

Teaching “Trad”: A Fiddling Ethnomusicologist’s Reflections on Fiddle Camp

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Figure 1: Ward MacDonald teaches an intermediate Scottish fiddle class.

In a recent online search for fiddle camps in Canada, I counted a whopping thirty-seven traditional music and dance camps. I was taken aback by this figure for two reasons: I was surprised that the majority of the camps were established within the past decade, which suggests that this is a rapidly emerging learning context in the traditional music scene. Moreover, I had previously counted thirty-eight camps in the United States; since I knew of far more camps in the U.S. and was aware only of a handful of traditional music camps in Canada, I had assumed that this disparity would be far greater. Most of these camps fall under the category of summer fiddle camps, week-long summer programs that offer an immersion experience in traditional music with instruction in the repertoires and styles of one or more traditions, from Scottish and Irish to bluegrass and jazz.¹

The camps are generally open to students of all ages and abilities and offer a unique combination of

formal and informal instruction and music-making. While the fiddle tends to dominate both in terms of enrolment and overall focus of the programs, courses are often offered in other melodic and accompanying instruments as well. Special attention is generally placed on learning by ear, teaching not only tunes but also teaching students how to learn tunes, how to duplicate the sounds and feel of tunes, improving basic playing technique, teaching specialised bowing and left-hand techniques related to particular styles, and, sometimes, teaching basic music theory, improvisation, and music reading skills. Questions about the increasing formalisation of traditional music and the musical and pedagogical choices of those of us involved in learning, organising, and playing music in formal settings are played out in various ways in the context of fiddle camp. Reflecting on my recent experiences as an instructor and co-organiser of the Prince Edward Island (PEI) Fiddle Camp, in this arti-

cle I explore some of these questions and choices and consider our changing roles as researchers in the communities in which we work.

Established in 2010, the PEI camp is one of the newest additions to the Canadian fiddle scene. The camp offers instruction in PEI Scottish, Cape Breton, Acadian, Québécois, Irish, and Maine fiddle styles; courses in piano, piano accordion, guitar, whistle, bodhràn, banjo, mandolin, and Acadian step dancing; and an integrated sister program in piping, focusing on Scottish small pipes, Border pipes, and Highland pipes. The PEI Fiddle Camp is one of Canada's only bilingual camps,² with a teaching roster of professional and semi-professional instructors from PEI, les Îles-de-la-Madeleine, Cape Breton Island, Vermont, Maine, and Toronto.³

My involvement in the camp began with a conversation with PEI Scottish fiddler (and later Camp Director) Ward MacDonald on a park bench in Charlottetown, PEI, in 2009, while completing my doctoral fieldwork.⁴ The conversation drifted from the cultural geography of the Island's instrumental traditions to the place of formalised musical instruction and events in the local Trad music scene and a brainstorming session of possible future ventures. A well known performer and event organiser on PEI, Ward had previously taught at long-established fiddle camps in New Brunswick, the Yukon, Maine, and Colorado, and had begun planning PEI's first fiddle camp, which was set to launch in June 2010. I soon found myself onboard as a co-organiser and beginner-intermediate fiddle instructor. Two successful summers later, the PEI Fiddle Camp has established a solid footing in the local Island scene, partnerships with various festivals and camps locally, nationally, and internationally,⁵ and the program has carved out a distinct identity while staying true to the conventional "fiddle camp" model.⁶ Nevertheless, my teaching colleagues and I have grappled with the pedagogical, musical, and organisational challenges of fiddle camp for the past two years; in particular, the implementation of written music in the context of a traditional music camp was the subject of some debate both before and during the camp. Before I turn to specific examples of how these questions play out in the fiddle camp context, I will introduce the camp setting, located in Augustine's Cove on PEI's south shore.

The Setting

Excerpt from journal entry, 24 June 2011.

It's late June and the colourful wild lupines are in full bloom along the side of the road as we turn onto the rural, winding red clay road that leads to Camp Abegweit, our home for the week. There isn't time to sneak more than longing glances at the spectacular views of the Northumberland Strait and, to the west, the Confederation Bridge, as the other instructors and I unpack our instrument cases, large plastic bins containing the camp "office" and all-important bug-zappers, and sleeping bags into the main Lodge. An impressive assortment of instruments soon lines the walls of the central lounge area and sleeping bags are quickly forgotten in the corners; if last year's experience provides a clue, I have little expectation of getting much sleep this week.

Adjacent to the main Lodge is the Dance Hall, a large, barn-like building with a concrete floor where we'll congregate for evening concerts and set dances (PEI's equivalent of "square-dancing"). Tucked away at the far end of the Hall is the "Piper's Dream", the piping classroom and haven, just far enough away from the other classrooms that the sound of group piping won't overpower classes happening in the nearby Lodge. Step dancing classes take place in the "Cook's Nightmare", a small room above the kitchen with a wooden floor that won't be scuffed by the dance shoes (some of which have metal soles or clickers). Directly across the playing field from the Hall sits a long row of dormitory-style cabins leading down to the beach. They aren't fancy by any stretch of the imagination, but have electricity and small heaters that will come in handy given the Maritime temperatures that are chilly for this time of year.

Campers begin to arrive—some families, solo teens, and older folks—and soon the Lodge is humming with conversation and laughter as people meet, catch up, and wait for supper to be announced in the adjacent dining hall. There's clearly an air of excitement about the week ahead, and I overhear some returning students giving new campers the lowdown on what to expect in the coming days. Handing out the cabin accommodations at the registration desk, I hear the familiar lines of the Cape Breton reel "Elizabeth's Big Coat" that Ward MacDonald taught his intermediate fiddle class last year wafting in from the picnic tables outside.

A typical day at camp begins with breakfast in the dining hall, followed by a half-hour group session for all campers (and all instruments) in which we learn a "camp tune" that has been chosen by the camp instructors. The melody and accompaniment are

learned by ear, and will be workshopped in more depth in one or more of the regular classes throughout the week; the goal of “camp tunes” is that, by the end of the week, campers share a repertoire of four or five new tunes. Students spend the rest of the day attending classes based on ability and choice of instrument(s), with a break at lunch to refuel. The daily classes are interspersed with informal jam sessions; swimming, hiking, and playing ball; and specialty workshops on playing strathspeys and waltzes, singing folk songs and mouth music, Shetland fiddle, “ear-stretching”, and fiddle-as-accompaniment, among others. The hour before supper is dedicated to organised “slow” and “fast” jams that are led by instructors, complementing (and in many cases preparing students for) the informal jams that will last late into the night. The scheduled evening activities include a variety concert featuring instructors and invited guests, followed by set dancing in PEI, Cape Breton, Québécois, and Maine contradance styles, and a bonfire session.



Figure 2: Students and instructors (including author) dance a set from Mabou, Cape Breton Island. (Photo courtesy of Nate Banton, 2011)

“Twinkle” in Strathspey Time: The Pedagogical Challenges of a One-Week Camp

Each year I am amazed at the amount of music and knowledge about music that is gleaned in the course of a single week at camp (both by students and instructors) and demonstrated in the customary student concert at the week’s end. Nonetheless, the timeline and student diversity of a one-week camp pose particular pedagogical and organisational challenges. What repertoire and, importantly, how, should I teach my beginner fiddle classes? The stu-

dents, of course, arrive with various playing abilities and experiences and it quickly becomes clear that the labels of “beginner” and “intermediate” are of little use in the class setting: some students are novices with a passion for the music and keen interest in recorded music; some have taken lessons but are new to learning by ear; some play a few tunes but lack in confidence.

My classical Suzuki teacher-training reminds me to start slowly, with repetition, “Twinkles”,⁷ and scales, not jigs and reels, yet that alone would hardly be well received by students at a week-long traditional music camp. So, we talk about the differences between tune types and get our feet tapping in time to a lively march. We dissect a few technique-related pitfalls and talk about tone (after all, who wants to listen to a squeaky fiddle?) and learn a G major scale. Questions arise about “correct” bow holds and hand positions. With my “classically straight” left hand and “bent” right-hand (bow) thumb, I skirt the question by suggesting that students find a comfortable playing position that suits them, keeping in mind that they might find particular positions or techniques useful in creating a clear tone or playing faster passages. On a practical level, time is an issue—there is simply not enough time to rectify most “bad habits”. But my choice not to enforce the technical aspects noted above stems also from my observations that *not* having standard classical technique does not necessarily limit one’s playing ability, at least in traditional music circles. I am compelled to point to numerous examples of respected local fiddlers like Eddy Arsenault (considered the “Grandfather” of Acadian fiddling on PEI), Souris-area fiddler Peter Joe Pete Chaisson, or my fellow camp instructor Andrea Beaton, none of whom play with the typical classical technique and yet who do not seem to have any problems with tone, fast passages, shifting positions on the fingerboard when necessary, or “piling on the *bois sec*”.⁸ I choose a newly composed march from PEI’s predominant Acadian region, the *Région Évangéline* in western PEI, to begin. By the end of the week, we have added another Acadian march and reel set; “Da Slockit Light”, a slow air composed by Shetland fiddler Tom Anderson (1910-1991); and “Whiskey Before Breakfast”, a fiddle standard. We have also learned a few scales and played “Twinkle”, albeit in strathspey⁹ rhythm.

Further, in my workshops on Shetland fiddling, should I introduce the somewhat controversial interpretation of the Shetland fiddle repertoire and style that was objectified by fiddler Tom Anderson in the

1970s?¹⁰ In the years since I lived and conducted field research in the Shetland Isles, I have been asked frequently to perform or teach Shetland tunes. I do not fancy myself a “Shetland fiddler” but, rather, a fiddle-playing researcher who has documented a tradition through interviews, observation, ethnography, and musical analysis, and learned (via formal and informal processes of transmission) a particular repertoire and to imitate particular interpretations of the Shetland style. As such, I am frequently aware that I am implicated deeply in the dissemination of particular narratives within the tradition I have studied. My experience in this regard speaks to the role of the ethnomusicologist who, as Kay Kaufman Shelemay writes, “while seeking to document the transmission process, becomes a part of it” (2008: 141). As an instructor and ethnomusicologist, what is my role and impact in the transmission of this tradition? I will return to this topic later.

In the end I did choose to teach some tunes preserved (and thus, arguably objectified) and composed by Tom to my beginner classes and Shetland workshop students, but I balanced my reservations on this issue by talking about his substantial influence on the tradition, his motivations and choices (as interpreted by his students and other Shetland musicians), and by demonstrating some different examples of repertoire and styles I have since learned from pre-1970s archived recordings.

Finally, one of the piping instructors, Vermont-based Tim Cummings, led an interactive workshop on “jam etiquette” on the first day of camp in conjunction with an organised jam session. The workshop was for all campers, regardless of instrument and level, inciting an inevitable exchange of bagpipe and banjo jokes (“How can you tell if there’s a banjo/bagpipe player at the door? He can’t find the key or he doesn’t know when to come in.”)¹¹ The goal of this session was to give campers the tools to participate productively in the daily organised and informal jams, with the aim that they would be able to participate more fully and confidently in music sessions post-camp. Is it sad that “jam etiquette” needs to be taught? Much of what was discussed in the workshop seems as though it should be commonsense to most people both in and outside of a jam context, for example, how to read the unspoken rules of a jam as a newcomer and being aware of your surroundings and your contribution—or lack thereof—to the group. Nevertheless, the instructors agreed in our organisational meeting that a friendly reminder of basic social etiquette might be beneficial to all.



Figure 3: Students and instructors (including author) jamming at the beach.

To Read or Not to Read: The Role of Notation at Camp

“Video won’t replace going to camp; nothing will ever replace *being* there. There are things that happen at camp that you just have to be there to experience. Like when you hear a new tune and you fall in love with it, and you start learning it, and by Day 3, everyone is playing it! Just the feeling of that, there’s no Youtube or internet replacement for human emotions.” (Emmanuelle LeBlanc, 2011)

As the above quote from instructor Emmanuelle LeBlanc suggests, fiddle camp offers participants a unique, immersive learning experience, focused on aurality.¹² Not surprisingly, a significant number of the campers had learned exclusively by note-reading until coming to camp and, therefore, had to go through a difficult transition to learning by the method I finally settled on: first, singing or diddling the tunes¹³ (see Example 1). Then, as I played the tune over and over on my fiddle, they picked out the melody on their instruments, going over the tricky spots in more detail, and finally memorised the tunes, all without the use of notation. This method of teaching tunes and technique, I realised, is in line with both Suzuki philosophy and the various methods used by my camp teaching colleagues, several of whom have learned to play almost exclusively by ear in informal settings.

Yet, while our emphasis was on learning by ear, we were faced with the dilemma of what to do at the end of the week: do we give out the sheet music as many students requested, or do students leave with just their memory of the tunes and perhaps audio files? While nearly all fiddle camp models I have seen advocate an aural learning experience, the actual

approaches range from strictly aural transmission with no sheet music on site, to camps that provide audio files and transcriptions in advance of the program but teach the tunes by ear, to camps in which sheet music and aural transmission are combined in the learning experience.

The image shows two systems of musical notation. The first system is for the melody and foot accompaniment. The melody is written on a treble clef staff in 2/4 time, with a key signature of one sharp (F#). The lyrics are: "hey lum dim di da d'l i du - m da di-d'l lum di du .". The foot accompaniment is written on a bass clef staff with a 2/4 time signature, consisting of a steady eighth-note pattern. The second system shows the continuation of the melody and foot accompaniment. The melody lyrics are: "m dum di da-d'l i du - m dim di dai". The foot accompaniment continues with the same eighth-note pattern.

Example 1: An example of Acadian mouth music: excerpt of traditional *turlutte* from “Monsieur L’Matou” on Vishtën’s *LIVE* album (2009) with seated foot accompaniment. (Transcription by author)

Early in the week I witnessed a visiting local fiddle teacher¹⁴ passing out sheet music to some beginner students. This particular teacher learns and teaches tunes primarily through the use of written music and on several occasions I had heard this person defend somewhat forcefully a belief that the use of notation is just as valuable a learning method for traditional music as an aural (or mixed) method. I was surprised at my own immediate, negative reaction to what I saw and heard. But what exactly spurred this reaction? Would I have had the same reaction outside of the camp context? To me, this teacher’s approach seemed to undermine the camp instructors’ collective emphasis on aurality and the challenge that Camp Director Ward MacDonald set for students at the beginning of the week to “stretch their ears”. In my own classes I saw beginner students transition from a sense of the impossible when I first played through the tune we were about to learn (up to speed); to determination as they tried to follow the shape of the phrase, picking out a few notes (as I played it at a moderate speed); to momentary frustration with that *ONE NOTE!* that seemed to elude them; and, finally, a sense of triumph and achievement at having learned an entire passage up to speed. I *knew* it was possible.

Of course, there is no “right” or “wrong” approach and I believe that each teacher finds their particular way to impart musical knowledge to their students. But in the context of camp, at least *our* camp, I remain convinced that through an aural approach students gain a different kind of knowledge and a different set of skills than if we were to use the score as a learning tool.

There was some compromise. In the end, to many students’ content, the instructors agreed that the main teaching tunes would be provided in both written and audio form at the end of the week, and my colleagues and I sat for hours transcribing many tunes that, once on paper, seemed depressingly lifeless. Indeed, by the penultimate day, when the sheet music had begun circulating, I observed an increased reliance on sheet music during the jam sessions and what amounted to a lack of musicality by those students using their “cheat sheets”. Of course, an option for next year is to make audio recordings of camp tunes available and not give out the sheet music, but at what expense? Most of the campers are not from large musical families and do not live in or are not affiliated with communities such as Mont-Carmel, in the *Région Évangéline* (PEI), where informal kitchen parties and learning by ear are fairly common (at least among a large portion of the musical community). These campers’ experiences of traditional music comprise almost exclusively practicing at home with the score, attending camps, and perhaps occasionally playing with a friend or in a jam. While the audio recordings enable students to reproduce the PEI experience (or that of similarly aural-based musical communities like Cape Breton) at home once they leave camp,¹⁵ what role do these recordings play in the long term?

I support the various formalised endeavours in the Island’s traditional music community (such as formal lessons and the organised, weekly Friday Night Acadian Jam in the *Région Évangéline* that includes a “workshop” component) and have learned a significant chunk of my repertoire with the help of notation. And yet, I am often frustrated at the lack of spontaneity both in organised music sessions, as well as in the actual music that is performed. Nevertheless, the alternative—not giving out the music, not having the Friday workshops, not having formal lessons or attending camp—seems to contradict the aim that spurred the idea of a fiddle camp in the first place: to make this music and the extraordinary experiences of making music together widely accessible, regardless of whether students come from musical families and of the impact of modern lifestyles, busy schedules,



Figure 4: Fiddle instructor Richard Wood (PEI) teaches piano accompaniment to student Naomi Burlands



Figure 5: Emmanuelle LeBlanc (PEI) teaches a whistle tune to student Haliana Burlands.

and the contemporary social organisation of our communities.

The “Research” and “Real Life” Continuum

Participating in the camp has prompted me to re-examine the potential impact of my research activities on the community in which I work, my relationship to my research, and the way I learn music, as well as what music I learn. When I became part of the Fiddle Camp committee, I was not looking specifically to engage in a form of reciprocity with the community with which I have worked for the past five years; although the desire to do so had crossed my mind several times, a suitable opportunity had not presented itself.¹⁶ Nevertheless, I would like to think that my commitment to Island’s musical scene and my ethnomusicological training have helped to some extent to make the camp a success, support the local traditions and initiatives, and, however tangentially, create additional opportunities for the musicians who have opened their doors to me.

Shelemay writes that: “As ethnomusicologists become engaged in research with living musical traditions and the people who carry them, they both intentionally and unwittingly become caught up in the processes and politics of transmission of tradition. Sometimes their interventions support continuity; at other times they engender change” (2008: 149).

Reflecting on camp and my recent field research, it is clear that ethnomusicologists play an active role in preserving, mediating, and furthering the transmission process (c.f. Shelemay 2008, Seeger 2008, Diamond 2007, Titon 2003). What imprint, however small, will my choice of teaching tunes and representation of a particular style leave on others’ understandings of the Shetland tradition? While I have written in some length about Tom Anderson’s role in shaping the contemporary fiddling tradition in Shetland, it is unlikely that few campers (if any) will read it.¹⁷ More generally, how we as ethnographers choose to represent the musical traditions and communities in which we work in our writing and presentations, and even the (seemingly) innocuous act of narrowing down a research topic and asking particular questions, have an impact on how the tradition is viewed both inside and outside of the community.

The question of when fieldwork “ends” and real life “begins” has preoccupied anthropologists and ethnomusicologists for decades (for example, see chapters by Kisliuk and Shelemay in Barz and Cooley 2008). My role as “researcher” in the Island

community is ongoing; yet being part of camp has meant that I engage in a different way with the people with whom I have worked for the past five years. Six of my co-instructors were key participants in my study, while other “informants” became invited performers or parents of campers. In some cases over time, and in other cases through these changing relationships, my role in the fabric of the community seems to have shifted from researcher to friend or colleague. This, in combination with the possibilities of “virtual fieldwork”,¹⁸ means that my “field” does not end when I leave PEI after a period of fieldwork, a family visit,¹⁹ or camp. Therefore, I understand fieldwork, at least the kind I do, as a continuum of research and real life, as opposed to distinct phases or identities.²⁰



Figure 6: Piping instructors Tim Cummings (centre) and Ellen MacPhee (seated, front) lead jam with fiddling and piping students.

Finally, camp has made me reflect on the way I learn tunes and the choices I make with regard to my own playing. When I began playing the violin nearly twenty-five years ago I learned pieces predominantly by ear (in the Suzuki method). Contrary to some perceptions of this method, I also learned to read music within those first few years, although it was not until

several years later that the two approaches truly merged. From there, I played in orchestras and learned the standard Conservatory repertoire, and eventually joined a Scottish Country Dance (SCD) band, in which nearly all the members used notation.²¹ My involvement with SCD has waxed and waned over the years—as has my dedication to learning music solely by ear—and I reconnected with fiddling through my fieldwork over the past ten years or so. I have often thanked my Suzuki training for my ability to pick up tunes by ear, as I have found myself on the “hot seat” of having to do so innumerable times over the course of my fieldwork and session-playing. My fiddle camp experiences and the pedagogical choices I and others have made in the context of the PEI camp have turned me back into an aural learner. Consequently, I have found my own “sound” as a fiddler—the converging of my influences. As a result, I listen more, I sing more, and I play more.

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Many thanks to Peter Ballerstedt and Nate Banton for generously allowing me to use their photos in this publication. All photos by Ballerstedt, except for Figure 2.

Notes

¹ Nine of the thirty-seven camps are located in the Atlantic Provinces. Between 2009 and 2011, camps were offered in all ten Provinces and in Yellowknife, NWT. To my knowledge, all but one camp are offered between the months of May and August, and a few are offered every two years.

² While it is not exclusively a fiddle camp (language, dance, crafts, and other instruments are also taught), the programs offered by the Gaelic College of Celtic Arts and Crafts in Cape Breton are also considered bilingual (English and Gaelic).

³ In 2011, six of the twelve instructors were bilingual and roughly 30 percent of the "campers" spoke French as their mother tongue. At the time of this writing, one P.E.I.-born instructor lives in Halifax and three others live in Montreal. Please see the Camp website for the complete teaching roster and instructor bios: www.peifiddlecamp.com

⁴ My doctoral dissertation, "*De par chez nous*": *Fiddling Traditions and Acadian Identity on Prince Edward Island* (Forsyth 2011), examines the central role of musical traditions in defining and expressing a localised Acadian identity on PEI.

⁵ For example, the camp has established a fruitful partnership with Celtfest in Cuba and offers scholarships to students through that festival organisation each year. Also, *La Fédération culturelle de l'Île-du-Prince-Édouard* has facilitated an exchange program between the PEI Fiddle Camp and Québec's *Camp violon trad*.

⁶ There have been few studies of fiddle camps. In "Performing the Old World, Embracing the New: Festivalization, the Carnivalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps", Lynn Hooker examines the canonization of an "authentic" folk repertoire by participants of Hungarian folk music and dance camps in North America through strategies of festivalisation and the creation of a carnivalesque atmosphere. Josephine Miller's chapter in *Scottish Life and Society*, entitled "The Learning and Teaching of Traditional Music", considers changing processes of musical transmission in Scotland from traditional modes of transmission to formal and informal learning in the context of fiddle camps and workshops. Finally, in a paper given at the 2011 ICTM/CSTM-SCTM world conference in St. John's, Laura Risk examined the diffusion of a percussive fiddle technique known as "the chop" via fiddle camps and what she terms "local scenes" (Laura Risk, CSTM/SCTM conference presentation, St. John's, 18 July 2011).

⁷ That is, “Twinkle, Twinkle Little Star” and its variations. Suzuki Violin School, Violin Part, Volume 1 (1995).

⁸ “Piling on the *bois sec*” (*bois sec* translates literally as “dry wood”) is an Acadian phrase that is used to describe a rhythmic, driving style of fiddling that pulls step dancers to the floor. It is also the title of PEI Acadian Eddy Arsenault’s 1993 cassette of Acadian fiddling.

⁹ A strathspey is a type of dance and dance tune in 4/4 time. Strathspeys can be played slowly (like a slow air) or fast (like a fast hornpipe or slow reel) and feature a dotted eighth note followed by a sixteenth note (or vice versa) rhythmic pattern known as the “Scotch (or Scottish) snap”. In PEI and Cape Breton, tune medleys usually feature one or two strathspeys followed by reels (strathspeys are sometimes preceded by a march or slow air).

¹⁰ In the 1970s, Tom introduced a fiddle program into public schools throughout the Shetland Isles that continues today. While his students were encouraged to learn by ear, notation eventually replaced oral transmission as the primary source for learning tunes; this developed in response to a growing body of students and the need for a broader repertoire of tunes for the frequent public performances. While there is no doubt about Tom’s central role in the revival of fiddling in the Shetland Isles, there has been some criticism of his methods by older musicians who feel that by choosing to impart specific aspects of the older tradition and style to his students in formal lessons he objectified particular tunes and stylistic features under the rubric of “traditional Shetland music.” (See Forsyth 2011: 316-317; Forsyth 2005; and Swing 1991).

¹¹ With sincere apologies to all banjo- or pipe-playing readers.

¹² While there is no television on-site, the main Lodge has WiFi internet service, reasonable cellular coverage, and students are encouraged to bring their own recording devices.

¹³ In the Island’s French-speaking Acadian communities, mouth music is most frequently referred to as *djigger* (“to jig”) or *touner* (“to tune”) and, less frequently, as *turlutter* or *turtuler* (the terms for mouth music in parts of New Brunswick and Québec).

¹⁴ We invited local fiddle teachers with students enrolled in camp to attend the camp free of charge.

¹⁵ My sincere thanks to Stephanie Conn for her insightful comments on this topic.

¹⁶ I am a fervent proponent of practical, “public” applications of ethnomusicological research. My position in this regard is in line with Anthony Seeger’s suggestion that “the

most rewarding public projects for ethnomusicologists will often come from the desires of the community members themselves” (2008: 286).

¹⁷ See also Swing 1991.

¹⁸ Cooley, Meizel and Syed define “virtual fieldwork” as the collection of data “from a distance using a computer, television, or radio” (2008:90, in Pruett 2011:5). My research regularly draws upon such technological mediation as the telephone, Skype, email, Facebook, and GoogleDocs, among others.

¹⁹ My parents and sister have lived in Charlottetown, PEI, for the past eight years.

²⁰ Shelemay refers to this distinction as the “mistaken dichotomy” of academic research and public sector work (2008: 153).

²¹ Scottish music (and particularly fiddling) has been part of my life longer than has classical music. My parents like to say that I began Scottish Country Dancing *in utero*, as they were both involved in the dance community when I was born; I joined a children’s group when I was three years old.



The image shows the cover of the magazine "Penguin Eggs". At the top, the title "penguin eggs" is written in a stylized, lowercase font. Below the title, it says "Canada's Folk, Roots and World Music Magazine". The central graphic is a stylized, black and white illustration of a penguin, where its body and wings are integrated with the shape of a fiddle. Below the illustration, there is a "Subscribe Now!" section with a table of subscription rates:

Region	2 years -	1 year -
Canada	\$46.50 CDN	\$23.50 CDN
USA	\$62 CDN	\$31 CDN
UK & EU (air)	\$126 CDN	\$63.25 CDN
UK & EU (regular)	\$86.50 CDN	\$43.25 CDN

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