

**The “Crossing Over” Conference  
North Atlantic Fiddle Convention, 2008  
Provisional Program April 24, 2008**

**Allison, Jill (Memorial University of Newfoundland) The “Fiddle Group”: An Ethnography of Crossing Contexts Among Novice Fiddlers in Newfoundland.**

In 2001 Memorial University School of Music announced an innovative program aimed at introducing traditional music from Newfoundland to a new student population drawn from the public at large. Just over a dozen students from a variety of backgrounds and with varying musical skills and abilities signed on and took the challenge of “crossing over” into the halls of academia as music students at university. Five students continued to meet and play the music they had now adopted as their own. After six years the group has grown into a collection of some 21 musicians and “would be” musicians playing a range of instruments including guitar, whistle, accordion, bodhrán and pipes. This paper is based on an ethnographic description of alternative pathways to belonging that have developed through a desire to be part of a musical and cultural practice that is long associated with being a Newfoundlander.

**Anderson, Paul (University of Aberdeen) The Fiddle Tradition of the North-East of Scotland: Its Characteristics and Markers of Identity.**

The fiddle tradition of the North-East of Scotland is one of the British Isles’ most distinctive, vibrant, and influential musical traditions, and one which has produced such iconic figures as William Marshall, Peter Milne, James Scott Skinner, and Hector MacAndrew. But what marks the fiddling tradition of this area as distinct from that of other parts of Scotland? In this paper I will discuss and identify the unique musical fingerprints which mark out the ‘North-East style’, illustrating the main points through demonstration and using archive recordings of players such as James Scott Skinner, Hector MacAndrew, Bill Hardie, and Angus Cameron, to show the common stylistic thread which runs through the playing of these acknowledged North-East fiddle masters. I will also discuss the theory that the accent and dialect of North-East Scotland directly influences the style and character of its fiddle tradition.

**Ballantyne, Patricia H. (University of Aberdeen) Peacock’s Sketches: Historical Connections between Highland Dance and Step Dance.**

This paper will discuss six dance steps collected by the Aberdeen dancing master, Francis Peacock (1732-1807), during the eighteenth century and demonstrate how they may relate to both Cape Breton style step dancing and to highland dancing. In sketches relative to the history and theory but more especially to the practice and art of dancing (1805), Peacock includes a description of steps practiced and performed in the eighteenth century Highlands and islands of Scotland which appears to be the earliest extant by a dancing master. It probably predates the first big wave of emigrations from there to Canada. Previous interpretations have overlooked any links to step dancing. I intend to demonstrate how the steps described by Peacock relate to both highland dance and step dance and how the connection between the two may be closer than has been thought.

**Best, Kelly (Memorial University of Newfoundland) ‘Frontstage’ and ‘Backstage’ at the Second Annual Beaches Accordion Festival in Eastport, Newfoundland: Age, Continuity of Tradition and the ‘Politics of Invitation.’**

The Beaches Accordion Festival, a summer event since 2003, is a multi-day celebration of the Newfoundland accordion, arguably the most important vernacular instrument in the province. Drawing upon Goffman's (1959) idea of 'frontstage' and 'backstage,' this paper compares the performances of festival participants and the private accordion worlds of local players. I focus 'frontstage' to look at how the theme of continuity in the Newfoundland accordion tradition, prevalent in the "stage talk" (Bealle 1993) of festival emcees, relates to the demographics of the audience members and the experience of festival performers. I then turn 'backstage' to the personal experience narratives of the festival community to illuminate how politics of invitation, an under-investigated area in performance studies and an extension of Kirshenblatt-Gimblett's (1998) "politics of display," work to formulate and contest the varied notions of what it means to be an 'accordion player' through access to performance opportunities.

**Blair, Graham (Memorial University of Newfoundland) Pickin’ on the Fiddle: The Role of Repertoire in the Traditionalizing of a Genre among Nonprofessional Bluegrass Musicians.**

There are presently thirty-six clubs and associations across Canada organized around the playing of bluegrass music on an informal basis. Although bluegrass as a genre developed out of the radio performances and commercial recordings of Bill Monroe and his Blue Grass Boys in the 1940s, a grassroots culture of jamming became an important component of this music as festivals devoted to bluegrass spread throughout North America during the 1960s and 1970s. Northern folk revivalists in particular were inspired by the “parking lot pickers” they encountered at fiddle conventions in the southern United States, where traditional fiddle tunes were performed on a wide range of instruments, including banjo and mandolin. Today, fiddle tunes form a large part of the repertoire played at informal bluegrass jams across the United States and Canada, and have become an important “meeting ground” for musicians from different regions. Drawing upon the personal experiences of participants in various Canadian bluegrass scenes, this paper will examine the role of fiddle tunes as a shared repertoire in bluegrass music, not only from the perspective of how this creates a sense of community among informal musicians, but also the role this repertoire has played in traditionalizing bluegrass music.

**Bowen, Meghan (Memorial University of Newfoundland) Ashley MacIsaac and the Cape Breton Fiddle Tradition: Adaptation and Recontextualization.**

Musicians from the Atlantic Region of Canada have long used the power of the popular recording industry as a means of preserving and perpetuating traditional Celtic music. Perhaps most infamous among these musicians is Ashley MacIsaac. Viewed alternately as both an innovator and a musical revolutionary or as a plague to the tradition, MacIsaac’s recordings stand as a benchmark for Cape Breton fiddle music. Focusing exclusively on studio recordings, I will demonstrate how MacIsaac was able to combine two very different musical influences in order to create a new approach to the tradition. I propose that, along with preserving the fiddle tradition in popular music, MacIsaac

succeeded in preserving the cultural context and meaning of the music for an audience removed from the Cape Breton tradition by space and by time.

**Bradtke, Elaine (University of Aberdeen) Fiddle Tunes from Under the Bed: Extracting Music from Carpenter’s Recordings.**

During the early 1930s, James Madison Carpenter recorded a handful of fiddle players, primarily in the English South Midlands. The sound quality of these recordings is often faint or distorted, and suffers from fluctuating speed and surface noise, presenting a challenge for the would-be transcriber. As part of the preparation for a critical edition of Carpenter’s collection, I have been transcribing these tunes, and their associated songs. This paper will discuss what has been learned during the transcription process about the performers, their music, Carpenter’s field recording techniques, and the methods available to the non-technician for extracting music from poor quality recordings. Questions will be raised about the reliability of the recordings as to pitch and tempo, their usefulness as sources for stylistic information, and the pros and cons of highly detailed music notation.

**Bruner, Trent (University of Bergen, Norway), Rod Olstad (Independent Scholar) “The Presence of Norwegian Gammaldans tradition in Western Canada”**

This paper will introduce new research into the Nordic roots of the Western Canadian fiddle tradition. The presence of selected gammaldans fiddle and accordion melodies from Norway performed in Western Canada will be explored. The influences from this musical tradition on contemporary and earlier fiddle compositions from Western Canada will also be discussed and demonstrated. This presentation will be based on comparisons between Trent Bruner’s introductory masters research into this topic at the University of Bergen and field research conducted by Rod Olstad for the Northern Alberta Fiddle Project, housed at the Centre for Ethnomusicology at the University of Alberta.

**Choquette, Mary Edsall (The Catholic University of America) Moving Across the Atlantic: Finding the Fiddle and the Dance in Libraries, Archives, and Museums.**

Using the theme of Crossing Over, this paper will explore how the rich fiddle and dance traditions of Atlantic Canada, the North Atlantic rim, and beyond, are represented in libraries, archives, and museum collections, and how those collections are described for public access. This research will investigate the transference of musical styles from the Old to the New World, and back again, and the generational transfer of musical traditions from old to young as represented in cultural heritage institutions, and how access to this representation could be improved by allowing the public to provide documentary and descriptive informational evidence to classification structures. The intent of this research is to present how evidence found in library, archives, and museum collection materials can be more easily located, and, consequently, provide richer and deeper answers to questions such as: “Which came first? The Fiddle or the Dance?”

**Colakoglu, Gozde and Prof. S. Sehvar Besirglu, (Music State University, Technical University, Istanbul, Turkey) The Pear Shaped Kemenche in Turkish Music: Its Three Strings and Four Strings Versions and their Playing Techniques.**

Kemenche, meaning “little violin” in Persian, is a term that has been used to refer to the

fiddle throughout history. It has been played in Turkey and West, Central and South Asia under the names of kemenche and kemanca. The pear shaped kemenche originated in the Balkans, where similar instruments still exist such as Cretan lira, the Bulgarian gadulka and the gusle in the former Yugoslavia. Originally, the kemenche was used mostly in dance and entertainment music in those areas. Various styles and forms of kemenche evolved throughout the 19<sup>th</sup> and 20<sup>th</sup> century. With the aid of visual materials, this paper examines the pear shaped kemenche—both three and four stringed—in Turkish music and considers the instrument's historical and regional characteristics.

### **Cranitch, Matt (Cork Institute of Technology) Influences on a Sliabh Luachra Musician in Boston.**

In the world of Irish traditional fiddle music, Paddy Cronin (b 1924), originally from Gneeveguilla in the Sliabh Luachra area, is highly rated for the standard of his playing, his knowledge of the music, and for his unusual versions of tunes. His music exhibits many characteristics of the Sliabh Luachra tradition, but at the same time it has other elements and features, primarily from the Sligo style. Paddy emigrated to Boston in 1949, where he lived for the next forty years approximately. On his arrival there, he met and played with many of the great Sligo musicians, and had the opportunity to hear other styles of music. With the aid of archive recordings, this illustrated presentation will consider Paddy's playing before and after he left Ireland for Boston. His music will also be compared to that of 'Sligo-style masters' Michael Coleman and James Morrison, by considering their respective performances of the reel 'Farewell to Ireland.'

### **Desplanques, Marie-Annick (University College Cork) 'I got that tune from my grandfather and he got it from the internet!' An ethnographic snapshot at the millennium age of Irish and Newfoundland music family connections**

Traditional music occurs within ritualized performance contexts. Focusing on recent, observations, I consider Irish and Newfoundland musicians' relationships to their perceived and experienced common repertoires. Migration and technological progress impacted on the status and role of "fiddlers." Originally from Brittany where many looked up to Irish music, as our cousins' I have, during my travels between the two islands participated in fostering musical relationships, initially from Newfoundland where musicians looked at Irish music as their revered ancestors.' Thanks to new socio-economic contexts and media, Irish musicians are now exposed to their "descendants" repertoires. They reflect on origins, hierarchies, tunes versions and variations but also on performance and transmission. Ethnographic examples explore the kinship of such musical relations.

### **DjeDje, Jacqueline Cogdell (University of California) Fiddling in African-American Culture: History, Performance, and Aesthetics.**

In spite of the fiddle's association with African Americans, it is rarely identified with Africa. Because many scholars consider fiddling in North America to be an Anglo-American tradition, most believe that African Americans' use of the fiddle is due to European influence. Yet, my research on African music reveals a highly developed fiddle tradition in West Africa, which not only extends to possibly the thirteenth century but also continues to the present. Furthermore, the ancestry of some enslaved Africans

transported to North America corresponds with cultures where African fiddling was prominent. Knowing that some enslaved Africans were conversant with fiddling prior to their arrival in the Americas raises interesting questions. How is fiddling in West Africa stylistically similar or different from other West African performance traditions? To what extent have musical characteristics and aesthetics identified with West African fiddling been maintained and/or re-interpreted in North America? What are common elements in African and European fiddling that encouraged sharing between black and white fiddlers in the United States?

**Doherty, Liz (University of Ulster) Inishowen Uncovered: A Strand of the Donegal Fiddle Tradition “Twixt Foyle and Swilly.”**

The Inishowen Peninsula, situated “Twixt Foyle and Swilly” (Harry Percival Swan) in County Donegal has a rich tradition of music, song and dance that is often forgotten and neglected while the so-called ‘Donegal’ style of the south and west of the county is highly promoted. This paper aims to uncover the richness of the instrumental tradition in Inishowen including the connections between the fiddle and the melodeon, the impact of Scottish style and repertoire on the local tradition, and performance contexts for both music and dance. The Inishowen style, as represented in the playing of prominent figures such as Dinny McLaughlin and Ciaran Tourish, will be examined and particular attention will be paid to the issue of labeling traditional music and implications of this within the Inishowen/Donegal context.

**Dorchak, Gregory J (University of Massachusetts Amherst) The Exported Cape Breton Fiddler: A Hermeneutic Study of the Meaning of Cape Breton Fiddle Music outside of Cape Breton.**

There is much demand in areas such as Boston, Massachusetts and Glengarry, Ontario for Cape Breton musicians to teach workshops on the performance of the Cape Breton fiddle style. It is possible, after training, for a non-Cape Bretoner to mimic the Cape Breton fiddle style perfectly. However, there is a fundamental difference between the two in the understanding of Cape Breton music. To the Cape Bretoner the music is a dance music. In Boston, the fiddle is a session instrument, and the link to the dance is not important. This paper is a hermeneutic study comparing the Cape Breton fiddler and a non-Cape Bretoner performing in a Cape Breton style. It will show that the removal of context changes the meaning of the music for the musician.

**Dueck, Byron (Open University) Performances and Abstractions of Sociability in Manitoban Indigenous Dance.**

Ethnomusicologists have often held that music and dance express social relations and cultural ideals in abstract form; they have applied such interpretations with particular frequency to the musical and choreographic repertoires of indigenous peoples of the Americas. In recent years, ethnomusicologists have increasingly complemented researches into what is being performed with discussions of how and why it is performed, examining how music and dance are strategically mobilized. In this paper, I consider two dance performances that brought together aboriginal participants from various communities in the western Canadian province of Manitoba: first, a Red River Jig competition held in 2002 at Peguis First Nation, and second, a square dance competition

held in 2006 at Norway House First Nation. At both events important aspects of Manitoban indigenous sociability were in evidence, not only abstractly, in the structures of the dances and the forums in which they were presented, but more immediately, in real-time social interactions.

**Dunlay, Kate (Cape Breton University) "Correctness" in Cape Breton Fiddle Music.**

When I first began studying Cape Breton fiddle music in the 1980s, I was surprised by how much value the musicians placed on "correctness," and by my Cape Breton teachers' claims to have learned many of their tunes from books. Playing style was being passed on aurally and applied to these relatively fixed tunes. I began to realize that traditional music systems display a spectrum of variability. Besides written music, authoritative sources such as classic recordings and the rhythm of Gaelic *puirt-a-beul* help determine whether a tune is "correct" in Cape Breton. The emphasis on correctness may be waning now.

**Ellestad, Laura (Independent Scholar) "Emigrant Fiddlers from Valdres, Norway: Their Legacies at Home and Abroad."**

The *hardingfele* tradition was brought to North America by Norwegian immigrants in the 19th and 20th centuries. I will explore both the ways in which the tradition survived and evolved in North America, and the effects emigration had on local *hardingfele* traditions in Norway. I will focus on the fiddlers and tunes from Valdres, Norway, as this is the tradition I am devoted to studying. However, I will also explore the contemporary status of *hardingfele* music in North America. Organizations such as the Hardanger Fiddle Association of America, as well as workshops and camps in Norwegian folk music and dance, are largely responsible for bolstering the survival and perpetuation of this tradition. I would like to explore the aims and the effectiveness of these modes of transmission.

**Eriksson, Karin (Växjö University) and Mats Nilsson (Göteborg University) Music and Dance –Ethnomusicology and Ethnochoreology or “Choremusic.”**

In our part of the world music and dance are strongly connected. But is it possible to find the same connection between music research and dance research? How can a musicologist and a dance scholar respectively contribute, and what is of interest to study from a music and dance point of departure? And which intersections between dance and music are fruitful to investigate in order to shape a better understanding of relations between music and dance? We will, in our presentation, discuss questions like these, exemplified by live dance and music performed by us together with Ingegerd Sigfridsson.

**Everett, Holly (Memorial University of Newfoundland) Harry Choates: The Cajun Fiddler in Central Texas.**

As the “most popular Cajun musician of his day” (Ancelet 1984: 26), Harry Choates broadened the repertoire of that music with his “Cajunization” of western swing, as well as country fiddle tune standards. Choates also brought Cajun music to wider audiences in both Texas and Louisiana with crossover recordings such as the wildly popular “Jole Blon” (Ancelet 1989: 30). However, although he made many recordings after “Jole Blon,” he was unable to reach his previous level of success and “his life became a mess, a wild orgy of wine, women, and song” (Broven 1983: 31). This presentation will focus on the cross-fertilization of Cajun and western swing fiddle styles that characterized

Choates' performances in central Texas, utilizing recordings and live performance, while considering how his reputation may have influenced the reception of his music in the 1940s and early 1950s.

**Feintuch, Burt; Keynote Speaker (University of New Hampshire) Recording Cape Breton Fiddle Music.**

Invited to give a keynote, I propose an ethnographic conversation with two master Cape Breton musicians, generally recognized as among the best traditional players on the island. My research in Cape Breton is often interview-based, and it seems appropriate to give voice to master musicians who ordinarily play but don't talk about their music on stage. This presentation will focus on key issues in Cape Breton—learning and maintaining musical tradition, balancing innovation and tradition, tourism and economic development, music in community settings, music and identity.

**Ferrel, Frank (Musician/Independent Scholar)The “Art Deco” Fiddling of Tommy Doucet**

Tommy Doucet (1908 –1992) was legendary among Boston and New England fiddlers and dancers. Originally from Concession, Nova Scotia, he immigrated to “The Boston States” in the 1920s. He was an active club and dance hall musician, embracing the full spectrum of required repertoire from jigs and reels to foxtrots and ‘hot’ tunes. Based on personal interviews, his collection of home recordings and collected books and hand-written manuscripts, this paper will look at Tommy Doucet's formative years as a musician, the 1920s and 1930s, a time when art deco was a predominant visual style in [architecture](#), applied arts, fashion and design. I will examine musical themes and adaptations of popular fiddle tunes by Doucet which, musically, reflect those same art deco visual qualities – an elegant style of cool sophistication.

**Franco, Alfonso (Conservatory of Traditional Galician Music) The Galician Fiddle Style.**

Galicia, one of the Celtic countries, placed in the Northwest of Spain, owns a very ancient traditional music and a rich heritage. The most traditional fiddle style consists of singing and playing at the same time. The fiddle, unlike our twin countries, Ireland and Scotland, was not widespread among the population but remained in traditional music in the hands of the blind and mendicants who went from fair to fair playing fiddle at the same time that they told stories and news of the moment as if they were itinerant newspapers. I will examine the traditions of those Galician people who immigrated to Latin America, where we can find samples of our most pure traditional music. I will also consider the material they brought back with them: rumbas, corridos among others, that can occasionally be found in our music.

**Goertzen, Chris (University of Southern Mississippi) Texas Contest Fiddling: Moving the Focus of Change to Inner Variations.**

Accomplished Texas-style fiddlers know a core tune repertoire, and agree on the shapes of essential gestures, on roughly how to play initial presentations of the two main strains of a given tune. However, there's a complicated balance between a nested pair of broad understandings--concerning how variation proceeds for all core tunes and for the tune in question—and freedoms taken with those norms to express regional, personal, and spurof-

the-moment takes on the tune. Based on one champion's performance of "Dusty Miller," we'll explore such variation: adding strains so that each tessitura of the fiddle is exploited, and creating inner repetitions of strains featuring intensifications of rhythm, widenings of the contours of gestures, and incorporating personalized embodiments of well-known flourishes. While all contest-style fiddlers do all of these things, predilections for kinds of intimate variation have changed over time.

**Graham, Glenn (Cape Breton University) Cape Breton Fiddlers and Their Influences: Musicians' Perspectives into the Arrival of the 21st Century.**

This paper examines Cape Breton fiddlers and their influences that have shaped the evolution of their art form, most notably as it entered the late 20th and early 21st century. Cape Breton fiddling was brought across the Atlantic by the Scottish Gael predominantly in the 19th century. Geographic isolation and strong community and family influence have guided the evolution of the art form encouraging integrity of continuity with openness for self expression. I will refer to some results of a survey completed by Cape Breton musicians in 2003 and use interviews from the 1990s of prominent fiddlers. Views on topics such as family and local influences; teaching and learning modes; correctness; characteristics of "star," "kitchen," "listening to," and "dance fiddlers"; style modeling; and tempo will be presented, revealing a general consensus that the tradition has arrived safely into the present world of accelerated change.

**Harris Walsh, Kristin (Memorial University of Newfoundland) Across the Atlantic: Irishness in Newfoundland Step Dancing.**

Step dancing is enjoying a boom in popularity worldwide in the twenty-first century. Since the advent of "Riverdance" in 1994, Irish step dancing has transformed popular ideas of step dancing to a highly polished, fast moving, energetic, even sexy dance form. The effects have been felt across the globe, and Newfoundland is no exception. Even though the Irish have historically been the minority in Newfoundland – they comprise a smaller population demographically and were marginalized politically and economically for many years by the English – an inherent "Irishness" pervades Newfoundland culture even today. This paper will explore notions of Irishness in Newfoundland culture through its latest wave across the ocean – the "Riverdance" phenomenon. It will discuss questions of identity and authenticity through dance and examine, through interviews and participant-observation, what this trans-Atlantic Irishness means to those who teach, perform and watch Irish step dance in Newfoundland.

**Herdman, Jessica (University of British Columbia) Defining and Evaluating "Old Style" in Cape Breton Fiddling.**

The term "old style" has long been included in the accepted scholarly and social discourse on Cape Breton fiddling. However, the role of "old style" within the tradition has become contentious: scholars and practitioners of the tradition debate the existence, viable continuity, and value of "old style" fiddling in contemporary Cape Breton fiddling. This paper will show that the most prominent aspects of the "old style" have been preserved in a contextual association with Cape Breton social dancing, from which stylistic experimentation has been restricted. This paper also aims to communicate the role of the "old style" in the narrative that the Cape Breton community has constructed about their musical traditions. Through an evaluation of both informants' standpoints, and comparative analyses of "old style" players and contemporary dance players, a broad understanding of the lineage of this controversial "style" will be attained.

**Hill, Juniper (University of Bamberg) Five Centuries of Cross-Cultural Exchanges in Swedish and Finnish Diddling.**

Peasants often sang fiddle tunes with nonsense syllables, a tradition called trall in Swedish and rallatus in Finnish. The polska dance genre that they diddled migrated from a Polish peasant dance to a Polish court trend, which crossed the Baltic Sea to the Swedish court in the late 16th century, was appropriated by the Swedish peasantry, and finally crossed the Bothnia Bay to be adopted by Finnish peasants. Centuries later, Swedish and Finnish diddling incorporated new foreign influences, this time from across the Atlantic. Swedish jazz musicians created fusions using archive recordings of traditional trall, while in Finland folk musicians incorporated jazz scat singing into their rallatus. In the 21st century, Nordic diddling has been appropriated by more distant cultures from Tokyo to Los Angeles. This survey of cross-cultural appropriations in Nordic diddling draws on field and archival research conducted in Finland and Sweden in 2002- 2007.

**Hillhouse, Andy (University of Toronto) Toronto Fiddler Oliver Schroer.**

Oliver Schroer is a Toronto fiddler who performs original tunes that, while loosely based on the structure of traditional fiddle music, nonetheless exhibit a highly idiosyncratic style developed over years of experimentation. My paper will track the development of Schroer's compositional style, through the comparative analysis of tunes from different stages in his career. This analysis will attempt to shed light on how the structures of traditional music have been used as formal foundations of his tunes, and how the folk process serves as a model for his distinct style of performer/audience/community interaction. In particular, his music is being transmitted orally to a number of young British Columbian fiddlers, largely through the Smithers fiddle camp and the camp's offshoot, the "Twisted String Orchestra". My musical analysis will be contextualized by this mentoring relationship, and Schroer's role as subcultural facilitator.

**Jabbour, Alan; Keynote Speaker (Washington, D.C.) Fiddle Revivals of the 20th Century: A Fertile Field for Research and Documentation.**

The 20th century brought great changes in fiddling worldwide. The modern Italian violin completed its march around the globe, bearing European concert music and fueling a host of newly emergent popular styles of fiddling, from Egypt to India to China to American jazz. Meanwhile, in region after region, older fiddling repertoires and styles fired the imaginations of the younger generation and were revived and reshaped for new and exciting social functions. Fiddle styles that might have been given up for dead in the earlier 20th century were avidly imitated by new devotees at century's end. We are still in the midst of many revival fiddle movements, from the Appalachians to Cape Breton to Shetland and beyond. But it is not too soon to begin reflecting on the meaning of their chemistries. Now is the moment when multimedia performance documentation, personal interviews, and other ephemeral materials can readily be gathered to help us and future generations understand and draw inspiration from the creative fiddling accomplishments of our era.

**Johnson, Sherry (York University) Step Dancing to Hip Hop? Never (Well Maybe).**

A percussive dance teacher and scholar from the United States recently asked me how long I thought it would be before Ottawa Valley step dancers in Ontario got tired of dancing to fiddle music and would start to dance to more popular music. This question was based on his own experience of clogging, which is now often danced to country pop,

rock 'n roll, and even hip hop. I thought I knew the answer to his question, but it caused me to think more deeply about the relationship between fiddling and step dancing in the Ontario contest community, and prompted me to talk with several fiddlers and dancers about the nature of this relationship. Framed in the context of my own experiences as both a fiddler and step dancer for the past 25 years, I use interview material, as well as audio and video analysis, to examine how fiddling and step dancing interrelate in this particular context.

**Johnstone, Roy (Independent scholar and musician, Prince Edward Island) Hybrids: "Crossover" Tunes for the Fiddle**

This talk will explore several original compositions that merge different musical genres; a 12 bar blues with the 6/8 rhythm of a jig, a reggae 1,4,5 progression with Latin influenced improvisations, an Acadian Reel with Latin syncopation, and a traditional tune chord progression with a slow dance waltz . Demonstration and discussion of the elements of each genre and the resulting emergence of a "hybrid" or crossover tune will be explored. The technical challenges and rewards of these new tunes will be presented as well as a brief over view of other examples of "hybrid tunes" to show this compositional practice is part of an ongoing compositional history.

**King, Karlie (Memorial University of Newfoundland) Fiddle Camp: A Saskatchewan Folk Custom.**

2007 marks the 20th anniversary of the Saskatchewan Cultural Exchange Society's (SCES) Fiddle Camp. This one-week camp occurs twice during the month of July at Last Mountain Lake, Saskatchewan. Over 200 students attend, accompanied by their family and friends. What is more, the camp is host to a variety of professional fiddlers from Canada and beyond. This short film is an ethnographic study of the camp in terms of various folklore genres. It will examine the camp as a folk custom. It will showcase the occupational lore of the instructors. And, of course, it will highlight various kinds of fiddle music performed by amateurs and professionals alike.

**Lederman, Anne (Royal Conservatory of Music, Toronto) Aboriginal Fiddling in the North: Two Traditions.**

This is a report of work in progress undertaken under the auspices of the National Museum. Evidence so far indicates two distinct fiddle/dance traditions, one active throughout the First Nations Communities of the Mackenzie Delta, and one further south in the Métis communities around Great Slave Lake. The first is characterized by long "square" dances, done in groups of as many as will, faster tempos and a "one-step" approach to jigging; the second, by more distinct dance steps and very strong ties to prairie Métis traditions. In both areas, the "old style" is giving way to a "two-Step and waltz" repertoire based on popular country/western songs, though still maintaining some of the rhythmic characteristics of the older music. I will discuss the implications of this change on the dance and music traditions of the north.

**McGann, Cliff (Folklore in Action) Dan R. MacDonald: How much influence can one fiddler have on a tradition?**

My presentation will examine the role Cape Breton fiddler Dan R. MacDonald (1911-76) played in shaping the Cape Breton fiddle tradition. Estimated to have composed close to 2,000 tunes in his lifetime, Dan R's compositions remain popular more than thirty years

since his death. He was also part of the first generation in Cape Breton to be musically literate and shared his knowledge of theory with musicians like John Morris Rankin and Kinnon Beaton, revered as the finest Cape Breton fiddlers of the present generation. As increased interaction has occurred between musicians in Cape Breton, Scotland and Ireland, Dan R's tunes have also begun entering the new global Celtic fiddle repertoire. Dan R. MacDonald's story is significant as his life transects a tradition as it evolved out of the old world and into the new.

**Melin, Mats (University of Limerick) "Putting the dirt back in": An Investigation of Step Dancing in Scotland.**

Since about 1990 musicians and step dancers from Cape Breton Island, Nova Scotia, Canada have been invited to Scotland to share, through workshops and concerts, their style of music and dance. As a result a relatively small number of the traditional music and dance community in Scotland has taken a great interest in this style and the historical links between Highland (Gaelic) Scotland and Cape Breton Island, and as a result a small resurgence of percussive step dancing has since taken place. This paper looks at some of the aspects of why some Scots took an interest in the Cape Breton tradition and subsequently what impact these invitations have had on the current Scottish music and dance tradition.

**Moloney, Colette (Waterford Institute of Technology) The Silent Witness: The Fiddle Manuscripts of John 'Boss.'**

John 'Boss' Murphy (1875-1955) was both a farmer and a fiddle player from The Leap, Churchtown, Co. Cork, Ireland. Like many other Irish musicians of his generation John witnessed the disappearance of many older tunes and tune-types from the local repertory and a general decline in interest in traditional music. He was motivated by a desire to preserve his fiddle repertory for future generations of his own family, and therefore embarked on the task on compiling a manuscript collection from tunes that he had already written down in jotters or that he retained in his memory. The paper will give biographical detail on John 'Boss' Murphy and an account of the musical life in rural Ireland during the first half of the twentieth century. It will also examine the manuscripts for the information they can supply on the fiddle teaching and technique, and repertory of the area at the time.

**O'Connell, Bridget (Waterford Institute of Technology) Examining Fiddle Styles of the Port-Au-Port Peninsula.**

The Port-Au-Port style is one of the main fiddle styles associated with Western Newfoundland. This style has traces of French, Scottish and Irish influences. Between 1711 and 1904, France enjoyed unique fishing rights on the west coast of Newfoundland. Many French fishermen from both St. Pierre and Brittany were attracted to these fishing grounds and thus eventually settled there permanently. These migrant musicians not only performed the music they had brought with them, but also composed new material. The proposed paper will examine and define traditional fiddle styles in the Port-Au-Port peninsula. It will involve an analysis and comparison of fiddle playing with particular reference to technique, repertoire, style (including ornamentation, variation, tone, tuning and tempo), function, performing situation and status. It will also evaluate how political and economic developments within the country shaped the evolution of this style.

**Osborne, Evelyn (Memorial University of Newfoundland) Island to Island: Crossing Over through the Recording Studio.**

The instrumental music traditions of Newfoundland and Labrador have always exemplified cross-overs from Old to New World. The repertoire is based in the traditions of the British Isles, Ireland and France and was brought to the island with fishermen and settlers. During the late 19th and early 20th centuries radio and recordings transmitted the regional repertoires of musicians based in the United States and the United Kingdom. The last five years, however, have seen a rise in exchanges between musicians in Newfoundland with musicians in Ireland. One example is the CD *Island to Island*, released in 2003. This paper examines the *Island to Island* project including the difficulties of collaborative exchanges between geographically distant locations, the project's group dynamics and public reaction to the release. I will ask how this type of project benefits both traditions and consider the growing sub-field of ethnomusicology which focuses on the values embedded in audio recording practices.

**Parker, Amy N. (Independent Scholar) *The Finnskogspols Revival: Fiddling Across the Borders of Swedish Folk Music.***

Since the nineteenth century collectors and folklorists have classified Swedish folk music according to the fiddler's geographic origin. Beginning in the late 1990s fiddlers in the Swedish county of Värmland have challenged this regionalism by collaborating with fiddlers and dancers in the adjacent Norwegian county of Hedmark to revive a dance called *Finnskogspols* (a folk dance from the *Finnskog*, an area settled by Finnish immigrants). These Swedish fiddlers not only began playing Norwegian tunes in the distinctive *Finnskogspols* rhythm; they also adapted tunes from their own regional repertoires into this style and seized on the idea of the Borderland as a musical free-trade zone spanning the frontier between counties and nations. While these fiddlers have been demolishing existing borders, others have erected new ones around the *Finnskog* itself, helping to legitimize the *Finnskog* as a historically and culturally distinct region, on par with the existing regions of Hedmark and Värmland.

**Pearlman, Ken (Independent Scholar) *The Devil's Instrument Revisited: Prince Edward Island as a Case Study.***

During the heyday of community dance-fiddling, elaborate stereotypes depicting fiddlers as lazy, drunken ne'er do wells grew up in many Celtic and North American fiddling cultures. And yet, these same fiddlers provided a service that was essential to the social and material lives of their communities. Using Prince Edward Island (PEI) as a case study, this paper explores the contradiction between these two disparate images, and demonstrates how pressures and demands placed on fiddlers by both church and community often guided them inexorably along the path to work-neglect and personal decline.

**Piercy, Mary (Memorial University of Newfoundland) *"Muminguaq is a part of our heritage; it's tradition:" Invented Tradition, Identity Construction, and the Inuit Square Dance.***

In Canada's Arctic, where square dancing at local community halls is a common occurrence, the dance is known to Inuit as "muminguaq." Much like the traditional drum dance, square dancing is considered an Inuit "traditional" form of music and dance expression and is often performed and displayed in the promotion of Inuit culture and identity. Square dancing and its accompanying music were brought to the Inuit by Scottish and American whalers in the 1850s. Inuit have since adopted these 'foreign

traditions' as their own. This paper examines the unusual occurrence of how a "tradition" foreign to Inuit culture is now an important icon of Inuit identity, culture, and pride and addresses the role "tradition," whether "revived" or "invented" plays in defining one's place and identity, locally and globally.

**Qureshi, Regula; Keynote Speaker (University of Alberta) The Indian Sarangi: Soulful Sound, Contested Meaning.**

Can an instrument escape cultural meanings? When bowing moved south from pastoral Central Asia, it found its most prominent shape in the sarangi, played by wandering minstrels with their devotional songs. A more elaborate sarangi served classical players who accompanied colonial India's famed courtesans in courts and urban salons. But when after Independence a moralist campaign abolished salons and banished courtesans, the sarangi became an emblem of moral depravity and feudal nostalgia. My focus will be on the players' struggle to escape these meanings, by reclaiming the sarangi's devotional identity or by adapting their technique to the meaning-neutral concert stage. Going further, I propose cross-over to other fiddles and explore aesthetic alternatives to culturespecific connotations.

**Sarah Quick (Indiana University) Affect and Heritage in John Arcand's Fiddle Compositions.**

John Arcand, a Métis fiddler from Saskatchewan, is now well recognized in Western Canada for his promotion of traditional Métis fiddling as well as for his own fiddle compositions. This paper examines Arcand's compositions as creative processes that are indexically linked to other fiddlers and fiddle tunes as well as significant people, places, historical events to Arcand and finally Arcand's own conceptions of heritage. Drawing inspiration from Colin Quigley's analysis of fiddler Emile Benoit's creative process in tune-making and tune-titling, I consider the affective qualities of Arcand's tunes, tune titles, and tune performances, which comprise a dense and evocative terrain of meaningmaking for Arcand and those in contact with him. I suggest that Arcand's compositions both mark and create social worlds as well as manifest his own historical consciousness of Métis and First Nations heritage.

**Risk, Laura (McGill University) The Sound of the Pipes on the Fiddle: The Ornamentation of Scottish Highland Fiddler Aonghas Grant.**

Scottish Highland fiddling includes many tunes drawn from the parallel tradition of Highland bagpiping and fiddlers often use ornamentation that imitates bagpipe graces. The Highlands also have a long history of fiddlers who play bagpipes, including Aonghas Grant, widely recognized as the preeminent living exponent of Highland fiddling. This presentation explores the links between bagpipe graces and Aonghas Grant's fiddle ornamentation on marches, strathspeys, reels and jigs. I will discuss aural similarities such as fiddling approximations of piping "birls" alongside physical similarities such as the finger motions required to execute particular ornaments, and will include recorded (video and audio) and live examples. Sources include field recordings, interviews and transcriptions from a playing edition of Aonghas's

repertoire I am co-editing.

**Ronstrom, Owe; Keynote Speaker (Goteborg University) Fiddles from Tradition to Heritage.**

The first part of my address will deal with the fiddle in Sweden in former times. In C18th and C19th Sweden the fiddle became divorced from the viol or violin. During the decades around 1900 the fiddle became used as a symbol of “tradition,” the authentic, old, and natural, as opposed to the accordion, which symbolized the industrial massproduction of modernity. The fiddle was firmly inscribed into a “tradition” mindscape or chronotype, where it has since dwelled and prospered. Thus fiddles became instruments for the production of musical geographies, centering on “the local.” Today the fiddle is brought into a new and different mindscape: “kultuarv,” or “cultural heritage,” centered on the production of temporalities rather than geographies. In the second half of my address I will discuss this shift and the place of the fiddle and fiddle music in these processes.

**Russell, Ian; Keynote Speaker (University of Aberdeen) Understanding Performing Culture: The Case of the Fiddle in a North Atlantic Context.**

There has been considerable debate by learned societies and institutions in North America and elsewhere as to the importance of practice and scholarship in the performance and expression of traditional culture, and yet practitioners are all too often considered subordinate to researchers and theorists in academe, and their skills, knowledge, and experience often go unrecognised or undervalued. In this paper I will present two examples where the synergy of practice and scholarship has been mutually beneficial and where the performance practice has energised the intellectual quest leading to new perspectives and insights. In the conception of the North Atlantic Fiddle Convention (2001 and 2006), the dichotomy between the playing and the researching of fiddle music traditions was successfully bridged, and skills and knowledge transfer enhanced through participatory workshop contexts. In the other case study, through performance at the Festival of Village Carols (1994 onwards) a fuller understanding of the playing styles of English village string bands from the nineteenth and early twentieth centuries, in respect of vernacular Christmas carolling traditions, was gained. This paper identifies the importance of a partnership approach to performance studies and recognises the unique role of the artist-scholar.

**Smith, Christina (Performing artist, independent scholar and sessional instructor, Memorial University of Newfoundland) Roots of Rufus’ Repertoire**

A fiddler’s repertoire can be a body of quite disparate material which is melded into a consistent whole by the style of the player. In his 80 years of playing the fiddle on the West Coast of the Great Northern Peninsula, Rufus Guinchard amassed a repertoire of English, French, Scottish, and Irish tunes and consolidated them into a unique and unified repertoire of Newfoundland tunes. English settlement of the area began after 1750. Some Scottish trappers inhabited the coast in the early days. The French fishing rights on the coast ended in 1904 (five years after Rufus’ birth) and some French settlers lived in the area after that date. Perhaps the most interesting facet of Rufus’ repertoire, then, is the

presence of a large number of dance tunes local to the Sliabh Luachra area of Ireland, on the border of Cork and Kerry.

**Sommers Smith, Sally K. (Boston University) Fiddle Tune Evolution in Cape Breton.**

In Cape Breton, fiddle music remains strongly linked to dance, an almost unique situation in traditional music today. Recently, the music has experienced a surge in worldwide popularity. Due in part to this increased attention, concert performance of dance music is now commonplace. Since the performance practices for traditional music in Cape Breton are changing, it is instructive to examine how changes in the contexts of the music may affect tune identity and evolution of repertoires. The competing pressures of constraint and innovation in Cape Breton are resulting in the evolution not of individual tunes, but of an entirely new repertoire. Study of changing repertoires and musical contexts in Cape Breton may provide tools that can be applied to the study of change in related traditions.

**Terry, Lesa (University of California, Los Angeles) “Violin, Sing Your Blues for Me”: Spirit, Sound, and Motion in Action.**

African American music is a compendium of sound narratives that underscore the human condition of a people. Contained within these vast narratives are tributaries that mirror musical expressions unique to the Black experience while simultaneously exhibiting musical elements adapted and transferred from European influence. Through the lens of both an African and African American musical perspective, we can view several foundational sources that impact the musical creativity and content of blues-based fiddle and violin performance practice. Understood as phenomenology, a distinct “quality of spirit, sound and motion” will be investigated as essences that can be placed into existence. We can then recognize these essences as converging streams of creative flow, at times co-existing as separate entities or equally intertwined as essential elements of both African and African American musical expression.

**Wells, Paul (Middle Tennessee State University) Tune Complexes in North American Traditional Fiddling.**

Samuel P. Bayard pioneered the concept of “tune family” as a means to aid in what he termed “the distinguishing of variant forms of different individual folk tunes in the tradition.” However, he proposed tune family theory for use in connection with ballads and folksongs, and employed it relatively little in connection with his work on fiddle tunes. This begs the question of whether or not tune family theory is truly useful in studying the history and development of the fiddle tune repertoire, or whether new tools, and new language, might be needed and devised. In this paper I offer case studies of several sample fiddle tune complexes from the U.S. repertoire and apply some of Bayard’s principles to see how useful they are, or are not, in identifying diagnostic traits that we can use to establish links between seemingly dissimilar tunes.

**Wilkins, Frances (The Elphinstone Institute, University of Aberdeen) The Fiddle at Sea: Tradition and Innovation in the Cultural Milieu of Fishing and Exploratory Vessels from Scotland’s Northern Isles during the Last Two Centuries.**

During the time of the whaling trips to Greenland in the nineteenth and twentieth centuries, most ships included a member of the crew able to play fiddle. Similarly on

exploratory journeys to the Arctic the fiddle has been documented as an important feature of the social and leisure activities of crew members. In addition to this, different nationalities onboard ships contributed to a lively exchange of music from a variety of different geographical locations. This paper aims to discuss the role of the fiddle and the fiddler onboard fishing and other vessels from the Shetland and Orkney Isles during the last two centuries, taking into account the whaling expeditions to Greenland and the exploratory expeditions to the Arctic. In addition to examining the roles and status of the fiddle and fiddler, the development of an associated repertoire of tunes will be discussed.

**Wrazen, Louise (York University) Village Sounds: Fiddling In and Out of the Polish Tatras.**

The sound of the string ensemble featuring fiddles characterizes the northern Carpathian mountain area of Europe, including the region of Podhale in southern Poland. The typical band here is led by a first fiddle accompanied by two or three second fiddles and a “basy.” This paper follows this Górale (Highlander) tradition from homeland to Canada and back again. It begins with the story of a village fiddler who’d performed at weddings and special occasions before emigrating to Canada in the 1980s where his talents were also in high demand, being the only Górale first fiddler at that time. This paper considers aspects of his repertoire and performance practice, particularly in relation to the prevailing aesthetic canon centred on the larger southern town of Zakopane. It will also reference the subsequent generation of Górale players in Canada as well as the newer fiddle sounds in recent popular music in Poland.