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Scottish and Irish Elements of Appalachian Fiddle Music

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Matthew S. Emmick

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Scottish and Irish Elements of Appalachian Fiddle Music

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PREFACE

This paper is an honors thesis presented to the Butler University Honors Committee for University Honors in music. A few words to the committee are in order since the topic has strayed somewhat from the original proposal.

The original topic, "An Examination of the Influence of Irish immigration on Appalachian Folk Music," proved to be a cumbersome and unworkable topic. The term "Appalachian folk music" refers to a wide range of idioms including ballads, play party songs, folk hymns, dance tunes, slave songs, fiddle and banjo styles, as well as many other genres. After several weeks of researching settlement patterns of Irish immigrants who came to the United States during the main Irish influx of the mid-nineteenth century, it first appeared that few of these people settled in Appalachia. The Irish who did settle in the South gravitated to the urban centers of Atlanta, Charleston, New Orleans, and Savannah. The majority of settlers in Appalachia were Scots-Irish, Scotsmen who first settled in the north of Ireland and then came to America in the late eighteenth and early nineteenth centuries. The scope of the thesis was then confined to the Scots-Irish, but it was later discovered that a significant amount of "pure" Irish did settle in Appalachia during the same period in which the Scots-Irish came to America. As a result of these findings, the topic has been expanded to include both Scottish and Irish elements present in the Appalachian musical tradition.

The idiom of the fiddle was chosen because it is the instrument most often associated with the traditional musics of each region in question. It also is the area of Appalachian music in which the Scottish and Irish influences are most evident.

It must be noted that although the Scottish and Irish elements are the guiding force of Appalachian fiddle style, they are not the only influences present. The music of the Southern mountains has borrowed from the traditions of England, Germany, Africa, and to a certain extent Scandinavia. These elements are beyond the scope of this report, but their presence must not be neglected in more general studies of the Appalachian musical tradition.

This paper is designed to serve as a general introduction to the topic and is not meant to be a definitive resource. The ideas presented here deal with general characteristics which serve as a basis for comparison of the three fiddle styles. A more in-depth study which examines stylistic traits peculiar to small geographic regions within Scotland, Ireland, and Appalachia is needed to give a more complete picture of the Celtic influence on the fiddle traditions of the Southern mountains.

This report is the result of library research and critical listening to recordings of fiddle tunes. Several excursions were made to music festivals and workshops in order to observe and interview traditional musicians. Several university professors who have done scholarly research in the field of Irish, Scottish, and Appalachian music were also consulted by direct communication and through their writings.

There are many people without whose support this project would not have been possible. I must thank Dr. Kenneth Beasley and the Butler Academic Grants Committee, the Mu Phi Epsilon Indianapolis Alumni Association, and Dr. Michael Sells, Dean of the Jordan College of Fine Arts for providing financial assistance. I am indebted to the Appalachian Ministries Educational Research Center (AMERC) in Berea, Kentucky, for providing lodging at the Berea College Celebration of Traditional Music. The following

people were kind enough to give of their time to assist me in my search for resources and knowledge. The hour-long interviews and the two minute phone calls are equally important. I owe thanks to Loyal Jones, Jean Ritchie, Ron Pen, Kevin Burke, Zan McLeod, Samuel P. Bayard, Miles Krassen, Robert Tencher, Appalshop, Melvin Wine, Ralph Blizard, Doug Orr, The Swannanoa Gathering, Grey Larson, Erin Schrader, Rick Gagne, L.E. McCollough, Brian Cunningham, Mac and Terry Belner, Leslie Krom-Seldon, Dooley O'Toole's Pub and Eatery, Sinead Murphy, Paddy Moloney, Sean Keane, Mick Moloney, Emily Pinkerton, Cece Conway, Gerry Milnes, Charles Wolfe, Paul Wells, and Richard Blaustein, and to anyone who has escaped my memory. Special thanks go to Melanie Mcmanama for her assistance with inserting the graphics into the text. I am most indebted to my advisor, Dr. Jim Briscoe, with whose guidance and support this thesis would not have come into being.

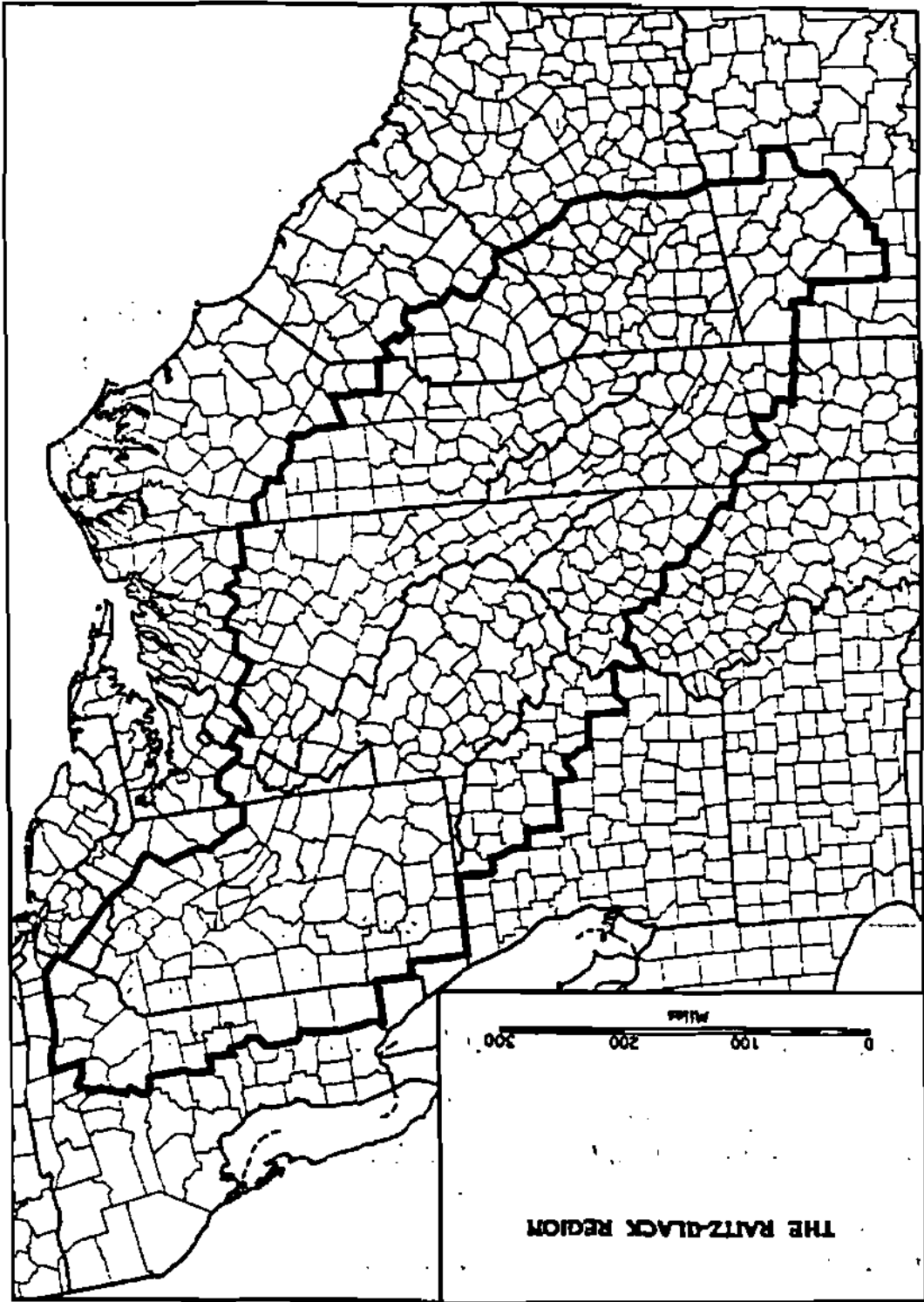
CHAPTER I: DEMOGRAPHICS OF THE SCOTTISH AND IRISH IN APPALACHIA

When discussing "Scottish and Irish Elements of Appalachian Fiddle Music," one must first answer two questions: "What is the meaning of the term 'Appalachian'?" and "Why are the Scots and Irish of concern to Appalachian history?" These questions will be answered by looking briefly at the geographical areas and examining immigration to Appalachia in the eighteenth century.

The term "Appalachian Mountains" refers to a chain which stretches from Southern Quebec to Northern Alabama. Although any point in this chain could be referred to as Appalachia, the Appalachian region is usually considered to be a linguistically and culturally distinct region of the Southeastern United States. (Raitz and Ulack,18) There have been varying definitions of this region. Some geographers include only the mountain areas, while others include the Shenandoah Valley and the foothills of Southern Ohio. For purposes of this study, Appalachia will be defined as a scaled down version of the region proposed by Raitz and Ulack in their book Appalachia: A Regional Geography. (see figure 1) This more concise region includes Southern Pennsylvania, all of West Virginia, the Western two thirds of Virginia, Eastern Kentucky and Tennessee, Western North Carolina, and Northern Georgia.

During the eighteenth century, this region was peopled by immigrants both from overseas and other parts of America. There were significant settlements of English and Germans, but the majority were Scots-Irish, Scottish, or Irish.

The term "Scots-Irish" refers not to the mixture of Scottish and Irish blood, but rather to the group of Scots who settled the Ulster plantation of



Northern Ireland in the seventeenth century and later immigrated to the United States in the eighteenth and early nineteenth century. The Ulster plantation was begun in 1610 when James I of England (1566-1625) decided to settle Northern Ireland in order to make use of the lands that had not been cultivated and to "tame" the "wild Irish"(Ford, 21) Although the original intention was for a colony to be settled solely by Englishmen, the Crown also offered the opportunity to buy land to the Scots, who became the main occupants of Ulster. The first list of applicants for land issued by the Scottish Privy Council in 1610 shows that only 77 people requested a total of approximately 400,000 acres. (Ford, 548-552) However, by 1619 there were an estimated 6,215 Scots in Ulster, and by 1641 the population had grown to an estimated 100,000. (Ford, 127)

It has been argued that many Scots made the trip across the North Channel simply because Scots have a natural bent toward adventure and moving. However, there are definite economic and religious factors that pushed them out of Scotland and pulled them into Ireland. In the years before 1610, a new form of land tenure, called a *feu*, was introduced to Scotland. This system allowed landlords to acquire large tracts of land and charge higher rent. Poor farmers saw land that had been in their families for years let out to others. This reduced their income and made them unable to pay the expensive rent. Many were forced to become hired laborers or to go to the cities and beg for alms. (Leyburn, 100) Irish lands were said to be more fertile and could be acquired at a cheaper cost than the rents charged by the Scottish landlords. In addition to this, the British army offered protection from the native Irish, who were bitter about losing their land to foreign invaders. (Leyburn, 101)

Shortly after this time, English authorities became notorious in trying to force Anglican faith and ways upon the Presbyterians of Scotland. This caused fierce rivalry between the two groups and eventually led to the "killing times" of the late 1650's and early 1660's, a guerrilla war of the Presbyterians against the forces of the Crown. These guerrillas were hunted by the English and eventually imprisoned, tortured, or hanged. The freedom to worship in Ulster drew thousands to Ireland after militant Presbyterians were finally defeated in 1679. (Leyburn, 101-105)

The Ulstermen enjoyed several years of prosperity in both agriculture and industry, but once again economic and religious factors forced their migration to America. The linen industry, which was a major source of income for Ulstermen, began to lose profits and unemployment increased. Too, the same type of greedy landlordism that plagued Scotland manifested itself in Ireland. The Crown had also enacted measures which forced Presbyterians to pay tithes to the Anglican Church, an organization from which the Ulster folk received no benefits.

Charles Augustus Hanna believes Ulster migration to America was caused by religious persecution by the Anglican Church, a system of unjust landlordism, and trade restrictions against the Ulster colony (Hanna, vol2, 15). As a result of these conditions conducive to settlement in America, the Scots-Irish left Ulster in great numbers in the eighteenth century. Although Scots-Irish immigration occurred throughout the century, the largest concentrations came in 1717-18, 1727-28, and 1771-73. (Leffler, 75)

The main area of settlement for the Scots-Irish was Pennsylvania. Philadelphia was the major port of entry, and the atmosphere of religious freedom and abundance of land encouraged them to settle throughout the state. By 1735, Pennsylvania had become so crowded that land prices and

rents started to rise. Agents from Virginia and North Carolina were encouraging the Scots-Irish to "come south where it's cheap." (Leffler, 76)

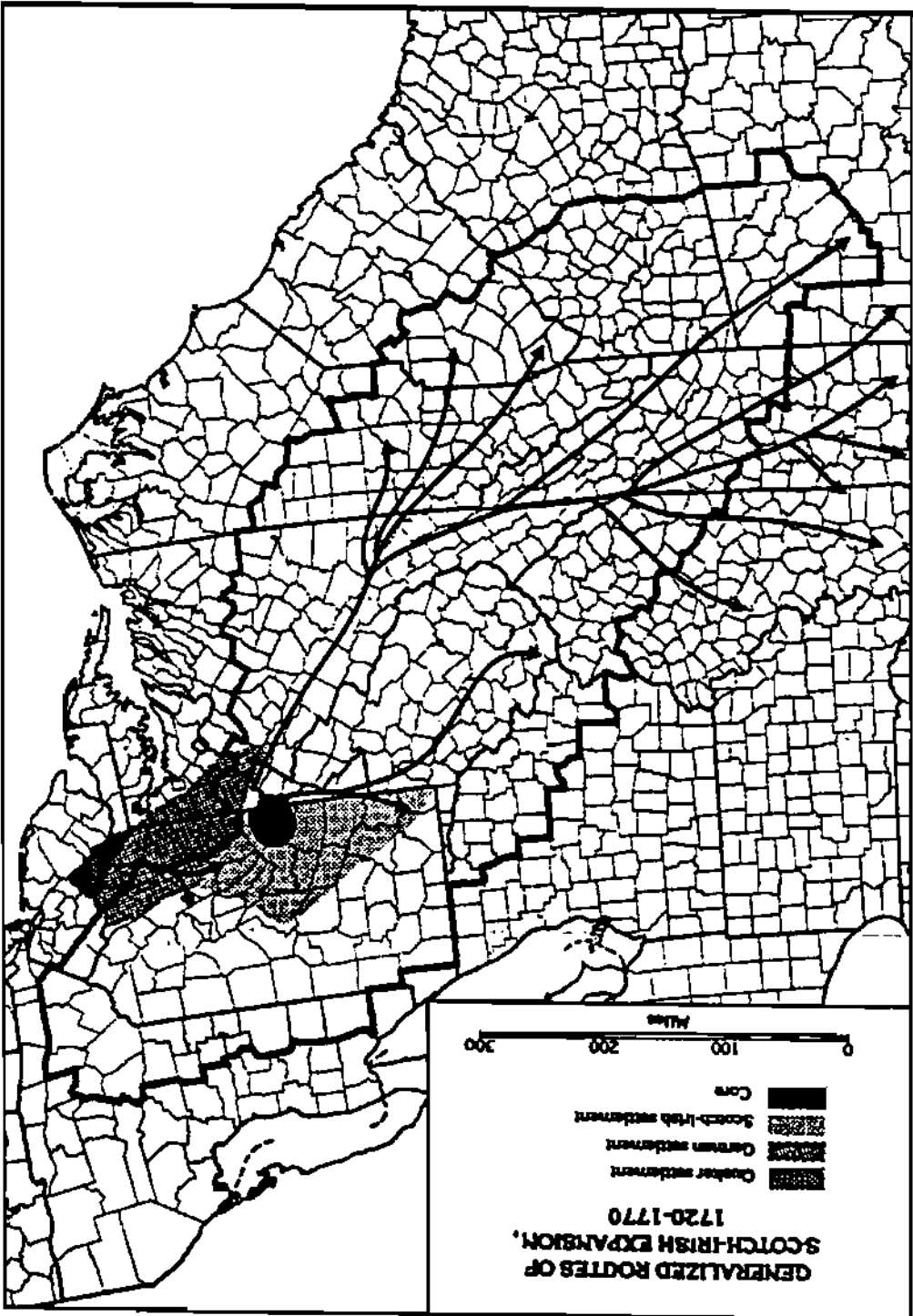
With this encouragement, the Scots-Irish made their way along the Blue Ridge into the Susquehanna and Shenandoah Valleys, and into the North Carolina Piedmont. From these points they scattered Westward into the Appalachians of Virginia, North Carolina, Tennessee, Kentucky, and Georgia. Estyn Evans has referred to the Cumberland country west of the Susquehanna and Shenandoah as the Scots-Irish "cradle in the new world." (Raitz and Ulack, 116) (See map, figure 2) Many Scots-Irish came directly to the South by entering the port of Charleston, South Carolina. Although some of these immigrants entered the Appalachians, many of them spread south and west and spread their culture across the "Deep South." The chronology of this settlement can be seen in the table below:

	Penn.	Virg.	N.C.	S.C.
First effective settlements	1717	1732	1740	1760
Beginning of steady flow	1718	1736	1750	1761
First frontier county organized	1729	1738	1752	1769
First inland Presbyterian church	1720	1740	1755	1764

(Leyburn, 186)

In addition to the Scots-Irish, the Highland Scots have also given elements of their Celtic culture to the Appalachians. In the 1760's and 1770's, political exiles from the Scottish Highlands landed at Cape Fear, North Carolina, and spread westward. Their area of settlement in the Piedmont overlapped with the settlement of the Scots-Irish Lowlanders. (Marrens, 55-57) These Highland Scotsman retained their native culture and rarely socialized outside their clans. Pockets of these Scots spoke Gaelic well into the twentieth century. (Zan McLeod, private interview, July, 11, 1994)

The degree of "Scottishness" and "Irishness" of Scots-Irish culture is the subject of controversy. Many historians believe that the Scots-Irish



remained almost purely Scottish and came under little or no influence from Irish culture in Ulster. (Green, 6) It is accepted that the Irish were driven back into the hills in order to allow the Scots to settle in Ireland and that little social intercourse took place. (Leyburn, 100) There was a definite social division between Scottish settlers and Irish natives, but it has been documented that Scots and Irish worked side by side in the fields and did have contact with each other. (Leyburn, 113) Green and Leyburn both believe that there was little intermarriage between the Scots and Irish in Ulster, the result of significant religious and economic barriers to prevent marriage. (Leyburn, 133-138) However, McWiney asserts that there was a high degree of intermarriage. He quotes a Protestant minister as saying, "There are very few families of Protestants and Catholics which are not intermarried with each other; of consequence, little or no bigotry prevails." (McWiney, 6) No matter what the degree of intermarriage, Irish as well as Scottish culture is evident in the Southern mountains, especially in the fiddling tradition.

Although their influence in the mountains has been minimized, there is evidence to show that many Catholic Irish also settled in Appalachia. The first wave of Irish Catholic immigrants to the new world came in the early 1600's. A poor economy, coupled with discriminatory policies of the English government, prevented Catholics from prospering in Ireland. The only chance many had for survival was to cross the Atlantic. Most poor Catholics could not afford passage and the only hope they had for a new start in America was to become indentured servants. These indentures bound the immigrants to their masters for at least seven years. In return for labor, the Catholic Irish received passage to the new world and a cash payment at the end of their servitude. (Brownstone, 35)

A number of fugitive Irish indentured servants and settlers made their way into the mountains. Working conditions were harsh and servants were often treated worse than slaves. Many servants were prisoners who traded their sentences for indentures. Some saw their arrival in America as a chance for freedom and escaped as soon as possible. The majority of these Irish Catholic fugitives fled to the mountains, where they could live in relative anonymity. Although the Catholic Irish tried to change their identity, they managed to spread their culture throughout the south. Clark says, "Their hardy individualistic lifestyle, their... Irish music... were already a tradition from the Smokies of Virginia to the Ozarks before the Civil War." (Clark, 96) The Catholic Irish have been underestimated in importance for several reasons. First, those escaping their indenture went to the mountains in order to become invisible. Many lived under assumed, often Scottish or German, names. Also, most Irish Catholics who came to America in this period converted to Protestantism. Several factors contribute to this shunning of Catholicism. At the time of settlement in the eighteenth century, Catholicism was not the dominant force in Ireland as it is today. The Catholics who came to the mountains often felt rather little allegiance to the papacy and had no difficulty adopting other forms of worship. (McWiney, 5) Irish servants in the American colonies encountered a strong anti-Catholic sentiment and often lived with Protestant families. This fact, coupled with a lack of Catholic clergy, made it easier for immigrants to change their religion instead of fighting to preserve it. (Brownstone, 35) This process was most easily facilitated in the South.

"Irish settlers in the South, especially those who arrived in the seventeenth and eighteenth centuries, suffered little cultural shock; nominal Catholics at most, they mixed with the Scotch-Irish and Scots--people with whom they shared traditions and ways for centuries--feuded and stole each

other's livestock, just as they had always done, and helped to spread Celtic culture across the southern backcountry."

In addition to these early settlers, Irish immigrants during the "main wave" of Irish immigration in the mid-nineteenth century made their mark on Appalachian culture. Few of these Irish settled in the mountains, but they interacted with Appalachian people as they built railroads and worked in coal mines in the South. Irishmen worked alongside mountain men in the West Virginia coal mines and on the railroad lines that stretched across the South. (Orr, 1994) Several travel accounts and diaries speak of Irish fiddlers playing during breaks from work. It is probable that Irish and Appalachian fiddlers who labored side by side shared much information about their respective traditions.

As can be seen from the immigration patterns of the South, the Appalachians owe not only their historical foundations, but their cultural institutions to people of Celtic heritage. This Celtic culture can be seen in almost every aspect of Southern life. Methods of herding, farming, and building can all be traced to the native ways of Ireland and Scotland. The stereotypical image of the antebellum "hillbilly" as lazy, violent, alcoholic, and uneducated coincides remarkably with the stereotypes that Englishmen had of their neighbors in Ireland and Scotland. Travel accounts of the Celts in the British Isles and of Southerners in the United States are virtually interchangeable. Both Celtic and Appalachian people are esteemed for their ingenuity in adapting to their environment and are known for having a strong and tenacious. The Appalachian practices of open grazing as opposed to fenced-in farming, whiskey drinking, feuding, and going to great pains to be hospitable to guests are also documented in Scotland and Ireland. The culture shock that many Englishmen and Northerners of English descent felt

when traveling in the mountains suggests that this is an extension of Celtic culture and not of Anglo-Saxon culture, as had been previously believed by many historians. (McWiney, Cracker Culture) One major aspect of Celticism that persists to this day is the Scottish and Irish influence on folk music. This phenomenon, in relation to the fiddle music of Southern Appalachia, will be discussed in detail in the chapters to come.

CHAPTER II: MUSICAL STYLE

The various national fiddling traditions of the British Isles are blurred in such a way that it is difficult to designate musical traits as belonging solely to one region. Interaction between Irish, Scottish, and English musicians has resulted in a corpus of tunes from different regions that share many of the same structural characteristics. These similarities together with the deviation from oral traditions make it nearly impossible to determine the exact origin of a melody. For example, a tune may be prevalent in Ireland and accepted as being "Irish," but it may also be found in Scottish tune books. (Bayard, 1994) In spite of this uncertainty of origin, there nonetheless are several "thumbprints" that point to typical traits of a certain region. These thumbprints are elements that are found most often in one region but are not exclusive to that region. This chapter will examine these structural similarities and regional differences and their appearance in Appalachia. The discussion will begin with commonalities and then turn to regional traits.

Methods of Learning and Performance Context

The fiddling traditions of Ireland, Scotland, and Appalachia have been passed down aurally for hundreds of years. Only a select handful of fiddlers can read music. Even when given music to play from, fiddlers who are musically literate will render the version of the tune they first learned to play by ear. (Bayard, 1944, xviii, xix) Fiddlers from all three traditions believe printed music need be used sparingly if at all. Many feel that traditional music can only be learned by ear, and that printed music inhibits one's style and should be used only as an aid to memory. (Blizard) Those who learn from books or some form of schooling rather than learning by ear are sometimes looked down on by those who have learned in the traditional

manner. In response to those who play with the fiddle under the chin and with a shoulder pad--a "schooled" player-- one Tennessee musician said, "That's the way you play a violin; a fiddle's played on the arm." (Wolfe, 15) Bonnie Rideout, a fiddler in the Scottish style who holds formal degrees in viola from the University of Michigan, states that she encountered some resentment when she entered the Celtic music scene because, "I didn't learn from my grandfather." (Rideout) The story of how West Virginia fiddler Melvin Wine learned to play is quite typical if not somewhat romanticized. He says his dad was a fiddler and did not allow his young children to touch his instruments out of fear that the fiddles would be damaged. However, this prohibition did not stop Melvin. He says that his father's rendition of "Bonaparte's Retreat" "touched me so much" that he would sneak out the fiddle and teach himself to play this favorite tune. When he revealed to his parents that he could play, his father was delighted and began to teach him the intricacies of the instrument. Wine says that in the beginning he "only cared about one tune." He now estimates that he knows well over three hundred melodies. (Wine)

Music making in Ireland, Scotland, and Appalachia is generally an informal happening. In Ireland and Scotland friends and families gather for cielidhs, which are informal gatherings involving music, dancing, socializing, eating, and drinking. The musicians often arrange themselves in a semicircle in a corner while non-musicians listen and enjoy each other's company. (Moloney, 234-240) The tunes that are played are the random choice of the musicians and have no pre-determined order. In addition to cielidhs, Irish and Scottish as well as Appalachian fiddlers take part in purely musical sessions. These are gatherings of musicians who come together to share tunes. The number of musicians who participate in any given session ranges

from two to an unlimited number. In a session one musician starts a tune and all those who know it join in, while those who are ignorant of the tune will rest. These usually have no spectators except the musicians themselves. Sessions may take place anywhere. Homes, pubs, church basements, and hardware stores are all common locations for sessions today.

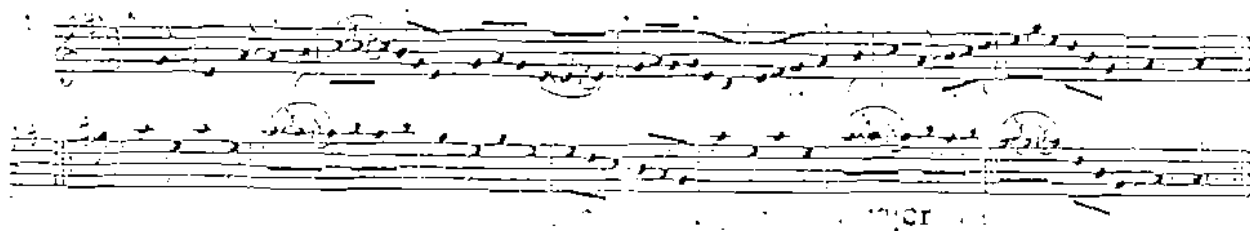
A more formal setting for traditional music is the dance. Dances are common in all three regions in question. Although dances are more formal than music sessions or cieliedhs, they still retain a sense of informality in that almost everyone present participates instead of sitting and "listening to a concert."

The twentieth century has created two new venues for traditional music. With the advent of Appalachian preservation programs in the early 1990's and the folk music revival of the 1960's, folk festivals and old-time fiddlers contests have sprung up all over the English-speaking world. The festival is generally a weekend-long series of concerts of related traditional musics. Groups from a wide range of geographic areas come to one place to play their music for a paying audience. Some festivals, such as the Celebration of Traditional Music in Berea, Kentucky, do not charge admission. The "old-time fiddlers' contests" were born out of a movement in the early twentieth century to preserve Appalachian culture before it became a victim of modernization. These are formal gatherings in which fiddlers and other musicians play before an audience and a panel of judges, often for cash prizes. Perhaps the most prestigious Appalachian fiddle contest is the Galax Old-Time Fiddlers' Contest in Galax, Virginia. The Galax contest is one of the longest surviving contests in the nation and is seen by over ten thousand people each year.

Musical Structure

Almost all British Isles tunes are in binary form. They usually consist of two “strains” of eight measures, divided into four measure phrases. The first strain generally develops the lower part of the tune’s range while the second develops the higher part. (Cowdery, 16) Although this practice is true today, some Appalachian fiddlers believe that putting the high strain first is the more traditional way of performing. (Burman-Hall, 151) Several Appalachian fiddlers begin with the high part today.

The strains are often played to give a tune the common forms of AABA, ABBA, AAAB, or ABCD (Breathnach, 15). Irish fiddler Kevin Burke prefers to “play the first part twice, the second part twice, and then you play the whole lot and then the whole lot again.” (Kevin Burke, private interview, July 14, 1994) The letters denote the arrangement of the strains. This practice affects the tonal quality in an interesting way. The majority of tunes end without a sense of finality, especially in the structural patterns not ending with the A strain. This is because the final note is used to connect the last strain to the first strain instead of bringing the melody to an end. Such a pattern is known as “circular structure.” (Breathnach, 9) In the Irish tune “The Humors of Ballinafauna,” (example 1) one can see the strains which are delineated by the repeat signs and one will notice that the tonality seems to be centered on G but the final strain ends on the second scale degree rather than the tonic. The disturbance this causes to the classically trained ear is resolved when the awkward note moves to the opening G of the first strain.



Example 1: "The Humors of Ballinafauna" (O'Neill, 67)

TONALITY

Although each region has its own tonal peculiarities, there are certain over-arching characteristics. "Gapped" scales and the medieval church modes are at the heart of the Scottish, Irish, and Appalachian melodic traditions.

(Collinson, 4ff, Cowdery, 15, Krassen, 32) Such gapped scales as the pentatonic (five note) and the hexatonic (six note) are present in Scotland, Ireland, and Appalachia, however the pentatonic is less common in Ireland. (Cowdery, 15)

Of the church modes, the most commonly used are Aeolian, Ionian, A Dorian, E Dorian, D Mixolydian, A Mixolydian, and G Lydian. (McCleod, McCullough, 15) Pentatonic tunes are more prevalent in the Scottish tradition than in the Irish tradition, which favors hexatonic and modal melodies. (Breathnach, 12) With the exception of tunes transcribed in the keys of F or C, in printed scores, the notes F and C are generally understood to sound as F-sharp and C-sharp regardless of key signature (ibid.). This is the result of a tuning system based on the intervals of the bagpipe which will be explained later.

One characteristic of Scottish and Irish music is "modal ambiguity." That is to say that certain pitches of the melody fluctuate in such a way as to make it impossible to designate a tune as being solely in one mode or another. The tune "Rakish Paddy" (example 2) shows this trait with its fluctuation between C and C-sharp as well as with the G-sharp leading to A several times. The modes that interchange are Ionian (major scale) and Aeolian (natural minor).

The image shows a musical score for the tune "Rakish Paddy". It consists of four staves. The top staff is the melody, written in a treble clef. The second staff is the bass line, also in a treble clef. The third and fourth staves are accompaniment, with the third staff in a bass clef and the fourth staff in a treble clef. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols like Em, C, and G are visible below the accompaniment staves.

Example 2, "Rakish Paddy" (Williamson, 69)

REGIONAL MELODIC CHARACTERISTICS OF FIDDLE TUNES

Irish

The most obvious component of the Irish character is melodic smoothness, or conjunct melody. This is accomplished by a small range, sparse use of wide leaps, and melodic repetition. The tune "Walls of Liscarrol" (example 3) illustrates these traits:

The image shows a musical score for the tune "The Walls of Liscarrol". It consists of two staves. The top staff is the melody, written in a treble clef. The bottom staff is the bass line, also in a treble clef. The score includes various musical notations such as notes, rests, and accidentals, illustrating the conjunct melody mentioned in the text.

Example 3, "The Walls of Liscarrol" (O'Neill, 18)

The tune has the range of a ninth and employs no leap greater than a minor 6th. This tune presents an interesting case in regard to the leap from E to C and back to E in measures three, seven, and fifteen. Such a wide leap followed by another wide leap is rare in Irish music. However, the way in which the E is treated after the leap from C is quite typical. The repetition of the note approached by leap and its being left by a third or less is a salient characteristic of the Irish fiddle tune. Again, one observes the modal interchange of D major and D Mixolydian (with C-natural).

In addition to describing the structure and tonal aspects, Samuel Bayard has listed sixteen melodic formulae that are characteristic of the Irish tradition (example 4):

"Ascending & descending" - i.e. formulae 5

7 8 9 10 11 12 13

14 15 16

Example 4 (Bayard, 1994)

It should be noted that these formulae have been written on the above pitch levels for a ready comparison only. The importance lies in the intervals and not pitch levels or rhythmic patterns. The numbering of patterns was assigned to each formula for reference purposes and do not indicate frequency of occurrence. The repetition of the final note as seen in pattern 9, 10, 16 is an Irish trademark that often occurs at the end of tunes

(Bayard, 1994). Several of these formulae, although in fragmented or modified form are present in "The Walls of Lisscarrol." In measures two and six, one observes formula number 8 which consists of a downward leap of a third and the repeating twice of the leapt-to note. Formula number two, consisting of an ascending scale passage followed by an ascending third, can be seen in measure four. This is followed in measure five with formula number eight, which is comprised of a downward step followed by a descending third which is in turn followed by a descending step.

The characteristic repetition of melodic elements occurs at both phrase and motivic levels. In the above example one sees, with the exception of the last measure of each phrase, the first strain is made of identical halves. Within the eight measures of this strain, the motive ($\int \text{T} \text{g} \text{a}$) is played four times. Although the second strain is not as repetitive, it also lends to the smooth Irish character. It features only one repeated motive ($\int \text{M} \text{e} \text{c} \text{a}$) but moves in descending motion in the second half of each bar, until the last two measures when it repeats the closing measure of the first strain.

Scottish

Whereas Irish music can be described as smooth and flowing, as a result of its even and repeated rhythms, Scottish fiddle tunes can generally be classified as rough and jagged, owing to frequent use of dotted rhythms and wide melodic leaps.

As Bayard has done with Irish music, Francis Collinson has determined five melodic motives that are dominant in Scottish tunes (example 5). These are listed below and for comparison are transposed to the same key:



Example 5, (Collinson, 24)

In the tune "Drumdelgie" (example 6) one can observe the thumbprint "a," in slightly modified form, in the first measure and thumbprint "d" can be found in the passage beginning with the last eighth-note of measure seven and ending on beat four and five of measure nine. One will also notice that the structure of this tune deviates from the common organization of two strains of eight measures. This tune contains one strain of sixteen measures and one of eight measures.



Example 6, "Drumdelgie" (Williamson, 48)

Another prominent motive, which Collinson claims to be a Scottish musical cliché, is a figure that is played on a triad followed by the same figure a tone lower. This figure is referred to as the "double tonic" (Collinson, 26) and is also a thumbprint of Appalachian fiddling. (Zenger, 22) The tune "Soldier's Joy" (example 7) contains a double tonic on D and C-sharp in measures seven and fifteen:



Example 7, "Soldier's Joy" (Rideout, handout)

Dotted rhythms are the foremost rhythmic characteristic of Scots tunes. The most important of these is the sixteenth note followed by a dotted eighth. (♩) This "Scots Snap" has been designated by Collinson as "the very life blood of Scots musical rhythm" and has even been incorporated into the mainstream of European classical works. (Collinson, 28-29) In the pan-European tradition, the Scots Snap came into particular prominence in the Enlightenment eighteenth century, when folk music was sought after for a musical "return to nature."

The tune "Cock o' the North" (example 8) illustrates these traits:



Example 8, "Cock o' the North" (Rideout, handout)

Since the sharps to F and C occur regardless of key signature, the tune is thus heard in the Mixolydian mode. The Scots-snap and a dotted eighth, sixteenth note pattern make up the main rhythmic motif of the tune. One notices also the sparseness of conjunct motion within the melody.

Appalachian

The majority of Appalachian fiddle tunes are "direct imports" from the British Isles. Although these tunes share the structural and tonal characteristics of the Scottish and Irish tunes, many have undergone a "watering-down" process. (Bayard, 1994) Appalachian tunes have simpler melodic figures and can even omit entire sections of melodies found in the Irish and Scottish traditions. (Bayard, 1982, 11) This is considered to be a stylistic evolution relating to the fast tempi at which the Appalachian fiddlers play, as well as the lack of leisure time in early American life. (Bayard, 1944, xxii) This watering-down process can be seen by comparing two versions of the tune "Bonaparte's Retreat" (example 9) The first, taken from the collection O'Neill's Music of Ireland, is much longer and complex than the version collected by Samuel Bayard in Western Pennsylvania, yet the simplified version retains enough of its character to be considered a variant of the Irish version.

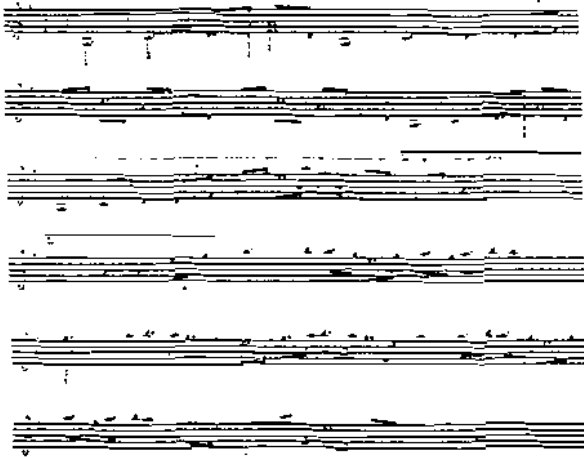


Example 9, "Bonaparte's Retreat" Top: (O'Neill, 221) Bottom: (Bayard, 1982, 197)

At first examination, these two versions may seem quite different. A comparison of pitch and rhythm may lead one to wonder how these can be considered versions of the same tune, but the melodic contour of each will reveal that they are undoubtedly members of the same "tune family," a concept developed by Bayard. Their similarity of contour coupled with the deviation in pitch level is an indicator of the evolution the tune has undergone in Appalachia. The last measure of each version, identical in contour except for the penultimate note, shows how an error in the fiddler's memory may alter a tune forever.

Another common trait of Appalachian fiddle tunes is the joining of a purely traditional first strain with a more modern second strain. According to Bayard, the modernization of a strain can be determined by whether or not a tonic to dominant relationship is expressed in the melody. Older tunes

from the British Isles do not contain this relationship with any consistency, but simply shift from one mode to another. (Bayard, 1982, 8) The tune "28th of January" (example 10) shows this partial survival of a traditional air as well as some Scottish elements:



Example 10, "28th of January" (Krassen, 36)

The tune clearly has the "double tonic" (in this case A to G) a feature discussed by Collinson and Burman-Hall. The melody slips into G by the second measure and cadences on A at the end of the first strain. In the fourth measure of the second strain, an e minor triad is clearly outlined. The fifth relationship, a substituted dominant- tonic is strengthened by the leap from the E on the last beat of the measure to the A on the downbeat of the next. In the penultimate measure, a D major triad is outlined, implying the dominant in the second "tonic" of G.

The Scottish elements can be seen not only in the double tonic but also in the dotted rhythms and double stops (The use of double stops will be further explained in the discussion of performance practice.). Interestingly, the modern second strain uses less double stops than the traditional first

strain. The melody also contains Collinson's motive "d," in slightly altered form, at the end of the first strain.

Genre

There are five main genres in the British Isles, which all have dances associated with them. Jigs are tunes in compound duple or compound triple meter and played at a fast tempo. Reels are tunes generally written in 2/4 meter and played at a tempo of around 120 beats per minute. Hornpipes are also in 2/4 and share the same melodic characteristics as reels, but hornpipes are slower in tempo and played with a lilting quality. (Cowdery, 18-19) The Strathspey involves dance steps similar to a reel but is slower and has a distinct rhythmic character of "jerky" dotted rhythms, especially the Scots-snap. This is considered to be a solely Scottish genre, but some strathspeys can be found in parts of Northern Ireland where many Scots settled in the seventeenth and eighteenth centuries, as was seen in the earlier chapter on demographics.

In the Appalachians, these genres largely have lost their identities. (Krassen, 1973, 42, 78) Duple meter tunes are grouped together generically as "breakdowns." One reason for this melding of genres is that the respective dances themselves have undergone significant transformation in America. (Krassen, 78) With this transformation, the tunes are no longer suited for one specific type of dance but can function for several different sets of steps or even a purely instrumental setting. Because of this greatly ambiguous tie with dancing, Appalachian fiddlers have developed a much faster playing style than Irish or Scottish fiddlers. (Bayard, 1982, 11) A survey of recordings shows the range of tempi for Irish and Scottish reels to be 112-126 beats per minute while that of Appalachian breakdowns to be 130-150 beats per minute.

In spite of the loss of definition among genres in Appalachia, some hornpipes have retained their character. The tunes that were designed for British Isles dance require difficult fingerings that cannot be executed at the speed at which most breakdowns are played. Therefore, these hornpipes have to be played with the slower, lilting quality of the original dance tunes. (Krassen, 1973, 78) Thus, when the more complex tunes of the British Isles are maintained on Appalachia, their complexity dictates a slowing of tempo.

The jig is quite rare in Appalachia, but 6/8 tunes known as "quadrilles" and "cotillions" are present. Irish fiddler Kevin Burke has observed that many of the Appalachian musicians with whom he has performed have difficulty playing in 6/8 meter (Burke). The strathspey is virtually non-existent in Appalachia.

Chapter III. Performance Practice of the Three Idioms

The structural characteristics presented in printed versions of tunes do not give a complete picture of the fiddle style of each region. Methods of playing and manipulating the tunes vary and create three regional performance styles that are distinct.

Irish Performance Practice

The majority of Irish fiddlers hold the instrument under the chin without the aid of a shoulder pad. The majority of Irish tunes require the non-shifting first hand position only, and the wrist of the left hand is allowed to collapse. There are various methods of holding the bow. Some

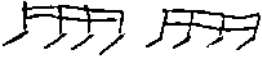


fiddlers use a traditional violin grip while others employ methods ranging from a cello grip, with the hand parallel to the bow stick, to any comfortable way of placing the fingers and thumb on opposite sides of the stick. Some fiddlers also hold the bow several inches above the frog, reminiscent of string performance from 1500 to 1850. (DeMarco, Krassen, 10-14)

The smooth character of Irish melody is complemented by bowing style. The Irish use long bow strokes and play as many notes to one bow as possible (Burke). In Irish fiddling, the bow does not put a great amount of pressure on the strings and fiddlers most often use legato bowing. Slurring is the most common Irish articulation of notes. In jigs, each group of three is often played in the same bow. Fiddlers in Ireland generally slur into the downbeat of each bar (Burke, class) which thereby weakens the downbeat and contributes to an overall fluidity. Notes which are tied together or are tied over the bar result in natural syncopations which can obscure the pulse. This characteristic is also hallmark of the Appalachian fiddling idiom. (Jabbour, 9) Another distinctive slur is known as "crossbowing." This occurs when the melody notes alternate between strings and are played in one bow stroke in a rocking motion. (DeMarco, Krassen, 19) A unison slur is produced "by slurring across an open string after sounding the same pitch with the fourth finger on the next lower string..." (DeMarco, Krassen, 21)

Sliding of fingers also contributes to the flexible sound of Irish fiddling. Fiddlers often slide from one note to another instead of picking the fingers up off the finger board and landing on the desired note. It is also acceptable to occasionally slide just past the desired note, raising it slightly in pitch. (Burke, class)

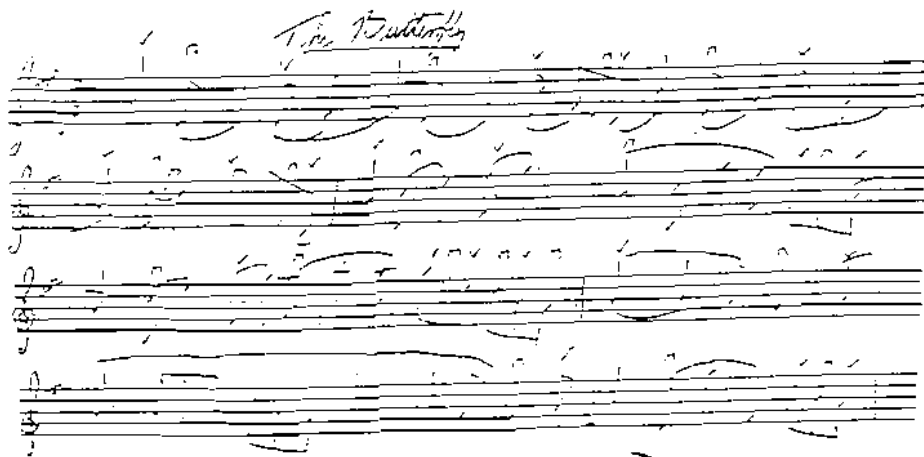
These bowing traits coupled with weakened accent patterns also add to the smoothness of Irish fiddling. Many fiddlers begin a tune with an upbeat,

and the downbeat of each bar is often slurred into, making the pulse less clear. The natural accent of a melody is usually followed, giving the tunes a smooth and lilting quality that closely resembles the Irish singing style in the ballad tradition.

The manner in which certain groupings of notes are performed in the Irish tradition is quite distinctive. Groups of notes arranged in triplets or groups of four sixteenth-notes are most often slurred, although they can occasionally be bowed separately as a matter of personal preference, and as a way of varying the tune. Fiddlers tend to emphasize only the first of a group of notes and give less weight to the subsequent notes. This feature is quite prevalent in jigs and reels. In a group of sixteenth notes beamed together as such,  , the first note will be accented and bowed while the following notes will be slurred and played at a softer volume. This same phenomenon also occurs in jigs. In the common jig rhythm,   , students are often taught to accent the first note of each group of three to give the jig a lilt. This does often occur, but the accent on the first note of the second group is often much weaker than the accent on the first. According to Breathnach, fiddlers traditionally hold the first note of a triplet for a longer duration than the other two. This method of accenting emphasizes large phrase groupings rather than small motives. (Breathnach, 88-89)

The typical phrasing and bowing of the Irish tradition is illustrated in "The Butterfly" (example 11). The bowing and phrase markings were provided by Irish fiddler Kevin Burke for his workshop "Beginning Irish Fiddle" at the *Swannanoa Gathering, Folk Arts Workshops at Warren Wilson College*, in Swannanoa, North Carolina. One will notice that

although Kevin Burke prefers to bow the notes of the triplet, many larger groups of notes are slurred and accented.



Example 11, "The Butterfly" (Burke, handout)

This pattern of accenting holds true in most cases, but there is a common exception. A salient characteristic of Irish fiddling is the tendency to accent notes approached and left by leap. The disjunct and accented figuration leads the ear to hear two distinct lines. This accent pattern can be observed in the second strain of "The Mason's Apron." (example 12)



Example 12, "The Mason's Apron" (Roche, 61)

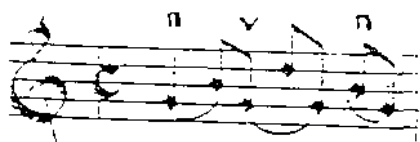
Irish performance of fiddle tunes is characterized by frequent use of ornamentation. (See table 1 for an illustration of the ornaments discussed below.) The origin of these ornaments is unclear, but some believe that they

Table #1

Bowed Triplets:



Crossbowing:



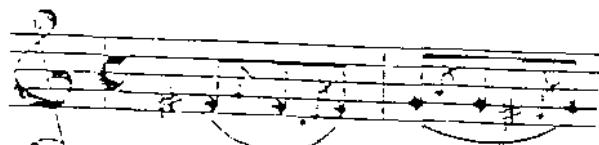
Short Roll:



Five Note Short Roll:



Long Roll:

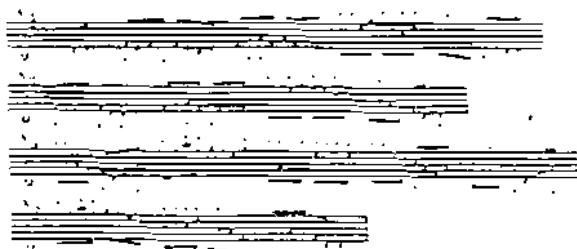


derive from the performance practice of the Irish form of the bagpipes, known as uilleann, or elbow pipes. A constant stream of air is forced through the uilleann pipes from a bellows located under the arm and operated by the elbow of the performer. The constant stream of air allows for a more fluid style which is conducive to a great amount of ornamentation. This uilleann pipe tradition is in contrast to the harsher sounding Highland pipes of Scotland in which the piper must periodically fill the air bag with his own breath. The most common ornaments are the grace note and roll. Grace notes are performed by stopping the vibration of the string without pressing all the way down to the fingerboard. (Burke, class) The melody note is usually graced with the note one whole step above it. A variation of this is the double grace note, wherein two grace notes occur before the melody note with the first being the same pitch as the melody note. The single grace note is played with one bow stroke and the double grace can be played with either one or two bow strokes. (DeMarco and Krassen, 21-22).

The roll has two simple occurrences, short and long. The short roll is basically a triplet preceded by a grace note. The first and third pitches of the triplet are the melody note, with the grace note a step above and the second note of the triplet a step below. The short roll is played with one bow stroke. A five-note short roll exists in which the graced triplet is preceded by an eighth-note the same pitch as the melody note.

The long roll uses the same format as the five note short roll, but is played in the space of three eighth-notes instead of two. (DeMarco, Krassen, 21-24) Another melodic ornament is the bowed triplet. This is simply a triplet figure in which all three notes are on the same pitch and played with alternating bow strokes. It often is used as a substitute for a quarter note in the melody. The following example shows both the unornamented (A) and

ornamented (B) versions of an untitled tune from County Donegal (example 13):



Example 13, "Untitled" (McCollough, 37-8)

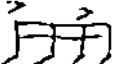
Double stops are infrequent in Irish fiddling, but they are used by some fiddlers, often to emphasize strong beats and cadence points.

There are no set formulas which dictate the use of ornaments. Ornamentation is left to the discretion of the performer, and serves as a method of making a melody interesting. However, those fiddlers who are greatly revered in the Irish musical community are those who have mastered these embellishments. (McCleod, 1994)

Scottish Performance Practice

Scottish fiddlers generally hold their fiddles and bows in the same manner as Irish fiddlers. However they occasionally leave first position, owing to the greater complexity of Scottish tunes, and therefore keep straight the wrist of the arm which holds the fiddle.

Just as the Irish style of bowing contributes to melodic smoothness, Scottish bowing adds to the angular effect of Scottish tunes and lyricism. Fiddlers from Scotland employ shorter bow strokes and seldom slur notes. This element most clearly manifests itself in jigs, in which every note of triplet groupings is bowed, even at fast tempi. In the Scottish tradition, fiddlers often use non-legato or staccato bow strokes. More pressure is applied to the bow than in Irish fiddling, yielding a more strident sonority.

As with Irish fiddling, the Scottish tradition is distinguished by its bowing and accent patterns. Scots emphasize shorter metric units rather than long phrases. In a group of triplets, each note is almost invariably bowed and given equal weight. In the case of two triplets in succession, the second triplet receives the same accent as the first. In groups of four sixteenth-notes, the beat and the midpoint of the beat are both accented. () This gives a rather strident quality to the melodies. In addition to this, the downbeats of bars often receive a strong accent to clarify the pulse.

Scottish fiddlers do not ornament their melodies as much as Irish fiddlers, but a limited number of grace notes do appear in many Scots tunes. However, there is one striking characteristic that sets Scots gracing apart from other traditions: it is common to have grace notes that leap from large intervals to the melody note. (Collinson, 27) This feature can be seen in the tune "Cock O' the North" presented on page 21 and all the more points up the angular qualities of Scottish fiddling.

Another ornament in the Scottish fiddling tradition is one that Zan McCleod refers to as "the bleating of goats ornament." (McCleod, 1994) This is accomplished by sliding past and then back to a note and executing a quasi-vibrato on the desired note.

Scots fiddle music borrows some interesting melodic elements from the Highland bagpipe tradition. The typical Highland bagpipe is built in a scale that resembles A mixolydian with G as the lowest note. However, as the bagpipe persisted to the present as a primarily solo instrument that had no need of harmonizing with other sounds beyond its own drone, its intervals are slightly altered from the well-tempered scale of the Western European tradition. This is also the scale to which many Scottish fiddlers tune, thus affecting the tonality of melodies. (Collinson, 164) A study conducted at the University of Glasgow has shown the bagpipe scale to deviate from the well-tempered scale in the following manner:

Customary Tuning	Pipe Scale Compared
High	
A-----	In Tune.
G(G-natural)----	Sharp.
F(F-Sharp)-----	Slightly Flat.
E-----	In Tune.
D-----	Sharp.
C(C-Sharp)-----	Flat.
B-----	In Tune.
A-----	Starting Point.
G(G-natural)----	Slightly Flat.
Low	

(Collinson, 164)

From this chart, one can see why British Isles musicians play C-sharp and F-sharp regardless of key signature. That is, on the bagpipe only C-sharp and F-sharp are available.

Another bagpipe feature borrowed by the fiddle is the use of the drone. The bagpipe drone is a constantly-sounding note that provides a pedal point under the melody. (Collinson, 159-173) This is accomplished on the fiddle through the use of double stops and scordatura. Double stops provide an open string sound while the melody is being played on the adjacent string. This does not provide a constant sounding note, but can be repeated enough to give the effect of a drone. Scordatura (tuning the fiddle to pitches other than the standard GDAE) is used to make open strings vibrate sympathetically, that is, to sound when not being played, thus producing a drone effect. (Pen) Scordatura can also be found in Ireland and will be discussed in the section on Appalachian fiddling.


Appalachian Performance Practice

In the Appalachian region, fiddle technique is quite diverse. The instruments themselves range from hand-crafted fine violins to contraptions made from cigar boxes. (Krassen, 8) As in Irish fiddling, and similarly because of relatively simple tunes, Appalachian fiddlers rarely leave first position. A variety of ways to hold the fiddle thus are common. The fiddle may be held under the chin, against the chest, on the shoulder, in the crook of the arm, or even between the knees. (Bayard, 1944, xiv) The wrist is almost invariably collapsed against the bottom of the neck of the fiddle. The bow is rarely held with a standard violin grip. Ways of holding the bow range from grips in which the fiddler uses only the fingertips with the hand held in a high arch,

to those in which all five fingers are wrapped around the frog. Many fiddlers hold the bow several inches above the frog. :

Several bowing styles exist in Appalachia which share many common traits with the styles of Ireland and Scotland. Alan Jabbour has written that many accomplished fiddlers use bowing patterns featuring the slurring and syncopation of Irish bowing. (Jabbour, 9) Burman-Hall says that this slurring is "the very soul of this widespread fiddling style." (Burman-Hall, 193)

Melvin Wine, a West Virginia fiddler, says he tells his students to "put some swing" in their bow arm and "get rid of the jerky-jerk." (Wine) Another bowing style that mirrors Irish tendencies is the "Appalachian Longbow" style. In this style, the fiddler uses the entire length of the bow before changing direction.

Other bowing styles have more in common with the Scottish style, using short rhythmic strokes and having a shuffling quality. (Blizard) Even in styles which employ a large amount of slurring, strong accents are played on the first and third beats of each bar. The subdivisions of beats are normally accented in the manner of Scottish fiddlers, however with a more rhythmic and "bouncy" feeling. The Appalachian form of slurring is interesting in that it most often occurs between beats within a bar and only occasionally over the bar line. Groups of three and four notes are usually bowed together, although the last note of a group going into another group within a bar will often be slurred. ()

The bowing style that one uses is often a matter of personal taste as well as one's heritage and early musical training. Ralph Blizard, a longbow fiddler from Tennessee, believes bowing is a result of a player's early performing experience. He states that he honed his skills playing in old-time dance bands with a strong rhythmic accompaniment by instruments such as

rhythm guitar and string bass. With other musicians providing the pulse for the dancers, he was able to develop a smooth style that focuses primarily on melodic aspects of a tune. Blizard contends that those who use short, rhythmic bowing patterns may not have performed with other musicians and must have had to provide both the tunes and the pronounced rhythmic pulse for community dances. (Blizard)

-- Certain bagpipe elements of Scottish fiddling have made their way into Appalachia. The use of drones, double stops and scordatura is a salient characteristic of Appalachian performance. Appalachian fiddlers often file their bridges down to facilitate easier double stops. (Bayard, 1944, xv, Krassen, 1973, 6) Linda Burman-Hall has even documented fiddlers who use triple stops. (Burman-Hall, 156) It is also common to tune the lowest string to drone an octave below the adjacent one. (Burman-Hall, 47)

The frequency of double stops is illustrated in Miles Krassen's transcription of the tune "Dinah." (example 14)



Example 14, "Dinah" Krassen, 29)

Several types of scordatura exist in Appalachia. These include the open string tunings a-e'-a'-e, a-d'-a'-e", and b-e'-b'-e". The b-e'-b'-e" tuning has been traced to Ireland and the a-e'-a'-e tuning has been traced to Scotland.

(Burman-Hall, 46-47) Scordatura has purposes other than drone. Some tunes are fingered more easily in scordatura, and Melvin Wine carries an extra fiddle tuned a-e'-a'-e because a number of tunes, in his view, "sound one-third better in crosstuning." (Wine, 1994)

The "watering-down" process of simplification in Appalachian tunes discussed earlier has also reduced the use of ornamentation. The grace notes and rolls of Ireland are virtually non-existent in Appalachia. (Bayard, 1984, 11) In part, this is because of the faster pace at which American fiddlers play. (ibid.) This is not to say, however, that the Appalachian repertoire is a static body of tunes. Rather than add ornaments to the melodies, fiddlers often prefer to change bowing patterns, phrasing, or incorporate fragments of other tunes into their playing. The variation of bowing has its antecedents in County Donegal in the North of Ireland. (Conway) Sometimes the variation is as slight as changing only one note of the melody. (Krassen, 1973, 5)

Chapter IV: Conclusion

The fiddle style of the Southern Appalachians owes its primary European heritage to the influx of Scottish and Irish immigrants in the eighteenth and nineteenth centuries. These immigrants brought with them a Celtic culture which flourished easily in the mountains, and whose remnants still exist today. Old ways of herding on commonly held land, building, and even methods of making whiskey in Appalachia are paralleled in Ireland and Scotland. Several diverse and contradictory accounts have been given of the lifestyle of the early Celtic settlers of Appalachia. Travel accounts tell of hospitable people who follow a strict Calvinist doctrine as well as violent drunkards who are hostile to strangers (McWiney). No matter what their beliefs and practices, the Appalachian people have been tenacious in overcoming adversity and have been resistant to change. In the twentieth century, many people in Appalachia live without electricity or indoor plumbing. Interestingly, the fiddle music of Appalachia reflects many of these cultural traits. Music making is most often a communal activity in which the clannish people come together to enjoy each other's company. Musical events offered a chance to become intoxicated and get in fights as dances were often occasions for bawdy behavior (Wine, workshop).

The tunes of traditional musicians in Appalachia have exhibited the stubbornness and resistance to change that are often attributed to the Celtic people who first played them. Since their arrival in Appalachia, the Scottish and Irish tunes have been influenced by the music of Africa, Germany, and even modern blues and commercial country music, but have retained their Celtic character. This Celtic character remains strong enough that folklorists

in the twentieth century are able to trace the origins of tunes to Ireland and Scotland of as many as five hundred years ago.

In addition to the musical style, several elements of Celtic folklore have been integrated into the Appalachian fiddle idiom. Many Appalachian fiddlers insert rattlesnake rattles into the f-holes of their fiddles, reflecting an ancient Celtic practice designed to ward off evil spirits. In spite of their efforts to fight evil, fiddlers have been accused of being in alliance with the devil, another superstition reminiscent of Celtic thought. Conservative preachers in Ireland, Scotland, and Appalachia have denounced the fiddle as the "devil's box" and have promoted the idea that an unholy alliance is the only manner in which a fiddler could acquire his musical technique. The saying "thicker than fiddlers in Hell" is a common expression in Appalachia.

Folktales associated with certain tunes have also been transplanted from Ireland and Scotland to Appalachia. Kentucky fiddler Walter McNew tells a tale that accompanies a tune called "Calahan." According to McNew, a man named Calahan was sentenced to hang for committing a murder. His last request was to play the tune that bore his name. After playing the tune, he offered to give his fiddle to the first spectator who would come forward and also play the tune. Accepting gifts from a condemned man was considered taboo, and no one accepted the offer. Calahan picked the fiddle up by the neck and smashed it against the ground. McNew states that this episode was supposed to have happened in Clay County, Kentucky. He says he "wouldn't be surprised if there's not a lot of truth to that old story. The old-timers didn't fool around. They'd shoot you at the drop of a hat." (McNew, Blackjack Grove) A variant of this story exists in Scotland, using a different name for the condemned man and the name of another tune.

The Celtic stylistic elements of Appalachian fiddling can be seen in many aspects of the tradition. The most important Celtic legacy in Appalachian fiddling is the repertoire. The essential corpus of tunes would not exist if it were not for the contributions of the Irish and Scottish. Tunes of the fluid Irish and angular Scottish melodic styles are present in Appalachia. Many mountain people claim to have heard the first performance of a tune when in reality such tunes have been traced to the sixteenth and seventeenth centuries in Ireland and Scotland. (Bayard, 1994) Appalachian tunes in general share the same genres as well as tonal and structural characteristics of tunes from Scotland and Ireland. The tunes have become simplified in Appalachia but have retained enough strains of melody to be identified as relating to specific tunes in the Celtic tradition.

As in Ireland and Scotland, Appalachian fiddlers learn from older relatives and receive little or no formal musical education. Music making is generally a communal event in which all participate in some way. In each of these "Celtic" regions, even non-musicians are quite familiar with and have a deep respect for the traditional music of their homeland.

The performance practice of Appalachian fiddling share many common traits with the Scottish and Irish traditions. In all three traditions, tunes are played with little change of musical dynamic. Crescendos and decrescendos are virtually non-existent in the fiddle idiom, but some dynamic contrast can be made by use of accents. Scottish ornamentation characteristics are more prevalent in Appalachia than are Irish. Appalachian fiddlers play at fast tempi and use only subtle ornaments such as changes in bowing or phrasing. Appalachian fiddlers believe the tune itself is more important than the way in which a performer can embellish it. Both Melvin Wine and Ralph Blizard, Appalachian fiddlers we have studied, avoid

excessive ornamentation because they believe embellishments obscure the important melodic ideas of the tune. They also fear that a fiddler may become so obsessed with ornamentation that his rendition of a tune will be permanently altered.

Accent patterns in the Appalachian fiddle tradition are also more closely related to the Scottish idiom than the Irish. Both Scottish and Appalachian fiddlers generally place an accent on the strong beats of a bar and on the subdivisions of the beat. Appalachian fiddlers most often play with a strong sense of pulse and accent midpoints of beats. Appalachian performers, however put an especial emphasis on the downbeat of each measure.

The forms of bowing represent a mixture of the styles of Ireland and Scotland. Some Appalachian fiddlers utilize the short, non-legato or staccato strokes common in Scotland while others perform in the "longbow" idiom, which is characterized by long bow strokes similar to those used by most Irish fiddlers. In all Appalachian bowing styles, slurring occurs frequently. Although this trait has its roots in the Irish tradition, it has developed along slightly different lines. Appalachian fiddlers slur notes within a bar and rarely slur into the downbeat as do Irish fiddlers.

While the traditions of Ireland and Scotland are in no way the only formative influence on Appalachian fiddling, they are undoubtedly the most prominent. The evidence of immigration records as well as the large number of tunes and musical elements that the three regions have in common prove that the Celtic influence has been the guiding force of the Appalachian fiddle tradition.

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