

Bridget O'Connell: Examining the fiddle styles of Western Newfoundland.

The two main fiddle styles that are associated with Western Newfoundland include the Port-Au-Port and the Codroy Valley styles. The Port-Au-Port style is predominantly found in the Port-au-Port Peninsula in places such as Mainland, Westbay and Black Duck Brook. The Codroy Valley style is associated with the south western corner of Newfoundland and is predominantly heard in the Codroy Valley. Between 1711 and 1904, France enjoyed unique fishing rights on the west coast of Newfoundland. Many French fishermen from both St. Pierre and Brittany were attracted to these fishing grounds and eventually settled there permanently. From as early as 1841 many Scottish immigrants mainly settled in the Codroy Valley. Today, many of the people living in the valley are of Acadian descent. These migrant musicians not only performed the music they had brought with them, but also composed new material. The music they brought with them was set to become a major influence on the music of their adopted home.

The proposed research will examine and define traditional fiddle styles in Western Newfoundland. It will involve an analysis and comparison of fiddle playing with particular reference to technique, repertoire, style (including ornamentation, variation, tone, tuning and tempo), function, performing situation and status. It will also evaluate how political and economic developments within the country shaped the evolution of these styles. This will be facilitated by researching the main historical trends and the musical trends from the 19th century and combining these with a chronological analysis of the development of this style using both commercial and archival recordings.

The two main fiddle styles in Western Newfoundland are the Codroy Valley and the Port-au-Port styles. Within these larger generic styles, of course, there are always individual interpretations and exceptions, so I will concentrate, for the purposes of this paper, in eliciting the main common characteristics of these regional styles. I have carried out extensive research in both areas and will base my observations of the characteristics as exhibited by numerous fiddler players, but for the purposes of brevity I will draw my musical examples from only two fiddlers from each area.

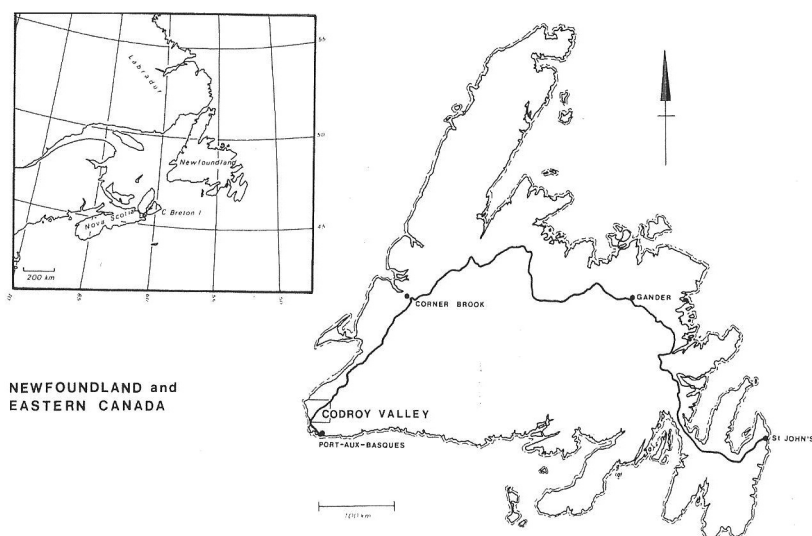


Fig. 1: Map of the Codroy Valley originally published in: *The Last of the Stronghold, The Scottish Gaelic Traditions of Newfoundland*, by Margaret Bennett, Breakwater Books, Canada.

Migrations to the Codroy Valley

Codroy Valley is situated on the south-western corner of Newfoundland and has the earliest recorded evidence of settlement on the West Coast. In 1822, when W.E. Cormack crossed the island he commented on the number of settlers in the Valley:

...W.E. Cormack, who travelled about the island in 1822, and who indicated that there were five families living at Codroy, five families (28 persons) at what is now Searston, ten Indian families along the Great Codroy River, and two families (17 persons) along the Little Codroy River. (Janes)

It is thought that the earliest white settlers in the Valley were the Gale brothers from West England. The period from 1825-1845 saw a great influx of settlers from Cape Breton Island who were largely Acadians, Scots, Irish Catholics, and English Protestants. After crossing the ocean many of these settlers spent time in Nova Scotia before migrating to Newfoundland. According to Allister MacGillivray in his book *The Cape Breton Fiddler*, approximately 12,000 Scottish migrants arrived in Cape Breton in 1851 and parts of the island became reconstructions of entire districts of Scotland. (MacGillivray 1) Eventually both Scottish and Irish families emigrated from Cape Breton to the Codroy Valley in the early 1800s, having heard

reports of good soil and easily obtainable land (Mac Innes 81). Many of the people living in the Codroy Valley today are of Acadian descent.¹ Many of these settlers brought their customs and music to their new adopted home. Each settlement had its own fiddle player and piper who performed at most social events, including weddings, house times, and at hall dances. The Codroy Valley fiddle style contains elements of both the Cape Breton and the Scottish fiddle styles. Due to the isolation, poor roads and infrastructure of the area it is thought that both the Codroy Valley and Cape Breton fiddle styles are reminiscent of the pure and authentic strain of the Scottish Gaelic fiddle and piping traditions that came with the settlers in the 1800s. In Scotland, however, the music has changed and adapted over the years due to outside influences. The Codroy Valley fiddle style also displays characteristics of the Donegal fiddle style in Ireland. This is not surprising, however, as the fiddle style in Ulster is heavily influenced by the Scottish fiddle style due to the seasonal migration of workers from the area to Scotland for the summer months.

Fiddle style and the components of style

According to Lawrence E. McCullough, "style denotes the composite form of the distinctive features that identify an individual's musical performance" (McCullough 185). In other words, style refers to the features that distinguish the playing of an individual or group of performers. Characteristically, the components of style include repertoire, ornamentation, variation in melodic and rhythmic patterns, tempo, phrasing, articulation, accentuation, timbre and tone production. It is the combination of, or the occurrence or non-occurrence of the above elements, which distinguish each regional or individual's style from another. These variables can be added or subtracted as the individual performer pleases. The different variables help to create a basic analytical model by which one can judge another musician's performance.

I have chosen the performance of two fiddle players with the Codroy Valley, Walter J. MacIssac, and David MacDonald, to illustrate the fiddle style of the area.

Walter J. MacIssac

Walter J. MacIssac is now deceased. At the age of ten he learnt the fiddle from the musicians in his locality. Throughout his life he sustained a keen interest in folk music and in later years passed this music on to his own family. He recorded a solo

¹ "...somebody from Acadia: one of the French settlers who colonized Acadia after 1604, most of whom were deported elsewhere in North America, especially to Louisiana, by the British authorities between 1755 and 1762". Encarta, 1998-2004.

fiddle album, *Musical Memories of the Codroy Valley*, in 1980 accompanied by his daughter, Marina Cashin, on piano. Walter produced this album in an attempt to preserve the music of the earlier musicians who had settled in the valley in the early 1800s. He was influenced by the 78s recordings of Cape Breton fiddler players, including Angus Chisholm and Winston Scotty Fitzgerald. Today, Walter is regarded as an inspirational fiddle player, particularly in the Codroy Valley. His fiddle style is reminiscent of the Cape Breton fiddle style.

Because Walter is a deceased fiddle player and very little has been written regarding his fiddle playing, much of the above information was sourced from his only recording and from informants in the Codroy Valley.

Danny MacDonald

Danny MacDonald is one of the last of a generation of fiddle players from the Codroy Valley. He began to learn the fiddle at the age of 13 from playing with his father and other musicians at house times and square dances. His father, John Archie Macdonald, was also a fiddle player and was without doubt a major influence on his son. Danny describes his own fiddle style as a “Cape Breton style” and, like many other fiddle players in the area, he aspires to the fiddle music of Nova Scotia. Danny’s favourite Cape Breton fiddle player is Cameron Chisholm and he also admires Jerry Holland and Buddy and Natalie MacMaster. As there are less “House Times” today in Newfoundland, MacDonald tends to play at festivals and folk nights and the occasional organised square dance.

Repertoire

The Scottish influence is evident in the fiddle repertoire of the area as the main tune types played are the strathspey, the march, and the reel as well as the jig and, to a lesser extent, waltzes and quick steps. All of these tune types are featured in the repertoire of both Walter MacIsaac and Danny MacDonald. Unlike other parts of Newfoundland, medleys consisting of the strathspey, a march and a reel are common here. Unlike Danny, Walter also includes laments such as “Neil Gow’s Lament” in his repertoire. According to Margaret Bennett, in her book *The Last of the Stronghold, The Gaelic Traditions of Western Newfoundland*, many tunes in this region were brought over from Scotland in the mid-1800s, and Gaelic airs and waltzes, which were learnt in Cape Breton or via the Sydney Radio Station, were added (Bennett 76).² Popular tunes heard in Scotland are also played in the Valley

² The Sydney Radio Station was (CJCB).

including “Calum Crúbach” or “Tom Dey” and “Lord MacDonald’s reel”. Irish immigrants settled in the Northern part of the Codroy Valley. As a result of this influx of Irish immigrants, it is not uncommon to hear Irish jigs and reels played in the valley. Similarly, both Walter and Danny have common Irish jigs in their repertoire: Walter includes “Haste to the Wedding” jig in his 1980 recording *Musical Memories* while Danny MacDonald plays the “Sally Gardens” reel and the “Irish Washerwoman” jig. These tunes are often referred to as square dances and are still used to accompany square dances today.

Both of their repertoires reflect the influence of Cape Breton, Scottish and, to a lesser extent, Irish influences. Their repertoires are characteristic of the Codroy Valley style where the performance of strathspeys, reels, marches and waltzes are common. Although, unlike the Cape Breton style where it is common to play tunes exactly as notated in collections, both Danny and Walter play their strathspeys, reels and marches with slight variations. These variations may be an example of the Irish influences apparent in the Codroy Valley fiddle style. Another trait of fiddle playing in the Codroy Valley can be observed from Walter’s recording, where he tends to play jigs, marches, laments, and waltzes as individual repeated tunes e.g. “Haste to the Wedding” jig: which is played individually and repeated five times. Danny Mac Donald plays the “Untitled” jig below in his repertoire but he usually plays it as part of a set of three jigs. In comparison to Walter’s jig playing, Danny’s incorporates more finger ornamentation.

Fig. 2: 'Haste to the Wedding' jig (Walter's version)

The image displays a musical score for a jig in G major and 6/8 time. The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. The score includes measure numbers 6, 11, 16, 21, 26, 32, 37, 42, and 47. A double bar line with repeat dots appears at measure 16. First and second endings are marked with '1.' and '2.' above the notes. The piece concludes with a double bar line at the end of the final staff.

Fig 3: 'Untitled jig' (Danny's version)



Ornamentation and Variation

Characteristically the main types of ornamentation used by both Walter and Danny include trebling, double stopping, and the addition of both single and double grace notes. The art of trebling involves using the bow to initiate a very fast triplet on the note been decorated. According to Tomás O'Canainn the treble is "a quick flick to the bow with a slight wrist action". (O'Canainn 94) The treble is grouped in three and is normally played on one note (this can be seen in Fig 4. Walter's version of "MacEachern's" reel). Trebling is also a common ornament used by fiddle players in Cape Breton but is referred to as the "cut" rather than trebling. (MacGillivray 5) Walter, unlike Danny, does not include trebling in his jig playing but he does include it in his reel playing.

Fig. 4: "MacEachern's" reel

Double stops occur when two notes are played simultaneously, usually on adjacent strings. As seen from Walter's playing of the "MacEachern's" reel and strathspey, he tends to use notes that are an octave apart, third apart and a fifth apart and to a lesser extent a second apart. It is interesting to note that "MacEachern's" strathspey is also commonly heard in Cape Breton and is referred to as "MacEachern's" reel. Similarly, "MacEachern's" reel is commonly played and referred to as a march in Cape Breton. Tune names were often altered, as many Newfoundland fiddle players learned much of their repertoire aurally by listening to both radio and commercial recordings. The dances in Newfoundland were quite different to the dances in Cape Breton and often tunes learned aurally from the Cape Breton repertoire may have been altered to suit particular Newfoundland dances.

Fig. 5: MacEachern's strathspey

The image displays a musical score for a strathspey in G major (one sharp) and 4/4 time. The score is written on eight staves, with measure numbers 6, 10, 15, 20, 25, 30, and 34 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by several triplets and double stops. The notation includes stems, beams, and slurs, with some notes marked with a '3' above them to indicate triplets. The overall style is typical of traditional Scottish fiddle music.

In Danny's version of the "Untitled" slip jig (as seen in Fig. 6), he tends to use less double stopping than Walter and, similarly, he uses double stops that are a second, third, fourth and fifth apart.

Fig. 6: "Untitled" slip jig

Danny also incorporates the *homofon* in his playing. The *homofon* is an example of a unison double stop where an open "E" string is played simultaneously with fourth finger on the lower adjacent string (this can be seen in Fig. 7). In comparison to Walter, Danny also uses sliding as an effective ornament (see Fig. 7). This ornament entails sliding the finger up to the note required and the slide itself consists of a microtonal change in pitch. It is often indicated in musical notation by means of an arrow.

Fig. 7: The Homophone and Sliding



Another characteristic of this style is the application of drone notes below the melody. Droning occurs when two strings are played simultaneously, on one string the open string is droned, while on the other string is played. The drone itself is usually lower than the note being played. Droning is a common fiddle technique used in Cape Breton fiddle music and was traditionally used by the solo fiddle player to create more volume for the dancers. It was also a technique employed to imitate the hum of the bagpipes. (MacGillivray 5). Droning is evident in Bar 14 of "MacEachern's" strathspey (as seen in fig. 8).

Fig. 8: Bar 14 of 'MacEachern's' strathspey



The single grace note is similar to an *acciaccatura* in that it is a grace note which is played before the main note (this can be seen in Fig. 9 Walter's version of "MacEachern's" reel and Danny MacDonald's "Untitled" slip jig, Fig. 10). The ornament does not have any real time value, but rather is crushed in between the melody notes. The double grace note consists of two grace notes before the main note (as seen in fig. 11) in Walter's version of the "MacEachern's" strathspey and Danny MacDonald's version of the "Untitled" slip jig Fig. 12. Neither Walter nor Danny use finger rolls and their use of variation is subtle, usually adding in or leaving out an ornament in the repeats of parts.

Fig. 9: The Single Grace Note as used by Walter in bar 14 of “MacEachern’s” reel



Fig. 10: The Single Grace Note as used by Danny in bar 3 of the “Untitled” slip jig



Fig. 11: The Double Grace Note as used by Walter in bar 1 of “MacEachern’s” strathspey



Fig. 12: The Double Grace Note as used by Danny in bar 2 of the “Untitled” slip jig



Fiddle Techniques

Tone and Accentuation

Both Walter and Danny have a pleasant, clear tone. Tone is not standard in the valley and varies according to each individual. Walter’s jig playing is not as strongly accentuated as Danny’s. It is apparent in Danny’s playing of the untitled slip jig that the second beat is given more emphasis by including a dotted crotchet. Unlike Irish jig playing which has more swing, Danny and Walter tend to play their quavers more evenly.

Tuning

On Walter’s recording *Musical Memories*, it is apparent that his fiddle is not tuned at concert pitch. Instead, it is a semi tone too sharp. This is a characteristic feature of

fiddle playing in the Codroy Valley, where most fiddle players have their fiddles tuned either above or below concert pitch. While Danny's fiddle is tuned to concert pitch some of his intonation is not always precise. Traditionally many fiddle players played to accompany dancers and thus their main function was to provide rhythmic accompaniment for the dancers and not to provide solely listening music. Hence, precise tuning was not necessary.

Bowing

MacIsaac and MacDonald both tend to use mainly separate bows. The use of these the Scottish snap is also apparent in both Walter's and Danny's playing. An example of the Scottish snap can be seen in "MacEachern's" strathspey bar 4. There is a strong sense of lift and accent in the fiddle music of both Cape Breton and the Codroy Valley. In common with Cape Breton fiddle players, Codroy Valley fiddle players also employ a number of Scottish style bowing techniques, including Hack Bowing and Snap Bowing. These bowing techniques help to add lift and accent to their playing and can be described as follows:

- 1) Hack Bowing "is a term used to describe the use of a down-bow on the dotted quaver followed by the up-bow on the semiquaver" (Menuhin xix), as seen in bar 13 of Walter's playing of "MacEachern's" strathspey.



- 2) Snap Bowing: "Snap bowing is the most fundamental strokes in strathspey playing. The bow is moved in the same direction for each notes, either up or down, with the shortest stoppage of the bow between the dotted quaver and the semiquaver" (Menuhin xix) as seen in bar 1 of Walter's playing of "MacEachern's" strathspey.



Both the bow holds and fiddle holds are not standard and tend to vary from performer to performer. Both Walter and Danny hold the fiddle in the standard position resting on the left shoulder underneath their chin and hold the bow at the lower half.

Performing situation

Traditionally, fiddle players performed at most social events, including weddings, house times, and at hall dances. Due to improved communications and the introduction of radio, television, dancing declined c1960s. Fiddle players are no longer used just to accompany dancing. Today, fiddle players play at the community hall, at house times, organised festivals and dances. Most fiddle players in the area prefer to play with accompaniment, particular piano or guitar. MacIsaac, for instance, is accompanied by his daughter on his recording. MacDonald, like other fiddlers today, prefers to have guitar accompaniment.

Current situation in Codroy Valley

Today, fiddle players in the Codroy Valley are mainly influenced by Cape Breton music, particularly fiddlers such as Jerry Holland, Angus Chisolm, Buddy MacMaster and Natalie MacMaster. Guitar accompaniment is now more popular than the piano. The main outlet for fiddle players in the Codroy Valley is the main community hall where there is a regular concert held during the summer months where fiddle players perform medleys of tunes on stage with guitar accompaniment. Joe AuCoin and James MacIsaac were the last two remaining original members of the Codroy Valley Fiddler's association, which was established in the 1980s. Unfortunately, this association is no longer in existence. This society's purpose was to help keep the Scottish and French heritage of Codroy Valley alive. However, the annual Codroy Valley Folk Festival, also established in the 1980s continues, being one of the longest running folk festivals on the island.

Port-au-Port

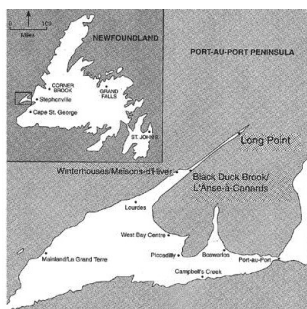


Fig. 12: Map of the Port-au-Port Peninsula originally published in: *Music from the Heart, Compositions of a Folk Fiddler*, by Colin Quigley, University of Georgia Press, Georgia, USA.

Migrations to the Port-au-Port

The Port-au-Port Peninsula is also situated in the western part of Newfoundland. This style is particularly evident in places such as Black Duck Brook and Lourdes. France gained unique fishing rights to Western Newfoundland between the early 1700s and the 1900s. As a result, many French fishermen came from Brittany and eventually settled in the Port-au-Port Peninsula. In the 1830s more Acadians settled on the west coast of Newfoundland. By the 1900s there were also English and Scottish settlers. The two Port-au-Port fiddle players whom I have chosen to talk about are the deceased fiddle players Emile Benoit and Ivan White.

Emile Benoit

Emile Benoit (1913-1992) from the Port-au-Port Peninsula is an example of a fiddle player with an individual Port-Au-Port style. Alphonces Young (a fiddle player from the Port-Au-Port peninsula) stated that "Emile had his own way of playing which is a mixture of French, Scottish and Irish with his own compositional techniques" (O'Connell). Emile was born, raised and died in Black Brook, on the Port-Au-Port Peninsula on the West Coast of Newfoundland. The area has been populated by Bretons and Acadians from the 1820s and is still mainly French speaking. The surrounding area is strongly coloured by Scottish tradition, the influence of which produces a curious and fascinating mix in Emile's essentially French music. Emile can be considered a prolific composer of Newfoundland fiddle tunes and also a creative story teller. Emile had a unique way of composing tunes, many of which were inspired by his immediate surroundings and experiences. He initially composed tunes by forming motifs and then by combining them. As Emile was not familiar with musical notation, all of his compositions were composed aurally. Once Emile was pleased with a composition, he would repeat it a number of times, until it was retained in his memory. In later years, and with the advent of technology, Emile recorded his compositions on tape. Emile was also known for his story telling gift and, often, his stories were an inspiration for some of his compositions. Other influences for Emile's compositions included environmental sounds, and the reconstruction of recollected tunes. He wrote and named many tunes after the different people he encountered in his travels. (Quigley 63) He began fiddle playing at the age of nine and throughout the years his composition and skill saw him develop into an eclectic and impressive musician. Benoit was a particularly fascinating performer who loved nothing better than to entertain an audience; waltzing with his fiddle, lying on his back while playing and dancing and singing at the top of his lungs. Late in life Emile Benoit began his recording

career. He was discovered during the Folk revival of the 1970's by Professor Gerald Thomas, a former Head of Memorial University's Department of Folklore and, as result, he travelled both nationally and internationally. Emile released three albums during his career, starting with *Emile's Dream* in 1979, *It Comes from the Heart* in 1982 and *Vive la Rose* in 1992. He has been the subject of numerous scholarly books and articles and has been featured extensively on radio (both in French and English). Emile held an honorary Doctorate at Memorial University and in May 1992, the Newfoundland Arts Council conferred its prestigious Lifetime Achievement award upon Emile, in recognition of his full and rich career. Emile's influence was as wide and diverse as his skill and performance, and can be heard whenever traditional Newfoundland music is played.

Ivan White

Ivan white was a left-handed fiddle player from the Port-au-Port Peninsula who recently passed on in January 2007. Ivan was a fourth generation fiddle player from Stephenville, where his great grandfather, grandfather and father all played fiddle. His father also played a number of other instruments, including accordion, piano and mouth organ. Ivan was of French-Acadian decent and he was heavily influenced by Cape Breton fiddle music. Initially, he played the guitar to accompany his father at house times and garden parties. Some of his first musical influences included his father and local musicians including Walter March, a local fiddle player from Stephenville. According to Ivan, Walter March showed him the basics of how to play the fiddle but he primarily learnt to play by himself and did not receive any real formal training. He received his first fiddle at the age of nineteen and he describes the Cape Breton fiddle player Jerry Holland as his "idol".(O'Connell) Some Irish fiddle players that he enjoyed listening to included Tommy Peoples and Sean McQuire. He also enjoyed listening to American country and Cajun music. Ivan believed that his fiddle style displayed a mixture of influences including "French, Scottish and to a lesser extent Irish". (O'Connell) Ivan recorded two solo albums, *Ivan White fiddle Favourites Vol.1* (1986) and *Ivan White fiddle Favourites Vol.2* (1996). These albums mainly consist of Cape Breton fiddle music. He also contributed four solo tracks to the album *Music from French Newfoundland* which was recorded by Pigeon Inlet Productions in 1980.

Features of the Port-au-Port fiddle style

This style has a French sound but has traces of Scottish, Irish and Canadian influences. Unlike Irish fiddle playing, clogging (tapping the feet alternatively on

the beat and offbeat) is often used as a percussive accompaniment in the Port-au-Port style. The Port-au-Port style often has tunes in 6/4 time and extra beats added at the end of parts e.g. Emile Benoit's composition: "Jim Hodder's" reel. The French elements of the Port au Port style are seen through the combination of a fast tempo and through the addition of these extra beats at the end of parts. The extra beats included in some of the tunes heard in the Port-au-Port may have been added to suit the dances that they were used to accompany. Tunes normally have two repeated parts and, often, the higher second part was played first.

Fig. 13: 'Jim Hodder's' reel e.g. Emile Benoit Composition



Repertoire

The repertoire of the Port-au-Port is quite varied and depends on the individual fiddle player concerned but, generally speaking, the main tune types heard are singles (equivalent to an Irish polka), doubles (equivalent to an Irish jig or slip jig), trebles (equivalent to a reel), strathspeys, marches, Emile Benoit compositions, and to a lesser extent Canadian tunes, Irish tunes and waltzes. Emile Benoit's repertoire is possibly the most unique and creative of the majority of fiddle players from the Port au Port. Emile was a creative and prolific composer of fiddle tunes hence his repertoire mainly consists of his own compositions. Emile's compositions have two main repeated parts, one high and the other low and mostly end on the tonic. According to Colin Quigley in his book *Music from the Heart, Compositions of a Folk Fiddler* (63) the bulk of Emile's compositions are traditional in character. Emile also has some Irish tunes including the "Irish Washer Woman" jig and Canadian tunes including "The Devil Among the Tailors" and "The Hangman's" reel in his

repertoire. It is believed that Emile adapted much of the music that he heard around him and developed some of this music into compositions. The main tune types that Emile likes to compose and play include mainly reels, jigs, singles and to a lesser extent waltzes. Unlike Ivan, Emile does not play strathspeys.

Ivan learns music by ear only and thus much of his repertoire consists of (1) music played by his father's generation to accompany the dancers, (2) Cape Breton fiddle music, and to a lesser extent (3) Irish music and Emile Benoit Compositions. His father's repertoire mainly consisted of reels and jigs. The Cape Breton repertoire is apparent in his playing medleys of strathspeys and reels including "Old King George strathspey and reel set". The Irish repertoire is apparent in Ivan's playing of the "Sally Gardens" reel and the "Irish Washer Woman" jig. Ivan includes the Emile Benoit composition "Tootsie Wootsie" jig on his album *Ivan White Fiddle Favourites Vol. 2*, (1986). Ivan also plays a few waltzes and no airs or laments.

Ornamentation and Variation

Both Ivan and Emile use mainly finger ornamentation including both single and double grace notes. According to Ivan the use of grace notes were not apparent in his father's generation of fiddle players and are a more recent trend that has been adopted from listening to commercial recordings of fiddle players from both Cape Breton and Ireland. His father's generation would not have used ornamentation as their main function was to accompany the dancers and not for a listening audience. Ivan's use of the single grace note can be seen in bar 14 and the use of the double grace note can be seen in bar 1 of the 'Untitled' jig (see Figs. 14 & 15). Emile Benoit also uses the double grace note as seen in bars 1 of his composition "Ryan's Fancy Arriving" reel (see Fig. 16). According to Colin Quigley (153), Emile Benoit referred to both single and double grace notes as "Squibbles". When Emile performed waltzes he incorporated both the use of trills and finger vibrato, whereas Ivan tends to use mainly double stopping and finger cuts in his waltz playing. Ivan and Emile both use double stopping. In comparison to Codroy Valley strathspey playing, Ivan's strathspey playing tends to be less accented and includes less of the Scottish snap rhythm and more double stopping. In comparison to the Codroy Valley style, the jig playing in the Port-au-Port tends to be much faster and includes more single and double grace notes.

Fig. 14: The Single Grace Note as used by Ivan in 'Untitled' jig



Fig.15: The Double Grace Note as used by Ivan in 'Untitled' jig



Unlike Emile, Ivan also makes use of a Hammer-on technique on the open E string rising to the destination note F as evident in Fig. 18 Ivan's "Untitled" jig (bar 3). This technique is commonly associated with guitar playing and Cajun fiddle music. Ivan's use of this ornament may have been inspired by his own guitar playing and also from listening to commercial recordings of old-time and down east fiddle playing. This Hammer-on technique is not used in the Codroy area. Similar to the Codroy Valley Style, variation tends to be subtle usually entailing leaving in or removing an ornament.

Fig. 17: Hammer-on Technique used in Ivan's 'Untitled' jig



Fig.18: Ivan White's "Untitled" jig

The image displays a musical score for a jig titled "Untitled" by Ivan White. The score is written in G major (one sharp) and 6/8 time. It consists of ten staves of music, with measure numbers 6, 11, 16, 22, 27, 33, 38, 43, and 46 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. The piece concludes with a double bar line at the end of the final staff.

Fig. 19: “Ryan’s Fancy Arriving” reel



Fiddle Techniques

Tone and Accentuation

Both Emile and Ivan have a clear tone, but tone throughout the Port-au-Port area is not standard and varies from performer to performer. In Emiles’s composition “Ryan’s Fancy Arriving” reel he accents the second beat of the bar. Ivan accents the first beat of the bar in the “Untitled” jig.

Tuning

Both Emile and Ivan had good intonation but this is not standard throughout the Port-au-Port area and varies from performer to performer. Unlike Ivan, Emile did not always have his fiddle tuned to concert pitch.

Bowing

Port-au-Port fiddle players fiddle players also tend to use mainly separate bowing.

Similar to the Codroy Valley, both bow hold and fiddle hold is not standard. Emile Benoit held his fiddle in a number of different ways; including on his shoulder, under his chin, and occasionally he placed the fiddle behind his back in

order to amuse the audience. However he appeared to be most comfortable with the fiddle on his chest. Ivan White was a left handed fiddle player and placed the fiddle on his right shoulder, often on his chest and occasionally under his chin. Fiddle players in the Port-au-Port tend to hold their fiddles in different ways.

Performing Situation

In the Port-au-Port area, fiddle players traditionally played to accompany dancers. Similar to the Codroy Valley style, Port-au-Port fiddle players play at the local community hall, at house times, and organised festivals and dances. The majority of fiddle players prefer to play with guitar accompaniment.

Current Situation

Today, even though dancing is not as popular, fiddle players are still used to accompany dances. Organised square dances, festivals and the occasional "House Time" are the main venues where fiddle players perform. Thus, the Port-au-Port fiddle style has not completely separated from the dance (O'Connell). Similar to the Codroy Valley, fiddle players in the Port-au-Port area are declining. The average age of fiddle players in the area is over fifty. There are very few teachers in the area and the younger population is decreasing due to unemployment and emigration to other parts of Canada.

Conclusions

Both the Codroy Valley and Port-au-Port fiddle styles have differences and similarities with regard to repertoire, ornamentation, variation, bowing, tone and accentuation, tuning, fiddle techniques including both instrument and bow hold, accentuation, and performing situation. The Codroy Valley repertoire consists of strathspeys, marches, reels, jigs, and waltzes. Similar to the Codroy Valley style, the Port-au-Port style also has strathspeys, reels, jigs, and waltzes, but Emile Benoit tunes have become part of the Port-au-Port repertoire. Ornamentation in both areas includes double stopping, and the addition of both single and double cuts. Jig playing in the Port-au-Port tends to have more finger ornaments than the Codroy Valley style. Variation in both areas is very subtle. Fiddle techniques such as tuning, instrument and bow hold and tone are not standardised. The majority of the fiddle players are self-taught and have never received any formal training. Many of the fiddle players do not read notation and instead learn by ear. The tempo of jig and reel playing in the Port-au-Port tends to be much faster than the Codroy Valley. The Codroy Valley fiddle style has more Scottish influence apparent, particularly in the

accentuation and the use of Scottish snap rhythms in strathspeys, reels and jigs. In the Codroy Valley, the main accent occurs usually on the main beats, but in the Port-au-Port fiddlers often accent on the off beats. In both areas the function of the fiddler as solely to provide music to accompany dancing has changed due to the decline of dancing and the improvement of communications, including the introduction of radio and television. Today, in both areas fiddle players tend to play at organised events such as festivals, organised square dances and occasionally at house times. The average age of fiddle players in both areas is over fifty. This may have occurred due to the collapse of the cod fisheries, emigration and a lack of music tuition available in these areas. The fiddle players left in both these areas today are listening to mainly Cape Breton fiddle music, Canadian fiddle music and Cajun fiddle music. There has been a recent revival in the folk music and culture of Newfoundland and hopefully this will entice the older generation of fiddle players to record their music and encourage the younger generation to learn how to play the fiddle.

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