



English Fiddle Symposium

Thursday 30th April - Friday 1st May 2015

Northern Rock Foundation Hall, Sage Gateshead

Co-Directed by:

Catriona Macdonald, Head of Performance, ICMuS, Newcastle University

Eliza Carthy, Folkworks Artistic Associate, Sage Gateshead

The English Fiddle Symposium aims to bring together a wide range of expertise, thinking and performance, to discover the 'state of the nation' for the fiddle in traditional English music.

Two days of discussions and performances with leading fiddle players and academics aim to document and provide a meeting place for further dialogue about regional styles, repertoire, belonging and mediation of traditional English music.

A wide range of practitioners and academics have expressed interest at presenting papers and leading discussions. Dr Alan Jabbour will give the keynote speech on Friday.

Tickets: £30 for full 2 day conference – including tea/coffee throughout each day. £18 for a single day including tea/coffee (a booking fee of £1.50 per ticket applies).

Available from Sage Gateshead Ticket Office on 0191 443 4661 or www.sagegateshead.com.

English Fiddle Symposium

Thursday 30th April 2015, Northern Rock Foundation Hall, Sage Gateshead.

Time	Name	Paper Title
9am - Registration and Welcome		
9:30am	Geoff Bowen (Yorkshire Dales Workshops)	The repertoire and playing styles of Yorkshire fiddlers (including the extensive repertoire in the 1798 Jackson Manuscript from North Yorkshire and recorded Yorkshire Dales traditions)
10am	Dr Vic Gammon (Newcastle University)	Traditional Fiddle Playing and the Relationship of Competence and Style
10:30am	Bryony Griffith (Independent)	The English Fiddle – An identity overlooked
11am	Becki Driscoll, Nick Wyke and Paul Wilson (Wren Music)	William Andrew - A Dartmoor Fiddler
BREAK: 11:30am - 11:50am		
11:50am	Dr Stephen Rees (Bangor University)	‘For Wales, see England’? Adaptation and Individuation in Welsh fiddle playing
12:20pm	Dr Conor Caldwell (Queen’s University Belfast)	‘The Low Level Hornpipe’ The absorption of English and Scottish repertoire into the Donegal fiddle tradition
LUNCH: 12:50pm - 2pm		
1.15pm - 2pm	Lunchtime Recital with Jon Boden and Eliza Carthy – <i>Northern Rock Foundation Hall</i>	
Chair: Dr Alan Jabbour		
2pm	Tom Kitching (Independent)	Where is the contemporary English fiddle sound to be found and what is it?
2:30pm	Dermot McLaughlin (Independent)	<i>It’s A Long Road To Travel</i> – some learning and practical examples from the revival of Donegal fiddle music since the 1980’s
3pm	Jon Boden (Independent)	The Invention of the Southern English Fiddle Style
BREAK - 3.30pm - 4pm (Welcome from Agustin Fernandez, Head of Music, ICMuS, Newcastle University)		
4pm - 5pm	In Conversation: Vic Gammon and Reg Hall - <i>Northern Rock Foundation Hall</i>	
5pm- 6:30pm	Teatime Concourse Performances. Sage Gateshead Concourse – free performances open to all Newcastle University Fiddle band led by Catriona Macdonald, Bryony Griffith, Geoff Bowen: Yorkshire tunes, John Dipper	

Friday 1st May 2015, Northern Rock Foundation Hall, Sage Gateshead.

Time	Name	Paper Title Chair: Dr Kirsten Gibson
9:30am	Gina le Faux (Independent)	English Fiddles and their makers: English Dance Music Collections and Their Publishers 1651-1800
10am	Nancy Kerr (Independent)	Locating Authenticity: English Fiddle Tune Structure and Style in Therapy, Community and Performance.
10:30am	Carolyn Francis (Independent)	‘Re-Wilding’ Cumbrian Traditional music and dance: Building a culture of performance and participation rooted in the community
11am	John Dipper (Independent)	Different string tunings and the use of the viola d’amore for song accompaniment with James Patterson (voice)
BREAK: 11:30am - 11:50am		
11:50am	Dr Alan Jabbour	Keynote Presentation: On the Chemistry of Fiddle Revivals
LUNCH: 12:50pm - 2pm		
1:15pm -2pm	Lunchtime Recital with Tom Kitching - Northern Rock Foundation Hall	
Chair: Dr Vic Gammon		
2:10pm	Dr Steph Carter & Dr Kirsten Gibson (Newcastle University)	Music, Print and Social Self-Fashioning in Seventeenth-Century Newcastle: A Case Study in Urban Cultural Consumption
2:40pm	Emma Nixon (Independent)	The Laing Manuscript: Transportation of Fiddle Music to Australia
3:10pm	Elaine Bradtke (University of Aberdeen)	Recordings of English Fiddle music in the James Madison Carpenter Collection
BREAK: 3.40pm - 4pm		
4pm - 5pm	In Conversation: Eliza Carthy and Dave Swarbrick - Northern Rock Foundation Hall	
CONCLUDING REMARKS AND THANKS		
6pm - 7pm	Teatime Concourse Performances. Sage Gateshead Concourse - free performances open to all. John Dipper and James Patterson, Katie Macleod, Carolyn Francis and the Lakeland Fiddlers. Grace Smith, Graeme Armstrong and Bevan Morris	

Keynote presentation by Dr Alan Jabbour

11.50am Friday 1st May, 2015

Title: On the Chemistry of Fiddle Revivals



Photo by Bill Petros

Alan Jabbour was born in 1942 in Jacksonville, Florida. A violinist by early training, he put himself through college at the University of Miami playing classical music. While a graduate student at Duke University in the 1960s, he began documenting old-time fiddlers in the Upper South. Documentation turned to apprenticeship, and he relearned the fiddle in the style of the Upper South from musicians like Henry Reed of Glen Lyn, Virginia, and Tommy Jarrell of Toast, North Carolina. He taught a repertory of old-time fiddle tunes to his band, the Hollow Rock String Band, which was an important link in the instrumental music revival in the 1960s.

After receiving his Ph.D. in 1968, he taught English folklore, and ethnomusicology at UCLA in 1968-69. He then moved to Washington, D.C., for over thirty years of service with Federal cultural agencies. He was head of the Archive of Folk Song at the Library of Congress 1969-74, director of the folk arts program at the National Endowment for the Arts 1974-76, and director of the American Folklife Centre at the Library of Congress 1976-99. Since his retirement, he has turned enthusiastically to a life of writing, consulting, lecturing, and playing the fiddle.

www.alanjabbour.com

Documenting the Symposium

We are planning to video and record the Symposium papers and lunchtime concerts, please note this is for archive purposes only. **Please let us know if you have any objections to this.**

Bring a Tune

We would like delegates to bring your favourite English tune to the Symposium; this will then be compiled and sent out as an e file, after the Symposium to each delegate as a repertory resource. Please note tunes written by contemporary artists may be under strict copyright restrictions, so perhaps bear this in mind when choosing your melody. Please bring the melody as a handwritten score, or send as a Sibelius file to efs@ncl.ac.uk. We will collect any hard copy tunes during the Symposium.

English Fiddle Symposium Legacy

We are hoping to collate a collection of written papers, melodies and perhaps some audio files after the event into a book, website or CD, to mark this important meeting. This is in the very early stage of discussions and we will consult you all fully as the idea progresses. If you have any thoughts on how we should collate this then please feel free to discuss this with catriona.macdonald@ncl.ac.uk.

Symposium Information

Registration and Delegate Pack

Please remember to book your delegate ticket online, and you will receive a delegate pack on arrival at the Northern Rock Foundation Hall, from the EFS Information point within the venue.

Wi-Fi

Free Wi-Fi access is available in Sage Gateshead-access details will be given on arrival.

Directions and Travel

Please use the web link below for directions to Sage Gateshead. The event will be taking place in Northern Rock Foundation Hall on Level 1 (between Hall One and Hall Two).

<http://sagegateshead.com/your-visit/visiting-coming-to-an-event/getting-here/>

Parking

A discounted parking voucher costing £6 for the whole day will be available. This will be for the Sage Gateshead car park only. This is the car park located behind and above the building. Please enter the car park and obtain a ticket from the barrier. This can be exchanged for a discounted ticket during the event from the EFS Information table in the NRFH.

Meals and Refreshments

Tea and coffee will be provided during the Symposium as part of the delegate fee.

Delegates will receive a voucher in their Registration pack for a discount at the Sage Gateshead's cafe, which will be open throughout the English Fiddle Symposium.

<http://sagegateshead.com/your-visit/eat-and-drink/>

Permissions are in place to eat food and drink (bought at the Sage) in the NRFH during the lunchtime concert.

Merchandise

There will be a manned merchandise table within the Northern Rook Foundation Hall for the duration of the Symposium. Please feel free to bring any relevant merchandise with you to be sold here. Also note there will be a 15% commission charge for all stock sold.

Accommodation

The university has approved accommodation and its own accommodation which can be booked in advance. The following list includes hotels approved by the University for conferences:

Hotels

- Copthorne Newcastle Quayside
- Hilton Gateshead
- Holiday Inn Express Newcastle Metro
- Holiday Inn Express Newcastle City Centre
- Jesmond Dene House Jesmond
- Jury's Inn City Centre
- Jury's Inn Newcastle/Gateshead Quays
- Malmaison Newcastle Quayside
- Marriott Gosforth Park Gosforth Park
- Marriott Metro Centre Gateshead

- Premier Inn Newcastle
- Ramada Encore Newcastle Gateshead
- Royal Station Hotel Newcastle
- Sandman Signature Hotel Newcastle
- Caledonian Hotel Jesmond
- Thistle Hotel Newcastle
- Vermont Hotel Newcastle

Newcastle University has its own accommodation from £44.50 per night, which you may wish to book. Carlton Lodge for instance which you can book via this page:

<http://www.ncl.ac.uk/accommodation/staff/carlton-lodge/>

C

CONFERENCE ABSTRACTS - Day 1

The repertoire and playing styles of Yorkshire fiddlers

Geoff Bowen

This paper examines the social context, repertoire and playing styles of two Yorkshire fiddle traditions. The focus is on dance music with brief reference to songs and church music.

The earlier of the two traditions is represented in the MS notebooks of Joshua Jackson - South Stainley 1790's to c.1815, Joseph Kershaw - Saddleworth 1820's, and Lawrence Leadley - Helperby 1840's. The fiddle tunes in these MSS include reels, jigs, hornpipes, minuets and English Country Dances, some with dance notation. A historically informed performance of this music requires an appreciation of the contemporary Assembly Room, Country House, village community and public house social scene and reference to contemporary tutorial publications on violin technique and musical interpretation.

The second tradition is represented by the 1950's recordings of Upper Wharfedale farmer Peter Beresford and Goathland blacksmith Billy Pennock. These recordings are mainly of Country Dance tunes with spoken descriptions of some of the dances. The recordings enable an assessment of style characteristics such as bowing patterns, rhythm, embellishment and phrasing. Many of the tunes are also in the earlier MSS and this enables us to examine changes to the tunes and playing styles and to consider how they relate to the changing social context.

In conclusion three key questions are addressed:

1. How far is this music from Yorkshire representative of English fiddle music in general?
2. How important is it that we keep alive the variety of repertoire and playing styles?
3. How and where can we perform and develop this music today, for a listening audience and for dancing?

Geoff Bowen is a founder member, with his wife Liz, of *Yorkshire Dales Workshops (YDW)* which was set up to promote participation in folk arts through practical workshops and publications. YDW workshops included an annual Fiddlers Meet with tutors from many different British, European and American traditions. Geoff's widely used book *How to Play Folk Fiddle* covers a range of English, Scottish, Shetland and Irish traditions with audio tracks and video clips available on the web at ydw.org.uk.

Geoff's fiddle playing in live performances and recordings ranges from a 1975 folk rock album *The Hermit* with the *Mountain Ash Band* to John Clare's fiddle tunes alongside Gordon Tyrrall's settings of Clare's poems. The CD *The Millers Jig* is a recording of music from the Jackson Manuscript performed by *Magnetic North* (Geoff, Gordon and Robin Shepherd). Copies of the Jackson tunes and dances and research into the family and the MS are available in two volumes presented and published by Geoff & Liz Bowen and Robin & Rosalind Shepherd.

Geoff has a particular interest in playing for dancing. He founded the ceilidh bands *Witches Bane* and *Magnetic North*, plays for the Addingham Ceilidh Club, and has played for a range of dance traditions including Cotswold morris, English Country Dance, Irish step dancing, and Scandinavian dance workshops.

Traditional Fiddle Playing and the Relationship of Competence and Style

Dr Vic Gammon

Fiddle playing in England presents us with a historical problem. Relatively little of it has been recorded and a lot that has is somewhat problematic. Yet increasing amounts of historical evidence show that the fiddle was a widely played instrument in England, apparently the most popularly played instrument for a couple of hundred years before the mid nineteenth century. Accounts of fiddle players abound and hundreds of manuscript fiddler's tune books have been discovered from all over the country.

Many of the historical accounts of fiddle playing, both in secular and sacred contexts, are negative, sometimes downright hostile. Were all fiddlers poor players or is something else going on here?

To try to understand this problem and particularly the decline of older styles of music making in the C19th, I developed a model (in part inspired by language study and some ideas of Bourdieu) which I will present. In experiencing a musical performance there many things are going on, although we receive the performance as a unity. Two of the elements we can try to disentangle are style and competence.

Style is a collective (inter-subjective, socially constructed) idea of the appropriate way to play, the use of the musical elements that go together to make what is perceived as a style.

Competence is the degree of mastery of stylistic elements.

Neither is a fix concept, both are subject to mutation and instability, which is both a major problem and yet absolutely in tune with the nature of the subject. The use of the two ideas together allows us to think about aesthetic issues of musical performance in a way that gets beyond the simple and one-dimensional good/bad dichotomy.

Vic Gammon retired from being director of courses in Folk and Traditional Music at Newcastle University in 2010, but remains a Guest Member of Staff. Ashgate published a book of Vic's essays, *Desire, Drink and Death in English Folk and Vernacular Song* in 2008 and he has many other publications (see <https://newcastle.academia.edu/VicGammon> where most of his writings can be accessed). He is an active researcher, a member of the editorial board of the *Folk Music Journal*, singer and instrumentalist (favouring the anglo concertina above all other instruments). His current research projects include work on Barbara Allen, night visiting songs, Cecil Sharp's skills as a transcriber, the idea of the peasant among early folk song collectors (with Arthur Knevett) street ballad singers and early Scottish ragtime. He contributes to various TV and radio programmes, including recently *A Very British Murder* (BBC Four) and *The Night Visiting* (Radio 4).

The English Fiddle - An identity overlooked

Bryony Griffith

It is a difficult task convincing the general public, especially in England, that not all fiddle music is Irish or Scottish.

Prior to the industrial revolution, the fiddle was the foremost instrument in England and judging by the number of tune manuscripts that we have access to now from the Eighteenth century, the tunes were as numerous as our Celtic cousins'. So why is the English Fiddle now so overlooked?

Observing countries and regions where fiddle music, or native traditional music thrives, such as Brittany, the Basque Country, Scotland and Ireland, a recurrent feature is that they have often been suppressed by another culture and language. They are bound to the political administration of another country and have used their culture to assert their identity. Due to England's prominence and power within the British Isles and throughout the world, particularly since the Victorian era, it has not experienced this same oppression. As a result the line that has flourished in other countries has been broken here and has left us with a self-suppressed style that does not stand up against our Celtic neighbours.

Promoting an English Fiddle identity is made even more difficult though by differences of opinion even within the English Fiddling circle. While some believe there is no distinctive English Fiddle style, others vehemently defend a style that is used predominantly for dance – a style which not everyone is proud of. Perhaps the difference lies between functional playing for dancing, and a desire to put an English fiddle style on the world stage that stands up to other more developed styles.

Bryony Griffith is a highly accomplished fiddler and distinctive singer in the English traditional style with a down-to-earth and relaxed style of teaching and performing. Playing from an early age at school and in classical ensembles, she discovered and converted to traditional music in her early teens and has since developed a broad repertoire of mainly English dance tunes and songs.

Starting in the acclaimed ceilidh band Bedlam, she later became musician for Dog Rose Morris and the Newcastle Kingsmen, sang with The Witches of Elswick, and is a key member of the BBC Folk Award-winning Demon Barbers and their current touring shows 'DBXL' and 'The Lock In'. In 2011 she and her husband Will Hampson released their first duo album 'Lady Diamond' which received 5 star reviews and award nominations, winning 'Best Debut' in the 2012 Spiral Earth Awards.

Bryony is an experienced and passionate teacher of all age groups from one-to-one to full ensembles and has led workshops and group performances at festivals and venues all over the UK.

She arranges traditional tunes for string groups and mixed ensembles and writes original tunes in the folk style. She also runs The Shepley Singers, a mixed-voice community choir for whom she arranges traditional songs in four-part harmony.

Bryony's debut solo album 'Nightshade' was released in Summer 2014 and has been receiving rave reviews. It placed in the Top 10 Folk Treats in The Telegraph and is a runner-up in the Froots Critics Albums of the Year.

William Andrew-A Dartmoor Fiddler

Becki Driscoll, Nick Wyke and Paul Wilson

This presentation will describe and demonstrate a collection of fiddle tunes played in Devon between 1880 and 1900. With live fiddle examples we will build a picture of the fiddler William Andrew, who lived near Sheepstor on Dartmoor.

Our knowledge of Andrew is primarily through the work of folk song collector Sabine Baring-Gould, who visited him during the 1890s. Only 29 of Andrew's tunes appear in the collection as opposed to many hundreds of songs from numerous singers. Andrew read music and Baring-Gould describes his visits to an old man who stored his music suspended from the ceiling in a net.

Through these tunes we gain a valuable perspective on the contemporary local repertoire: Roughly half the tunes are 4/4 hornpipes. Many tunes are in the commonly found sharp keys for fiddle repertoire, but a significant few are in keys of Bb, F or Eb. Some appear to be unique to this collection while some are versions of tunes well known throughout the UK.

As well as an introduction to the tunes, the presentation will explore what else we can deduce from the manuscripts: alongside the 'plain' notation of tunes there are small glimpses into Andrew's playing style with slurring, ornamentation, dotted notes and ambiguous intervals. Excerpts of significant tunes and elements of style will be demonstrated live.

The authors and presenters work for Wren Music, a community music organisation that has worked on and around Dartmoor for over 30 years to preserve and bring life to these valuable song and tune collections.

Becki Driscoll - Becki runs The Folk Orchestra of North Devon and the Fiddle Orchestra of Devon for Wren Music. She holds a BA in Performing Arts from the Liverpool Institute for Performing Arts where folk fiddle was one of her specialisms. Becki performs regularly with Nick Wyke as a fiddle duo playing traditional English tunes and her own compositions inspired by the tradition.

Nick Wyke - Nick has made a study of William Andrew including workshops at the English Country Music Weekend and Sidmouth Folk Festival. In 2003 He created a CD with Wren Music entitled "The High Tors" inspired by the repertoire of William Andrew. He has spent the years since researching and performing English Traditional tunes, many from South West England. Some of these are available on albums released by his fiddle duo with Becki Driscoll.

Paul Wilson - Paul is a performer, songwriter, educator and folk song collector. He is co-founder of Wren Music, who co-ordinated the digitisation of the Baring Gould folk song manuscripts, now a significant part of the huge Full English on line archive. He regularly gives talks and writes articles on folk song for a wide variety of audiences and publications. He holds an honorary MA from Plymouth University for his work in music education.

'For Wales, see England'? Adaptation and Individuation in Welsh fiddle playing

Dr Stephen Rees

From the eighteenth century onwards, there is considerable evidence for fiddle playing in Wales: alongside historical descriptions and payment records, there are several manuscript tune books containing distinctively Welsh repertoire. This evidence becomes thinner as we move into the twentieth century, and no 'source' fiddlers are known to have made audio recordings. Those wishing to revive fiddle playing in Wales were thus faced with a predicament: there were no tradition bearers whose fiddle repertoire and style could be emulated. What, then, was there to revive? Nevertheless, there are now at least two generations of fiddle players in Wales who may be described as 'traditional', and the instrument is by far the most common of those currently used to play Welsh traditional music.

This paper examines the various musical responses to the lack of an audible historical tradition, drawing on fieldwork conducted among musicians and advocates of traditional music. It analyses the extent of stylistic adaptation from other traditions and repertoires, evaluates the role of the Welsh language within this instrumental idiom, and draws parallels with the revival of fiddle playing in England. The paper also traces the development of institutional support for the resurgence of interest of folk music in Wales since the 1990s, and pinpoints one particularly significant event in this context: the 1997 release of *Ffidil*, a CD of performances by 12 fiddlers from Wales (Fflach Tradd., CD 182H).

I argue that the very absence of an aurally-transmitted tradition in Wales before the 1970s has provided fertile ground for the development of traditional fiddle playing as a generalised activity, and has also facilitated the pursuit of distinctly individuated fiddle style.

Stephen Rees is a lecturer in music at Bangor University in North Wales. He is also an experienced performer of Welsh traditional music, having toured widely in the UK, Europe and North America with the groups Ar Log (1982–1994), and Crasdant (1999–2010). He acted as a consultant to Wales Arts International in 2009, when Wales was featured at the Smithsonian Folklife Festival in Washington, D.C. After a period working with the Coleg Cymraeg Cenedlaethol on Welsh-medium music initiatives in higher education, he has now returned to academic research, concentrating on the traditional music of Wales.

'The Low Level Hornpipe' The absorption of English and Scottish repertoire into the Donegal fiddle tradition

Dr Conor Caldwell

The Donegal fiddle tradition has been subject to various ethnographies over the last thirty years. A vast and diverse repertoire, including highlands, mazurkas, barndances, polkas, jigs, reels and hornpipes, has allowed scholars to examine the proliferation of tune types which are not commonly found in other areas of Ireland. The very catholic musical tastes of practitioners, dancers and listeners since a movement of fiddle playing swept the county in the late nineteenth century facilitated the assimilation of English and Scottish repertoire in particular into the local repertoire.

This paper examines English and Scottish musical forms which have become established in the Donegal fiddle tradition. I begin by discussing patterns of working migration upon which Donegal's economy was based, demonstrating how this helped to spread both the fiddle itself, and its repertoire, in the late nineteenth century. Recordings of John Doherty, the most celebrated of Donegal's many fiddle *virtuosi*, frame discussion of how the compositions of James Scott Skinner and James Hill were assimilated into the local repertoire, in spite of opposition from older generations.

In the final section of the paper I will analyse recordings of Con Cassidy and other Donegal fiddlers to demonstrate how other English repertoire, such as Victorian brass-band marches and western art music were reinvented by fiddlers in the Donegal tradition.

Conor Caldwell currently works at Queen's University, Belfast where he is a research fellow on the AHRC-funded project, 'An Historical Typology of Irish Song'. The project aims to develop a database of examples of song in Ireland from the earliest examples of medieval chant through to pieces from the modern Irish tradition. His PhD, supervised by Dr Martin Dowling and awarded in 2013, was on the Donegal fiddle player John Doherty. He has published several articles on Doherty and is currently co-writing a monograph on Doherty's life and music. Away from academia Conor plays with the Belfast traditional music group *Craobh Rua* with whom he has recently recorded an album 'I'd understand you if I knew what you meant'.

Where is the contemporary English fiddle sound to be found and what is it?

Tom Kitching

This paper seeks to pose the following questions. Why is there a gap between what is professionally presented as English fiddle, and the music that's played nationally in social sessions? How did the two scenes become so different? Are both scenes equally representative of English fiddle style?

This paper will contend that the sound as presented by many professional players has an element of re-enactment about it, whilst the tradition at session level is moving on rapidly, absorbing styles and techniques from other traditions. Professional interpretation of the English fiddle is in danger of becoming completely divorced from the reality of fiddle playing at grass roots level.

This paper will draw attention to some of the new music and styles that have come into contemporary playing, that have perhaps not been seen as English by the professional element of the fiddle scene. The paper will contend that some of the professional interpretations of English fiddle risk damaging the prospects of the music being taken seriously outside the folk world, by harking back to the period where English music was largely collected, instead of producing sounds that live in the here and now.

The paper will also contend that what is thought of as 'English' is actually largely based around a small number of Southern styles that were recorded, and that styles that evolve naturally around the country are either ignored as being not English, or have to determine their own labels such as Northumbrian or Cornish, when they are actually part of a wide ranging continuum.

In a successful nine year career, Tom has worked with numerous singers and bands, including Pilgrims' Way, Gavin Davenport, Jon Loomes, Gren Bartley, and Albireo. He has tutored at Folkworks Summer Schools, and has lead numerous workshops around the country. Heavily involved in the dance scene, and veteran of over a thousand gigs, he stands at the leading edge of the English folk scene. His style is English at heart, whilst encompassing elements of many other traditions. It is a unique, vibrant style full of exuberance, energy and wit, yet capable of expressing extraordinary emotional depth.

He was a 2003 Young Folk Award Finalist, a 2012 BBC Radio 2 folk awards 'Horizon Award' nominee as a member of Pilgrims' Way, and was nominated as 'Musician of the Year' in the 2015 Spiral Earth Awards. In March 2015, he released his solo album, 'Interloper', a deeply personal project to capture the state of the English instrumental tradition and define the role of the fiddle within it.

Tom is also a much in demand fiddle teacher in the North West of England.

It's a Long Road to Travel – some learning and practical examples from the revival of Donegal fiddle music since the 1980's

Dermot McLaughlin

This case study describes one successful approach to reviving or repositioning a living fiddle tradition in an environment that could be described as both saturated and neglectful.

Fiddle player Dermot McLaughlin describes a bleak 'state of the nation' in the 1980's for Donegal fiddle music and fiddle culture. Some of the issues back then included: profound social changes in communities whose needs for fiddlers and fiddle music were changing; the impact of emigration and the missing generation; remarkably low and marginal profile for Donegal fiddle music on radio and television at a time when Irish traditional, Celtic and world music were winning territory on the airwaves, television screens and record shelves; very limited opportunities for performance, learning and listening; and few easily available resources like recordings and publications.

He outlines the ideas and beliefs that brought together a group of 'fiddle heads' who decided to do something about this - they created a voluntary organisation called *Cairdeas na bhFidiléirí* (which means 'the association of friendly fiddlers'!). This focus was on practical steps that to this day continue to help this music on its journey from fragility and neglect to a state of vigorous health, confidence, influence and mobility; he will describe the value and impact of a simple vision that is grounded in people, places and musical accents; a central theme in McLaughlin's proposition is to let the music lead the strategy, and make everything you do serve the music. He describes practical, successful projects and programmes including educational activity, publications, and dynamic approaches to archiving and mapping alongside celebratory events (sure why else have fiddles?).

Dermot McLaughlin, a native of Derry in Northern Ireland, is well known as a traditional fiddle player, broadcaster, teacher, writer and producer; his professional career includes working with An Chomhairle Ealaíon/The Arts Council Dublin (1986-2003) as Traditional Music Officer and later as Assistant Director. He now works as an independent consultant, project director and mentor and his clients include the Arts Council of Northern Ireland, Údarás na Gaeltachta, Other Voices and a number of private sector enterprises. He was educated at Trinity College, Dublin where he took a First Class degree in Early & Modern Irish (1982), was elected Foundation Scholar (1981-86) and in 2001 was awarded a M.Sc. in Organisational Behaviour.

He is a co-founder of Cairdeas na bhFidiléirí (www.donegalfiddlemusic.ie) and has produced a number of influential albums of solo unaccompanied Donegal fiddle music including *The Brass Fiddle* (an anthology of Donegal fiddling), *The Floating Bow* (John Doherty), *The Road to Glenlough* (James Byrne), *Traditional Fiddle Music From Donegal* (Con Cassidy) and has co-produced albums by Vincent Campbell and Danny Meehan. Dermot co-wrote and presented *The Raw Bar*, a three-part television documentary series on traditional music that was commissioned and broadcast by RTÉ Ireland's national public service broadcaster. He has performed and broadcast extensively as a soloist and as a guest with bands including Altan and the Boys of the Lough. Dermot is currently Chairman of the Irish Traditional Music Archive (www.itma.ie) which houses the world's largest collection of materials relating to Irish traditional music.

The Invention of the Southern English Fiddle Style

Jon Boden

Jon Boden considers the history of southern English fiddle style from its early vernacular origins through the stylistic developments of the folk revival and its interaction with "art musics" of various types. He will attempt to define where southern English fiddle style stands in the present musical landscape, and where it might go next.

Jon Boden has become a stand out performer of his generation of traditional folk artists, but one whose repertoire extends far beyond the boundaries of the genre. Casting across the range of what he does and has done, the question is: How does he manage it all?

Most notably he is the lead singer and one of the principal arrangers for the multi-award winning Bellowhead, one of the most exciting live acts in all of music. In addition within the folk scene, he has played in a duo with fellow Bellowhead member John Spiers for over a decade. Recently he has also performed with his own band 'The Remnant Kings', performing both traditional folk music and Jon's own work featured on his 2009 solo album 'Songs From the Floodplain' – a bleak view of a post-apocalyptic world. The links between that and folk music was something further explored in a 2011 BBC Radio 3 essay.

Throughout Jon's folk music there is a commitment to social singing and he's actively promoted this via his involvement in Royal Traditions and Bright Phoebus, two Sheffield based folk clubs. In addition from 24th June (Midsummers day) 2010 for one year, he undertook an ambitious project called 'A Folk Song A Day' where he released a song every day, the tracks later compiled into monthly albums.

Outside of folk he has composed music for both theatre and film, most notably two Royal Shakespeare productions at Stratford: Merchant of Venice (2008) and A Winter's Tale (2012). In 2013 he was commissioned to compose pieces inspired by The Ballad of Little Musgrave to be performed alongside Benjamin Britten's work of the same name at Aldeburgh. In addition he performed the Juliet Letters with the Sacconi Quartet at the Bristol Old Vic. He also appeared in Richard Curtis's new film 'About Time' and has contributed music to the score and to the soundtrack. Autumn 2013 also saw the debut of a new BBC2 comedy series 'Count Arthur Strong' for which Jon composed and performed the signature music. In 2014 Bellowhead signed a recording contract with major label Island Records and celebrated their 10th anniversary with a sell out show at the Royal Albert Hall, the subsequent album release 'Revival' debuting at No. 12 in the UK Charts.

Jon holds a BA in Medieval History and Literature from Durham and an MMus in Composing for Theatre from the London College of Music

Jon lives near Sheffield with his partner Fay Hield, an award winning folk singer in her own right, with their two children. For more info see www.jonboden.co

CONFERENCE ABSTRACTS - Day 2

English Fiddles and their makers: English Dance Music Collections and Their Publishers 1651 – 1800

Gina Le Faux

A paper with photographs and examples of original instruments by English violin makers.

The development and history of the fiddle in England and how the changes to the fiddle, bow and the strings had an effect on the performance and composition of the music of the period, with a particular interest in country dance music.

A look at a selection of English published country dance music collections and tutor books, their publishers and their sellers.

Showing the link between some of the English violin makers and the country dance music collections.

Establishing that the country dance music collections were sold alongside the music of Handel, Corelli etc and were the popular music of the day.

Gina Le Faux was born and raised in Liverpool where she learned to play traditional music on the fiddle and mandolin, the same instruments that her grandfather played. In 1979 she turned professional and as a member of various bands and as a soloist she started touring all over Britain and Europe.

Gina has toured and recorded with some of the iconic performers on the British folk scene including Dave Swarbrick, Martin Simpson, John Kirkpatrick, Martin Carthy, Andy Cutting, Bill Martin, Tim van Eyken, Sam Lee, James Raynard and many others. Gina also worked in professional theatre as a performer and composer/musical director.

Since her childhood Gina has had a passion for the violin and alongside her career as a performer she learned to make and restore violins. By working for one of the main violin dealers in the U.K. she was able to study the construction of early English violins and learn about the people who made them. Gina also began to research the social music that was played on these instruments and discovered the links between the violin makers, music publishers and composers of dance music in 17th, 18th & 19th century England.

Gina is a world class fiddle and mandolin player and has almost 40 years experience as a teacher of traditional fiddle & mandolin. Some of her former pupils have gone on to be professional performers on the folk scene and a couple have been nominees for BBC radio 2 Folk Awards.

These days Gina spends her time teaching fiddle and mandolin, making & restoring musical instruments, studying and researching English and Scottish baroque dance music and writing and composing. She also plays sessions on recordings and plays at dances and she does occasional solo gigs.

She once played the fiddle in an episode of the cult cartoon series "Count Duckula"

Nancy Kerr

Structural manifestations of its oral transmission have lent shape to, and are retained within, the fabric of the traditional music of England and other cultures. These are the common AABB dance tune forms, the strophic nature of narrative ballads, repeated choruses and refrains. They have attained an archetypal significance, intuitively felt. In them, a musical tradition contains the seeds of its own maintenance. As part of a clinical music therapy relationship, repetitive musical structures as “organizing gestalts” (Aldridge, D. *Music Therapy Research and Practice in Medicine* 1996) may allow the participant with physical or cognitive impairments to master and manipulate the musical elements for the rehearsal of transactional skills and to restore lost function, among other therapeutic goals.

Musical heritage is complex. Structure and anti-structure coexist, in the material and in the settings where transmission occurs. In what ways are our relationships and ideas of place organized and realized within musical or paramusical holding forms? To what extent is musical style defined and located through its function and modulated through continued enactment? Might structure function as an enculturated shared grammar through which we can transcend notional national boundaries to musically locate and communicate our authentic selves?

Using recordings and live demonstrations, I will identify inherited shared structures in fiddle tunes, and ways in which they support variation in performance and community music settings which may have resonances for the practitioner and listener relating to perceptions of national or regional identity. I will examine the potential for applying these features as part of a culturally-reflexive music therapy model. As a fiddler with music therapy training constellating English and non-English influences into an individual practice style in both disciplines, I will focus on my experiences of transmission and attempt to draw conclusions about the nuanced interplay of player and place.

Nancy Kerr is a multiple BBC Award-winning English fiddler, singer and songwriter, with a particular interest in Northumbrian repertoire and the use of violin and viola in song accompaniment. As Artistic Director of the Soundpost Fiddle Weekend 2013 she was a research partner in the University of Sheffield’s Transmitting Musical Heritage project. Nancy graduated from Bristol University in 2006 with a PGDip in Music Therapy, where she was trained by Professor Leslie Bunt. She has been a music workshop leader for over 20 years and tutors in Folk and Traditional music at Newcastle University. She performs with James Fagan, The Full English and The Elizabethan Session and in a trio with Martin Simpson and Andy Cutting. Her new solo album *Sweet Visitor* has been described as “Outstanding chamber folk” (*The Guardian*) and “Simply perfection” (*English Dance and Song Magazine*).

'Re-Wilding' Cumbrian Traditional music and dance: Building a culture of performance and participation rooted in the community

Carolyn Francis

This paper will describe how, during the last 20 years, I have been able to make a living as a fiddle player rooted in a local community, through a combination of paid performance and developing financially sustainable community projects.

It will describe sources of inspiration, and acknowledge the contributions other individuals and organisations have made towards this process. It is hoped that this represents a model that is transferable to other regions and traditions, and can therefore contribute towards the revitalisation and continuity of our rural heritage and culture into the 21st century and beyond.

This experience has included, not only digging deep into manuscripts and tune books left by predecessors, but also immersing myself in intense experiences and using these as sources of inspiration for composition, thus hopefully contributing to the development and evolution of our tradition, as well as fulfilling the need to work creatively whilst remaining geographically rooted.

Carolyn Francis is the founder of the "Lakeland Fiddlers", formed in 2000, with the aim of promoting fiddle playing in the Lakeland area, particularly of tunes/styles indigenous to the area.

She has also performed with Cumbrian Roots / Ceilidh band "Striding Edge" as a fiddler and border piper since 1997, and as the One Woman Band "Fiddling Green Jig Machine" since 1996.

She is a strong, energetic, and dynamic performer using plentiful double stopping, cross rhythms, and ornamentation in both solo and group performances. She enjoys working a tune to the full, to find the endless possibilities that can present themselves from what superficially appears to be a simple melody.

She has been inspired on this journey to compose tunes to celebrate the people and places she has encountered en route, and thus to contribute to the living flow of the tradition.

Different string tunings and the use of the viola d'amore for song accompaniment.

John Dipper (with James Patterson)

BACKGROUND: Having used a standard violin for song accompaniment, I have found myself investigating ways of playing more complex polyphonic accompaniments. It's all too easy to find yourself relying on using one string as an open drone and the notes on an adjacent string to colour or flavour the sound, but the possibilities are limited. This technique can very quickly become a trap you can't escape from, and it has worried me that it can easily become the default – go to solution, but can prevent you from developing a harmonically complex accompaniment.

Having identified this problem several years ago, it was only whilst working recently with singer James Patterson in a duo, that the shortcomings of a standard tuned 4 string instrument really become apparent to me, and made me realise I needed to find a solution. After initial experiments with various cross-tunings, I looked at the possibility of more strings.

I have been fascinated with bagpipes, hurdy-gurdies, Nyckelharpers and the more simple Moraharpers for their drones, and I always assumed a foot bass of some sort, or a Shruti box would provide the solution. Discussions with other players who have started to use instruments with more strings, such as Caoimhin O' Raghallaigh and Dave Shepherd lead me to experiment with the viola d'amore.

PRESENTATION: This presentation shows the developmental work I have undertaken, and the possibilities of the tuning system I have arrived at, as well as looking at the use and tuning of the sympathetic strings. Demonstrations of the ways in which to use this new tuning system for both song accompaniment and solo instrumental work will also be given

A respected and established performer, composer and teacher and instrument maker, John grew up steeped in the traditions of Southern England. His unique playing style, and his compositions convey a deep understanding and passion for indigenous culture.

As an experienced workshop leader and teacher, his knowledge, understanding, skill and enthusiasm combine to make him a much sought-after tutor in academic institutions, festivals and music-camps and academies.

John has recorded on several film soundtracks including the Hobbit, and currently performs with the groundbreaking string quartet Methera, in a duo with James Patterson, with the English Acoustic Collective, Oss, a trio with Robert Harbron and Miranda Rutter and also an exciting new Project with Vicki Swan and Jonny Dyer. John has also been part of many international collaborations with artists from Sweden, Quebec, France, Ireland, America and Finland.

Music, Print and Social Self-Fashioning in Seventeenth-Century Newcastle: A Case Study in Urban Cultural Consumption

Dr Steph Carter & Dr Kirsten Gibson

The historiography of Newcastle-upon-Tyne, and the wider north east region as a whole, has, until recently, been dominated by its longstanding associations with the coal trade and heavy industry. As Helen Berry has observed, this predominant historical narrative has fostered ‘the impression of cultural barrenness (or rather collective cultural amnesia) with regard to the cultural contribution of the North East... and its significance in a broader national perspective’.

In recent years a number of studies, mainly focussed on the eighteenth century, have sought to challenge this narrative: Adrian Green’s study of the County Durham gentlewoman, Betty Bowes, for instance, presents evidence to suggest that the north east elite were actively participating in asserting their gentility and defining their social identities through the consumption of material goods and printed texts in the first half of the eighteenth century; a social practice for which, as Green asserts, there was some level of continuity from the final decades of the seventeenth century. One particular form of cultural consumption that played a significant role in the fashioning of ‘genteel’ identity was musically-literate amateur music-making, which was encouraged and supported by print, through conduct literature, music tutor books and collections aimed specifically at the amateur market.

This paper explores the transmission of ideas and practices pertaining to seventeenth-century notions of gentility and the role of cultural consumption – in particular musical consumption – within this economy. By taking Newcastle as its case study, it seeks to illuminate the extent to which these ideals and practices were transmitted beyond the metropolis, university towns and country homes of the social elite, while also examining the social reach of these values.

One important contemporary source that provides a glimpse into the musical practices of Newcastle’s merchant class is the Henry Atkinson Manuscript. This violin tune book, compiled by the coal merchant and dated 1694 (the year he entered the Company of Hostmen), consists of 188 tunes – a collection recording the personal musical tastes of a ‘middling’ amateur musician. This manuscript offers insight into how musical consumption contributed to his social self-fashioning, through engagement with local and national, literate and aural, musical cultures. Atkinson, as we shall see, was an autodidact who drew on metropolitan print in his own self-development, while, in the next century, he would actively promote Newcastle, and its cultural credentials, through his subscription of the local presses and local writers and composers.

Steph Carter completed her PhD in 2011 at the University of Manchester. Her thesis, ‘Music Publishing and Compositional Activity in England, 1650-1700’ was part of the AHRC-sponsored project ‘Musical Creativity in Restoration England’ directed by Dr Rebecca Herissone. She has taught various courses at the universities of Manchester and Newcastle, and contributed an essay entitled ‘Published Musical Variants and Creativity: An Overview of John Playford’s Role as Editor’ to *Concepts of Creativity in Seventeenth Century England* (Boydell & Brewer, 2013). She is currently a Research Assistant at Newcastle University, and working on the contemporary consumption of John Playford’s printed music books.

Kirsten Gibson is Lecturer in Music at Newcastle University, UK. Her research has focused on John Dowland’s printed songbooks, Elizabethan court politics, early modern musical print culture and discourses of music and masculinity in sixteenth- and seventeenth-century England. Her work has appeared in *Early Music History*, *Journal of the Royal Musical Association*, *Renaissance Studies* and *Early Music* as well as in various essay collections. She is co-editor (with Ian Biddle) of *Masculinity and Western Musical Practice* (Ashgate, 2009) and the forthcoming *Noise, Audition, Aurality: Sonic Worlds of Europe, 1500–1918* (Ashgate, 2015).

The Laing Manuscript: Transportation of Fiddle Music to Australia

Emma Nixon

From the arrival of the First Fleet in 1788, English colonisers brought their fiddles and fiddle music to Australia. The music, and the musical skills of the early British settlers is sparingly referenced in the early records of the Australian colonies. There are, however, some references to fiddles and music in penal documents and journals. The music itself can be quite difficult to find.

In 2007, Tasmanian historian, Peter MacFie, uncovered a handwritten manuscript of fiddle music. Produced by Alexander Laing towards the end of his life, the manuscript contains an important record of the tunes Laing learnt and possibly composed throughout his life. Many of the tunes can be found in English and Scottish manuscript and published collections from before 1813, the year Laing was transported to Australia.

This paper will discuss not only the music contained in the Laing Manuscript, but will also address the importance of the document itself, the numerous questions it generates, as well as its significance to research in fiddle music in Australia.

Emma has completed a Master of Music in Folk and Traditional Music at Newcastle University (UK). She is currently undertaking a PhD at Queensland Conservatorium Griffith University (Australia), researching aspects of Scottish fiddling in Australia.

Emma was the joint recipient of the 2012 National Folk Fellowship, awarded by the National Library of Australia and the National Folk Festival. She researched Scottish music in Australia in the Library's manuscript and oral history collections. Emma has recorded, published and presented both nationally and internationally based on this research.

A registered teacher, Emma has taught music and strings in many schools. Emma also established and directs the Brisbane Celtic Fiddle Club, and is in demand as a fiddle teacher at summer schools and workshops in Australia. She is a three-time winner of Australasian Golden Fiddle Awards in both teaching and playing categories and performs at festivals around Australia.

Recordings of English Fiddle music in the James Madison Carpenter Collection

Elaine Bradtke

In the spring of 1933, James Madison Carpenter met three English fiddle players, Sam Bennett, John Robbins and William Wells, and recorded their fiddle playing onto wax cylinders. Carpenter's recordings were more extensive than Sharp's notated tunes, both in length and number, but unlike Sharp, he never published them and in fact they lay unused for many years.

The arguably quintessential English repertoire of these three morris dance musicians as collected by Carpenter has been the focus of my recent research. What can be learned from this body of music? What do the recordings tell us about an "English" playing style? Where did the tunes come from and how do they relate to music outside of the morris dance genre? This paper will explore the unique contribution that Carpenter's field recordings can make toward a better understanding of traditional English fiddling in the first half of the twentieth century.

Elaine Bradtke is an ethnomusicologist, librarian and fiddle player. She is part of the James Madison Carpenter Project Team, based at the Elphinstone Institute of the University of Aberdeen, and manages the online catalogue of the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. She has a background in British and American folklore and music and practical experience in the preservation and dissemination of ethnographic field collections. Areas of specific interest include the traditional music and dance of England, with a particular focus on the fiddle and display dances.