak winter afternoon in deepest Aberdeen in 2002. There's snow on the ground, the wind is howling, and a relocated Pengwynrapper and Blackadderrapper seek shelter in an abandoned building... (it was a shopping centre actually, but why spoil a good story?). Their eyes met over a display of fluffy bobbles, they got chatting, and having agreed that there was nothing else to do on the long dark Aberdeen nights, Gaorsach Rapper and Step were born.

This fortunate meeting marked the start of a team that has brought together dancers and musicians, experienced and new, young and old. Gaorsach perform rapper dances (traditional and evolved), and clog and step dances from around the world. For more information, visit

www.gaorsach.co.uk



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As a Friend or Sponsor you will enjoy a variety of benefits.

You will receive:

- An invitation to our opening reception hosted by the European Commission
- Regular email updates to keep you alerted to NAFCo developments
- Acknowledgement in the NAFCo programme
- Sponsors will, in addition, be offered 2 free concert tickets of their choosing

We will receive:

- Much needed backing for the Convention
- Confidence that NAFCo has your committed individual support
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Sponsorship Opportunities

The North Atlantic Fiddle Convention will be one of the most exciting events of the summer.

Sponsorship of NAFCo 2010 offers your organization the opportunity to be a part of a major cultural event, a unique way to demonstrate corporate social responsibility.

The success of NAFCo relies on the generosity and support of our local and national partners.

Sponsorship Benefits

As a supporter of NAFCo 2010, your organisation will benefit from enhanced exposure through event publicity, acknowledgement of support on publicity and marketing materials, and unique hospitality opportunities.

To find out more and to discuss your individual partnership opportunities please contact:

Jill Strachan

North Atlantic Fiddle Convention 2010

Elphinstone Institute

MacRobert Building

University of Aberdeen

Aberdeen

AB24 5UA

Tel: +44 (0)1224 27 2996

Fax: +44 (0)1224 27 2728

Email: nafco@abdn.ac.uk



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Become a Volunteer

The fourth North Atlantic Fiddle Convention in Aberdeen will combine a festival and an academic conference to celebrate the excellence of traditional fiddlers, fiddle music and dance from countries around the North Atlantic. We would like you to get involved!

In order to make this event as successful as the previous conventions, we are encouraging individuals to volunteer as **Stewards** and **Venue Co-ordinators**.

Stewards will be required in a number of areas. These individuals will be able to volunteer half days, a day or two, even the entire convention if you want! Working closely with staff and convention participants, the duties of the stewards might include registration of participants, assisting venue co-ordinators, transportation, and general assistance with the conference and workshop events. Why not take advantage of the opportunity to work behind-the-scenes with NAFCo staff and guests?

Venue Co-ordinators will be a team of dedicated volunteers who will be responsible for the smooth operation of our workshop and performance venues. These roles will demand more of the volunteer, placing you in a leadership role. To fill these limited spaces, we are looking for individuals who might have previous experience in festival, conference, or event organisation, who are capable of undertaking responsibility for a venue and a small team of volunteers, and who are willing to dedicate their time for the entire North Atlantic Fiddle Convention. This position will require a short training session prior to the event.

Complimentary tickets will be available for our helpers. If you would like to be a part of the North Atlantic Fiddle Convention, and have the fiddle and dance experience of a lifetime, please get in touch and let us know your availability. Or if you know of someone who might be interested, please pass on our information.

Thank you for your support.

We look forward to seeing you at NAFCo 2010!

Download a volunteer form below. For further information, please contact nafco@abdn.ac.uk

[Word](#) | [PDF](#)



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Booking Festival Tickets

Book Online:

Concert tickets and workshop passes can be booked online from the NAFCo programme webpages. The links will redirect you to the Aberdeen Box Office website, where you can make your purchase. Alternatively, visit the Aberdeen Box Office website [NAFCo Listings](#)

Book by telephone or in person:

9.30am – 6pm Monday – Saturday

Aberdeen Box Office
Aberdeen Music Hall
Union Street
Aberdeen
Telephone: +44 (0) 1224 641122

Please note:

- Concession prices are available for students, over 60s, under 16s, disabled visitors and registered unemployed.
- Audio recorders, cameras, and mobile phones may not be used in the performance venues.
- NAFCo visitors may be filmed or photographed for archive purposes and future promotion of the Festival.
- The NAFCo organisers reserve the right to change events due to unforeseen circumstances. Any changes will be posted on the NAFCo website: www.abdn.ac.uk/nafco and sign-posted on the day at the NAFCo Festival Hub in the Lemon Tree. In the event of a cancellation, tickets will be refunded, otherwise tickets will not be accepted for refund or resale.

Young People at NAFCo

Individuals of all ages are welcome to attend the events at NAFCo 2010. However, under Child Protection law, individuals under 18 must be accompanied by a parent, guardian or other designated responsible adult when attending NAFCo workshops and concerts.



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Accommodation

Accommodation is available for Conference Delegates at King's Hall and Crombie Hall on King's College Campus, University of Aberdeen.

City-centre self-catering accommodation, minutes from the NAFCo Festival Club, is available for NAFCo Festival Visitors at Robert Gordon University.

Alternatively, Aberdeen Convention Bureau can assist with city centre hotel accommodation.

Accommodation on Campus

Accommodation is in King's Hall or Crombie Hall, in King's College, Old Aberdeen, just 5 minutes walk from the conference rooms in the MacRobert Building ([see campus map](#)). All rooms in King's Hall are en-suite, single or twin, at hotel standard. All rooms in Crombie are singles, either with en-suite or shared facilities, at student standard. Prices include breakfast.

City Centre Accommodation

Student style self catering accommodation is also available in the city centre (6-8 minutes' walk from the NAFCo Festival Hub at the Lemon Tree), consisting of single bedrooms in apartments of 6/8 rooms with shared facilities or en-suite (NB *five nights minimum booking for self catering rooms*). They are clean, convenient, and an economical option. Early booking is advised.

Accommodation Costs

University of Aberdeen Accommodation

Accommodation on Wednesday, Thursday, Friday and Saturday nights – includes continental breakfast.

King's Hall: single en-suite room £160

King's Hall: twin en-suite room* £200

Extra nights B&B (Tuesday or Sunday):

Single en-suite £40

Twin en-suite* £50

**There is no extra charge for a second guest in a twin room*

Crombie Hall: Single en-suite £128

Crombie Hall: Single – shared facilities £104

Extra nights (Tuesday or Sunday):

Single en-suite £32

Single room with shared facilities £28

To Book

Email: kingshall@abdn.ac.uk

Telephone: +44 (0) 1224 273444

City Centre Accommodation

Student Self Catering Accommodation at Woolmanhill

Student room – en-suite £75

Student room – shared facilities £62

NB Five nights minimum booking for student rooms

To Book:

Email: p.mcinnis@rgu.ac.uk

Telephone: +44 (0) 1224 262134

Other City Centre Accommodation

Aberdeen Convention Bureau has arranged preferential rates with various City Centre hotels. Visit the [NAFCo Accommodation website](#) to reserve.



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Getting to NAFCo 2010

By Air

Aberdeen's international airport is served by a number of major carriers, providing an extensive network of routes throughout the UK, direct to Europe and worldwide through major hubs. There is a frequent bus link to the city centre, and taxis from the airport to the University and City Centre cost around £15.

[Aberdeen Airport](#)

By Rail

[ScotRail](#) has a number of leisure tickets to suit those travelling to NAFCo from within Scotland. There are great value fares available for small groups of three or four people travelling together. Visitors travelling from Glasgow/Edinburgh to Aberdeen cost per person £10.55 and Inverness to Aberdeen costs £7.95pp (Based on 4 people travelling). To book call **08457 55 00 33** or visit the [Scotrail website](#).

Travel within the City

There are a number of regular buses that travel between the NAFCo Conference at King's College, and the NAFCo Festival Hub at the Lemon Tree and other City Centre venues.

The number 20, from Littlejohn Street, next to Marischal College, links the city centre with King's College Campus. The number 19, from Broad Street, opposite Marischal College, passes to the west of the University along Bedford Road. From Union Street, the city's main thoroughfare, the numbers 1, 2, 13 and 14, travelling east, all run along King Street and pass the University. Alight just after the King's playing fields on your left. Aberdeen buses require exact fare, so have 10p and 5p coins ready, or buy a bus Farecard from local shops.

For more information on bus routes and timetables: [visit First Group website](#)



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[Aberdeen concert to launch UK's biggest fiddle festival](#)

[Sound of traditional music in North-East with return of UK's largest fiddle festival](#)

[Toe-tapping fundraiser to support international fiddle festival](#)



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Kimberley Fraser

Kimberley Fraser was born on Cape Breton Island and nurtured within its rich musical heritage. Like many in Cape Breton, music is not new to Kimberley's family. She proudly owns the fiddle of her great great grandfather, spanning the musical tradition within her family over a hundred years. Though still in her 20s, Kimberley has become one of the stellar players of the Cape Breton fiddle tradition and has travelled the world, from Victoria to Afghanistan, bringing Cape Breton music with her wherever she goes. She has played with Cape Breton's finest, including Ashley MacIsaac and Natalie MacMaster, and has shared the stage with Alasdair Fraser, Lunasa, and Martin Hayes. Kimberley is also in demand for her piano skills, accompanying various Cape Breton fiddlers at home and abroad as well as the acclaimed Irish musical group, Cherish the Ladies, in 2004. And she is also an accomplished step dancer.

In 2005 Kimberley graduated from St Francis Xavier University in Nova Scotia with an honours degree in Celtic Studies. Education is important to her, reflected in her dedication to teaching Cape Breton music both at home and abroad. She has been a long-time instructor at the Gaelic College in Cape Breton as well as the Ceilidh Trail Music School in Inverness, Cape Breton, where she has worked alongside Buddy MacMaster, Brenda Stubbart, and the late Jerry Holland. Kimberley is continuing her music education by attending the acclaimed Berklee College of Music in Boston. She has released her second album, *Falling on New Ground*, which won the 2008 East Coast Music Award for best Roots/Traditional Album of the Year.





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Anne Lederman

Anne Lederman, originally from Manitoba, Canada, is a fiddler, singer, composer and multi-instrumentalist strongly rooted in several musical traditions – Celtic, Métis and French-Canadian, Klezmer, Balkan, and African music. Over her thirty year career, Anne has worked with such bands as Muddy York and the Flying Bulgar Klezmer Band, and such artists as Harry Hibbs, Grit Laskin, Don Freed and Garnet Rogers, among others. Currently, she has her own band, Fiddlesong, and performs with Eh!?, and Cameroon musician Njacko Backo.

Anne has recorded four CDs under her own name: *Not a Mark in This World*, *7 Cats, Come from Every Way*, and *Fiddlesong*. Anne also composes, performs and writes for theatre. Her play, *Spirit of the Narrows*, about the Métis fiddle tradition, was featured at the Blyth Theatre Festival in 2004 and 2005. A solo version of it will be presented at NAFCO 2010. In addition she will be performing on her own, backed up by Jean Hewson of Newfoundland, and with Lawrence Houle and the Omeigwessi Ensemble as part of Three Generations of Aboriginal Fiddling.

Anne is also known for her research on Canadian fiddle traditions, especially those of Métis and First Nations peoples. She recently re-wrote the article on Fiddling for the Encyclopedia of Music in Canada. She currently teaches Celtic-Canadian Fiddle at the World Music Centre of the Royal Conservatory in Toronto and has written her own set of method books called *Tamarack'er Down: Canadian Fiddling Through Rhythm*.





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Troy MacGillivray

Troy MacGillivray's musical prowess can be attributed to an especially rare combination of commitment and bloodline. By the age of six, he was already impressing audiences with his step dancing skills. By 13 he was teaching piano at the renowned Gaelic College of Celtic Arts and Crafts. He spent four years in a stringed orchestra and earned a Bachelor of Arts degree with a major in music from St. Francis Xavier University.

Troy has a roots-centred approach to his fiddling and piano playing that has powerfully inspired audiences around the world. On his most recent album, ELEVEN, Troy delivers his musical furore with fiddle, piano, viola, and bass. His first two recordings both received East Coast Music Award nominations as well as Music Industry Association of Nova Scotia nominations.

Troy's bloodline is equally as impressive. The Lanark MacGillivrays and MacDonalds have been proprietors of the Gaelic tradition in North Eastern Nova Scotia for generations. Troy's grandfather, Hugh A. MacDonald, is a member of the Nova Scotia Country Hall of Fame. His parents and sisters are also fine musicians.

In 2004 Troy was the recipient of the 'Auleen Theriault Young Tradition Award' from the Goderich Celtic Roots Festival in Ontario. He has toured throughout Canada, the UK and Denmark, and appeared on television, and he has studied recording engineering. Whether playing piano or fiddle, or showcasing his step dancing capabilities, Troy MacGillivray certainly displays intense commitment to the Celtic heritage he inherited from his Highland ancestors.





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Christina Smith and Jean Hewson

For the past 25 years, Christina Smith and Jean Hewson have been performing the traditional songs, ballads, and dance music of their Canadian province of Newfoundland and Labrador to audiences in North America and the UK. They learned their repertoire directly from the older generation of musicians and singers around the Island. Jean and Christina believe that traditions live in the people that cherish them, and for that reason they give workshops at festivals and events, and teach in their home city of St. John's.

They have recorded two albums together, *August Gale* and *Like Ducks!* and another with their other band, Frank Maher and the Mahers Bahers, *Maherulous*. Their work has been nominated for three East Coast Music awards, two Canadian Folk Music Awards, an Indie, a Newfoundland and Labrador Arts Council award, and has won the Crossroads Gold award. Christina is the author of the Newfoundland audio fiddle method *Inshore Fiddling*, as well as *The Easiest Dance Tunes from Newfoundland and Labrador*. Participants who attended NAFCO 2008 will recognise Jean as the Programme Coordinator.





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Laura Ellestad

Laura Ellestad (Calgary, AB, Canada) began studying the Norwegian Hardanger fiddle in 2004. With a background in violin and ancestral roots in Norway, she was immediately fascinated by the Hardanger fiddle tradition. After receiving the Hardanger Fiddle Association of America's Ole Bull Scholarship in 2005, she spent two winters studying Hardanger fiddle in Norway, and in 2008, she enrolled in the Traditional Music programme at the Ole Bull Academy in Voss, Norway.

Laura has led instruction and given performances on the Hardanger fiddle in Norway and in North America. She has focused on the Hardanger fiddle tradition from Valdres, and master fiddler Tore Bolstad has been her main teacher. In 2009, she received *Torleiv Bolstads minnestipend*, a memorial scholarship awarded to young fiddlers who play in the Valdres tradition. She performs regularly as a dance fiddler for practices and workshops in *valdresspringar*. In addition, she has performed in the world premiere of Henrik Ibsen's opera, "Fjeldfuglen".





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Sabin Jacques

Since Sabin Jacques from Québec began playing the accordion at age 14, his reputation has grown. His many diverse musical engagements have made him a versatile and accomplished artist. Deeply influenced by such musicians as Réjean Simard, Philippe Bruneau, and Alfred Montmarquette, he found originality in his unusual technique which gives him, as a left-handed player, a recognizable signature.

Originally from the beautiful Gaspé Peninsula, Sabin made Montreal his home in 1992, in search for work in the electronics field. This greater musical community allowed him to make significant acquaintances with musicians in the popular and commercial music domain. His work with Acadian iconic singer Edith Butler remains the most prolific. He was also heard alongside celebrated Hugues Aufray, as well as on recordings of Jean-Pierre Ferland, Ann-Victor and rap band Kid Fléo.

Sabin remains profoundly attached to his traditional roots and regularly takes part in educational projects by teaching his heritage at home at l'école des Arts de la Veillée, and at summer camps in Canada and abroad. His teaching is practical, uplifting and always inspiring. Some of his more traditional recordings include *Les pieds qui parlent* (1994), *Hommage à Alfred Montmarquette* (1994), *Domino I* (1998), *Michèle Choinière* (2002), *Domino Pris au Jeu* (2004) and his latest, *Raz-de-marée/Tidal Wave* (2007), all of these highlight his dexterity and musicianship while confirming his status as one of Quebec's leading master accordionists.





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Éric Favreau

Éric Favreau (Québec) comes from a family of traditional musicians and has spent a great deal of time playing with other fiddlers, learning their repertoire and studying their varied styles. Éric has explored and exploited various sources including archives and personally-made field recordings, and has accumulated a rich and fascinating repertoire.

As an individual, and in various groups including Entourloupe, Éric has experience in the Canadian, United State and European music scenes. Éric has recorded two solo albums, one with fiddler and friend Mario Landry (Reel à Deux), a reference point for traditional fiddle music in Québec. Also, three with his current group Entourloupe (La St-Berdondaine, Les choux pis des melons, Épilogue), and has appeared on at least twenty others. Also, he plays with Raz-de-Marée/Tidal Wave, a perfect band for contradance, with the accordionist Sabin Jacques. Éric has taught regularly in fiddle camps in the United States, in Europe, and in Canada. He is a consummate entertainer/educator and provides workshops introducing traditional music to students in the public school system through a programme under the auspices of the Minister of Education. He also teaches traditional fiddle and the history of traditional music at the Cégèp (a junior music college) in Joliette, Québec. Éric's playing is marked by delicacy, nuance and liveliness that will leave no foot untapped!





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Derrick & Melody Cameron

Derrick and Melody Cameron have been performing music together throughout Canada's Maritime Provinces and the New England States to very receptive audiences for a number of years. They have performed alongside other Cape Breton musicians on the main stage at the Stan Rogers Folk Festival, played at the Washington Irish Folk Festival, emceed, stage managed and were featured in numerous Celtic Colours International Festival concerts and play for many dances, pubs and concerts throughout Cape Breton Island.

Melody and Derrick were featured in the Genuine Pictures documentary, *And They Danced*, which premiered on Canada's Bravo! network in January of 2006. Derrick and Melody have released two recordings and are currently working on their third.



Melody is also an accomplished Cape Breton style step dancer. She has performed synchronized step dance routines with her sister Kelly at venues throughout Nova Scotia, Prince Edward Island and Western Newfoundland. Through the 1980s, Melody and Kelly appeared four times on CBC television for the program 'Up Home Tonight' and also were filmed for a BBC documentary. Towards the late 1980s, Melody and Kelly performed as part of the group Highland Classic. Other members of the group included Ashley MacIsaac, Natalie MacMaster, Wendy MacIsaac, Rodney MacDonald, Stephanie Wills and Jackie Dunn. In the spring of 1998, Melody worked as a choreographer for the Rankins, one of Canada's foremost folk groups. Years later Melody and Kelly performed a synchronized step dance routine for the Rankin Sisters' televised Christmas special, 'Home for Christmas' which aired on Canada's Bravo! network in December of 2005.

In early 2004 Derrick and Melody Cameron joined Comunn Féis Mhàbu. Féis Mhàbu is an organization based in Mabou, Cape Breton that works to support both children and adults in their pursuits to learn more about Cape Breton's Gaelic culture.

Although based in Mabou, Féis Mhàbu's programs draw participants from the surrounding area, and in some instances, from all over Cape Breton and beyond. Derrick and Melody Cameron are currently acting as the coordinators for a Féis Mhàbu project named 'The Mabou Musical Mentorship Program'. This mentoring programme's focus is on using house sessions to bring together talented young performers of Cape Breton music and dance with well established tradition bearers. The relaxed, informal atmosphere of the house sessions is well suited for the passing on of music, dance and stories. In the fall of 2007, Derrick became chairperson of Comunn Féis Mhàbu.





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Christina Smith and Jean Hewson

For the past 25 years, Christina Smith and Jean Hewson have been performing the traditional songs, ballads, and dance music of their Canadian province of Newfoundland and Labrador to audiences in North America and the UK. They learned their repertoire directly from the older generation of musicians and singers around the Island. Jean and Christina believe that traditions live in the people that cherish them, and for that reason they give workshops at festivals and events, and teach in their home city of St. John's.

They have recorded two albums together, *August Gale* and *Like Ducks!* and another with their other band, Frank Maher and the Mahers Bahers, *Maherulous*. Their work has been nominated for three East Coast Music awards, two Canadian Folk Music Awards, an Indie, a Newfoundland and Labrador Arts Council award, and has won the Crossroads Gold award. Christina is the author of the Newfoundland audio fiddle method *Inshore Fiddling*, as well as *The Easiest Dance Tunes from Newfoundland and Labrador*. Participants who attended NAFCO 2008 will recognise Jean as the Programme Coordinator.





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Laura Ellestad

Laura Ellestad (Calgary, AB, Canada) began studying the Norwegian Hardanger fiddle in 2004. With a background in violin and ancestral roots in Norway, she was immediately fascinated by the Hardanger fiddle tradition. After receiving the Hardanger Fiddle Association of America's Ole Bull Scholarship in 2005, she spent two winters studying Hardanger fiddle in Norway, and in 2008, she enrolled in the Traditional Music programme at the Ole Bull Academy in Voss, Norway.

Laura has led instruction and given performances on the Hardanger fiddle in Norway and in North America. She has focused on the Hardanger fiddle tradition from Valdres, and master fiddler Tore Bolstad has been her main teacher. In 2009, she received *Torleiv Bolstads minnestipend*, a memorial scholarship awarded to young fiddlers who play in the Valdres tradition. She performs regularly as a dance fiddler for practices and workshops in *valdresspringar*. In addition, she has performed in the world premiere of Henrik Ibsen's opera, "Fjeldfuglen".





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Ditte Fromseier Mortensen

Ditte Fromseier Mortensen grew up on the Danish island of Bornholm and trained at the University of Copenhagen, the Irish World Music Centre in Limerick, and the Carl Nielsen Academy in Denmark. Ditte has performed extensively all over the world with different ensembles (e.g., Fromseier Rose, Habbadám, Gryr, Fiol ministeriet, and solo projects). In the fall of 2004 she released her first solo album *Anything Strange?* which received great acclaim. In 2008 her trio, Habbadám, specialising in the music of her home island, was given the prestigious Danish Music Award for Debut of the Year. In 2008 Ditte was appointed Head of the Folk Music department at the Carl Nielsen Academy in Odense.



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Sigurd Hockings

Sigurd Hockings is one of the most influential guitarists on the Danish folk music scene. He has a wide experience of working with different Nordic styles and lived for several years in the north of Sweden, where he studied at Bolnäs folkhögskola. Sigurd is a graduate of the Folk Music degree programme at the Carl Nielsen Academy in Odense and he also performs with the bands, Tophøj, Hockings & Graubæk and Basco.



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Sophy and Emily Ball

Sophy and Emily Ball are sisters from Derbyshire who come from a strong tradition of dance music. Their repertoire is mainly Northumbrian but with a sprinkling of flavours from Scandinavia to America, anything you can dance to really! They play with a larger band '422' and have recently been working with Alistair Anderson playing his 'Steel Skies' Suite. They both studied folk and traditional music at Newcastle University developing skills in arranging and teaching different styles as well as performing them.





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Paul Burgess

Paul Burgess comes from a family of Southern English dance-band musicians stretching back at least four generations. He plays English fiddle, recorder and sings, and has performed at venues from Adlestrop to Zanzibar with artists ranging from the CBSO to Laurie Lee. He has been a member of the Old Swan Band for more than 30 years as well as playing with Johnny Coppin and others. He was a founder member of the Mellstock Band, John Kirkpatrick Band, Edward II & the Red-Hot Polkas, and The English Country Dance Band. He has provided music for radio, television and film and has tutored regularly at the Folk South-West Easter school and the Traditional Carols weekend.



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Will Duke

Will Duke lives in Sussex and has been playing the Anglo concertina and singing English traditional songs since 1971. He played in the Etchingham Steam Big Band, the Albion Dance Band, the Pump & Pluck Band, and the Bob Davenport Band; he is in a duo with Dan Quinn, plays in the Twagger Band and also does solo work and workshops. His last CD, *Out of the Box*, his first solo recording, was issued in 2008 on the Country Branch label. Will was greatly influenced by the playing style and repertoire of Sussex concertina player Scan Tester (1887-1972), and he plays one of Scan's concertinas. He also sought out traditional singers in Sussex in the 1970s and 1980s, and spent many hours in their company.





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Scott Hartley

Scott Harley was brought up in the Lake District and began playing the fiddle at the late age of fifteen with local fiddle group 'The Lakeland Fiddlers'. During this time he absorbed a core repertoire of tunes unique to his local area in the North West of England. In 2008 he joined the Folk and Traditional Music programme at the University of Newcastle, studying fiddle and singing. Still only in his second year, he is fortunate to play music with some of the greatest traditional musicians in the country. In January of this year, Scott took up a six-month placement at the Irish World Academy of Music and Dance at the University of Limerick, where he has been studying Irish fiddle style under Siobhan Peoples.



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Gill Redmond

Gill Redmond met Göran Premberg at the Yorkshire Dales Scandinavian Festival in Settle, UK and immediately found a special connection with the music of Western Sweden. Göran and Gill formed a duo, performed in Sweden and England, and toured Scotland and Sweden the following year. Gill also performed with Göran's band 'Orust' on both sides of the North Sea.

As a 'cellist with her roots in classical music, Gill has many years experience developing her own inventive style of playing traditional music from all over the British Isles and parts of France and Sweden with driving rhythms and strong base lines, creative counter melodies and sensitive accompaniments.

Recently Gill has been performing and recording with the Mellstock Band, Dave Townsend, Sarah Matthews, Peeping Tom, Graham Moore, the New Mantovani Orchestra and the Sam Newgarth Light Orchestra. Gill teaches 'cello and has run folk 'cello workshops across England.





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Jani Lang & Martin MacDonald

Jani Lang is a Hungarian fiddle player currently living in Scotland. He has earned his BA hons/ MA as a classical player, but also studied folk music from traditional artists and is dedicated to promoting the music of Eastern Europe and the Balkans. He won the special prize for young classical violinists in the 1993 'Koncz Janos' national violin competition and first prize and the prize of excellence at the first National Hungarian Folk Music Competition in 1996. He has played throughout Europe and the UK, and in 2000, toured with 'Fiddles on Fire'. Television and radio appearances include programmes on the BBC, Hungarian National Television, Denmark Radio, and Radio Nacional de Espana. Interviews with Jani appear in Irish Music Magazine (7/11, 2002), FRoots (246, 2003), Irish Dance Magazine (Jan., 2004) and he earned a four-star review in the Scotsman in 2008.



Martin Macdonald hails from the Isle of Lewis in the Outer Hebrides. He became proficient at the Highland bagpipe at an early age and soon taught himself any instrument on which he could lay his hands, eventually settling on the guitar. He now teaches classical guitar at the University of Aberdeen, while keeping in touch with his traditional roots and developing his interest in a wide range of musical genres.

The two joined forces in 2007, taking audiences on a journey through the different styles and cultures of the Balkans and Eastern Europe, the guitar creating unusual and varied backdrops for Jani's fiddle playing.



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Cairdeas na bhFidiléiri (Donegal Fiddle Music)

Cairdeas na bhFidiléiri is an organisation set up in the early 1980s to preserve, collect, promote and regenerate the fiddle music of Donegal and its styles. The name means the 'friendship or association of fiddle players'. The four young musicians representing the organisation at NAFCo play the fiddle music of south west Donegal. The tradition of the area has solo and duet playing very much at its heart.



Ellie McGinley (b.1995) and Catherine McGinley (b.1994) are cousins from the Donegal Gaeltacht area of Gleann Cholmille. They are fortunate enough to have received much of their early musical grounding from the late great James Byrne. They are two of a number of good young players from their area



and are also fine singers.



Michéal Cherry (b.1994) born and living in Dublin with strong family ties to the area. Michéal's playing is very much in the tradition of south west Donegal, another of the excellent young players in the local style, Michéal plays on a fiddle that he made at the age of 11.

Helen Diamond (b.1988) is from Co Dublin, born into a very musical family, is another good player of the fiddle music of south west Donegal, where she spends much of her time and is also a fine singer.





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Rab Cherry

Born in Belfast in 1956, Rab has had a great interest in traditional music since his schooldays, especially in fiddle music and particularly in Donegal fiddle music. He worked in precision mechanical engineering for some years and also taught engineering in a technical college for seven years. He has been involved in making and repairing fiddles since 1978. He also repairs violin family instruments and bows, makes violins/fiddles and violas. Rab is one of the founder members (and current Chairman) of *Cairdeas na bhFidiléirí*, an organization working since 1983 to foster the development and preservation of Donegal fiddle music which has been funded by the Irish Arts Council since then. Rab has been involved in producing a number of albums of largely solo Donegal fiddle music including four compilations and records by James Byrne, John Doherty, Con Cassidy and Frank Cassidy with John Doherty. There are several other Donegal fiddle albums in production at present. Rab has also featured in a number of television documentaries dealing with Donegal fiddle music.





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Liz Doherty

Liz Doherty, traditional Irish fiddle player and renowned teacher, imparts what is best about Irish music – sheer fun and joy! She brings to her playing an exuberant energy that is rhythmical and powerful. Born in Bunrana, County Donegal, she was taught to play the fiddle by local music and dance master Dinny McLaughlin. She graduated in music from University College, Cork, in 1991, and in 1996 was awarded a PhD from the University of Limerick, having carried out research on the Cape Breton fiddle tradition. Liz currently lectures in Irish traditional music at the University of Ulster, Derry. She has published widely, including *From Barefoot Days: A Life of Music, Song and Dance in Inishowen*, a book about her mentor, Dinny McLaughlin. As a fiddle player she is known for her distinctive style and strong Scottish and Cape Breton influences. She has performed and recorded with Nomos, the Bumblebees, and Fiddlesticks, and has two solo recordings – *Last Orders* (Foot Stompin' Records) and *Quare Imagination* (Busy Lizzy Records).





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Caoimhín Ó Raghallaigh

Caoimhín is best known as a traditional fiddle player, having worked and collaborated with artists such as Iarla Ó Lionaird, Martin Hayes, Mick O'Brien, Peadar O Riada, Brendan Begley and Tony Mac Mahon. His solo work has become increasingly adventurous over the last few years. He was commissioned by the Project Arts Centre to produce a solo show of film and fiddle which was premiered in December 2009. He has worked on audio installations for the Irish Museum of Modern Art, Project Arts Centre, Dublin Fringe Festival and the Edinburgh Fringe Festival. On television, he has been the subject of numerous music



documentaries, including being Jeremy Irons mentor for TG4's Faoi Lan Cheoil. Most recently, he was commissioned by the Abbey Theatre to compose the music for Thomas Kilroy's new play, Christ Deliver Us, which ran in February/March 2010. He has performed in Australia, New Zealand, India and China, and all over Ireland, Europe and North America.



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Fidil

Fidil's new CD '3' was the first ever traditional music album to receive a five-star review in The Irish Times. The group has been described as 'a milestone in Irish music!' and the CD a 'timeless album and a truly essential addition to your collection'.

All hailing from Donegal, what makes Fidil's achievement even more remarkable is the fact that they don't use any conventional accompaniment such as guitars, bodhrans, pianos, triangles, etc. It is, however, their diverse and groundbreaking use of fiddles coupled with the depth of lore and tunes of the Donegal fiddle tradition which make Fidil the most distinctive and avant-garde ensemble in Irish traditional music.

Fidil's line-up is: Aidan O'Donnell, the 2010 TG4 Young Musician of the Year; Ciarán Ó Maonaigh a former TG4 Young Musician and nephew of Altan's Mairéad Ní Mhaonaigh; and Damien McGeehan, whose unique ability to bring different sounds and techniques to the fiddle helps see Fidil go boldly where no band has gone before.

Fidil were formed in 2008 when Ciarán Ó Maonaigh and Aidan O'Donnell recorded a duet CD of the same name, they quickly morphed into a three piece and were awarded the Young Musicwide Award by Music Network in 2008. They had an amazing year in 2009 in which they played for the President of Ireland Mary McAleese, the President of the Czech Republic, as well as Ireland's Ambassadors to Latvia and Iceland.

While completing two tours of Ireland with Music Network they also travelled abroad with the help of Culture Ireland to New York, London, Canada, Iceland, Latvia and Macedonia. Fidil then finished off 2009 with a homecoming gig at the annual Frankie Kennedy Winter School in Gaoth Dobhair.

Fidil started off 2010 with a performance at Celtic Connections in Glasgow. They have Music Network gigs to look forward to, started pre-production on a new studio album, and have a surprise or two up their sleeves, which should keep Fidil at the forefront of avant-garde traditional music well into the second decade of the 21st century.





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Martin McGinley

Martin McGinley is a well-known fiddle player from Donegal, which is renowned for its fiddle playing. He played and recorded with the Sligo band Dervish for a time. He has toured in Ireland, Europe, USA, and Canada, and he has appeared on Irish television on numerous occasions. Martin hosted a *Pure Drop* series of traditional music programs on the Irish national television station RTE1. He has also presented RTE and BBC radio programs on traditional music.

Martin featured on the first of several CDs of Donegal fiddle music produced by Cairdeas na bhFidiléiri (friends of the fiddlers) and taught for several years at the renowned annual summer school organized by Cairdeas in Glencolumbkille.

Over the years Martin has picked up much of the distinctive repertoire of the older Donegal fiddlers. He has played regularly with masters such as Danny O'Donnell, James Byrne, Vincent Campbell and Con Cassidy. Other influences include the prince of Donegal fiddle playing, John Doherty and Tommy Peoples. Martin works as the editor of a leading Irish newspaper, the *Derry Journal* and does most of his playing these days at music sessions and small festivals throughout Donegal.





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Mats Melin

Swedish born Traditional Dancer, Choreographer and Researcher Mats Melin 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-started the dynamic Scottish performance group 'Dannsa' in 1999, and has been commissioned to choreograph for the Northlands and the St Magnus Festivals. Cape Breton style step dancing and various forms of Scottish solo dances form part of his performance portfolio along with group performances of Scotch Reels, various Scottish group dances and Irish Set Dancing. Mats teaches percussive step dance, predominantly the Cape Breton and Hebridean styles and a small amount of Irish Sean-Nós dancing. He also teaches most Scottish dance forms as well as some Irish and Scandinavian forms. Mats currently lives in Limerick, Ireland where he is a member of the teaching and academic staff at the Irish world Academy of Music and Dance, at University of Limerick.





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Ingebjør Sørboen

Ingebjør Sørboen (born 1989) is a Norwegian Hardanger fiddler with a solid background in traditional music. She currently studies at the Ole Bull Academy, and over the years she has given many performances in both Norway and abroad. Her music is known as lively and sometimes a bit 'wild'. At the Academy she has focused intensively on studying the Hardanger fiddle tradition from her home region, which is in Hallingdal, in the middle of Norway.



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Laura Ellestad

Laura Ellestad (Calgary, AB, Canada) began studying the Norwegian Hardanger fiddle in 2004. With a background in violin and ancestral roots in Norway, she was immediately fascinated by the Hardanger fiddle tradition. After receiving the Hardanger Fiddle Association of America's Ole Bull Scholarship in 2005, she spent two winters studying Hardanger fiddle in Norway, and in 2008, she enrolled in the Traditional Music programme at the Ole Bull Academy in Voss, Norway.

Laura has led instruction and given performances on the Hardanger fiddle in Norway and in North America. She has focused on the Hardanger fiddle tradition from Valdres, and master fiddler Tore Bolstad has been her main teacher. In 2009, she received *Torleiv Bolstads minnestipend*, a memorial scholarship awarded to young fiddlers who play in the Valdres tradition. She performs regularly as a dance fiddler for practices and workshops in *valdresspringar*. In addition, she has performed in the world premiere of Henrik Ibsen's opera, "Fjeldfuglen".



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Frøholm/Tillung

Frøholm/Tillung, one of the most successful folk music duos in Norway, is a collaboration between accordionist Irene Tillung and Hardanger fiddle player Britt Pernille Frøholm. Their first album, *Eins*, was released in 2009.

Irene Tillung masters several musical genres and performs as a soloist as well as an accompanist in different ensembles. She has spent the last three years touring for Rikskonsertene mostly in Norway, but also in Vietnam, India and Sudan. Irene attended the Norwegian Academy of Music and the Music Academy of Copenhagen, and is now one of the most renowned accordion players in Norway. She plays in the group Tindra, nominated for the Norwegian Grammy in 2007.



Britt Pernille Frøholm has a wide knowledge of Norwegian folk music traditions which she explores through contemporary music, collaborations, improvising with jazz musicians and by performing music from her own hometown of Hornindal which was taught to her by her own grandfather. The Hardanger fiddle is her main instrument, but she also plays violin and viola.

They can be heard at www.myspace.com/froholmtillung.



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Boreas

'impeccable taste and skill ... sheer talent and ability ... combining music and playing styles from Scotland and Norway they entranced the audience' – Evening News

Scots-Norsk band Boreas melds one of the most successful folk music duos in Norway and one of Scotland's finest brother and sister double acts to create music that is both Norsk and Scottish, old and new, exciting and entrancing. Bringing together Scots song and fiddle traditions with dance music and song melodies from the West of Norway along with contemporary arrangement ideas and textures, Boreas are making waves across the North Sea and beyond.

With a real interest in new and experimental forms of music, Boreas brings a different perspective to their acoustic folk music performance. From a generation of highly skilled, knowledgeable and qualified folk performers both steeped in their local traditions and reaching outwith them, [Lori Watson](#), [Britt Pernille Frøholm](#), [Innes Watson](#), and Irene Tillung weave together the strands that link Norsk and Scots cultures while creatively celebrating their differences.

Boreas began as a partnership between two of the finest young fiddle players in Europe – Scottish Borders fiddle player and singer Lori Watson and Hornindal hardanger player Britt Pernille Frøholm. The duo have been exchanging and performing music since meeting in 2006. Joined by their duo partners from home, Innes Watson on guitar and Irene Tillung on chromatic button accordion, the band produce a rich, resonant sound full of drive, subtlety and intelligence.



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Paul Anderson

Already something of a legend in the time honoured fiddle tradition of Scotland, Paul Anderson is considered by many to be the finest Scots fiddler of his generation. Brought up on the family dairy farm at Tarland in the heart of rural Aberdeenshire, Paul is a composer of some repute, having written over 300 pieces in the Scots style as well as music for film and theatre. During his competitive career, he won most of the traditional fiddle championships in Scotland and in 1995 won Scotland's premier fiddling event, the Glenfiddich Scottish fiddle championship. A regular on Scottish

TV and radio, Paul has toured extensively and recorded eight solo albums and over forty albums with other artists. Paul is also a highly regarded tutor and as well as solo tuition has led workshops and master classes from Australia to British Columbia. In 2006 he began a three year AHRC research post at the Elphinstone Institute of the University of Aberdeen. His research, which was believed to be the first of its kind in the UK, aimed to re-connect local musicians with the unique fiddle style of the North-East of Scotland.



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Alasdair Fraser

Master Scottish fiddler Alasdair Fraser is a consummate performer. His dynamic fiddling, engaging stage presence, and deep understanding of Scotland's music have fostered an international following. His richly expressive playing transports listeners across a broad musical spectrum, ranging from haunting laments from the Gaelic tradition to improvisations based on traditional themes. His vast repertoire spans several centuries of Scottish music and includes his own compositions, which blend a profound understanding of the Scottish tradition with cutting-edge musical explorations.

Alasdair has released several critically acclaimed albums, including *In the Moment*, with cellist Natalie Haas, and *Fire & Grace*, which achieved the Scots Trad Album of the Year Award in 2004. Alasdair has been a major force behind the resurgence of traditional Scottish fiddling around the world, inspiring listeners and learners through his recordings, annual fiddle camps, and concerts.



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Jani Lang & Martin MacDonald

Jani Lang is a Hungarian fiddle player currently living in Scotland. He has earned his BA honours/ MA as a classical player, but also studied folk music from traditional artists and is dedicated to promoting the music of Eastern Europe and the Balkans. He won the special prize for young classical violinists in the 1993 'Koncz Janos' national violin competition and first prize and the prize of excellence at the first National Hungarian Folk Music Competition in 1996. He has played throughout Europe and the UK, and in 2000, toured with 'Fiddles on Fire'. Television and radio appearances include programmes on the BBC, Hungarian National Television, Denmark Radio, and Radio Nacional de Espana. Interviews with Jani appear in Irish Music Magazine (7/11, 2002), FRoots (246, 2003), Irish Dance Magazine (Jan., 2004) and he earned a four-star review in the Scotsman in 2008.



Martin Macdonald hails from the Isle of Lewis in the Outer Hebrides. He became proficient at the Highland bagpipe at an early age and soon taught himself any instrument on which he could lay his hands, eventually settling on the guitar. He now teaches classical guitar at the University of Aberdeen, while keeping in touch with his traditional roots and developing his interest in a wide range of musical genres.

The two joined forces in 2007, taking audiences on a journey through the different styles and cultures of the Balkans and Eastern Europe, the guitar creating unusual and varied backdrops for Jani's fiddle playing.

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Lauren MacColl

'Her slow airs may well make you cry ... stop-you-in-your-tracks gorgeousness' (The Herald)

Lauren MacColl won 'Instrumentalist of the Year' at the Scots Traditional Music Awards, 2009. She learned fiddle in Ross-shire through the thriving Fèisean movement and is an emotional and communicative performer of the music from her native Highland tradition, along with her trio the MacCollective. Lauren won the BBC Radio 2 Young Folk Award in 2005 and two years on released her debut album, *When Leaves Fall*, named 'Classic Album' of Celtic Connections festival, 2008. Her

second album, *Strewn with Ribbons*, released to critical acclaim in 2009, is a recording of music researched from old Highland collections married with her own tune writing. As well as with the MacCollective, Lauren plays in a duo with flute player Calum Stewart and in a new project 'Mackinnon MacColl MacPherson'. She is fiddle tutor at RSAMD's Junior Academy, and has taught at Cambridge Folk Festival, Blazin' in Beaulieu, and countless Fèisean across the country.



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Ronan Martin and Jonny Hardie

Ronan Martin was brought up in a musical family on the Isle of Skye and plays traditional West Highland fiddle with toe-tapping energy and considerable finesse. He was steeped in music from an early age and is much in demand at home and abroad performing with many of Scotland's finest musicians including Sandy Brechin and Fred Morrison.

Jonny Hardie is from Aberdeenshire, and has travelled the world playing fiddle and guitar with his band, Old Blind Dogs. He also regularly guests with Irish folk legends, the Chieftains.

Ronan and Jonny first met in the late 1980s at a musical gathering on the Isle of Raasay. Twenty years on they are playing regularly as a duo and have recently released an album of traditional Highland fiddle music which gained a four star review in *Scotland on Sunday*.

Fiddler Magazine (USA) called it 'astonishingly crisp and powerful' and 'a masterful work of splendour that will endure'.



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Blyde Lasses

Blyde Lasses (Glad Girls) are a dynamic young female duo who showcase traditional Shetland songs and tunes on fiddle and concertina. Their performances are as rich in stories as they are in music. Ethnomusicologist Frances Wilkins has a wealth of archive material at her fingertips, and Claire White grew up in Shetland learning tales behind the tunes she was taught by Dr Tom Anderson. Highlight performances by the duo include a 2010 Ireland tour, a trip to the 2008 North Atlantic Fiddle Convention in St John's, Newfoundland, and headlining Partick Folk Festival's closing concert aboard the 'Glenlee' tall ship in 2009. <http://www.myspace.com/blydelasses/>



Claire White

Claire is a Shetlander, born and bred. She learned the fiddle with Dr Tom Anderson from the age of seven and played as a member of Shetland's Young Heritage in Europe, New Zealand and Canada. She is currently one half of fiddle and concertina duo Blyde Lasses and has tutored summer schools in Scotland, England and the USA. Weekends are spent playing in popular North-East ceilidh bands Danse McCabre and Jingbang. In her day job, Claire is Talent Manager at BBC Scotland's headquarters in Glasgow.

Frances Wilkins

Frances Wilkins first started playing English concertina in sessions in Shetland before moving to London where she studied music at the School of Oriental and African Studies. She was awarded a PhD in Ethnomusicology from the University of Aberdeen where she is now working as a lecturer and archivist. She also plays with Danse McCabre and in Ellefish, and regularly teaches concertina and mixed instrument classes in traditional music.

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Bryan Gear and Violet Tulloch

Bryan began playing the fiddle at the age of nine, first with private lessons and latterly with the great Shetland fiddler Willie Hunter. His grandfather, Bobby Peterson, was also a considerable influence on his playing as he too was a fine fiddler. At the age of thirteen, Bryan won the Shetland Young Fiddler of the Year and is now adjudicating on this year's panel. He joined the Cullivoe Dance Band in 1995 and plays regularly for weddings and functions throughout the isles and beyond. Bryan has played at many festivals, including trips to Ireland, Norway and Thailand. He is a regular tutor for Shetland Fiddle Frenzy in August.



Violet Tulloch's music career started many years ago when she played accordion as her first instrument. She progressed to the piano and has accompanied many acknowledged virtuosos of the Shetland tradition, including Willie Hunter, Aly Bain and Tom Anderson. Violet has made many television and radio broadcasts including an autobiographical programme on BBC Radio Scotland with Robbie Shepherd; she has also recorded with many artists.

Bryan and Violet have been musically entwined for many years now. They mostly play at local concerts but have travelled to festivals in Sweden, Spain and Canada. They performed aboard the Black Prince for a week, cruising along the west coast of Scotland. Edinburgh's Queen's Hall was their stage in 2006 and 2008 and they have played at Celtic Connections in Glasgow. Last year, they performed at the Fiddlers' Rally in Aberdeen and this year at the Shetland Folk Festival. In 2008 they released their first album together, *Kebister Head*.



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Carol Anderson

Carol Anderson is a fiddle player from Aberdeenshire. She has been playing since the age of ten and was taught by Jean-Ann Callender. Over the years she has played in many bands, and is currently working with Martin MacDonald with whom she is performing at NAFCo. Their repertoire is largely made up of Scottish pipe tunes with other styles thrown in. Carol and Martin have spent the last few months performing and recording their debut CD which will be launched during the convention.



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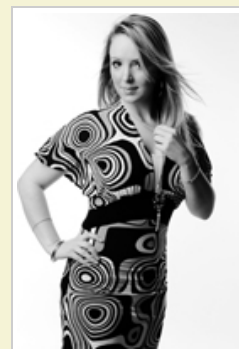
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Laura Lockyer

A former Shetland Young Fiddler of the Year, Laura Lockyer has been playing fiddle since she was ten years old and was taught in Shetland mainly by Trevor Hunter. She has been involved in many bands, most notably 'Swingin' Fiddles' with whom she travelled extensively to many places including America, Australia, Scandinavia and Canada. Laura has been studying, playing and teaching fiddle around Aberdeen, also at summer schools and fiddle camps, for the past four years and aspires to move to Limerick to study music therapy. Laura has a vast repertoire of tunes from all over picked up on her travels – a 'Shetland style peppered with many flavours', and is getting ready to record her debut album this summer. She is a keen composer and a player whose sheer enjoyment and love of playing shines through.



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Daniel Thorpe

Daniel Thorpe, BBC Young Traditional Musician of the Year 2010, graduated with an honours degree from the RSAMD, and is currently pursuing his professional career both performing and teaching. He plays with Danny Kyle Winners 'Tyskie', an experimental trio, as well as working on his solo material and with ceilidh band 'Heuch'. Daniel has played at many festivals throughout the UK and Europe as well as being involved in several cross-cultural collaborations in Denmark, Newcastle and Glasgow. In 2008, Daniel was also selected to join the International Festival for Emerging Artists based in Stratford Theatre, London. As well as performing, Daniel is heavily involved in music education through the Glasgow Fiddle Workshop and the RSAMD's Musicworks programme. He has also been involved in co-ordinating and running a 'Scottish Music Week' as part of the Homecoming in Keig School, Aberdeenshire.



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Mats Melin

Swedish born Traditional Dancer, Choreographer and Researcher Mats Melin 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-started the dynamic Scottish performance group 'Dannsa' in 1999, and has been commissioned to choreograph for the Northlands and the St Magnus Festivals. Cape Breton style step dancing and various forms of Scottish solo dances form part of his performance portfolio along with group performances of Scotch Reels, various Scottish group dances and Irish Set Dancing. Mats teaches percussive step dance, predominantly the Cape Breton and Hebridean styles and a small amount of Irish Sean-Nós dancing. He also teaches most Scottish dance forms as well as some Irish and Scandinavian forms. Mats currently lives in Limerick, Ireland where he is a member of the teaching and academic staff at the Irish world Academy of Music and Dance, at University of Limerick.



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Lori and Innes Watson

Lori Watson

Lori grew up in the Scottish Borders where she was a founder member of the Small Hall Band and currently leads Rule of Three and **Boreas**. She studied Scottish Music at the Royal Scottish Academy of Music and Drama in Glasgow and graduated in 2003. She is currently writing a PhD in Contemporary Innovation and Traditional Music in Scotland. She performs traditional, contemporary and original folk music and sings primarily in Scots and English. Family Background: From a musical Scots/Irish family, Lori's great grandfather Peter Augustus Meechan was a popular fiddle player in Glasgow, her grandfather Alexander Watson played accordion and everyone in the family sang. Today, her father sings, plays guitar, bouzouki and mandolin and her mother sings and plays bodhran. Their small, independent record label, ISLE Music Scotland, owned and run by the family, issued the Borders Young Fiddles CD, a landmark in Scottish / Borders fiddle music and Lori's debut in 2006, *Three*.

Lori's brother, Innes Watson, graduated from the RSAMD in 2006 and is building a career as a full-time musician with a growing reputation.



Innes Watson



Innes Watson is another rising star of the Scots music firmament. Here he plays guitar in sensitive and robust accompaniment to Lori's fiddle and voice. Innes has chalked up performances at many of the best Scottish music Festivals on the Calendar. Among them are The Scots Fiddle Festival, Aberdeen International Youth Festival, The Highland Festival, The Border Gaitherin, Gigha Festival and Celtic Connections. His Guitar influences include Sandy Watson, Jack Evans, Ian Carr, Sandy Stange and Tony McManus. In 2004, Innes also featured on the Greentrax Guitar Compilation Album 'The Clear Stream' and he is currently also performing with Treacherous Orchestra, Maeve MacKinnon and Maverick Angels

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Jani Lang & Martin MacDonald

Jani Lang is a Hungarian fiddle player currently living in Scotland. He has earned his BA honours/ MA as a classical player, but also studied folk music from traditional artists and is dedicated to promoting the music of Eastern Europe and the Balkans. He won the special prize for young classical violinists in the 1993 'Koncz Janos' national violin competition and first prize and the prize of excellence at the first National Hungarian Folk Music Competition in 1996. He has played throughout Europe and the UK, and in 2000, toured with 'Fiddles on Fire'. Television and radio appearances include programmes on the BBC, Hungarian National Television, Denmark Radio, and Radio Nacional de Espana. Interviews with Jani appear in Irish Music Magazine (7/11, 2002), FRoots (246, 2003), Irish Dance Magazine (Jan., 2004) and he earned a four-star review in the Scotsman in 2008.



Martin Macdonald hails from the Isle of Lewis in the Outer Hebrides. He became proficient at the Highland bagpipe at an early age and soon taught himself any instrument on which he could lay his hands, eventually settling on the guitar. He now teaches classical guitar at the University of Aberdeen, while keeping in touch with his traditional roots and developing his interest in a wide range of musical genres.

The two joined forces in 2007, taking audiences on a journey through the different styles and cultures of the Balkans and Eastern Europe, the guitar creating unusual and varied backdrops for Jani's fiddle playing.

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Lauren MacColl

'Her slow airs may well make you cry ... stop-you-in-your-tracks gorgeousness' (The Herald)

Lauren MacColl won 'Instrumentalist of the Year' at the Scots Traditional Music Awards, 2009. She learned fiddle in Ross-shire through the thriving Fèisean movement and is an emotional and communicative performer of the music from her native Highland tradition, along with her trio the MacCollective. Lauren won the BBC Radio 2 Young Folk Award in 2005 and two years on released her debut album, *When Leaves Fall*, named 'Classic Album' of Celtic Connections festival, 2008. Her

second album, *Strewn with Ribbons*, released to critical acclaim in 2009, is a recording of music researched from old Highland collections married with her own tune writing. As well as with the MacCollective, Lauren plays in a duo with flute player Calum Stewart and in a new project 'Mackinnon MacColl MacPherson'. She is fiddle tutor at RSAMD's Junior Academy, and has taught at Cambridge Folk Festival, Blazin' in Beaulieu, and countless Fèisean across the country.



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Bulla Timpánica

Bulla Timpánica is a trio made up of Alfonso Merino (fiddle), Alfonso Franco (fiddle) and Josiño Liz (bouzouki and *requinta* – a type of flute). Formed in 2005, Bulla Timpánica's repertoire is based on traditional Galician music, an important melting pot of ancient European cultures that also brings in South American melodic influences from returning emigrants.

Galician tunes are traditionally played on bagpipe and drums, but the group now performs pieces that are better adapted to the fiddle. Typically, Bulla Timpánica play with a rhythmic groove derived from Galician music's wide variety of traditional patterns.

These three Galician musicians perform and record together, but also pursue solo projects. As freelancers, they play with the Galician pipers Budiño and Anxo Lorenzo, Roi Casal, Ardentía, the blues band 'Reyes del KO' and many more. Another joint project is the Folk Orchestra Sondeseu, based in the Conservatory of Traditional Music of Vigo, with which they work as string teachers.



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Göran Premberg

Göran Premberg is a highly regarded fiddler from Gothenburg. He has spent the last twenty years exploring the music of the island of Orust in the county of Bohuslän in the far west of Sweden. The music has been passed on from elder fiddlers and adapted from old recordings. Before that, he was awarded the honour of Rikspelman (National Fiddler) in 1977. The incredible diversity in the Western Swedish music has surprised many folk musicians throughout the years and Göran has heavily specialised in this area. This has resulted in two CD productions, Orustlåtar and Tjo. In recent years he has been performing in the band Majornas 3dje Rote, a truly Gothenburg-profiled group with hundreds of performances and a CD release to their name.



The most important thing about playing music is to do it well. Göran strives to use the region's folk music to produce good music. This often demands that you cross borders, both physically and mentally, and is one reason why he thinks NAFCo is one of the most uplifting events there is within the fiddle music circuit. Like most professional folk musicians, Göran both performs and teaches.

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Pernilla Stendahl

Pernilla Stendahl comes from the county of Bohuslän, north of Göteborg on the west coast of Sweden. She was inspired to take up folk music at the age of eight and has been playing the *nyckelharpa* (keyed fiddle) since 1986. With one foot in the east coast *nyckelharpa* tradition and the other one in the west coast tradition Pernilla has a broad repertoire. She graduated from Malmö Music academy in 1997 and has been working as a music teacher ever since. She performs both as a solo musician, holding concerts and workshops, as well as playing with groups. She is also the leader of the group *Svarteborgs spelmanslag*.



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Göran Premberg

Göran Premberg is a highly regarded fiddler from Gothenburg. He has spent the last twenty years exploring the music of the island of Orust in the county of Bohuslän in the far west of Sweden. The music has been passed on from elder fiddlers and adapted from old recordings. Before that, he was awarded the honour of Rikspelman (National Fiddler) in 1977. The incredible diversity in the Western Swedish music has surprised many folk musicians throughout the years and Göran has heavily specialised in this area. This has resulted in two CD productions, Orustlåtar and Tjo. In recent years he has been performing in the band Majornas 3dje Rote, a truly Gothenburg-profiled group with hundreds of performances and a CD release to their name.



The most important thing about playing music is to do it well. Göran strives to use the region's folk music to produce good music. This often demands that you cross borders, both physically and mentally, and is one reason why he thinks NAFCo is one of the most uplifting events there is within the fiddle music circuit. Like most professional folk musicians, Göran both performs and teaches.

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Natalie Haas

Vibrant young cellist Natalie Haas is a seasoned performer, recording artist, and teacher. She has joined Alasdair Fraser for performances in Scotland, Spain, France, and throughout the USA. A graduate of the Juilliard School in New York City, her musical journey found purpose when she fell in love with Celtic music at the Valley of the Moon Fiddle School at age 11. Inspired and encouraged by Fraser, she began to investigate the cello's potential for rhythmic accompaniment to fiddle tunes. Their duo release, *In the Moment*, has been highly acclaimed, while *Fire & Grace*, was Best Album of the Year in the Scots Trad Music Awards 2004. A California native, Natalie has also performed with Mark O'Connor, Natalie MacMaster, and Solas. She teaches at various fiddle camps and at the Berklee College of Music in Boston.



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Bruce Molsky

One of the most influential old-time fiddlers around, Bruce Molsky is also a remarkable guitarist, banjoist and singer. His high-spirited music melds the archaic mountain sounds of Appalachia, the power of blues, and the rhythmic intricacies of traditional African music.

Soon Be Time is Bruce's newest solo recording and features his unique approach to traditional music. He has made several other recordings including *Poor Man's Troubles* which won an 'Indie' award for Best Traditional Folk Recording. He is highly sought-after as a fiddle and banjo teacher, and teaches his own intensive instrument workshop all over the USA. Bruce has been exploring traditional music from an astonishingly broad range of cultures over the past two decades – from his old-time American first love, to Appalachia, to Ireland and Eastern Europe, and most recently to Highland Scotland in the company of Clìar.



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Nic Gareiss

Nic Gareiss' footwork draws on many step dance styles to rhythmically accompany traditional music. He's studied a broad variety of forms, from Irish sean-nós dance, to American flat-footing, to Québécois gigue, gleaning motifs and shoe sounds from percussive dance traditions around the world. When performing with a live musician, Nic reawakens a musical dialogue between feet and instrument, using imitation, ornaments and contrasting rhythmic patterns. He really does create music on the floor.

Nic has performed as a featured soloist with the likes of Liz Carroll, Tim O'Brien, Footworks Percussive Dance Ensemble, the Old Blind Dogs, Le Vent Du Nord, Martin Hayes, Rhythm in Shoes and the Chieftains, and has also taught at Alasdair Fraser's Valley of the Moon Scottish Fiddle Camp in northern California. He has danced at numerous folk festivals and venues including Wolf Trap, New York's Old Songs Festival, the Walnut Valley Festival in Winfield, Kansas, the Shetland Folk Festival, the Kennedy Center, Washington, D.C., Glasgow's Celtic Connections festival, and most recently at the Festival Interceltique in Lorient, France.

In 2007, Nic spent a year living in Ireland studying at the Irish World Academy of Music and Dance in Limerick, during which he studied sean-nós and Cape Breton step dance with Mats Melin, as well as Irish dancing and choreography with Orflaif Ni Bhriain, and master classes and workshops from Irish dancer Colin Dunne, tap dancer Tarik Winston and sean-nós dancer Joe Néachtain. Nic is currently finishing his undergraduate work in music and anthropology at Central Michigan University.



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Bragod

Bragod is a duo, formed in 2002: Robert Evans on lyre and crwth, and Mary-Anne Roberts on vocals.

Bragodi is a medieval Welsh word denoting the mingling of flats and naturals to create the scales and modes of medieval Welsh music, whereas *Bragod* was a drink of mingled liquids e.g. ale and mead or the wine and water of the sacrament.

Bragod is the only musical ensemble dedicated to exploring the performance of medieval and renaissance Welsh music and poetry in a historically-informed way. They sing Welsh poetry ranging from stanzas of the *Gododdin* (sixth century) to ritual and popular songs of the eighteenth and nineteenth century. They play the six-stringed lyre of sixth-century northern Europe and the *crwth*. They play and sing in Pythagorean tuning.



The **crwth** is the ancient lyre of Northern Europe modified by the addition of a fingerboard and the application of the bow. It was played in France, England, Ireland, Scotland, and Wales, where it survived longest, and where it was used from the tenth to the end of the sixteenth century to accompany classical or bardic poetry. The poets, instrumentalists and singers were part of an all-embracing bardic system. During the early-seventeenth century the *crwth* lost its prestige as the bardic system was abandoned and players provided new, European-style, music until the *crwth* fell out of use in the late-eighteenth century. Bragod contrasts examples of this new music with the old.

The duo's key to Welsh medieval music is the Robert ap Huw Manuscript. Robert Evans's research into this manuscript is of pivotal importance and is the basis of Bragod's work. He is responsible for the revival of the *crwth* as a viable historical instrument. Bragod draws freely on the sound world revealed by their medieval experiments in their performance of later popular and ritual music, and also their modern compositions.

Mary-Anne Roberts has evolved a striking voice production which combines with the close harmonies and the buzzing tone of the *crwth*. This combination intensifies strong overtones and difference tones which are further augmented by Bragod's commitment to Pythagorean tuning.

They have given recitals and lecture-recitals at concert venues and academic conferences in Wales, internationally, and are often called upon to provide ritual music by their local community. Bragod have presented their material to school children and university students. They have been featured on television and radio. Their first CD, *Bragod*, and their new CD, *Kaingk*, are played regularly on *Late Junction*, BBC Radio 3 and Radio Tre Italia. They have made live broadcasts on BBC Radio 3.



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Workshop Experience Levels

Beginners

No experience necessary!

Level 1

Basic - Suitable for the less-experienced.

Should have basic knowledge and technique and know a few tunes.

Level 2

Improvers - For those with some skill and capable of learning by ear at a moderate pace.

Level 3

Experienced - For confident players who are accustomed to learning by ear at a faster pace.

Workshop Passes

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Workshops passes are available to book through Aberdeen Box Office

Book by telephone: +44 (0) 1224 641122

Book in person: Aberdeen Music Hall, Union Street, Aberdeen

Book Online:

**Unlimited Festival Workshop Pass £60.00 (£45.00)
Pass**



Buy Unlimited Workshop Pass

3-Workshop Pass £15.00 (£11.00)



Buy 3 Workshop Pass

Single Workshop £6.00 (£4.00)



Buy Single Workshop Pass

Young People at NAFCo

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Free Concerts - Wednesday 14 July

NAFCo Free Concert Series

The NAFCo Free Concert Series offers the chance to sample some of our fantastic line-up - for free! After these tasters, we're sure you'll want to come along to more of our fabulous events!

Young Musicians Concert Series

North East Folk Collective & other young musicians

12.30-14.00

The Lemon Tree, West North Street

Aberdeen to Newfoundland

Carol Anderson & Martin Macdonald with Christina Smith & Jean Hewson

15.45-17.00

St Andrew's Cathedral, King Street

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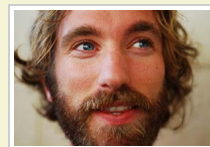
Evening Concerts - Wednesday 14 July

Routes to Roots - NAFCo Grand Opening Concert

20.00 - 22.30

Lemon Tree Lounge, West North Street, Aberdeen

NAFCo presents a grand opening concert with a stunning range of performers and guests, featuring **Sharon Hassan** and **Laura Lockyer** (Scotland), **Sophy** and **Emily Ball** (England), **Caoimhín Ó Raghallaigh** (Dublin), **Jani Lang** and **Martin Macdonald** (Hungary and Lewis), **Boreas** (Scotland and Norway), **Kimberley Fraser** and **Troy MacGillivray** (Cape Breton)



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



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Celebrating the Fiddle

19.30 - 22.00

Stewart Hall, Huntly

Featuring Ronan Martin and **Jonny Hardie** (Skye and North-East Scotland), **Bulla Timpánica** (Galicia, Spain), **Melody** and **Derrick Cameron** (Cape Breton), **Ditte Fromseier Mortensen** and **Sigurd Hockings** (Denmark), **Liz Doherty** and **Martin McGinley** (Donegal), **Paul Anderson** (North-East Scotland), **Strathbogie** and **Strathspey Fiddlers** (Scotland)

This promises to be a wonderful opening concert for NAFCo with the North-East's own son, Paul Anderson at the helm. A fascinating musical journey is in store – with the elegance of the Highlands, the excitement of Galicia, the drive of Cape Breton, the exhilaration of Donegal, and the haunting beauties of Scandinavia. Local fiddlers from Strathbogie and Speyside will set the night on the road.





£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



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Aberdeen Folk Club
20.00 - 22.30
The Blue Lamp, Gallowagate, Aberdeen

Tickets available on the door only.

Featuring **Lauren MacColl** (Scotland), **Paul Burgess & Will Duke** (England), and **Tom Spiers**.



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Late Night Dance - Wednesday 14 July

Scotland, Shetland & Orkney

22.30-01.00

The Lemon Tree Studio, West North Street, Aberdeen

Featuring

Sharon Hassan, Laura Lockyer & Richard Ward

Mats Melin, Pat Ballantyne & Yousedancin?

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NAFCo Free Concert Series

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Young Musicians: North East Scotland & Ireland

Rae Jappy & Cairdeas na bhFidiléiri

12.30-14.00

The Lemon Tree, West North Street

Highland & Donegal

Lauren MacColl & Fidil

14.00-15.15

St Andrew's Cathedral, King Street

Hungary & Spain

Jani Lang & Martin Macdonald with Bulla Timpánica

15.45-17.00

St Andrew's Cathedral, King Street



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Evening Concerts - Thursday 15 July

Celebrating the Fiddle

19.30 - 22.30

Woodend Barn, Banchory

A concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Alasdair Fraser** and **Natalie Haas** (Scotland and USA), with **Bragod** (Wales), **Boreas** (Norway and Scottish Borders), **Göran Premburg**, **Pernilla Stendahl**, **Gill Redmond**, **Mats Nilsson** and **Ingegerd Sigfridsson** (Sweden and England), **Caoimhín Ó Raghallaigh** (Ireland), **Bruce Molsky** and **Nic Gareiss** (USA), the **Aberdeen** and **Banchory Fiddlers** (Scotland)

This is a dream line-up for a concert and stands to be an unforgettable highlight of the 2010 North Atlantic Fiddle Convention. We have a musical journey in time and place – the earliest sounds date from medieval Wales and the fiddle's antecedent the *crwth*. Just as the classic violin of Italy supplanted many a home-made *fidyl*, so wonderful variations were created, the most remarkable being the Norwegian Hardanger fiddle with its mysterious sympathetic strings. A later variation produced the Swedish keyed fiddle or *nyckelharpa*. The standard formula introduced into eighteenth-century Scotland was the fiddle and cello combination. Modern fiddle players draw on these glorious sounds to help create new music for the twenty-first century from the Old-Timey sounds of Appalachia to the wonderful chemistry created by Alasdair Fraser and Natalie Haas.



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



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Northern Routes

20.00-22.30

Lemon Tree Lounge, West North Street, Aberdeen

Celebrating the fiddle traditions of the northern seas including Scandinavia and northern Canada, featuring **Blyde Lasses** (Shetland), **Christina Smith** and **Jean Hewson** (Newfoundland), **Laura**

Ellestad and Ingebjør Sørbøen (Norway), **Éric Favreau** and **Sabin Jacques** (Québec, Canada),
'Teddy Boy' Houle, **Anne Lederman** and the **Oméigwessi Ensemble** (Canada)



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Soirée - Thursday 15 July

Blue Lamp NAFCo Soirée

22.00-24.00

The Blue Lamp, Gallowgate

Scottish fiddle styles from the North-East, to the Highlands and over to Cape Breton, featuring **Sharon Hassan and Laura Lockyer** (North-East Scotland), **Juste Jakimaviciute and Vilius Marma** (Lithuania), **Ronan Martin and Jonny Hardie** (Skye and North-East Scotland), **Kimberley Fraser and Troy MacGillivray** (Cape Breton, Canada)



£7.50 (£5.00 conc.)

Aberdeen Box Office 01224 641122



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Late Night Dance - Thursday 15 July

Old & New, England & Appalachia

22.30-01.00

The Lemon Tree Studio, West North Street, Aberdeen

Featuring

Gaorsach Rapper & Step

Nic Gareiss & Bruce Molsky

Helmut Rheingans & Cathy James

Sophy & Emily Ball

Paul Burgess, Will Duke & Scott Hartley

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Workshops - Friday 16 July

With over 100 workshops, master classes, and demonstrations in music and dance, as well as conversations with leading traditional artists, NAFCo has something to suit all ages, abilities, and interests.

Friday Workshop Programme

- [Conversations](#)
- [Music Workshops](#)
- [Dance Workshops](#)

Workshop Experience Levels

Beginners

No experience necessary!

Level 1

Basic - Suitable for the less-experienced.

Should have basic knowledge and technique and know a few tunes.

Level 2

Improvers - For those with some skill and capable of learning by ear at a moderate pace.

Level 3

Experienced - For confident players who are accustomed to learning by ear at a faster pace.

Workshop Passes

Workshop passes are valid for any NAFCo 2010 workshop, and no pre-registration is necessary. However, participants will be admitted on a first-come, first-served basis.

Workshops passes are available to book through **Aberdeen Box Office**

Book by telephone: +44 (0) 1224 641122

Book in person: Aberdeen Music Hall, Union Street, Aberdeen

Book Online:

Unlimited Festival Workshop Pass £60.00 (£45.00)
Pass



[Buy Unlimited Workshop Pass](#)

3-Workshop Pass £15.00 (£11.00)



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Single Workshop £6.00 (£4.00)



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Young People at NAFCo

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other designated responsible adult when attending NAFCo workshops.



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Free Concerts - Friday 16 July

NAFCo Free Concert Series

The NAFCo Free Concert Series offers the chance to sample some of our fantastic line-up - for free! After these tasters, we're sure you'll want to come along to more of our fabulous events!

Shetland, England & Lithuania

Laura Lockyer, Scott Hartley with Juste Jakimaviciute & Vilius Marma

12.30-14.00

The Lemon Tree, West North Street

Ireland & Norway

Caoimhín Ó Raghallaigh & Nic Gareiss with Frøholm/Tillung

14.00-15.15

St Andrew's Cathedral, King Street

Scotland & Sweden

Lori Watson, Göran Premberg, Gill Redmond, Pernilla Stendahl, Mats Nilsson & Ingegerd Sigfridsson

15.45-17.00

St Andrew's Cathedral, King Street



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Evening Concerts - Friday 16 July

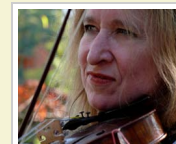
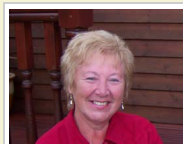
Celebrating the Fiddle

19.30-22.30

Haddo House, Methlick

The North Atlantic Fiddle Convention presents a concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Paul Anderson** (North-East Scotland), with **Bryan Gear** and **Violet Tulloch** (Shetland), **Papa Stour Sword Dancers** (Shetland), **Paul Burgess** and **Will Duke** (England), **Fidil** (Ireland), **Anne Lederman** and **Jean Hewson** (Canada), **Garioch** and **Ythan Fiddlers** (Scotland)

Celebrating the Fiddle offers a wonderful cross section of cultural traditions, from English, Irish and North-East Scottish music, to the unique Papa Stour Sword Dancers from Shetland and the 'crooked tunes' of Manitoba.



£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



[Buy Tickets](#)

Celtic Roots

20.00-22.30

Lemon Tree Lounge

Celebrating a common heritage of fiddle traditions from different nations, featuring **Carol Anderson** and **Martin Macdonald** (Aberdeen), **Bragod** (Wales), **Bulla Timpánica** (Galicia), **Lauren MacColl** (West Highlands), **Liz Doherty** and **Martin McGinley** (Donegal)





£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



[Buy Tickets](#)

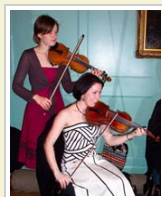
The West End Fiddle Fancy

19.30-22.30

The Sanctuary, Queen's Cross Church, Aberdeen

Éric Favreau and **Sabin Jacques** (Québec), **Raemond Jappy** (North-East Scotland), **Cairdeas na bhFidilíirí** (Donegal), **Sophy** and **Emily Ball** (England), **Tom Spiers** (North-East Scotland), **Sandy Tweddle** (North-East Scotland)

This very special concert celebrates the depth and beauty of fiddle music from Donegal, the north of England, 'Canada Acadian' and Scotland. NAFCo is pleased to welcome the North-East's 2008 Glenfiddich Fiddle Champion, **Rae Jappy**.



£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



[Buy Tickets \[link to come\]](#)



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Soirée - Friday 16 July

Blue Lamp NAFCo Soirée

22.00-24.00

The Blue Lamp, Gallowgate

A sampler of styles with music from Scotland, Ireland and Denmark and a taste of percussive dance from the USA, with Claire White and Laura Lockyer (Shetland), Ditte Fromseier Mortensen (Denmark), Caoimhín Ó Raghallaigh (Ireland), Nic Gareiss (USA), Jani Lang & Martin Macdonald (Hungary & Scotland).



£7.50 (£5.00 conc.)

Aberdeen Box Office 01224 641122



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Late Night Dance - Friday 16 July

Cape Breton, Norway & Sweden

22.30-01.00

The Lemon Tree Studio, West North Street, Aberdeen

Featuring

Melody & Derrick Cameron

Kimberley Fraser & Troy MacGillivray

Britt Pernille Frøholm & Irene Tillung

Mats Nilsson, Göran Premberg and more



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Workshops - Saturday 17 July

With over 100 workshops, master classes, and demonstrations in music and dance, as well as conversations with leading traditional artists, NAFCo has something to suit all ages, abilities, and interests.

Saturday Workshop Programme

- [Conversations](#)
- [Music Workshops](#)
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Workshop Experience Levels

Beginners

No experience necessary!

Level 1

Basic - Suitable for the less-experienced.

Should have basic knowledge and technique and know a few tunes.

Level 2

Improvers - For those with some skill and capable of learning by ear at a moderate pace.

Level 3

Experienced - For confident players who are accustomed to learning by ear at a faster pace.

Workshop Passes

Workshop passes are valid for any NAFCo 2010 workshop, and no pre-registration is necessary. However, participants will be admitted on a first-come, first-served basis.

Workshops passes are available to book through **Aberdeen Box Office**

Book by telephone: +44 (0) 1224 641122

Book in person: Aberdeen Music Hall, Union Street, Aberdeen

Book Online:

Unlimited Festival Workshop Pass £60.00 (£45.00)
Pass



Buy Unlimited Workshop

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Buy 3 Workshop Pass

Single Workshop £6.00 (£4.00)



Buy Single Workshop Pass

Young People at NAFCo

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Free Concerts - Saturday 17 July

NAFCo Free Concert Series

The NAFCo Free Concert Series offers the chance to sample some of our fantastic line-up - for free! After these tasters, we're sure you'll want to come along to more of our fabulous events!

Young Musicians: Scotland & Norway

Fochabers Fiddlers with Laura Ellesad & Ingebjør Sørbøen

12.30-14.00

The Lemon Tree, West North Street

Spirit of the Narrows

with Anne Lederman

14.00-15.15

Cowdray Hall, Schoolhill

Ireland & England

Liz Doherty with Paul Burgess & Will Duke

14.00-15.15

St Nicholas Church, King Street

The Life & Music of a Shetland Fiddler

Paul Anderson & Thomas Stove with Bragod

15.45-17.00

Cowdray Hall, Schoolhill



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Evening Concerts - Saturday 17 July

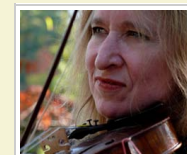
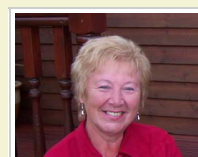
Gala Celebration of the Fiddle

19.30-22.30

Aberdeen Music Hall

The North Atlantic Fiddle Convention presents a gala concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Alasdair Fraser** and **Natalie Haas** (Scotland and USA), with **Bryan Gear** and **Violet Tulloch** (Shetland, Scotland), **'Teddy Boy' Houle**, **Anne Lederman** and the **Oméigwessi Ensemble** (Canada), **Göran Premburg**, **Pernilla Stendahl**, **Gill Redmond**, **Mats Nilsson** and **Ingegerd Sigfridsson** (Sweden and England), **Kimberley Fraser**, **Troy MacGillivray** and **Melody Cameron** (Cape Breton, Canada), **Gaorsach Rapper and Step** (Aberdeen). MC'd by Paul Anderson.

Undoubtedly this will be the night to remember and the highlight of NAFCo. You couldn't wish for a better line-up. With the USA, Canada, Sweden, England, Scotland, and Shetland represented, it is an absolute feast of fiddling and dance. Our Canadian artists feature the very best of Cape Breton's driving fiddle and step dance, as well as First Nations and Métis fiddlers, who hail from Manitoba and other northern parts. Our Scandinavian contingent includes dance and the remarkable keyed fiddle or *nyckelharpa*. One of Aberdeen's best kept secrets is its swift of foot rapper dancers. Finally there is Scottish and Shetland fiddling at its finest and creative best.



£13.50 (£10.50 conc.)

Aberdeen Box Office 01224 641122



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First
transforming travel

[Atlantic Routes](#)

20.00-22.30

Lemon Tree Lounge, West North Street

A celebration of fiddle music north, south, east and west from around the big pond, featuring **Ronan Martin** and **Jonny Hardie** (Skye and Aberdeenshire), **Fidil** (Donegal), **Ditte Fromseier Mortensen** and **Sigurd Hockings** (Denmark), **Britt Pernille Frøholm** and **Irene Tillung** (Norway), **Bruce Molsky** and **Nic Gareiss** (USA)



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



[Buy Tickets](#)

The Garlogie Ceilidh

20.00-24.00

Garlogie Village Hall, Garlogie

Featuring

Paul Burgess & Will Duke

Juste Jakimaviciute & Vilius Marma

Papa Stour Sword Dancers

Blyde Lasses

TICKETS ON THE DOOR



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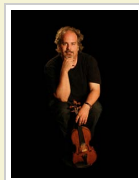
Soirée - Saturday 17 July

Blue Lamp NAFCo Soirée

22.00-24.00

The Blue Lamp, Gallowgate

Lauren MacColl (West Highlands), **Éric Favreau** and **Sabin Jacques** (Québec), **Bulla Timpánica** (Galicia), **Jean Hewson** and **Christina Smith** (Newfoundland), and MC **Sandy Tweddle**



£7.50 (£5.00 conc.)

Aberdeen Box Office 01224 641122



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Late Night Dance - Saturday 17 July

Irish & Scottish Ceilidh

22.30-01.00

The Lemon Tree Studio, West North Street, Aberdeen

Featuring

Jerry O'Reilly, Martin McGinley & Cairdeas na bhFidiléiri

Carley Williams, Carol Anderson, Martin Macdonald, Malcolm Reavell & Mats Melin



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The logo for Elphinstone Institute features a stylized purple 'E' and 'I' with a lightning bolt shape between them, above the text 'ELPHINSTONE INSTITUTE' in a serif font.

Workshops - Sunday 18 July

With over 100 workshops, master classes, and demonstrations in music and dance, as well as conversations with leading traditional artists, NAFCo has something to suit all ages, abilities, and interests.

Sunday Workshop Programme

- [Conversations](#)
- [Music Workshops](#)
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Workshop Experience Levels

Beginners

No experience necessary!

Level 1

Basic - Suitable for the less-experienced.

Should have basic knowledge and technique and know a few tunes.

Level 2

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Level 3

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Workshop Passes

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Book in person: Aberdeen Music Hall, Union Street, Aberdeen

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3-Workshop Pass £15.00 (£11.00)



[Buy 3 Workshop Pass](#)

Single Workshop £6.00 (£4.00)



[Buy Single Workshop Pass](#)

Young People at NAFCo

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Free Concerts - Sunday 18 July

NAFCo Free Concert Series

The NAFCo Free Concert Series offers the chance to sample some of our fantastic line-up - for free! After these tasters, we're sure you'll want to come along to more of our fabulous events!

Young Musicians: Canada & Scotland

Oméigwessi Ensemble with Daniel Thorpe

12.30-14.00

The Lemon Tree, West North Street

Denmark & Newfoundland

Ditte Fromseier Mortensen & Sigurd Hockings with Christina Smith & Jean Hewson

14.00-15.15

Cowdray Hall, Schoolhill

Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

You don't want to miss this! Play and dance
the afternoon away in the final NAFCo fling
of 2010.

All NAFCo participants are welcome to join
in - be it on fiddle, strings, whistle, feet or
spontaneous organic percussion!



Cowdray Hall • 1545-1700
Free Event



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Conversations - Wednesday 14 July

14.00-15.15

Making a Fiddle - Helmut Rheingans
St. K's, Lemon Tree

Helmut will take us through all the stages of building a fiddle, the materials used, the processes, and the techniques. He will have his portable workshop set up all through NAFCo 2010 and is available for repairs.

15.45-17.00

Meet Bruce Molsky - Bruce Molsky
St. K's, Lemon Tree

Listen to Bruce talking about his life, his interests, his musical influences, and how a boy from the Bronx became one of the best Old-Time fiddlers around. The chance for a special insight into the world of American Old-Time music in relaxed surroundings.

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Music Workshops - Wednesday 14 July

14.00-15.15

Scottish Pipe Tunes on the Fiddle - Carol Anderson
Arts Centre Gallery

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Guitar Accompaniment - Martin Macdonald
Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger-style thrown in.

Festival Folk Band A* - Sharon Hassan & Laura Lockyer
Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Singing to the Fiddle - Tom Spiers
Citadel Room 1

Level 1/2/3

Learn how to self accompany Scots songs on the fiddle using harmonies, chords and different tunings.

Tunes for Mixed Instruments - Frances Wilkins
Citadel Room 2

Level 1/2

Playing favourite Shetland and session tunes at a slow and steady pace.

STEWART HALL, HUNTLY

Cape Breton Fiddle - Melody Cameron
Level 2/3

Learning Cape Breton tunes by ear, with a focus on bowing, timing, and rhythmic drive. Written music available at end.

Guitar Accompaniment - Derrick Cameron & Johnny Hardie
Level 1/2/3

Using chords and rhythm to enhance and shape the melody.

15.45-17.00

Newfoundland Tunes and Ditties - Evelyn Osborne
Arts Centre Gallery

Level 1/2

Dance tune rhymes are a popular way to communicate melody. Explore tunes and rhymes from the

repertoire of Gerald Quinton, Bonavista, Newfoundland fiddler. Keys are C, D & G.

Festival Folk Band B* - Emily and Sophy Ball

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Strathspeys - Rae Jappy

Citadel Room 1

Level 2/3

Explore the elements of favourite strathspeys, using the bow for lift and drive, double stopping, and ornamentation.

Donegal Fiddle - Martin McGinley

Arts Centre Boardroom

Level 3

Find out about the types of tunes played in Donegal and the techniques and bowing that give the music its distinctive character.

STEWART HALL, HUNTLY

West Highland Fiddle - Ronan Martin

Level 2/3

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

*** Festival Folk Band A and Festival Folk Band B will be covering the same material, so you only need to sign up for one of them – you won't miss anything!**



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Dance Workshops - Wednesday 14 July

14.00-15.15

Scottish Ceilidh Dancing - Lorna McLaren
Lemon Tree Studio

All levels

Swat up on your steps for all those summer weddings! Learn a few of Scotland's favourite ceilidh dances with Aberdeen's best-loved teacher and caller.

Beginning Step Dance - Pat Ballantyne

Citymoves

Beginners

An introduction to basic strathspey, reel, and jig steps from the Scottish and Cape Breton step dance traditions. Loose clothing, hard soled shoes (no taps). Thirsty work.

15.45-17.00

Dances from Orkney and Shetland - Mats Mellin
Lemon Tree Studio

Level 1/2/3

Step and reel through a few of the characteristic traditional dances of Scotland's Northern Isles. Try out some new steps and figures while learning how the history of these islands has influenced their culture.

Highland Dance - Pam Dignan

Citymoves

Beginners/ Level 1

An introduction to the basics of Highland dancing. Wear suitable clothing and light weight shoes.

STEWART HALL, HUNTLY

Cape Breton Step Dance - Melody Cameron

Level 1/2/3

Come and try strathspey and reel steps with one of Cape Breton's finest dancers and teachers. If possible, wear hard soled shoes but no taps.



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Free Concerts - Wednesday 14 July

Young Musicians Concert Series

North East Folk Collective & other young musicians

12.30-14.00

The Lemon Tree, West North Street

Aberdeen to Newfoundland

Carol Anderson & Martin Macdonald with Christina Smith & Jean Hewson

15.45-17.00

St Andrew's Cathedral, King Street



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Free Concerts - Thursday 15 July

Young Musicians: North East Scotland & Ireland

Rae Jappy & Cairdeas na bhFidiléiri

12.30-14.00

The Lemon Tree, West North Street

Highland & Donegal

Lauren MacColl & Fidil

14.00-15.15

St Andrew's Cathedral, King Street

Hungary & Spain

Jani Lang & Martin Macdonald with Bulla Timpánica

15.45-17.00

St Andrew's Cathedral, King Street



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Free Concerts - Friday 16 July

Shetland, England & Lithuania

Laura Lockyer, Scott Hartley with Juste Jakimaviciute & Vilius Marma

12.30-14.00

The Lemon Tree, West North Street

Ireland & Norway

Caoimhín Ó Raghallaigh & Nic Gareiss with Frøholm/Tillung

14.00-15.15

St Andrew's Cathedral, King Street

Scotland & Sweden

Lori Watson, Göran Premberg, Gill Redmond, Pernilla Stendahl, Mats Nilsson & Ingegerd Sigfridsson

15.45-17.00

St Andrew's Cathedral, King Street



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Free Concerts - Saturday 17 July

Young Musicians: Scotland & Norway

Fochabers Fiddlers with Laura Ellesad & Ingebjør Sørbøen

12.30-14.00

The Lemon Tree, West North Street

Spirit of the Narrows

with Anne Lederman

14.00-15.15

Cowdray Hall, Schoolhill

Ireland & England

Liz Doherty with Paul Burgess & Will Duke

14.00-15.15

St Nicholas Church, King Street

The Life & Music of a Shetland Fiddler

Paul Anderson & Thomas Stove with Bragod

15.45-17.00

Cowdray Hall, Schoolhill



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Free Concerts - Sunday 18 July

Young Musicians: Canada & Scotland

Oméigwessi Ensemble with Daniel Thorpe

12.30-14.00

The Lemon Tree, West North Street

Denmark & Newfoundland

Ditte Fromseier Mortensen & Sigurd Hockings with Christina Smith & Jean Hewson

14.00-15.15

Cowdray Hall, Schoolhill

Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

You don't want to miss this! Play and dance
the afternoon away in the final NAFCo fling
of 2010.

All NAFCo participants are welcome to join
in – be it on fiddle, strings, whistle, feet or
spontaneous organic percussion!

Cowdray Hall • 1545–1700

Free Event



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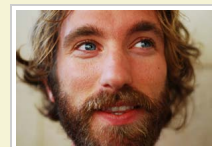
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Routes to Roots - NAFCo Grand Opening Concert

20.00 - 22.30

Lemon Tree Lounge, West North Street, Aberdeen

NAFCo presents a grand opening concert with a stunning range of performers and guests, featuring **Sharon Hassan** and **Laura Lockyer** (Scotland), **Sophy** and **Emily Ball** (England), **Caoimhín Ó Raghallaigh** (Dublin), **Jani Lang** and **Martin Macdonald** (Hungary and Lewis), **Boreas** (Scotland and Norway), **Kimberley Fraser** and **Troy MacGillivray** (Cape Breton)



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



[Buy Tickets](#)

Celebrating the Fiddle

19.30 - 22.00

Stewart Hall, Huntly

Featuring Ronan Martin and **Jonny Hardie** (Skye and North-East Scotland), **Bulla Timpánica** (Galicia, Spain), **Melody** and **Derrick Cameron** (Cape Breton), **Ditte Fromseier Mortensen** and **Sigurd Hockings** (Denmark), **Liz Doherty** and **Martin McGinley** (Donegal), **Paul Anderson** (North-East Scotland), **Strathbogie** and **Strathspey Fiddlers** (Scotland)

This promises to be a wonderful opening concert for NAFCo with the North-East's own son, Paul Anderson at the helm. A fascinating musical journey is in store – with the elegance of the Highlands, the excitement of Galicia, the drive of Cape Breton, the exhilaration of Donegal, and the haunting beauties of Scandinavia. Local fiddlers from Strathbogie and Speyside will set the night on the road.





£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



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Aberdeen Folk Club
20.00 - 22.30
The Blue Lamp, Gallowagate, Aberdeen

Tickets available on the door only.

Featuring **Lauren MacColl** (Scotland), **Paul Burgess & Will Duke** (England), and **Tom Spiers**.



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Evening Concerts - Thursday 15 July

Celebrating the Fiddle

19.30 - 22.30

Woodend Barn, Banchory

A concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Alasdair Fraser** and **Natalie Haas** (Scotland and USA), with **Bragod** (Wales), **Boreas** (Norway and Scottish Borders), **Göran Premburg**, **Pernilla Stendahl**, **Gill Redmond**, **Mats Nilsson** and **Ingegerd Sigfridsson** (Sweden and England), **Caoimhín Ó Raghallaigh** (Ireland), **Bruce Molsky** and **Nic Gareiss** (USA), **Aberdeen** and **Banchory Fiddlers** (Scotland)

This is a dream line-up for a concert and stands to be an unforgettable highlight of the 2010 North Atlantic Fiddle Convention. We have a musical journey in time and place – the earliest sounds date from medieval Wales and the fiddle's antecedent the *crwth*. Just as the classic violin of Italy supplanted many a home-made *fidyl*, so wonderful variations were created, the most remarkable being the Norwegian Hardanger fiddle with its mysterious sympathetic strings. A later variation produced the Swedish keyed fiddle or *nyckelharpa*. The standard formula introduced into eighteenth-century Scotland was the fiddle and cello combination. Modern fiddle players draw on these glorious sounds to help create new music for the twenty-first century from the Old-Timey sounds of Appalachia to the wonderful chemistry created by Alasdair Fraser and Natalie Haas.



£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



[Buy Tickets](#)

Northern Routes

20.00-22.30

Lemon Tree Lounge, West North Street, Aberdeen

Celebrating the fiddle traditions of the northern seas including Scandinavia and northern Canada,

featuring **Blyde Lasses** (Shetland), **Christina Smith** and **Jean Hewson** (Newfoundland), **Laura Ellestad** and **Ingebjør Sørbøen** (Norway), **Éric Favreau** and **Sabin Jacques** (Québec, Canada), **'Teddy Boy' Houle**, **Anne Lederman** and the **Oméigwessi Ensemble** (Canada)



£10.00 (£7.50 conc.)

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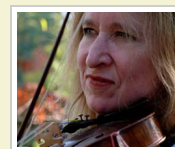
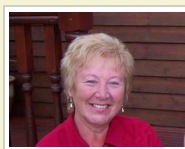
Celebrating the Fiddle

19.30-22.30

Haddo House, Methlick

The North Atlantic Fiddle Convention presents a concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Paul Anderson** (North-East Scotland), with **Bryan Gear** and **Violet Tulloch** (Shetland), **Papa Stour Sword Dancers** (Shetland), **Paul Burgess** and **Will Duke** (England), **Fidil** (Ireland), **Anne Lederman** and **Jean Hewson** (Canada), **Garioch** and **Ythan Fiddlers** (Scotland)

Celebrating the Fiddle offers a wonderful cross section of cultural traditions, from English, Irish and North-East Scottish music, to the unique Papa Stour Sword Dancers from Shetland and the 'crooked tunes' of Manitoba.



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



[Buy Tickets](#)

Celtic Roots

20.00-22.30

Lemon Tree Lounge

Celebrating a common heritage of fiddle traditions from different nations, featuring **Carol Anderson** and **Martin Macdonald** (Aberdeen), **Bragod** (Wales), **Bulla Timpánica** (Galicia), **Lauren MacColl** (West Highlands), **Liz Doherty** and **Martin McGinley** (Donegal)

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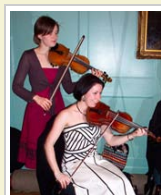


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The West End Fiddle Fancy 19.30-22.30 The Sanctuary, Queen's Cross Church, Aberdeen

Éric Favreau and **Sabin Jacques** (Québec), **Raemond Jappy** (North-East Scotland), **Cairdeas na bhFidiléiri** (Donegal), **Sophy** and **Emily Ball** (England), **Tom Spiers** (North-East Scotland), **Sandy Tweddle** (North-East Scotland)

This very special concert celebrates the depth and beauty of fiddle music from Donegal, the north of England, 'Canada Acadian' and Scotland. NAFCo is pleased to welcome the North-East's 2008 Glenfiddich Fiddle Champion, **Rae Jappy**.



£10.00 (£7.50 conc.)
Aberdeen Box Office 01224 641122



[Buy Tickets \[link to come\]](#)



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Evening Concerts - Saturday 17 July

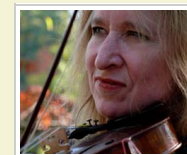
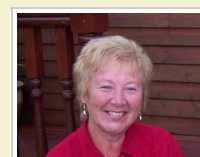
Gala Celebration of the Fiddle

19.30-22.30

Aberdeen Music Hall

The North Atlantic Fiddle Convention presents a gala concert with the very best of fiddlers and dancers from Scotland and beyond, featuring **Alasdair Fraser** and **Natalie Haas** (Scotland and USA), with **Bryan Gear** and **Violet Tulloch** (Shetland, Scotland), **'Teddy Boy' Houle**, **Anne Lederman** and the **Oméigwessi Ensemble** (Canada), **Göran Premburg**, **Pernilla Stendahl**, **Gill Redmond**, **Mats Nilsson** and **Ingegerd Sigfridsson** (Sweden and England), **Kimberley Fraser**, **Troy MacGillivray** and **Melody Cameron** (Cape Breton, Canada), **Gaorsach Rapper and Step** (Aberdeen). MC'd by Paul Anderson.

Undoubtedly this will be the night to remember and the highlight of NAFCo. You couldn't wish for a better line-up. With the USA, Canada, Sweden, England, Scotland, and Shetland represented, it is an absolute feast of fiddling and dance. Our Canadian artists feature the very best of Cape Breton's driving fiddle and step dance, as well as First Nations and Métis fiddlers, who hail from Manitoba and other northern parts. Our Scandinavian contingent includes dance and the remarkable keyed fiddle or *nyckelharpa*. One of Aberdeen's best kept secrets is its swift of foot rapper dancers. Finally there is Scottish and Shetland fiddling at its finest and creative best.



£13.50 (£10.50 conc.)

Aberdeen Box Office 01224 641122



Buy Tickets

First
transforming travel

Atlantic Routes

20.00-22.30

Lemon Tree Lounge, West North Street

A celebration of fiddle music north, south, east and west from around the big pond, featuring **Ronan Martin** and **Jonny Hardie** (Skye and Aberdeenshire), **Fidil** (Donegal), **Ditte Fromseier Mortensen** and **Sigurd Hockings** (Denmark), **Britt Pernille Frøholm** and **Irene Tillung** (Norway), **Bruce Molsky** and **Nic Gareiss** (USA)



£10.00 (£7.50 conc.)

Aberdeen Box Office 01224 641122



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The Garlogie Ceilidh

20.00-24.00

Garlogie Village Hall, Garlogie

Featuring

Paul Burgess & Will Duke

Juste Jakimaviciute & Vilius Marma

Papa Stour Sword Dancers

Blyde Lasses

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Conference Programme - Thursday

| SESSION | TIME | Thursday A | Thursday B |
|---------|-------------|---|---|
| | | INDIVIDUAL MUSICIANS 1 Chair – Colette Moloney | REGIONAL TRADITIONS 1 Chair – Elaine Bradtke |
| 1 | 9:00-9:30 | Chris Stone 'Tradition and Creativity: The Roots and Routes of Fiddler Aidan O'Rourke of Lau' | Samantha Breslin 'Putting Down Roots: Playing Irish and Newfoundland Music in St. John's' |
| | 9:30-10:00 | Paul Burgess 'John Mason and William Hathaway: Two fiddle Players Encountered by Cecil Sharp' | Lesley Ham 'Tradition and Innovation in New England Fiddling and Contra Dance' |
| | 10:00-10:30 | Jennifer Rugolo 'The Tunes of Tommie Cunniffe and John Williams: Innovation, Identity, Tradition, and Trans-Atlanticism in Modern Tune Composition' | Gregory Hansen 'Pranking and Tall Tale Telling: Within Florida's Old-Time Fiddling Tradition' |
| break | 10:30-11:00 | | |
| | | KEYNOTE 1 Chair – Ian Russell | |
| 2 | 11:00-11:50 | Liz Doherty 'A Guide to the Roots and Routes of Cape Breton Fiddling' | |
| break | | | |
| | | INDIVIDUAL MUSICIANS 2 Chair – Colin Quigley | |
| 3 | 12:00-12:30 | Lisa Morrissey '"The Paper Fiddle": Reconstructing the Repertoire of a Contemporary Fiddle Player from the Music Collection of Patrick | |

| | | |
|--|------------|--|
| | | Weston Joyce (1827-1914)' |
| | 12:30-1:00 | Colette Moloney 'Frank Roche (1866-1961): Fiddler, Dancer and Music Collector' |



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Conference Programme - Friday

| SESSION | TIME | Friday A | Friday B |
|---------|-------------|---|--|
| | | DANCE 1 Chair – Mats Melin | TEACHING & LEARNING 1 – Panel Chair – Anne Lederman |
| 1 | 9:00-9:30 | Elaine Bradtke 'The Bidford Morris Repertoire: Charting the Development of a Re-invented Tradition' | 'Passing the Bow: A Scotland-Canada Panel on Teaching Traditional Fiddling' Anne Lederman 'The Fiddle is a Rhythm Instrument' |
| | 9:30-10:00 | Mats Nilsson 'English Pols and Whisky Polska?' | Cameron Baggins 'Report on School Based Fiddling Programmes in Aboriginal Communities: Celebrating Achievement in a Time of Vulnerable Traditions' |
| | 10:00-10:30 | Nic Gareiss 'Progenitors of the Revival: American Clogging's Female Guardians of the Twentieth Century' | Margaret Scollay 'Fiddle Teaching in the Shetland Islands: The Legacy of Tom Anderson' James Alexander 'It's Cool to Play Fiddle' |
| break | 10:30-11:00 | | |
| | | KEYNOTE 2 Chair – Katherine Campbell | |
| 2 | 11:00-11:50 | Christopher Jack Goertzen 'Routes to Roots for Texas Contest Fiddlers: Seeking the Aesthetics of Traditional Tunes through Modern Variation Techniques' | |
| break | | | |
| | | INSTRUMENTS | REPERTOIRE & STYLE 1 |

| | | Chair – Cándida F. Jáquez | Chair – Catherine Foley |
|---|-------------|---|---|
| 3 | 12:00-12:30 | Vladimir A. Belov 'Could the Bow Have Been Invented in Europe without Asian Influence?' | Alfonso Franco Vázquez 'Old Galician Dances: New Galician Fiddlers' |
| | 12:30-1:00 | Robert Evans 'The Crwth and the Music of the Spheres: The Interplay of the Same and the Different made Audible' | Jean Duval 'Crooked fiddle Tunes of the Quebec Tradition: Product of Isolation or Globalization?' |



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Conference Programme - Saturday

| SESSION | TIME | Saturday A | Saturday B |
|---------|-------------|---|---|
| | | DANCE 2 Chair – Mats Nilsson | REPERTOIRE & STYLE 2 Chair - Owe Ronström |
| 1 | 9:00-9:30 | 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 and Labrador, Canada' | Bridget O'Connell 'The Role of the Fiddler in the Newfoundland Tradition' |
| | 9:30-10:00 | Mats Melin 'Local, Global, and Diasporic Interaction in the Cape Breton Dance Tradition' | Laura Ellestad 'The role of the American <i>kappleik</i> in the North American Hardanger fiddle milieu' |
| | 10:00-10:30 | Pat Ballantyne 'Playing for Dancing: Examining the Link between Live Music and Percussive Step Dance in Scotland' | Gaila Kirdien? 'Sounding Extraordinary: The Drone-Style of Lithuanian Folk Fiddle Music' |
| break | 10:30-11:00 | | |
| | | KEYNOTE 3 Chair – Thomas A. McKean | |
| 2 | 11:00-11:50 | Catherine Foley 'The Roots and Routes of Irish Step Dancing: Issues of Identity and Participation' | |
| break | | | |
| | | REGIONAL TRADITIONS 2 Chair – Liz Doherty | |

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| | | |
|---|-----------------|---|
| 3 | 12:00- 12:30 | Cándida F. Jáquez "Sabes Que?" Re-musicking Mariachi Violin across Traditional and Art Music' |
| | 12:30- 1:00 | Lesa Terry 'Pentatonic Sound as a Symbol of Human Connectivity' |



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Conference Programme - Sunday

| SESSION | TIME | Sunday A |
|---------|-------------|---|
| | | MUSIC Matters Chair – Chris Goertzen |
| 1 | 9:00-9:30 | NB 9.30am start |
| | 9:30-10:00 | Emma Nixon 'Transmission of Style in Scottish Fiddling' |
| | 10:00-10:30 | Jessica Herdman 'Image and Sound: Intersections in the Marketing of Cape Breton Fiddling' |
| break | 10:30-11:00 | |
| | | KEYNOTE 4 Chair – Anna Kearney Guigne |
| 2 | 11:00-11:50 | Owe Ronström 'Routes to the Roots of Swedish Fiddle Music Collections: The Changing Mindscales of the Past.' |
| | break | |
| | | TEACHING & LEARNING 2 Chair – Gregory Hansen |
| 3 | 12:00-12:30 | Kimberley Fraser and Gregory J. Dorchak 'The Practical Cape Breton Fiddler: How Traditional Musicians Can Avoid Teaching Technically and Teach Taste' |
| | 12:30-1:00 | Lucy Wright 'Remote Traditions: Learning to Play the Fiddle at a Distance' |



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THE NORTH ATLANTIC FIDDLE CONVENTION, 14-18 July 2010 – Conference Programme

Venue – The Elphinstone Institute, University of Aberdeen, MacRobert Building, King’s College, Aberdeen AB24 5UA (+44 (0)1224 272996)

| SESSION | TIME | Thursday A | Thursday B | Friday A | Friday B | Saturday A | Saturday B | Sunday A |
|---------|-------------|--|---|---|--|---|---|---|
| | | INDIVIDUAL MUSICIANS 1 Chair – Colette Moloney | REGIONAL TRADITIONS 1 Chair – Elaine Bradtke | DANCE 1 Chair – Mats Melin | TEACHING & LEARNING 1 – Panel Chair – Anne Lederman | DANCE 2 Chair – Mats Nilsson | REPERTOIRE & STYLE 2 Chair - Owe Ronström | MUSIC Matters Chair – Chris Goertzen |
| 1 | 9:00-9:30 | <u>Chris Stone</u> ‘Tradition and Creativity: The Roots and Routes of Fiddler Aidan O’Rourke of Lau’ | <u>Samantha Breslin</u> ‘Putting Down Roots: Playing Irish and Newfoundland Music in St. John’s’ | <u>Elaine Bradtke</u> ‘The Bidford Morris Repertoire: Charting the Development of a Re-invented Tradition’ | Anne Lederman - Convenor ‘Passing the Bow: A Scotland-Canada Panel on Teaching Traditional Fiddling’ <u>Anne Lederman</u> ‘The Fiddle is a Rhythm Instrument’ <u>Cameron Baggins</u> | <u>Evelyn Osborne</u> ‘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 and Labrador, Canada’ | <u>Bridget O’Connell</u> ‘The Role of the Fiddler in the Newfoundland Tradition’ | NB 9.30am start |
| | 9:30-10:00 | <u>Paul Burgess</u> ‘John Mason and William Hathaway: Two fiddle Players Encountered by Cecil Sharp’ | <u>Lesley Ham</u> ‘Tradition and Innovation in New England Fiddling and Contra Dance’ | <u>Mats Nilsson</u> ‘English Pols and Whisky Polska?’ | ‘Report on School Based Fiddling Programmes in Aboriginal Communities: Celebrating Achievement in a Time of Vulnerable Traditions’ <u>Margaret Scollay</u> ‘Fiddle Teaching in the Shetland Islands: The Legacy of Tom Anderson’ <u>James Alexander</u> ‘It’s Cool to Play Fiddle’ | <u>Mats Melin</u> ‘Local, Global, and Diasporic Interaction in the Cape Breton Dance Tradition’ | <u>Laura Ellestad</u> ‘The role of the American <i>kappleik</i> in the North American Hardanger fiddle milieu’ | <u>Emma Nixon</u> ‘Transmission of Style in Scottish Fiddling’ |
| | 10:00-10:30 | <u>Jennifer Rugolo</u> ‘The Tunes of Tommie Cunniffe and John Williams: Innovation, Identity, Tradition, and Trans-Atlanticism in Modern Tune Composition’ | <u>Gregory Hansen</u> ‘Pranking and Tall Tale Telling: Within Florida’s Old-Time Fiddling Tradition’ | <u>Nic Gareiss</u> ‘Progenitors of the Revival: American Clogging’s Female Guardians of the Twentieth Century’ | | <u>Pat Ballantyne</u> ‘Playing for Dancing: Examining the Link between Live Music and Percussive Step Dance in Scotland’ | <u>Gaila Kirdienė</u> ‘Sounding Extraordinary: The Drone-Style of Lithuanian Folk Fiddle Music’ | <u>Jessica Herdman</u> ‘Image and Sound: Intersections in the Marketing of Cape Breton Fiddling’ |
| break | 10:30-11:00 | | | | | | | |
| | | KEYNOTE 1 Chair – Ian Russell | | KEYNOTE 2 Chair – Katherine Campbell | | KEYNOTE 3 Chair – Thomas A. McKean | | KEYNOTE 4 Chair – Anna Kearney Guigne |
| 2 | 11:00-11:50 | <u>Liz Doherty</u> ‘A Guide to the Roots and Routes of Cape Breton Fiddling’ | | <u>Christopher Jack Goertzen</u> ‘Routes to Roots for Texas Contest Fiddlers: Seeking the Aesthetics of Traditional Tunes through Modern Variation Techniques’ | | <u>Catherine Foley</u> ‘The Roots and Routes of Irish Step Dancing: Issues of Identity and Participation’ | | <u>Owe Ronström</u> ‘Routes to the Roots of Swedish Fiddle Music Collections: The Changing Mindscapes of the Past.’ |
| break | | | | | | | | |
| | | INDIVIDUAL MUSICIANS 2 Chair – Colin Quigley | | INSTRUMENTS Chair – Cándida F. Jáquez | REPERTOIRE & STYLE 1 Chair – Catherine Foley | REGIONAL TRADITIONS 2 Chair – Liz Doherty | | TEACHING & LEARNING 2 Chair – Gregory Hansen |
| 3 | 12:00-12:30 | <u>Lisa Morrissey</u> ‘“The Paper Fiddle”: Reconstructing the Repertoire of a Contemporary Fiddle Player from the Music Collection of Patrick Weston Joyce (1827-1914)’ | | <u>Vladimir A. Belov</u> ‘Could the Bow Have Been Invented in Europe without Asian Influence?’ | <u>Alfonso Franco Vázquez</u> ‘Old Galician Dances: New Galician Fiddlers’ | <u>Cándida F. Jáquez</u> ‘“Sabes Que?” Re-musicking Mariachi Violin across Traditional and Art Music’ | | <u>Kimberley Fraser and Gregory J. Dorchak</u> ‘The Practical Cape Breton Fiddler: How Traditional Musicians Can Avoid Teaching Technically and Teach Taste’ |
| | 12:30-1:00 | <u>Colette Moloney</u> ‘Frank Roche (1866-1961): Fiddler, Dancer and Music Collector’ | | <u>Robert Evans</u> ‘The Crwth and the Music of the Spheres: The Interplay of the Same and the Different made Audible’ | <u>Jean Duval</u> ‘Crooked fiddle Tunes of the Quebec Tradition: Product of Isolation or Globalization?’ | <u>Lesia Terry</u> ‘Pentatonic Sound as a Symbol of Human Connectivity’ | | <u>Lucy Wright</u> ‘Remote Traditions: Learning to Play the Fiddle at a Distance’ |

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NAFCo 2010

Roots and Routes

Aberdeen



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We invite you to become a Friend or an Individual Sponsor of the North Atlantic Fiddle Convention. As a Friend or Sponsor you will enjoy a variety of benefits.

You will receive

- Regular email updates to keep you alerted to NAFCo developments.
- Acknowledgement in the NAFCo programme.
- An invitation to our launch reception hosted by the European Commission.
- Sponsors will, in addition, receive two complimentary concert tickets of their choosing.

We will receive

- Much needed backing for NAFCo 2010.
- Confidence that NAFCo has your committed individual support
- The means to fully realise our vision for NAFCo 2010

To become a Friend or Individual Sponsor of NAFCo 2010, please complete and return the attached form.

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North Atlantic Fiddle Convention

Roots & Routes

14-18 July 2010

Elphinstone Institute, University of Aberdeen, Scotland



BECOME A VOLUNTEER!

I would like to volunteer to help at NAFCo 2010 (*please circle your choice*):

Steward

Venue Co-ordinator

I am available to help on the following days/times:

Wed 14 July: Morning: Afternoon Evening

Thur 15 July: Morning: Afternoon Evening

Fri 16 July: Morning: Afternoon Evening

Sat 17 July: Morning: Afternoon Evening

Sun 18 July: Morning: Afternoon Evening

Name:

Address:

.....Postcode:

Tel. No. E-mail:

Please note that prior to the event; an induction session will be available for all volunteers

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Conversations - Thursday 15 July

14.00-15.15

Canadian First Nations Fiddle Traditions - Teddy Boy Houle & Anne Lederman

St. K's, Lemon Tree

In 1985, Lawrence and Anne collaborated on a set of recordings of fiddle music from two Manitoba communities, which were hailed as the most important collection of Métis music ever made. Come and hear their story

15.45-17.00

A Future for NAFCo? - Ian Russell, Carley Williams, Liz Doherty & Anna Kearney Guigné

St. K's, Lemon Tree

Where next might it happen? How can the NAFCo vision be taken forward into the next decade? Is there a future for the Convention? Come and have your say.

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Music Workshops - Thursday 15 July

11.00-12.15

Australian Fiddle - Emma Nixon

Arts Centre Gallery

Level 2/3

Find out about the fiddle style of the land down under and learn a few Aussie favourites with Emma, one of the leading fiddle teachers in Australia!

Old-time Banjo - Helmut Rheingans

Arts Centre Boardroom

Level 1/2/3

A rare chance to learn all about old-time frailing style and clawhammer banjo.

Session Tunes - Carley Williams

Arts Centre Meeting Room

Level 1/2

A stepping stone for newer fiddlers to make the leap from closet to stramash. Learn some favourite session tunes and get a few pointers on session etiquette.

Québécois Tunes - Sabin Jacques

Citadel Room 1

Level 2/3

Learn a little about the rhythms and melodies of Québec and Acadian tunes of the Gaspé Peninsula. Maybe even have a go at the infamous percussive foot tapping. For mixed instruments.

Norwegian Tunes - Irene Tillung

Citadel Room 2

Level 2

Learn two classic Norwegian tunes at a steady pace. For mixed instruments.

Cape Breton Fiddle Intro - Troy MacGillivray

Maritime Museum

Level 1/2

A gentle introduction to some straightforward Cape Breton tunes and how you put the 'dirt' and drive into the melody.

Learn Irish Tunes - Martin McGinley

Citadel Room 3

Level 1/2

An introduction to some favourite Irish tunes – nice and steady – with help on bowing, accent and ornamentation.

14.00-15.15

Scottish Pipe Tunes on the Fiddle - Carol Anderson

Arts Centre Boardroom

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Cape Breton Fiddle - Kimberley Fraser

Arts Centre Gallery

Level 2/3

Explore Cape Breton and eastern Nova Scotia music. Learn about the key elements – bowings, grace notes, and others. Tunes taught by ear, and students are asked to bring a recording device.

Festival Folk Band A* - Sharon Hassan & [Laura Lockyer](#)

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Balkan Fiddle - [Jani Lang](#)

Citadel Room 1

Level 3

Get a taste of fiddle music from the Balkans, with a special focus on the Gypsy music of various regions.

Québécois Fiddle - [Éric Favreau](#)

Citadel Room 2

Level 2/3

Learn a couple Québécois tunes and find out about the crooked rhythms, bowing and ornamentation that gives this musical tradition its distinct sound.

English Country Music for Mixed Instruments - Will Duke

Citadel Room 3

Level 1/2/3

Enjoy the oomph of English country music from the 'deep south' through the polkas and step dance tunes of Scan Tester and others.

The Tunes of Peter Milne - [Paul Anderson](#)

Maritime Museum

Level 3

An insight into the musical genius of the Tarland Minstrel; the man who gave *Big John McNeil* to the world, along with several other classics.

WOODEND BARN, BANCHORY

Scottish Border Fiddle - Lori Watson

Level 2/3

Learn the subtleties of tunes from the Borders tradition, using seconds, drones and chording. Relax and enjoy the music while you play.

Accompaniment for Guitar - Innes Watson

Level 2/3

How do you give a tune energy and drive? Innes will take you through the techniques that really work to get the right feel to your playing and complement the melody.

15.45-17.00

Country Fiddle from Southern England - [Paul Burgess](#)

Arts Centre Gallery

Level 2/3

Looking at hornpipes and polkas, Paul will examine the distinct characteristics of Southern English country music.

Guitar Accompaniment - [Jonny Hardie](#)

Arts Centre Boardroom

Level 2/3

Learn to shape the music and energize the melody played using chords, rhythm and bass to give character.

Festival Folk Band B* - [Emily and Sophy Ball](#)

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Highland Fiddle - [Lauren MacColl](#)

Citadel Room 1

Level 2/3

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Donegal Repertoire - [Aidan O'Donnell & Damien McGeehan](#)

Citadel Room 2

Level 2

Learn two favourite tunes from Donegal, looking at the distinct musical style of this region. For mixed instruments.

Danish Fiddle - [Ditte Fromseier Mortensen](#)

Maritime Museum

Level 2/3

An introduction to the magic of Danish fiddle music with a taste of Ditte's native Bornholm tradition.

WOODEND BARN, BANCHORY

Playing Together - Fiddles & Strings - [Alasdair Fraser & Natalie Haas](#)

Level 2/3

Playing by ear, improvising, and learning to play as part of an ensemble. Join Alasdair and Natalie for a musical voyage of discovery.

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Dance Workshops - Thursday 15 July

11.00-12.15

Northumbrian Clog Dancing - Sarah Dalrymple
Lemon Tree Studio

Level 1/2/3

Learn some of the basic steps and maybe dance a hornpipe. If you have clogs, please bring them.

Beginning Step Dance - Pat Ballantyne
Citymoves

Beginners

An introduction to basic strathspey, reel, and jig steps from the Scottish and Cape Breton step dance traditions. Loose clothing, hard soled shoes (no taps). Thirsty work.

14.00-15.15

Swedish Dance - Mats Nilsson & Ingegerd Sigfridsson
Lemon Tree Studio

Level 1/2/3

Learn to dance the Swedish way with whirling polskas and Engelskas.

Appalachian Flatfoot - Nic Gareiss
Citymoves

Level 2/3

Dance old-time low to the ground with steps such as 'cutting the grass', 'shining your shoes' and 'rocking the cradle'.

15.45-17.00

Irish Set Dance - Jerry O'Reilly
Lemon Tree Studio

All levels

A set and couple dance workshop featuring the Plain Set from County Clare.

Sean-nos Step Dance - Mats Melin
Citymoves

Level 2/3

Sean-Nós is a highly individual and improvised style of 'close to the floor' percussive Irish dance. Come and learn some of the common and unique steps.



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Music Workshops - Friday 16 July

11.00-12.15

Beginning Fiddle - Lori Watson

Arts Centre Gallery

Level 1

Does fiddle music get your toes tapping and your heart dancing? Always wished you could play but never had a chance? Well there's no better time or place to start than NAFCo! Join Lori Watson for this basic beginning fiddle workshop.

Northwest English Tunes - Scott Hartley

Arts Centre Boardroom

Level 2/3

Discover the 'local' in the music of the Lake District and learn a jig and undotted hornpipe in fine detail.

Highland Fiddle - Lauren MacColl

Arts Centre Meeting Room

Level 2

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Cello Accompaniment - Natalie Haas

Citadel Room 1

Level 2/3

Developing ornamentation, bowing, and groove to build rhythmic excitement behind the melody – with vamps, chopping, drones, counter melody, bass line and harmony.

More Session Tunes - Carley Williams

Citadel Room 2

Level 2

A stepping stone for newer fiddlers to make the leap from closet to stramash. Learn some favourite session tunes and get a few pointers on session etiquette.

Danish Fiddle - Ditte Fomseier Mortensen

Maritime Museum

Level 2/3

An introduction to the magic of Danish fiddle music with a taste of Ditte's native Bornholm tradition.

Piano/Keyboard Accompaniment (BYO) - Violet Tulloch & Bryan Gear

Lemon Tree Studio

Level 2/3

An opportunity to learn about effective and sensitive piano accompaniment from two of Scotland's finest musicians Please bring your own keyboard!

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West Swedish Fiddle - Göran Premberg

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Level 2/3

Göran is a master of the fiddle style and repertoire of West Sweden. Learn about polska, Engelska, and other dance tunes.

Shetland Fiddle - [Claire White](#)

Arts Centre Boardroom

Level 2

An introduction to Shetland style in an engaging and accessible manner, featuring ringing strings, shuffle bowing and drawing bass, to carefully selected tunes.

Festival Folk Band A* - [Emily and Sophy Ball](#)

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Appalachian Old-Time Fiddle - [Bruce Molsky](#)

Citadel Room 1

Level 2/3

Explore Appalachian old-time fiddle music with a master fiddler of the genre. Learn about the bowing, the fingering and syncopation, and explore the connections to Scottish tunes.

Donegal Fiddle - [Liz Doherty](#)

Maritime Museum

Level 3

Uncover the subtleties of Donegal fiddle style in the company of one of its finest exponents and learn about the bowing and techniques that give the music drive.

Hardanger Fiddle Tunes - [Laura Ellestad & Ingebjør Sørboen](#)

Citadel Room 2

Level 2/3

Hardanger tunes vary in style and rhythm from place to place in Norway. Learn a tune from both Hallindal and Valdres, and find out about the asymmetry of the Springar.

Piano/Keyboard Accompaniment (BYO) - [Troy MacGillivray](#)

Lemon Tree Studio

Level 2/3

Troy will pick a tune and create a chart to match, with chords and patterns for you to follow. An unrivalled opportunity for tuition from a master of Celtic piano. Please bring your own keyboard!

HADDO HOUSE, METHLICK

The Music of Peter Milne - [Paul Anderson](#)

Level 2/3

An insight into the musical genius of the Tarland Minstrel; the man who gave Big John McNeil to the world, along with several other classics.

Basic Guitar Accompaniment - [Jean Hewson](#)

Level 1/2

Learn how to use chords and rhythm to get the best out of a tune. For all strings that strum – mandolin, mandola, bouzouki, etc.

15.45-17.00

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Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger style thrown in.

Newfoundland Tunes - [Christina Smith](#)

Citadel Room 2

Level 2/3

Learn to play some Newfoundland tunes from the repertoires of French-Newfoundland fiddlers Emile Benoit and Rufus Guinchart.

Festival Folk Band B* - Sharon Hassan & [Laura Lockyer](#)

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Citadel Room 1

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Scottish, French Canadian, and Aboriginal influences plus foot accompaniment and crooked tunes will provide a rare insight into the wonderful tradition of central Canada.

West Highland Fiddle - [Ronan Martin](#)

Maritime Museum

Level 3

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

Memorising and Improvising Tunes - James Alexander

Citadel Room 3

Level 1/2

How to tackle learning by ear and playing without the dots from the North-East's finest fiddle teacher.

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Dance Workshops - Friday 16 July

11.00-12.15

Cape Breton Step Dance - [Melody Cameron](#)

Citymoves

Level 2/3

A wonderful opportunity for dedicated step dancers to learn the jigs, reels, strathspeys and steps from one of Cape Breton's finest dancers.

Papa Stour Sword Dance - [Papa Stour Sword Dancers](#)

Citadel Room 3

All levels

A unique opportunity to experience this fine old ceremonial dance from Shetland and learn about its dramatic elements.

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Beginning Fiddle - Lori Watson

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Level 1

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Citadel Room 1

Level 2/3

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Dance Workshops - Friday 16 July

11.00-12.15

Cape Breton Step Dance - [Melody Cameron](#)

Citymoves

Level 2/3

A wonderful opportunity for dedicated step dancers to learn the jigs, reels, strathspeys and steps from one of Cape Breton's finest dancers.

Papa Stour Sword Dance - [Papa Stour Sword Dancers](#)

Citadel Room 3

All levels

A unique opportunity to experience this fine old ceremonial dance from Shetland and learn about its dramatic elements.

14.00-15.15

Irish Set Dance - [Jerry O'Reilly](#)

Citadel Room 3

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Conversations - Saturday 17 July

14.00-15.15

About the Crwth and the Lyre - Bragod

St. K's, Lemon Tree

Listen to Bob's story of the crwth in Wales, an antecedent of the fiddle, participate in a form of bardic singing and for some, play fiddle with the crwth. And you can join in, in Pythagorean tuning. Confused? Bob will explain all and answer questions.

15.45-17.00

Teaching Dance - Melody Cameron, Pat Ballantyne, Mats Melin & Mats Nilsson

St. K's, Lemon Tree

Is there a right way and a wrong way to teach dance? How does dance work socially and in performance? How should we get young people involved? Is it important to community and identity? Don't just answer the questions, come and join in the discussion.

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Beginning Fiddle - Sandy Tweddle

Arts Centre Gallery

Beginners

If you've never touched a fiddle, and have always wanted to play, NAFCo is your chance! Start from the basics with Sandy – who is noted for his sensitive and effective teaching.

Fiddle Care & Maintenance - Helmut Rheingans

Arts Centre Boardroom

All levels

How do you make sure that your fiddle is in good order? How do you take care of it? Find out how to get the best out of your instrument.

Guitar Accompaniment - Jonny Hardie

Citadel Room 2

Level 2/3

Learn to shape the music and energize the melody played using chords, rhythm and bass to give character.

Memorising and Improvising Tunes - James Alexander

Arts Centre Meeting Room

Level 1/2

Tackle learning by ear and playing without the dots, from the North-East's finest fiddle teacher.

Cello Accompaniment - Gill Redmond

Citadel Room 1

Level 1/2/3

Exploring the role of the cello as a rhythmic accompanying instrument. Learn about using harmony, melody, drones, and bowing techniques.

Scottish Pipe Tunes on the Fiddle - Carol Anderson

Citadel Room 3

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Playing with Perception - Caoimhín Ó Raghallaigh

Maritime Museum

Level 2/3

How do you play with meaning and feeling? How do you find the qualities and timbre to suit the mood? How can you be creative on the fiddle? Come and find out.

14.00-15.15

Singing with the Fiddle - Bruce Molsky

Arts Centre Gallery

All levels

Bruce is a master of several instruments, but singing with the fiddle is one of his specialities. Come

and learn the techniques and tips of how it's done.

Guitar Accompaniment - Martin Macdonald

Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger style thrown in.

Festival Folk Band A* - Emily and Sophy Ball

Arts Centre Music Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Québécois Tunes - Éric Favreau & Sabin Jacques

Citadel Room 1

Level 2/3

Learn a little more about the rhythms and melodies of Québec. Maybe even have a go at the infamous percussive foot tapping. For mixed instruments.

Scottish Border Fiddle - Lori Watson

Citadel Room 3

Level 3

Lori has pioneered a revival of the fiddle music of the Scottish Borders. This is your chance to learn about its repertoire, qualities and style.

The Tunes of Scott Skinner - Paul Anderson

Citadel Room 3

Level 3

An insight into the musical genius of Scotland's Strathspey King and his extraordinary legacy. Learn how to give your strathspeys character and style.

West Highland Fiddle - Ronan Martin

Maritime Museum

Level 2

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

15.45-17.00

Balkan Fiddle - Jani Lang

Arts Centre Boardroom

Level 3

Get a taste of fiddle music from the Balkans, with a special focus on the Gypsy music of various regions.

Playing with Perception - Caoimhín Ó Raghallaigh

Arts Centre Gallery

Level 2/3

Donegal fiddle is noted for both repertoire and style. Learn about the tradition in the company of one of its finest exponents and find out what gives the music its energy and accent.

Festival Folk Band B* - Sharon Hassan & Laura Lockyer

Arts Centre Music Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Newfoundland Tunes - Christina Smith & Jean Hewson

Citadel Room 1

Level 1/2/3

Learn to play some classic Newfoundland tunes from the repertoires of Emile Benoit and Rufus Guinchart. Any instrument you can bow, pluck, strum or blow.

Shetland Fiddle - Claire White

Citadel Room 2

Level 2/3

Learning Shetland style in an engaging and accessible manner, featuring ringing strings, shuffle bowing and drawing bass, to carefully selected tunes.

Galician Dance Tunes - Bulla Timpánica

Maritime Museum

Level 1/2/3

In Galicia, dances are accompanied by fiddles, pipes, flutes, percussion, and other instruments. Come and join in, and feel the excitement of the music. For mixed instruments.

Shetland Tunes for Mixed Instruments - Frances Wilkins

Citadel Room 3

Level 1/2

Playing favourite Shetland and session tunes at a slow and steady pace.

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Dance Workshops - Saturday 17 July

11.00-12.15

Scottish Country Dance - Aurora
Lemon Tree Studio

All levels

A form of dance that dates from the 18th century, influenced by folk dance and courtly dance. Learn the steps and formations. No previous experience necessary.

Appalachian Team Clogging - Nic Gareiss

Citymoves

Level 1/2/3

Traditional Appalachian steps and performance routines are the ingredients, but there are a wide variety of influences – from ballroom to jazz. Come and join in the fun of making dance.

14.00-15.15

Scottish Country Dance - Aurora
Lemon Tree Studio

All levels

A form of dance that dates from the 18th century, influenced by folk dance and courtly dance. Learn the steps and formations. No previous experience necessary.

Playing for Dance - Alasdair Fraser & Mats Melin

Citymoves

All levels

Find out some of the secrets of playing for dance. How to give the music lift and drive. How to sustain the dancer's enthusiasm and energy. Dancers, fiddlers, and string players all welcome.

15.45-17.00

Irish Dance - Sionna Set - Catherine Foley
Lemon Tree Studio

Level 2/3

This super set dance (like quadrilles in sets of 8) was choreographed by Catherine. It was commissioned by the Irish World Academy of Music and Dance in 2005.

Creating Percussive Dance - Nic Gareiss

Citymoves

Level 2/3

Nic has studied an array of percussive dance styles – from Irish to Appalachian, and everything in between. Learn to use steps gleaned from all traditions to make music with your feet.



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Conversations - Sunday 18 July

14.00-15.15

The Island, the People & the Dance - Papa Stour Sword Dancers
St. K's, Lemon Tree

In the company of George P. S. Peterson and the rest of the dancers, hear about this very special place and its historic tradition of dance. Find out what captured Sir Walter Scott's imagination and why and how it still matters to Shetlanders today.



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Music Workshops - Sunday 18 July

11.00-12.15

Beginning Fiddle - Sandy Tweddle

Arts Centre Gallery

Beginners

If you've never touched a fiddle, and have always wanted to play, NAFCo is your chance! Start from the basics with Sandy – you may even get a tune to join in with at the Final Fling!

Highland Fiddle - Lauren MacColl

Arts Centre Boardroom

Level 2

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Galician Fiddle - Bulla Timpánica

Arts Centre Meeting Room

Level 1/2/3

In Galicia, dances are accompanied by fiddles, pipes, flutes, percussion, and other instruments. Come and join in, and feel the excitement of the music. For mixed instruments.

Fiddle Care & Maintenance - Rab Cherry

Lemon Tree St K's Bar

All Levels

How do you make sure that your fiddle is in good order? How do you take care of it? Find out how to get the best out of your instrument.

Country Fiddle from Southern England - Paul Burgess

Cowdray Hall

Level 2/3

Looking at hornpipes and polkas, Paul will examine the distinct characteristics of Southern English country music.

Donegal Fiddle Technique - Ciarán Ó Maonaigh

Arts Centre Café

Level 3

Donegal fiddle has a very distinctive style. Learn about the techniques that are the hallmark of the tradition and how to perform them, in the company of one of its finest exponents.

14.00-15.15

Welsh Crwth Melodies - Bragod

Arts Centre Boardroom

Level 1/2/3

This is for all fiddles, bowed and plucked instruments. Come and learn a few of the favourite melodies of the early Welsh repertory in the hands of the experts.

Norwegian Melodies - Britt Pernille Frøholm & Irene Tillung

Arts Centre Gallery

Level 2/3

Learn two classic Norwegian tunes. Find out about the halling, the pols, and the springar, and what makes this music so evocative and special. For mixed instruments.

Cape Breton Tunes - Kimberley Fraser & Troy MacGillivray

Arts Centre Meeting Room

Level 2/3

Explore the music of Cape Breton and Eastern Nova Scotia. Learn about the key elements – bowings, grace notes, and others. Tunes taught by ear, and students are asked to bring a recording device.

Tunes from Manitoba - Anne Lederman

Citadel Room 1

Level 2/3

No-one knows more about the fiddle music of Manitoba than Anne. She is a great teacher and an inspiration to countless others.

Australian Fiddle - Emma Nixon

Citadel Room 2

Level 1/2

Find out about the fiddle style of the land down under and learn a few Aussie favourites with Emma, one of the leading fiddle teachers in Australia.

Modern Scottish Tunes in Unusual Metres - Daniel Thorpe

Citadel Room 3

Level 3

A delightful workshop for those who want to challenge their fingers and bows and build new and exciting repertoires.



Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

Cowdray Hall • 1545–1700
Free Event

You don't want to miss this! Play and dance the afternoon away in the final NAFCo fling of 2010.

All NAFCo participants are welcome to join in – be it on fiddle, strings, whistle, feet or spontaneous organic percussion!

The poster features a man in a green jacket and blue trousers performing a high jump or dance move against a light blue sky. Below him, a man in a blue shirt plays a violin and a woman in a patterned dress plays a cello.



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Dance Workshops - Sunday 18 July

11.00-12.15

Hebridean Dance - Mats Melin

Lemon Tree Studio

All levels

The Scottish Hebrides are beautiful, misty, and romantic islands. Come and sample with Mats one of their favourite dances – *The First of August*.

Métis Dance - Oméigwessi Ensemble

Citymoves

All levels

Have you ever danced the *Duck Dance*, the *Red River Jig* or *Drops of Brandy* Métis style? Well, now's your chance!

14.00-15.15

Highland Dance - Pam Dignan

Lemon Tree Studio

All levels

An introduction to the basics of Highland dancing. Wear suitable clothing and lightweight shoes.

Rapper Sword Dance - Gaorsach Rapper & Step

Citymoves

All levels

Skilled manoeuvres, lively stepping and swords are features of the North East English rapper dance. Come and join in the dancing with the experts.

Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

You don't want to miss this! Play and dance
the afternoon away in the final NAFCo fling
of 2010.

All NAFCo participants are welcome to join
in – be it on fiddle, strings, whistle, feet or
spontaneous organic percussion!

Cowdray Hall • 1545–1700

Free Event





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Conversations - Wednesday 14 July

14.00-15.15

Making a Fiddle - Helmut Rheingans

St. K's, Lemon Tree

Helmut will take us through all the stages of building a fiddle, the materials used, the processes, and the techniques. He will have his portable workshop set up all through NAFCo 2010 and is available for repairs.

15.45-17.00

Meet Bruce Molsky - Bruce Molsky

St. K's, Lemon Tree

Listen to Bruce talking about his life, his interests, his musical influences, and how a boy from the Bronx became one of the best Old-Time fiddlers around. The chance for a special insight into the world of American Old-Time music in relaxed surroundings.

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Music Workshops - Wednesday 14 July

14.00-15.15

Scottish Pipe Tunes on the Fiddle - Carol Anderson
Arts Centre Gallery

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Guitar Accompaniment - Martin Macdonald
Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger-style thrown in.

Festival Folk Band A* - Sharon Hassan & Laura Lockyer
Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Singing to the Fiddle - Tom Spiers
Citadel Room 1

Level 1/2/3

Learn how to self accompany Scots songs on the fiddle using harmonies, chords and different tunings.

Tunes for Mixed Instruments - Frances Wilkins
Citadel Room 2

Level 1/2

Playing favourite Shetland and session tunes at a slow and steady pace.

STEWART HALL, HUNTLY

Cape Breton Fiddle - Melody Cameron
Level 2/3

Learning Cape Breton tunes by ear, with a focus on bowing, timing, and rhythmic drive. Written music available at end.

Guitar Accompaniment - Derrick Cameron & Johnny Hardie
Level 1/2/3

Using chords and rhythm to enhance and shape the melody.

15.45-17.00

Newfoundland Tunes and Ditties - Evelyn Osborne
Arts Centre Gallery

Level 1/2

Dance tune rhymes are a popular way to communicate melody. Explore tunes and rhymes from the

repertoire of Gerald Quinton, Bonavista, Newfoundland fiddler. Keys are C, D & G.

Festival Folk Band B* - Emily and Sophy Ball

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Strathspeys - Rae Jappy

Citadel Room 1

Level 2/3

Explore the elements of favourite strathspeys, using the bow for lift and drive, double stopping, and ornamentation.

Donegal Fiddle - Martin McGinley

Arts Centre Boardroom

Level 3

Find out about the types of tunes played in Donegal and the techniques and bowing that give the music its distinctive character.

STEWART HALL, HUNTLY

West Highland Fiddle - Ronan Martin

Level 2/3

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

*** Festival Folk Band A and Festival Folk Band B will be covering the same material, so you only need to sign up for one of them – you won't miss anything!**



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Dance Workshops - Wednesday 14 July

14.00-15.15

Scottish Ceilidh Dancing - Lorna McLaren
Lemon Tree Studio

All levels

Swat up on your steps for all those summer weddings! Learn a few of Scotland's favourite ceilidh dances with Aberdeen's best-loved teacher and caller.

Beginning Step Dance - Pat Ballantyne

Citymoves

Beginners

An introduction to basic strathspey, reel, and jig steps from the Scottish and Cape Breton step dance traditions. Loose clothing, hard soled shoes (no taps). Thirsty work.

15.45-17.00

Dances from Orkney and Shetland - Mats Mellin
Lemon Tree Studio

Level 1/2/3

Step and reel through a few of the characteristic traditional dances of Scotland's Northern Isles.

Try out some new steps and figures while learning how the history of these islands has influenced their culture.

Highland Dance - Pam Dignan

Citymoves

Beginners/ Level 1

An introduction to the basics of Highland dancing. Wear suitable clothing and light weight shoes.

STEWART HALL, HUNTLY

Cape Breton Step Dance - **Melody Cameron**

Level 1/2/3

Come and try strathspey and reel steps with one of Cape Breton's finest dancers and teachers. If possible, wear hard soled shoes but no taps.

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Conversations - Thursday 15 July

14.00-15.15

Canadian First Nations Fiddle Traditions - Teddy Boy Houle & Anne Lederman

St. K's, Lemon Tree

In 1985, Lawrence and Anne collaborated on a set of recordings of fiddle music from two Manitoba communities, which were hailed as the most important collection of Métis music ever made. Come and hear their story

15.45-17.00

A Future for NAFCo? - Ian Russell, Carley Williams, Liz Doherty & Anna Kearney Guigné

St. K's, Lemon Tree

Where next might it happen? How can the NAFCo vision be taken forward into the next decade? Is there a future for the Convention? Come and have your say.

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Music Workshops - Thursday 15 July

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Australian Fiddle - Emma Nixon
Arts Centre Gallery

Level 2/3

Find out about the fiddle style of the land down under and learn a few Aussie favourites with Emma, one of the leading fiddle teachers in Australia!

Old-time Banjo - Helmut Rheingans
Arts Centre Boardroom

Level 1/2/3

A rare chance to learn all about old-time frailing style and clawhammer banjo.

Session Tunes - Carley Williams
Arts Centre Meeting Room

Level 1/2

A stepping stone for newer fiddlers to make the leap from closet to stramash. Learn some favourite session tunes and get a few pointers on session etiquette.

Québécois Tunes - Sabin Jacques
Citadel Room 1

Level 2/3

Learn a little about the rhythms and melodies of Québec and Acadian tunes of the Gaspé Peninsula. Maybe even have a go at the infamous percussive foot tapping. For mixed instruments.

Norwegian Tunes - Irene Tillung
Citadel Room 2

Level 2

Learn two classic Norwegian tunes at a steady pace. For mixed instruments.

Cape Breton Fiddle Intro - Troy MacGillivray
Maritime Museum

Level 1/2

A gentle introduction to some straightforward Cape Breton tunes and how you put the 'dirt' and drive into the melody.

Learn Irish Tunes - Martin McGinley
Citadel Room 3

Level 1/2

An introduction to some favourite Irish tunes – nice and steady – with help on bowing, accent and ornamentation.

14.00-15.15

Scottish Pipe Tunes on the Fiddle - Carol Anderson
Arts Centre Boardroom

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Cape Breton Fiddle - Kimberley Fraser

Arts Centre Gallery

Level 2/3

Explore Cape Breton and eastern Nova Scotia music. Learn about the key elements – bowings, grace notes, and others. Tunes taught by ear, and students are asked to bring a recording device.

Festival Folk Band A* - Sharon Hassan & Laura Lockyer

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Balkan Fiddle - Jani Lang

Citadel Room 1

Level 3

Get a taste of fiddle music from the Balkans, with a special focus on the Gypsy music of various regions.

Québécois Fiddle - Éric Favreau

Citadel Room 2

Level 2/3

Learn a couple Québécois tunes and find out about the crooked rhythms, bowing and ornamentation that gives this musical tradition its distinct sound.

English Country Music for Mixed Instruments - Will Duke

Citadel Room 3

Level 1/2/3

Enjoy the oomph of English country music from the 'deep south' through the polkas and step dance tunes of Scan Tester and others.

The Tunes of Peter Milne - Paul Anderson

Maritime Museum

Level 3

An insight into the musical genius of the Tarland Minstrel; the man who gave *Big John McNeil* to the world, along with several other classics.

WOODEND BARN, BANCHORY

Scottish Border Fiddle - Lori Watson

Level 2/3

Learn the subtleties of tunes from the Borders tradition, using seconds, drones and chording. Relax and enjoy the music while you play.

Accompaniment for Guitar - Innes Watson

Level 2/3

How do you give a tune energy and drive? Innes will take you through the techniques that really work to get the right feel to your playing and complement the melody.

15.45-17.00

Country Fiddle from Southern England - Paul Burgess

Arts Centre Gallery

Level 2/3

Looking at hornpipes and polkas, Paul will examine the distinct characteristics of Southern English country music.

Guitar Accompaniment - Jonny Hardie

Arts Centre Boardroom

Level 2/3

Learn to shape the music and energize the melody played using chords, rhythm and bass to give character.

Festival Folk Band B* - Emily and Sophy Ball

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Highland Fiddle - Lauren MacColl

Citadel Room 1

Level 2/3

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Donegal Repertoire - Aidan O'Donnell & Damien McGeehan

Citadel Room 2

Level 2

Learn two favourite tunes from Donegal, looking at the distinct musical style of this region. For mixed instruments.

Danish Fiddle - Ditte Fromseier Mortensen

Maritime Museum

Level 2/3

An introduction to the magic of Danish fiddle music with a taste of Ditte's native Bornholm tradition.

WOODEND BARN, BANCHORY

Playing Together - Fiddles & Strings - Alasdair Fraser & Natalie Haas

Level 2/3

Playing by ear, improvising, and learning to play as part of an ensemble. Join Alasdair and Natalie for a musical voyage of discovery.

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Dance Workshops - Thursday 15 July

11.00-12.15

Northumbrian Clog Dancing - Sarah Dalrymple
Lemon Tree Studio

Level 1/2/3

Learn some of the basic steps and maybe dance a hornpipe. If you have clogs, please bring them.

Beginning Step Dance - Pat Ballantyne
Citymoves

Beginners

An introduction to basic strathspey, reel, and jig steps from the Scottish and Cape Breton step dance traditions. Loose clothing, hard soled shoes (no taps). Thirsty work.

14.00-15.15

Swedish Dance - Mats Nilsson & Ingegerd Sigfridsson
Lemon Tree Studio

Level 1/2/3

Learn to dance the Swedish way with whirling polskas and Engelskas.

Appalachian Flatfoot - Nic Gareiss
Citymoves

Level 2/3

Dance old-time low to the ground with steps such as 'cutting the grass', 'shining your shoes' and 'rocking the cradle'.

15.45-17.00

Irish Set Dance - Jerry O'Reilly
Lemon Tree Studio

All levels

A set and couple dance workshop featuring the Plain Set from County Clare.

Sean-nos Step Dance - Mats Melin
Citymoves

Level 2/3

Sean-Nós is a highly individual and improvised style of 'close to the floor' percussive Irish dance. Come and learn some of the common and unique steps.



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NAFCo

North Atlantic Fiddle Convention

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Conversations - Friday 16 July

14.00-15.15

Box & Tin Fiddles in Ireland - Rab Cherry
St. K's, Lemon Tree

This is an illustrated presentation about the making and use of home-made instruments in Ireland. Rab plans to bring an example and will play sound clips. Questions welcome.

15.45-17.00

About the Hardanger Fiddle - Britt Pernille Frøholm & Laura Ellestad
St. K's, Lemon Tree

Have you ever wondered about the origins of this most beautiful of instruments? How many strings it has? How it is tuned? How it is played? What sorts of tunes are chosen? Why is it called this name? Come and get your questions answered and hear how it plays 'in sympathy'.

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Music Workshops - Friday 16 July

11.00-12.15

Beginning Fiddle - Lori Watson

Arts Centre Gallery

Level 1

Does fiddle music get your toes tapping and your heart dancing? Always wished you could play but never had a chance? Well there's no better time or place to start than NAFCO! Join Lori Watson for this basic beginning fiddle workshop.

Northwest English Tunes - Scott Hartley

Arts Centre Boardroom

Level 2/3

Discover the 'local' in the music of the Lake District and learn a jig and undotted hornpipe in fine detail.

Highland Fiddle - Lauren MacColl

Arts Centre Meeting Room

Level 2

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Cello Accompaniment - Natalie Haas

Citadel Room 1

Level 2/3

Developing ornamentation, bowing, and groove to build rhythmic excitement behind the melody – with vamps, chopping, drones, counter melody, bass line and harmony.

More Session Tunes - Carley Williams

Citadel Room 2

Level 2

A stepping stone for newer fiddlers to make the leap from closet to stramash. Learn some favourite session tunes and get a few pointers on session etiquette.

Danish Fiddle - Ditte Fomseier Mortensen

Maritime Museum

Level 2/3

An introduction to the magic of Danish fiddle music with a taste of Ditte's native Bornholm tradition.

Piano/Keyboard Accompaniment (BYO) - Violet Tulloch & Bryan Gear

Lemon Tree Studio

Level 2/3

An opportunity to learn about effective and sensitive piano accompaniment from two of Scotland's finest musicians Please bring your own keyboard!

14.00-15.15

West Swedish Fiddle - Göran Premberg

Arts Centre Gallery

Level 2/3

Göran is a master of the fiddle style and repertoire of West Sweden. Learn about polska, Engelska, and other dance tunes.

Shetland Fiddle - [Claire White](#)

Arts Centre Boardroom

Level 2

An introduction to Shetland style in an engaging and accessible manner, featuring ringing strings, shuffle bowing and drawing bass, to carefully selected tunes.

Festival Folk Band A* - [Emily and Sophy Ball](#)

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Appalachian Old-Time Fiddle - [Bruce Molsky](#)

Citadel Room 1

Level 2/3

Explore Appalachian old-time fiddle music with a master fiddler of the genre. Learn about the bowing, the fingering and syncopation, and explore the connections to Scottish tunes.

Donegal Fiddle - [Liz Doherty](#)

Maritime Museum

Level 3

Uncover the subtleties of Donegal fiddle style in the company of one of its finest exponents and learn about the bowing and techniques that give the music drive.

Hardanger Fiddle Tunes - [Laura Ellestad & Ingebjør Sørboen](#)

Citadel Room 2

Level 2/3

Hardanger tunes vary in style and rhythm from place to place in Norway. Learn a tune from both Hallindal and Valdres, and find out about the asymmetry of the Springar.

Piano/Keyboard Accompaniment (BYO) - [Troy MacGillivray](#)

Lemon Tree Studio

Level 2/3

Troy will pick a tune and create a chart to match, with chords and patterns for you to follow. An unrivalled opportunity for tuition from a master of Celtic piano. Please bring your own keyboard!

HADDO HOUSE, METHLICK

The Music of Peter Milne - [Paul Anderson](#)

Level 2/3

An insight into the musical genius of the Tarland Minstrel; the man who gave Big John McNeil to the world, along with several other classics.

Basic Guitar Accompaniment - [Jean Hewson](#)

Level 1/2

Learn how to use chords and rhythm to get the best out of a tune. For all strings that strum – mandolin, mandola, bouzouki, etc.

15.45-17.00

Guitar Accompaniment - [Martin Macdonald](#)

Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger style thrown in.

Newfoundland Tunes - [Christina Smith](#)

Citadel Room 2

Level 2/3

Learn to play some Newfoundland tunes from the repertoires of French-Newfoundland fiddlers Emile Benoit and Rufus Guinchart.

Festival Folk Band B* - Sharon Hassan & [Laura Lockyer](#)

Arts Centre Meeting Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Playing Together - Fiddle & Strings - [Alasdair Fraser](#) & [Natalie Haas](#)

Citadel Room 1

Level 2/3

Playing by ear, improvising, and learning to play as part of an ensemble. Join Alasdair and Natalie for a musical voyage of discovery.

Métis Fiddle Tunes - [Teddy Boy Houle](#) & Oméigwessi

Arts Centre Gallery

Level 2/3

Scottish, French Canadian, and Aboriginal influences plus foot accompaniment and crooked tunes will provide a rare insight into the wonderful tradition of central Canada.

West Highland Fiddle - [Ronan Martin](#)

Maritime Museum

Level 3

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

Memorising and Improvising Tunes - James Alexander

Citadel Room 3

Level 1/2

How to tackle learning by ear and playing without the dots from the North-East's finest fiddle teacher.

HADDO HOUSE, METHLICK

The Music of Scott Skinner - [Paul Anderson](#)

Level 3

An insight into the musical genius of Scotland's Strathspey King and his extraordinary legacy.

Classic Canadian Fiddle Tunes - [Anne Lederman](#) & [Jean Hewson](#)

Level 1/2/3

Come and find out about the great tunes that fiddlers in Canada really love to play. For all instruments that can be bowed, plucked, strummed or blown.

*** Festival Folk Band A and Festival Folk Band B will be covering the same material, so you only need to sign up for one of them – you won't miss anything!**



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Dance Workshops - Friday 16 July

11.00-12.15

Cape Breton Step Dance - [Melody Cameron](#)

Citymoves

Level 2/3

A wonderful opportunity for dedicated step dancers to learn the jigs, reels, strathspeys and steps from one of Cape Breton's finest dancers.

Papa Stour Sword Dance - [Papa Stour Sword Dancers](#)

Citadel Room 3

All levels

A unique opportunity to experience this fine old ceremonial dance from Shetland and learn about its dramatic elements.

14.00-15.15

Irish Set Dance - [Jerry O'Reilly](#)

Citadel Room 3

All levels

A set and couple dance workshop featuring the Valentia Right and Left Set from South Kerry.

Cape Breton Step & Square Set - [Melody Cameron](#)

Citymoves

Level 2/3

A wonderful opportunity for dedicated step dancers to learn the jigs, reels, strathspeys and steps from one of Cape Breton's finest dancers.

15.45-17.00

Scottish Ceilidh Dancing - [Lorna McLaren](#)

Lemon Tree Studio

All levels

Swat up on your steps for all those summer weddings! Learn a few of Scotland's favourite ceilidh dances with Aberdeen's best-loved teacher and caller.

Cape Breton Step & Square Set - [Melody Cameron](#)

Citymoves

Level 2/3

A wonderful opportunity for dedicated step dancers to learn the jigs, reels, strathspeys and steps from one of Cape Breton's finest dancers.



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Conversations - Saturday 17 July

14.00-15.15

About the Crwth and the Lyre - Bragod

St. K's, Lemon Tree

Listen to Bob's story of the crwth in Wales, an antecedent of the fiddle, participate in a form of bardic singing and for some, play fiddle with the crwth. And you can join in, in Pythagorean tuning. Confused? Bob will explain all and answer questions.

15.45-17.00

Teaching Dance - Melody Cameron, Pat Ballantyne, Mats Melin & Mats Nilsson

St. K's, Lemon Tree

Is there a right way and a wrong way to teach dance? How does dance work socially and in performance? How should we get young people involved? Is it important to community and identity? Don't just answer the questions, come and join in the discussion.

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Music Workshops - Saturday 17 July

11.00-12.15

Beginning Fiddle - Sandy Tweddle

Arts Centre Gallery

Beginners

If you've never touched a fiddle, and have always wanted to play, NAFCo is your chance! Start from the basics with Sandy – who is noted for his sensitive and effective teaching.

Fiddle Care & Maintenance - Helmut Rheingans

Arts Centre Boardroom

All levels

How do you make sure that your fiddle is in good order? How do you take care of it? Find out how to get the best out of your instrument.

Guitar Accompaniment - Jonny Hardie

Citadel Room 2

Level 2/3

Learn to shape the music and energize the melody played using chords, rhythm and bass to give character.

Memorising and Improvising Tunes - James Alexander

Arts Centre Meeting Room

Level 1/2

Tackle learning by ear and playing without the dots, from the North-East's finest fiddle teacher.

Cello Accompaniment - Gill Redmond

Citadel Room 1

Level 1/2/3

Exploring the role of the cello as a rhythmic accompanying instrument. Learn about using harmony, melody, drones, and bowing techniques.

Scottish Pipe Tunes on the Fiddle - Carol Anderson

Citadel Room 3

Level 2/3

Make your reels, strathspeys, jigs and marches sound like the pipes through the use of ornaments, bowing technique, double stops and melodic variation.

Playing with Perception - Caoimhín Ó Raghallaigh

Maritime Museum

Level 2/3

How do you play with meaning and feeling? How do you find the qualities and timbre to suit the mood? How can you be creative on the fiddle? Come and find out.

14.00-15.15

Singing with the Fiddle - Bruce Molsky

Arts Centre Gallery

All levels

Bruce is a master of several instruments, but singing with the fiddle is one of his specialities. Come

and learn the techniques and tips of how it's done.

Guitar Accompaniment - Martin Macdonald

Arts Centre Boardroom

Level 2/3

Learn the techniques to enhance a melody using rhythm, bass, and chords effectively – with a bit of finger style thrown in.

Festival Folk Band A* - Emily and Sophy Ball

Arts Centre Music Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Québécois Tunes - Éric Favreau & Sabin Jacques

Citadel Room 1

Level 2/3

Learn a little more about the rhythms and melodies of Québec. Maybe even have a go at the infamous percussive foot tapping. For mixed instruments.

Scottish Border Fiddle - Lori Watson

Citadel Room 3

Level 3

Lori has pioneered a revival of the fiddle music of the Scottish Borders. This is your chance to learn about its repertoire, qualities and style.

The Tunes of Scott Skinner - Paul Anderson

Citadel Room 3

Level 3

An insight into the musical genius of Scotland's Strathspey King and his extraordinary legacy. Learn how to give your strathspeys character and style.

West Highland Fiddle - Ronan Martin

Maritime Museum

Level 2

Work with classic Highland tunes from well-known collections, and learn the techniques and tricks to give them energy and finesse.

15.45-17.00

Balkan Fiddle - Jani Lang

Arts Centre Boardroom

Level 3

Get a taste of fiddle music from the Balkans, with a special focus on the Gypsy music of various regions.

Playing with Perception - Caoimhín Ó Raghallaigh

Arts Centre Gallery

Level 2/3

Donegal fiddle is noted for both repertoire and style. Learn about the tradition in the company of one of its finest exponents and find out what gives the music its energy and accent.

Festival Folk Band B* - Sharon Hassan & Laura Lockyer

Arts Centre Music Room

Level 1/2/3

An opportunity for everyone to play some favourite tunes together whatever your age or instrument.

Newfoundland Tunes - Christina Smith & Jean Hewson

Citadel Room 1

Level 1/2/3

Learn to play some classic Newfoundland tunes from the repertoires of Emile Benoit and Rufus Guinchart. Any instrument you can bow, pluck, strum or blow.

Shetland Fiddle - Claire White

Citadel Room 2

Level 2/3

Learning Shetland style in an engaging and accessible manner, featuring ringing strings, shuffle bowing and drawing bass, to carefully selected tunes.

Galician Dance Tunes - Bulla Timpánica

Maritime Museum

Level 1/2/3

In Galicia, dances are accompanied by fiddles, pipes, flutes, percussion, and other instruments. Come and join in, and feel the excitement of the music. For mixed instruments.

Shetland Tunes for Mixed Instruments - Frances Wilkins

Citadel Room 3

Level 1/2

Playing favourite Shetland and session tunes at a slow and steady pace.

*** Festival Folk Band A and Festival Folk Band B will be covering the same material, so you only need to sign up for one of them – you won't miss anything!**



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Dance Workshops - Saturday 17 July

11.00-12.15

Scottish Country Dance - Aurora
Lemon Tree Studio

All levels

A form of dance that dates from the 18th century, influenced by folk dance and courtly dance. Learn the steps and formations. No previous experience necessary.

Appalachian Team Clogging - Nic Gareiss
Citymoves

Level 1/2/3

Traditional Appalachian steps and performance routines are the ingredients, but there are a wide variety of influences – from ballroom to jazz. Come and join in the fun of making dance.

14.00-15.15

Scottish Country Dance - Aurora
Lemon Tree Studio

All levels

A form of dance that dates from the 18th century, influenced by folk dance and courtly dance. Learn the steps and formations. No previous experience necessary.

Playing for Dance - Alasdair Fraser & Mats Melin
Citymoves

All levels

Find out some of the secrets of playing for dance. How to give the music lift and drive. How to sustain the dancer's enthusiasm and energy. Dancers, fiddlers, and string players all welcome.

15.45-17.00

Irish Dance - Sionna Set - Catherine Foley
Lemon Tree Studio

Level 2/3

This super set dance (like quadrilles in sets of 8) was choreographed by Catherine. It was commissioned by the Irish World Academy of Music and Dance in 2005.

Creating Percussive Dance - Nic Gareiss
Citymoves

Level 2/3

Nic has studied an array of percussive dance styles – from Irish to Appalachian, and everything in between. Learn to use steps gleaned from all traditions to make music with your feet.



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Conversations - Sunday 18 July

14.00-15.15

***The Island, the People & the Dance* - Papa Stour Sword Dancers
St. K's, Lemon Tree**

In the company of George P. S. Peterson and the rest of the dancers, hear about this very special place and its historic tradition of dance. Find out what captured Sir Walter Scott's imagination and why and how it still matters to Shetlanders today.

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Music Workshops - Sunday 18 July

11.00-12.15

Beginning Fiddle - Sandy Tweddle

Arts Centre Gallery

Beginners

If you've never touched a fiddle, and have always wanted to play, NAFCo is your chance! Start from the basics with Sandy – you may even get a tune to join in with at the Final Fling!

Highland Fiddle - Lauren MacColl

Arts Centre Boardroom

Level 2

Learn how phrasing and ornamentation can add voice to your tune. In this workshop Lauren will teach you to put the 'Highland' into some classic tunes.

Galician Fiddle - Bulla Timpánica

Arts Centre Meeting Room

Level 1/2/3

In Galicia, dances are accompanied by fiddles, pipes, flutes, percussion, and other instruments. Come and join in, and feel the excitement of the music. For mixed instruments.

Fiddle Care & Maintenance - Rab Cherry

Lemon Tree St K's Bar

All Levels

How do you make sure that your fiddle is in good order? How do you take care of it? Find out how to get the best out of your instrument.

Country Fiddle from Southern England - Paul Burgess

Cowdray Hall

Level 2/3

Looking at hornpipes and polkas, Paul will examine the distinct characteristics of Southern English country music.

Donegal Fiddle Technique - Ciarán Ó Maonaigh

Arts Centre Café

Level 3

Donegal fiddle has a very distinctive style. Learn about the techniques that are the hallmark of the tradition and how to perform them, in the company of one of its finest exponents.

14.00-15.15

Welsh Crwth Melodies - Bragod

Arts Centre Boardroom

Level 1/2/3

This is for all fiddles, bowed and plucked instruments. Come and learn a few of the favourite melodies of the early Welsh repertory in the hands of the experts.

Norwegian Melodies - Britt Pernille Frøholm & Irene Tillung

Arts Centre Gallery

Level 2/3

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Learn two classic Norwegian tunes. Find out about the halling, the pols, and the springar, and what makes this music so evocative and special. For mixed instruments.

Cape Breton Tunes - Kimberley Fraser & Troy MacGillivray

Arts Centre Meeting Room

Level 2/3

Explore the music of Cape Breton and Eastern Nova Scotia. Learn about the key elements – bowings, grace notes, and others. Tunes taught by ear, and students are asked to bring a recording device.

Tunes from Manitoba - Anne Lederman

Citadel Room 1

Level 2/3

No-one knows more about the fiddle music of Manitoba than Anne. She is a great teacher and an inspiration to countless others.

Australian Fiddle - Emma Nixon

Citadel Room 2

Level 1/2

Find out about the fiddle style of the land down under and learn a few Aussie favourites with Emma, one of the leading fiddle teachers in Australia.

Modern Scottish Tunes in Unusual Metres - Daniel Thorpe

Citadel Room 3

Level 3

A delightful workshop for those who want to challenge their fingers and bows and build new and exciting repertoires.



Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

Cowdray Hall • 1545–1700
Free Event

You don't want to miss this! Play and dance the afternoon away in the final NAFCo fling of 2010.

All NAFCo participants are welcome to join in – be it on fiddle, strings, whistle, feet or spontaneous organic percussion!

The poster features a man in a green jacket and blue shirt jumping in the air against a light blue sky. Below him, a man in a blue shirt plays a violin and a woman in a patterned dress plays a cello.



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Dance Workshops - Sunday 18 July

11.00-12.15

Hebridean Dance - Mats Melin
Lemon Tree Studio

All levels

The Scottish Hebrides are beautiful, misty, and romantic islands. Come and sample with Mats one of their favourite dances – *The First of August*.

Métis Dance - Oméigwessi Ensemble
Citymoves

All levels

Have you ever danced the *Duck Dance*, the *Red River Jig* or *Drops of Brandy* Métis style? Well, now's your chance!

14.00-15.15

Highland Dance - Pam Dignan
Lemon Tree Studio

All levels

An introduction to the basics of Highland dancing. Wear suitable clothing and lightweight shoes.

Rapper Sword Dance - Gaorsach Rapper & Step
Citymoves

All levels

Skilled manoeuvres, lively stepping and swords are features of the North East English rapper dance. Come and join in the dancing with the experts.

Final Fling

with Alasdair Fraser & Natalie Haas,
the Festival Folk Bands and everyone else

Cowdray Hall • 1545–1700
Free Event

You don't want to miss this! Play and dance the afternoon away in the final NAFCo fling of 2010.

All NAFCo participants are welcome to join in – be it on fiddle, strings, whistle, feet or spontaneous organic percussion!



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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.

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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.



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Paul Burgess

Paul Burgess

'John Mason and William Hathaway: Two fiddle Players Encountered by Cecil Sharp'

In March 1907, song collector Cecil Sharp visited Gloucestershire for the first time, where he expected to find information about morris dancing and more particularly to collect the tunes and dances from its musicians. The first person he visited was John Mason at Stow-on-the-Wold, who had played briefly for the Sherborne Morris Dancers and who gave him the information to find William Hathaway, fiddle player for the Lower Swell Morris Dancers. Although the two fiddle players came from the same area and were well known to each other, they proved to have substantially different repertoires with different functions. This talk examines the way their repertoires differed and the possible reasons for this, and throws light on the methods by which Sharp was recording this material. Sharp was still relatively new to morris dancing but had already formulated some strict ideas as to how the morris dance tradition functioned, especially with regard to the role of the musician and the team's relationship with their village. Hathaway had a repertoire consisting almost solely of traditional morris dance tunes, and only one other country dance tune was recorded by Sharp. Mason, however, appears to have had a large number of tunes which, although he described them as morris dance tunes, appear in no other morris dance traditions. He also had a number of tunes which would have been used for different types of performance. An examination of these items shows the ways in which they would have been used by the fiddle players and several possible ways in which their playing served the local community. It also throws light on the way that Sharp's preconceptions affected his collecting and the ways in which he had to adapt his views in the light of the information he gained from these two men.

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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 Schneckeburger 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 Schneckeburger. 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.



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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.



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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.



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Liz Doherty

Liz Doherty

'A Guide to the Roots and Routes of Cape Breton Fiddling'

'The A-Z of Cape Breton Fiddle Music' is the title of my current work in progress, a publication shamelessly styled (with his enthusiastic consent) on Fintan Vallely's invaluable *Companion to Irish Traditional Music*, and supported by Cape Breton University Press. The final volume will contain articles ranging from 100-1,000 words on 'people' (musicians, promoters, supporters), 'music' (repertoire, style, performance practice issues, sources, resources) and 'other stuff' (festivals and events, funding and grant agencies, venues, international connections, etc.). A chronology of key dates in the evolution of Cape Breton fiddle music, presented in a wider socio-political context, will be included, as well as a bibliography and discography and, of course, some choice photographs and musical illustrations. The book will include all the core Cape Breton stories – the biographies of the 'masters' such as Jerry Holland, Winston 'Scotty' Fitzgerald, Angus Chisholm, Mary 'Hughie' MacDonald; information on annual highlights of the Cape Breton calendar, such as the Broad Cove Concert and the Glencoe Mills square dances; and important markers within the tradition from the first recordings to the impact of CBC's film *The Vanishing Cape Breton Fiddler*. In addition, it will consider lesser acknowledged, yet valuable, contributions to the tradition from people (who is Bobby Brown?) to events (such as contests) to topics (such as gender issues and the Irish influence on the Cape Breton repertoire). This paper – a guide to the roots and routes of Cape Breton fiddle music: A to Z style – will provide a glimpse into this work in progress, highlight some of the fascinating material collected, and consider the challenges surrounding the undertaking of such a project.

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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.



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Colette Moloney

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.



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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.



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Anne Lederman

'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.

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Cameron Baggins

'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.



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Margaret Scollay

'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.



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James Alexander

'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.



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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.

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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.



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Chris Goertzen

Chris Goertzen

Routes to Roots for Texas Contest Fiddlers: Seeking the Aesthetics of Traditional Tunes through Modern Variation Techniques'

Texas fiddling, the youngest of widespread North American fiddle styles, is set apart from older styles by the systematic and pervasive practice of melodic variation that made the style especially apt for fiddle contests. In a compelling symbiosis, as contests became the main public venue for traditional fiddling in the United States, Texas fiddling spread through most of the country. This journey was anticipated in the 1920s, when a Texas fiddler named 'Eck' Robertson recorded about twenty tunes, which were then distributed on 78s and heard all over the USA on radio as early 'Hillbilly' music. Robertson's performances show Texas style emerging. He added complexity to old tunes by creating medleys, by exploiting special effects associated with cross-tunings, in the odd organically-twisting piece, and, especially, in tentative explorations of what would become typical Texas variation techniques.

Today, all good American contest fiddlers know the same couple of dozen tunes well; the central repertoire is surprisingly small, but nevertheless rich in total musical content. Melodic variation remains at the centre of its appeal. In fact, this aspect is so critical and so much fun that knowledgeable audiences don't mind if they hear those same pieces over and over, in fact viewing immediate repetitions of tunes by different top fiddlers as exciting, testosterone-fuelled confrontations. Fiddlers agree on roughly how to play the initial presentations of the two main strains of any tune, and they also agree on the main procedures fuelling their shared exuberant and detailed variation technique. In that technique, there is a complicated balance between a nested pair of broad understandings – first, concerning how variation proceeds for all core tunes and second, typical variation behaviour for the specific tune in question – and freedoms taken with those norms to express regional, personal, and spur-of-the-moment takes on any tune. Let's hear some!



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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 Britanna 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.



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Alfonso Franco Vázquez

'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 *jotasor 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 *redobante* (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.



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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.



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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.



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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.



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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.



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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.



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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.



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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?.

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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 Griezikai folk music group.



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Catherine E. Foley

Catherine E. Foley

'The Roots and Routes of Irish Step Dancing: Issues of Identity and Participation'

Within our modern twenty-first century world we may take the time to ask ourselves to what extent is knowledge, or an understanding, of our roots important to us? Is this word 'roots' something that is perceived to be tied up with a nostalgia for a romanticised past or is it something that enhances our knowledge and understanding of who we are, where we are, and how we are as we are now? This presentation addresses these questions in relation to one specific cultural practice, namely, step dancing, and focuses on issues of identity and participation.



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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.



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Lesya 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.

Lesya 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. Lesya'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.



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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.



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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 Dodecaccorde' (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.



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Owe Ronström

Owe Ronström

'Roots to Routes: A Short History of Fiddle Music and the Changing Mindscapes of the Past'

This paper is based on an overview of Swedish folk music collections, most of them containing fiddle music. I examine a number of details, such as provenance, how tunes are classified and ordered, how fiddlers named and described, etc. The results show clear traces of a number of paradigmatic changes in the 'mindscapes' set up by and around the tunes. I use 'mindscapes' for the kind of idealized chronotopes or 'virtual realities' in which the collected tunes were anchored, and which the collection and publishing of the tunes were aimed at setting up in real life. At least four distinct phases can be found. The first, from the early collections in first part of the nineteenth century up to the 1860s, is anchored in the 'nation' as the basic geographic unit. The second, from about 1840, to the turn of the century, is anchored in 'the landscape', a term that had already become obsolete as an administrative unit in the seventeenth century and therefore could be revived to suit new symbolic uses, as a kind of cultural 'homelands' where ethnic and genealogical roots could be buried. The third, from the turn of the century up to about 1970s, is firmly anchored in a mindscape with the village and the landscape in the centre, and with the 'nation' only as the overall frame or horizon in the background. The focus, however, is shifted from geography to genealogy: through the concept of 'tradition' the fiddlers and their ancestry are now foregrounded. Roots are still important, but inscribed in the fiddlers themselves, rather than in the village, landscape, or region. In the fourth period, beginning in the 1970s, roots are becoming less important, fiddlers or 'spelmän' are transformed to professional 'folk musicians', touring artists on a new market of folk clubs, festivals, studios, and websites, using new and old tunes as individual soundtracks.



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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'.



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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.



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Lawrence 'Teddy Boy' Houle

Not used. See 'The Oméigwessi Ensemble'.



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