

AN ANALYTICAL METHODOLOGY FOR STUDY OF REGIONAL
FIDDLE STYLES APPLIED TO TEXAS STYLE FIDDLE

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PREFACE

This study was undertaken in order to define the characteristics which lend a unique sound to Texas style fiddling. I first heard the style while living in Washington in 1975, when I heard Dick Barrett play. Like many other followers of fiddle music, I was impressed with the jazzy sound of Texas style fiddling. I found, after moving to Oklahoma, that the style which was a novelty in Washington was the norm in Texas and Oklahoma. Intrigued with the new style, I began studying it in order to learn it. This thesis grew out of that endeavor. I hope it reflects the deep regard I hold for this creative music and the fiddlers who make it.

Thanks are extended to Dr. Richard Hecock and Dr. Stephen Tweedie of the Geography Department and Dr. Andrew Harper of the Music Department for allowing and encouraging me to mix these two disciplines in a somewhat unorthodox manner. Their careful evaluation of the research throughout its development and completion was invaluable.

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CHAPTER I

INTRODUCTION

In his major work on the cultural geography of the United States, Zelinsky (1973) wrote that

the normal domain of the cultural geographer includes only those items that are overtly ideological or traditional . . . or whatever is least susceptible to rigorous systematic analysis and the prompt distillation of general propositions (p. 74).

He went on to name several fields of inquiry that merit investigation by cultural geographers, among which he included folk music. Claiming the prerogative of cultural geography to engage in study of the traditional, this research will examine a particular instrumental folk music style native to a particular region of the United States. It is hoped that the result will contribute a piece to the mosaic being compiled by geographers studying other aspects of ideological or traditional culture, so that in time a complete picture of American life and its spatial variations will emerge.

Purpose of the Study

The study of American folk music is relatively uncharted territory for geographers. As a result, there is a paucity of research methodologies developed to deal with the questions surrounding data collection and analysis. One objective of this study is to begin filling this gap in the discipline, by outlining a method of collecting

and studying instrumental folk music so that information on its regional variation may be obtained.

Before regional variation in folk music can be identified, the music of each region must be documented, described, and understood. Although North American folk songs have been systematically collected and studied, the collection and study of instrumental folk music has been more sporadic and far less thorough, both with regard to areas studied and to the depth of each study (Bayard, 1956; Bethke, 1974). While the studies which have been done are significant and have laid the foundation for further research, they are relatively few and far between, and show a decided bias towards the study of music in the southeastern United States (Roberts, 1978). In the few studies in which geographers have addressed themselves to the subject, their focus has been on explicitly geographical manifestations of the music such as locations of musicians, festivals, and contests, rather than on the music itself (Carney, 1974; Renner, 1979). The lack of data resulting from this state of affairs is especially unfortunate because instrumental folk music has undergone radical changes in the last few years, with the development of musical hybrids such as bluegrass and western swing. Instrumental folk music is dynamic, and the most satisfactory way to monitor its change is to listen to the music itself; analyze it, describe it, identify those elements which are unique, those which are found in one region and not another, those which are carried on from previous traditions and those that are new.

One recent development in North American instrumental folk music is the spread of what has been called "Texas style fiddling." In the last ten years this style of fiddle music has spread throughout the

western United States, chiefly by means of fiddle contests (Williams, 1972). That this style is distinctive is unquestioned; it has been identified and described by several authorities on American folk music (Jabbour, 1969; Wilgus, 1965). However, the qualities which contribute to its unique sound have yet to be methodically discovered and cataloged. Some observers have commented on its jazzy sound, without specifying the techniques by which this sound is achieved (Wilgus, 1965; Williams, 1972). Others have stressed the importance of elements of performance style, such as bowing and accompaniment (Spielman, 1975; Mendelson, 1974). All agree on certain attributes of the style, including easy-going tempos, constant innovation and improvisation, and use of a smooth bow stroke. These characteristics differentiate the style from other old time fiddle styles which use short, choppy bow strokes, constant repetition of the strains in a tune, and break-neck tempos. The descriptions are true as far as they go, but a thorough description of the style must investigate further, to discover all the devices and techniques employed to produce the unique sound of Texas style fiddling.

The primary purpose of this research is to conduct such an investigation of Texas style fiddling as it is now played. In listening to and learning to play this style of music, the author has observed certain characteristics which appear to occur consistently in Texas style performances, but which have not been documented in previous studies. These characteristics include a similarity between performances of a tune by different fiddlers as to the variations which are included, a tendency to use the same variation techniques in different tunes, and the presence of certain syncopation devices and pitch

alterations. The existence of these characteristics in Texas style fiddling will be tested in this research. The research will also attempt to discover any other characteristics common to the style which have been previously overlooked. In short, the study will analyze Texas style fiddling to determine specifically what techniques and devices are used in the music to give it a characteristic sound. The analysis will concentrate on the music itself, rather than on the musicians, the playing context, the accompaniment, the playing position, or performance style. The hypothesis is that elements exist within the music itself, regardless of extraneous factors, by which Texas style fiddling can be identified. With this emphasis on the music, this study differs from others on the subject of regional variations in fiddling which have concentrated on elements of performance style (Spielman, 1975; Burman-Hall, 1975).

In a literal sense, the scope of the study is limited to the Texas-Oklahoma region in which the style developed and from which it has spread. In a broader sense, however, the results of the research may have wider implications. Geographically, the results may be used to determine the extent and diffusion of the style, by providing a list of characteristics by which the style may be identified. Historically, further developments in the style may be compared with the data in this study to determine change over time.

The methodology developed for this research is based on transcriptions of tune performances. In his recent dissertation on regional folk fiddling styles in North America, Spielman (1975, p. 97) identified a major stumbling block to further research when noting that the "inability to draw upon a body of previously collected and transcribed

data is a factor greatly limiting research efforts in the field of traditional instrumental music." By providing transcriptions of several Texas style fiddle tunes, this study will begin compiling data needed for further comparative research.

To summarize the purpose of this research, it may be said to have three objectives: 1) to define Texas style fiddling as it is now played, by reference to specific characteristics of the music which have not been previously documented, 2) to compile data on a subject upon which research has been hindered by its scarcity, and 3) to develop a research methodology which may be used for further research in the geography of traditional American instrumental music.

Definition of Terms

Before proceeding further, a clarification of key concepts used throughout this paper is in order. While terms with special reference to the violin or to music will be explained as they appear, a few terms are basic to understanding the purpose of this research, and demand more explanation.

Traditional music is considered, in this paper, to be music learned aurally, rather than from sheet music, and performed predominantly for peers rather than for a paying audience. While this definition is looser than that used by many folklorists, it answers the purposes of this research on a fairly recent stylistic development better than the folklorists' definition, which demands an age of several generations or centuries as a criterion for consideration as folk or traditional music (Roberts, 1978). The requirement that traditional music be performed predominantly for peers rather than for

a paying audience is made in this case because the primary playing contexts of Texas style fiddling are fiddle contests, conventions and jam sessions. In these contexts, a fiddler's performance is judged primarily by other fiddlers, and is not therefore altered to appeal to a broader uninitiated audience. For this reason, trick tunes such as "Orange Blossom Special" and "Listen to the Mockingbird," and fast bluegrass numbers such as "Black Mountain Rag," so popular with general audiences, are not allowed in contests, where standards of old-time fiddling such as danceability are strictly adhered to. This is not to say that traditional fiddling is never lucrative; prizes begin at \$1000 in many contests, and private record sales can also yield a profit to the fiddler. However, the ideals and standards of the style are governed more strongly by a conception of what constitutes old-time fiddling than by commercial considerations. Although the conception of what constitutes old-time fiddling is by no means clear, and is frequently under discussion at contests and in fiddlers' newsletters, it remains a key consideration (Blaustein, 1972; Hicks, 1972; Johnston, 1973). In most contests, including the national contest at Weiser, Idaho, a fiddler is judged more on his "old-time fiddling ability" than on any other attribute. Therefore, traditional music in this paper is defined as aurally-learned music performed for an audience of peers.

Fiddling is defined in this study as the art of playing traditional music on the violin. The major difference between a fiddle and a violin is the way they are played, and what music is played on them. In addition to this difference, fiddlers often alter their instruments somewhat differently than do classical violinists. These alterations

may include use of steel rather than gut strings, various methods of carving and flattening the bridge, and moving the soundpost around to achieve different tone qualities. Different string tunings, found in other areas of the country, are uncommon in Texas and Oklahoma. Although playing positions vary among fiddlers, Texas and Oklahoma fiddlers commonly hold the fiddle under the chin and grasp the bow at the frog, with a loose wrist on the bow arm. This position allows the technical facility needed to execute Texas style fiddling, and resembles classical playing position more than that of old-time fiddlers who choke up on the bow and hold the fiddle lower.

In this paper, a distinction is made between substance and style with regard to fiddling. Style is considered to include elements of performance such as use of the bow, playing position, accompaniment, dynamics, or any other indication of how a tune is played. Substance includes what is played in the tune: all variations, varied repetitions, drones, double stops, embellishments, and beginning and ending formulae. The emphasis in this research will be on substance rather than style.

Seeger (1958) has found it useful to differentiate between transcriptions which are prescriptive and descriptive. Prescriptive transcriptions give the performer an indication of how a tune ought to be played, while descriptive transcriptions attempt to reproduce a tune the way a performer has played it. Many fiddle tune collections now available consist of prescriptive transcriptions which are often only skeletal outlines of a tune's melody, leaving it up to the performer to fill in embellishments and variations. Following in the tradition of studies by Burman-Hall (1968, 1974) and Spielman (1975),

this study will employ transcriptions which are descriptive with some limitations. All elements included in the above definition of substance were included in the transcriptions. Stylistic elements such as bowing and fingerings were not. As far as what was played, the transcriptions are as descriptive as possible, since the study is concerned with substance rather than performance style.

Organization of the Thesis

The following chapter attempts to place this research into perspective regarding both geographic and American fiddling research, by reviewing previous related studies. In Chapter III, the methodology for this study is outlined; the results of that methodology, in the form of tune transcriptions, are found in Appendix A. Chapter IV contains the analysis of the tunes, and the generalizations about Texas style fiddling which were drawn from that analysis. The thesis concludes with Chapter V, containing a summary, conclusions, and recommendations for further study.

CHAPTER II

LITERATURE REVIEW

Although research on instrumental folk music in the United States has lagged behind that on folk songs, a small body of literature with roots in music and folklore is slowly growing. As geography is not among those fields contributing to this literature, it may be useful to place the subject in a geographical perspective by examining some similar traditional subjects studied by geographers. The first portion of this literature review deals with related geographical works, while the second covers works on fiddling and regional fiddle styles. In the final section of the chapter, works relating directly to Texas style fiddling are reviewed.

Related Geographical Works

American cultural geography has been profoundly influenced by the methodology of Carl Sauer and the so-called "Berkeley school" of geographers who applied it. In their writings, they carefully reported observed facts on the distribution of people, dwellings, settlements, plant cover and climate. Their objective was to capture the cultural landscape through accurate, systematic description; their emphasis was on "facts more than theory, content more than context, and form more than process" (English and Mayfield, 1972, p. 4). Data on house types, barns, fences, place names, irrigation systems, patterns of agriculture

and other cultural forms were collected, reported and mapped.

Although this approach has been criticized by other cultural geographers (Mikesell, 1972), several valuable studies have emerged from it which describe characteristics and spatial distributions of material cultural objects. These include Kniffen's (1936) study on Louisiana house types, a fairly early work on house styles which was followed by Zelinsky's (1953, 1958) articles on log houses in Georgia and the New England connecting barn. More recent research on house types has been done by Rickert (1967), who studied house facades in the northeast, and Corey (1969), who concentrated his efforts on houses in a small Cincinnati neighborhood.

Other studies of this kind include those on agricultural forms. Trewartha (1948) researched regional characteristics of American farmsteads, noting that variations occur with respect to spacing and distribution, dimensions, locations, number, size and function of buildings, and the arrangements of buildings and yards. Hart (1968) found that field patterns demonstrate geographic variation even within a state-sized region, where there is variation in types of farming.

Cultural geographers have recognized the contribution of non-material culture to landscape, but have disagreed on whether and how to study it. The German geographer Schlüter defined landscape as the total impact of an area on man's senses, including invisible phenomena (James, 1972), and Mikesell (1972, p. 14) argued that "landscape studies inevitably include consideration of cultural expressions that are invisible." While the Berkeley school concentrated on visible, concrete elements in the landscape, other studies contributed to geographical knowledge about such non-material traits as language and

folklore. Kurath (1949) related dialect areas to settlement areas and cultural areas in an early work, and later produced his monumental Word Geography of the Eastern United States (1949). In the latter work, he analyzed the spatial distribution of certain terms used in the American vocabulary, and by using maps of these distributions proposed a linguistic regionalization of the eastern seaboard. More recently, Miller (1968) used folk tales and idioms to delimit the Ozark culture region, again studying non-material culture in a geographic context. Carney (1974) studied the distribution and diffusion of bluegrass and country music by mapping locations of music festivals, radio stations, and birthplaces and travel routes of performers.

A third approach to the study of cultural geography calls for compiling data on both material and non-material culture to produce a profile of a region, that is, "an area with a distinctive character identified by one or more spatially differentiating features" (Folke, 1972, p. 443). Meinig's (1965, 1968) studies on the Mormon culture region and Texas have been followed by several other studies along this line. Francaviglia (1970) further defined the Mormon landscape by using ten criteria, including wide streets, fences, hay derricks, use of brick, agricultural style and land use. Nostrand's (1970) study of the Hispanic-American borderland as a culture region used data on religion, language, surnames, mission churches, architecture and place names to delimit and describe the area. Jordon (1970) found that the region he called "Texas Appalachia" was characterized by archaic log structures and fences as well as by such non-material traits as feuding, disregard for education, speech idioms and a frontier outlook.

In summary, cultural geographers have interested themselves in

varied aspects and approaches to human society. It is to be hoped that further work in the field will continue in this vein, for "there can be no finite limit placed upon the variety of data with which the regional cultural geographer must deal in his effort to depict the operation of man in his chosen landscape" (Mikesell, 1972, p. 14). The present study will attempt to follow the precedents set by the geographers mentioned above: it will be an in-depth study of one element of the cultural landscape in one region.

Literature on American Fiddling

Throughout the literature on this subject, one encounters complaints about scarcity of previous studies in general and lack of data in particular (Bayard, 1944, 1956; Burke, 1971; Burman-Hall, 1968; Bethke, 1974; Spielman, 1975). These deficiencies may result from the difficulty of transcribing fiddle tunes, compared with that of transcribing folk songs and ballads. Nearly all of the studies and tune collections which have been published relate to specific study areas, ranging in size from county to several-state region. It is difficult to speak of fiddling without reference to its area of origin, and difficult to make general statements about the art which apply to all regional styles. This review will examine chronologically the work which has been published relating to fiddle styles and their regional variations, with special consideration given to two recent comprehensive studies on the subject.

Early Works

The first significant works on American fiddling appeared in 1940.

In that year, Ford published a collection of 578 tunes in a volume entitled Traditional Music in America, and Bennett wrote a masters thesis analyzing transcriptions of eighteen fiddle tunes which he obtained from a fiddler in western North Carolina. Although Ford gave no information in his collection on tune sources, informants, or transcription procedures, his collection remains one of the largest available and is useful for determining the general outline of a tune. Bennett's thesis was the first academic effort to study traditional instrumental music in America. Analyzing transcriptions he made from recordings of his informant, he established a framework for analysis based on eight factors. These were: 1) classification of scale, 2) tuning, 3) tempo, 4) scale and mode 5) rhythm, 6) melodic line, 7) structure and 8) rendition, or performance style. Unlike later studies, he did not analyze the harmonic framework, or compare different renditions of the same tune. While it is difficult to generalize about a regional style from one fiddler's playing, Bennett's framework of analysis is a useful method to employ for similar studies.

Two more early studies included a thesis completed the following year by Calhoun (1941) and a study by Wilkinson (1942). Calhoun collected and transcribed fifty-three tunes from a small area in south central Kentucky. His transcriptions, done without recording equipment, are merely outlines of the melodies, without embellishments or variations. His information is not well documented, and the absence of any analysis of the tunes limits the study's usefulness. Wilkinson traced six Virginia dance tunes to their European antecedents to demonstrate that, contrary to accepted theory, instrumental tunes had survived transplantation to the New World as well as had folk songs.

A few years later, Bayard (1944) published a collection of tunes which he had transcribed from the playing of fiddlers in western Pennsylvania. This collection contained 100 tunes from nine informants in four counties. Transcribed by ear, the tunes do not have tempo markings or variations, and much of the accompanying text is not well documented, but Bayard made some interesting observations about fiddlers and fiddling style. He found that individual playing mannerisms were very common, and that, in fact, "individual habit and fancy appear to rule or modify traditional fiddling technique in all details" (Bayard, 1944, p. xiv). Use of the bow, tunings, drone tones, playing position, quality of performance, use of tied notes, tendency to break time, and techniques of variation varied considerably from one fiddler to the next. This penchant for individuality among fiddlers has been observed by the present author as well. Any attempt to place fiddle styles into a regional classification must take these individual variations into account.

Bayard (1944) also noted in this early study that nearly all the tunes he collected were of British origin, with a few of German and French origin. They were all in duple time, had a binary structure, and were less complex and difficult to bow than Irish and Scotch tunes. The tunes' similarity of construction and melodic traits combined to give "the listener a feeling of homogeneity" (p. xix), despite varying individual performance styles.

In a later article on folk fiddlers' habits, Bayard (1956) again stressed that distinct substyles of playing are difficult to isolate, and suggested that much variation in style is due to differences in skill between players. However, he pointed out some of the differences

between fiddlers in western Pennsylvania and those of the southeastern United States, especially with regard to tempo.

The fiddlers of western Pennsylvania agree that in past years, dances were played with a certain deliberation—not with the breakneck speed of some southern fiddlers, whom they can now hear on radio programmes, and whose performance they often dislike (p. 17).

Bayard (p. 15) also cautioned that "before we can make generalizations about fiddling in the entire country, many more areas will have to be explored, and much more music recorded."

A doctoral dissertation on the subject was undertaken by Artley (1955), who studied the role of West Virginia country fiddlers within the context of their society, history and culture. Artley examined the fiddlers' repertoire, training, technique and musicology. Using recordings and complete transcriptions of twenty-one tunes, Artley analyzed them with regard to rhythm, meter, melody, harmony, tune titles, variation and form. Artley stated that the tunes he chose to study were representative of those found in a larger region than his study area; he didn't specifically identify a regional style unique from other styles.

Studies in the 1960's

Studies on fiddling continued to appear sporadically throughout the 1960's. Thede collected tunes in Oklahoma and published an article reporting her observations about them in 1962, following with publication of her tune collection in 1967. In her article, she discussed altered tunings which she had found common among Oklahoma fiddlers, and noted several melodic characteristics typical of their music. Some of these melodic characteristics were pick-up notes, accented tied notes,

double notes on primes, thirds, fifths and sixths, embellishments on unaccented beats, bow changes on off beats, and drone tones.

Thede's tune collection contains 160 Oklahoma fiddle tunes which she transcribed as the fiddlers played, without using recording equipment. As in other published collections, only the basic outline of the tune is given, with no varied repetitions. The tunes in Thede's collection are representative of Oklahoma fiddling before it was strongly influenced by the Texas style; therefore, tunes follow a simple binary form rather than the more complex structure of variations which is now becoming common. Altered tunings are rarely heard in Oklahoma now, and the real significance of Thede's collection is that it captured a style of old time fiddling in the state, which may eventually be replaced by other styles. Renner (1979) has documented the recent increase in numbers of bluegrass, western swing and Texas style fiddlers in Oklahoma, and the relative decrease in the numbers of old-time fiddlers.

Canadian fiddling was the subject of another study in this period. Proctor (1963) examined two styles of fiddling in Ontario: Scots style, found in Glengarry and Stormont counties, and what he called "regular" old-time fiddling style, found in Haliburton County and at the Canadian Open Old-Time Fiddlers' Contest at Shelburne. Both styles were described in terms of rhythm, melody (including scale and mode), form and harmony. Significant differences between the two styles were found to exist. "Regular" old-time style was dominated by a regular rhythm, employed the diatonic scale, utilized a four-bar phrase binary structure, and followed a harmonic progression of I IV V I chords. In contrast to this, Scots style was characterized by a rhythmic device called the "Scotch snap," in which a short note is followed by a long

note to effect syncopation (♩.). In addition, Scots style used non-diatonic modes, especially the mixolydian and dorian; it used a binary form for some tunes, and for others, such as reels, it used a theme and variations form; and it often followed a harmonic chord progression of I VII^{b7} I chords. Another difference between the two styles is that Scots style is more closely tied with classical violin playing, through the influence of Skinner and Gow, two Scots-style fiddlers who played both styles and composed many tunes commonly found among Canadian fiddlers. The effect of this link is that Scots-style fiddlers exhibit more technical facility, including more complex turns and trills in their tunes, and play more technically demanding variations on their tunes, than do fiddlers of the "regular" old-time style. Later observers of fiddling have noted that Canadian fiddlers on the whole play with more classical influence than fiddlers in the United States (Wilgus, 1965; Williams, 1972).

In a record review in the Journal of American Folklore, Wilgus (1965) reviewed fiddle records from throughout the United States and Canada. This article appears to be the first to take an overview of the art and separate it into distinct regional styles, an approach which was implicit in preceding works and has been common since. Wilgus identified styles from the southwest, the south, Canada, and Cajun Louisiana, without much elaboration on what characteristics differentiated them. Southwest fiddling, he said, was influenced by pop and jazz music, Bob Wills and Negro blues, and Mexican harmonies to produce a "raggy" style. Canadian style was described as a "long-bowed Scots fashion" of playing, southern as "hard-driving" and "double-stopped." Wilgus noted that Cajun music, although becoming

increasingly commercialized, retained a distinctive fiddle sound.

These generalized descriptions of the styles are less significant than the fact that Wilgus classified the styles spatially, and set a precedent for doing so.

Another important precedent was established by Burman (1968), in a study of fiddle tune variations which stressed the importance of complete transcriptions for analysis. She wrote that

the study of variation in American fiddle music is complicated by the general absence of complete transcriptions. Available collections preserve the basic melodies, but fail to include . . . variations used by traditional players to prolong the tune in performance (p. 49).

In this study, Burman analyzed a 1926 performance of "Sail Away Ladies" by Uncle Bunt Stephens. After completing her transcription of the melody and of all Stephens' varied repetitions, she analyzed the tune in terms of key, mode, melodic range, and harmony as implied by drone tones. Recognizing that "conclusions or generalizations concerning the nature of variation technique in fiddle tune performance cannot be made until a large body of literature is examined in this detailed way" (p. 49), Burman presented her analysis as a preliminary study, established the legitimacy of studying performance style as well as tunes, and pointed out the need for thorough transcriptions in further studies.

Studies in the 1970's

Increased interest in traditional American fiddling during the 1970's resulted in the appearance of many articles, recordings (both new and reissued), tune collections, and instruction manuals on the subject, as well as some significant academic studies. Some of these

publications are not directly related to this study and will not be discussed here; the interested reader is directed to excellent bibliographies and discographies compiled by Sandberg and Weissman (1976) and Mendelson (1977) for further information on them.

The idea that fiddling styles varied geographically was now established and appeared implicitly if not directly in most publications on the subject. In a 1972 article, a Seattle fiddler undertook to define regional styles and their characteristics (Williams, 1972). Styles identified were Texas, Canadian, southern mountain, northeastern, midwestern and far western; the Cajun region was omitted. Williams described Canadian-style fiddling as technically difficult, with melodic elaboration and a fast tempo, and with more ties to classical music than other styles. Northeastern fiddling, she wrote, resembled Canadian. Southern mountain style was characterized as archaic, with simple melodies integrated with the folk song tradition; in this style, rhythm and a "down-home" quality are more appreciated than technique. Williams saw too much variety in midwestern fiddling to generalize about it, and far western fiddling was also of a mixed variety with elements of Canadian and Texas styles.

Spielman (1972) published a short article contrasting Texas style with Cape Breton style fiddling. Cape Breton fiddling exhibited its links to Scottish music, and its performers could read and write musical notation. Tune variation and contest competition were rare there in comparison to Texas, with dances and concerts the principal performance outlets. Piano and foot-tapping accompaniment were characteristic of the Canadian style, while Texans preferred the guitar.

Other observers of country music noted elements of contrast in fiddle styles within discussions of broader topics. In a study of traditional music in New York, Bethke (1974) reported that the fiddlers he interviewed pointed out differences between their music and that of French Canadian fiddlers with respect to tune repertoire, bowing technique, rhythmic complexity, and the French Canadian use of foot tapping while playing. Rosenberg (1974) observed the development of a distinctive regional variant of country music in the Maritime provinces, and noted that fiddle style in particular was heavily influenced by the popular Canadian fiddler Don Messer. Rosenberg writes that Messer was

respected because he played the old-time tunes 'right' with a precise, light touch, characterized by single noting and playing the tune with little variation throughout. His style defines Maritime fiddling in contradistinction to southern fiddling with its slides, double stops and constant variation. Part of the regional character of Maritime country music is the continuing popularity of the 'Messer' style of fiddle music in country shows and records marketed in the region (p. 78-79).

Rosenberg later quotes Jabbour to the effect that this emphasis on accuracy rather than variation is found in fiddle traditions of the northern and midwestern United States as well.

Another passing reference to regional styles was made by Roberts (1978) in an article objecting to the southern bias of previous folk music research and recording. Roberts reported that country music had a long and lively history in New York State, and presented evidence that musical traditions were forming regionally by the 1920's. In 1925 Mellie Dunham, a Maine fiddler who had just proclaimed himself World Champion, was asked his opinion of Uncle Jimmy Thompson, a well-known southern fiddler who had recently won a large contest in Dallas. Dunham was apparently convinced that his style of playing was different

and better than Uncle Jimmy's, saying "He may have defeated eighty-six opponents in the Dallas contest, but they were all southerners and they don't know as much about barn dance fiddling in that section as they do down in Maine" (Roberts, 1978, p. 24).

In the area of tune collection and preservation, two works stand out during this period. Christeson (1973) published a book containing breakdowns, waltzes, quadrilles and pieces which he had transcribed from the playing of several different fiddlers. Accompanying the volume is a two-disc set of phono recordings containing some of the tunes with introductions by Christeson. The volume does not clarify whether Christeson's transcriptions are descriptive or prescriptive, but their relative simplicity indicates the latter. In Oklahoma, Renner (1978) recorded fiddlers and compiled a set of cassette tapes under the title Archive of Oklahoma Fiddlers. The tapes are accompanied by a document containing biographical information on the fiddlers, and photographs.

Two significant works on traditional American fiddling were completed in 1974 and 1975, in the form of doctoral dissertations by Burman-Hall and Spielman. Both of these lengthy works comprehensively examine the history of American fiddling and elements of fiddling technique and performance. Burman-Hall (1974) concentrated her analysis on fiddling in the southern states, emerging with four definable sub-regional styles within that area. Spielman (1975) reviewed and described regional fiddle styles throughout North America, and developed a methodology for further studies of fiddling to follow. These important studies will each be examined more closely.

In an article in Ethnomusicology in which she summarized the

results of her research, Burman-Hall stated that the purpose of her study was

to establish the widespread characteristics of our traditional instrumental music as preserved in the primary form of fiddle music, and to define the principal substyles of the British-American fiddle tradition in the southern states (p. 47).

To accomplish the first of these goals, Burman-Hall discussed performance conventions which distinguish American folk fiddling from classical violin-playing, and outlined the general form of American fiddle tunes. According to Burman-Hall, the most important characteristic distinguishing fiddle playing from violin playing is the perpetual variation of material effected by the fiddler during his performance. Other fiddlers' playing conventions mentioned were playing position, preference for volume which precludes dynamic variation, use of varied open tunings, occasional vocalization during the performance to sing, shout or call dance figures, and beating on the strings with straws or sticks to emphasize rhythm. Burman-Hall discussed fiddle tunes in terms of five factors: ethnic derivation, scale or mode, intonation and pitch inflection, rhythm and meter, and form. Regarding ethnic influences, she reported that although most American tunes derive from Irish and Anglo-Saxon roots, they are generally less complex, less difficult, and more straightforward than their Gaelic counterparts. Burman-Hall found that the majority of American fiddle tunes use the diatonic scale, with a small proportion employing a pentatonic scale, omitting the fourth and seventh scale tones. Pitch inflection was found to vary in a way which led Burman-Hall to the conclusion that such variation was due to the influence of flute and fife intonation of fiddle tunes. Whether intonation re-

tains that influence or simply reflects the skill of individual fiddlers may be open to question. Burman-Hall noted that traditional tunes are in duple meter, avoiding the 9/8 time common in the British Isles, and are usually of a fairly rapid tempo to accommodate the dancing they accompany. She described the tunes' form as binary with two strains of equal length, each repeated. The first strain is usually lower than the second, and both resolve with definite endings before the repetition begins, in contrast to "circular" tunes of Irish and Scottish traditions.

The second goal of Burman-Hall's (1975, p. 47) research was to "define the principal substyles of the British-American fiddle tradition in the southern states." Her data consisted of thirty-eight versions of the tune "Soldier's Joy" and twenty-eight of "Bonaparte's Retreat." In her transcriptions, she transposed all renditions to the key of D, and she used two thirds of the transcriptions in her analysis. The analysis covered fifteen stylistic variables, including accompaniment, tempo, tunings, instrument adjustment, repetition patterns, opening and closing formulae, tonality, tune variants, and bowing patterns and style. Of this last variable, she wrote "the most important variables for style differentiation are those connected with bowings . . . [they] created the regional performance idioms" (p. 55-56).

Burman-Hall found that some characteristics were common to all southern fiddling styles. Some of these were a two-phrase substructure within each strain, more variations on the high strain, brief opening and closing formulae, and ornamental slides. In addition to these characteristics, she identified others which were not ubiquitous and

and by which she divided the south into four stylistic regions. Styles found in these regions were the Blue Ridge style of North Carolina, Virginia and Georgia, the Southern Appalachian style of the mountains from West Virginia to Mississippi, the Ozark style of Arkansas and Missouri, and the western style of Texas and Oklahoma. Each of these was defined according to the fifteen elements mentioned above, on the basis of approximately ten tunes per region.

According to Burman-Hall, many of her variables are common to all areas, and bearing in mind Bayard's observations on the individuality present in fiddlers' styles, drawing positive conclusions from her analysis is difficult. Regionalization on the basis of fifteen variables is not an easy task, and Burman-Hall does not describe her method of areal classification. With respect to Oklahoma and Texas, her choice of "Soldier's Joy" and "Bonaparte's Retreat" could have altered her results, as neither of these tunes is commonly heard at fiddle contests and gatherings. Burman-Hall (1974, abstract) also perpetuated the southern bias of folklorists identified by Roberts (1978) by declaring that "traditional fiddling . . . survived only in isolated rural areas of the North, but flourished still all through the South at the time recording began." Although the scope of her study includes the entire south, she omits any reference to Cajun fiddling or to black-influenced blues and zydeco (black Cajun) styles. Her contention that bowing style and technique is the most significant determinant of regional style is challenged by the present thesis; however, within the framework of her study, which treated an area relatively homogeneous with respect to fiddle style, this criterion may have been the most significant in determining substyles. These

objections aside, Burman-Hall's study represents an important contribution to the literature and methodology of her subject.

Spielman (1975) approached the study of North American fiddling from half a dozen different angles within his dissertation on the subject, with the result that none were fully explored within the work. His primary objective was "to establish a methodology and a procedure for the study of traditional instrumental music" (p. 486). In addition to developing his methodology, Spielman surveyed and classified all instruments used in traditional North American music, discussed elements of musical analysis, analyzed transcriptions of sixteen fiddle tunes, recounted the history and development of fiddling in North America, and described fiddle style regions in terms of their settlement history and of the role played by fiddling within them.

Spielman's methodology consisted of an outline of analysis to be followed in research on traditional music, containing descriptive information and analytical considerations, and a twenty-seven page list of interview questions to be administered to fiddlers. In his research, Spielman interviewed fifty fiddlers using a non-structured approach, with the questionnaire serving as a guide. The respondents were chosen using a "purposive, non-probability sample" of fiddlers who, Spielman determined, could give him the most information. Interviews were taped and later transcribed, but none of the data obtained through them is reported in the dissertation per se; the information may have been used in compiling the chapters on the history of fiddling and regional styles, though Spielman states that archival, library and previously published information was heavily relied upon as well.

In addition to the questionnaire, Spielman outlined what he

termed a "foundation" for the study of traditional instrumental music. The first component of this foundation consists of "descriptive information about a tradition (including the context in which a tradition exists)" (p. 123); this information includes historical aspects, socio-cultural aspects, and other pertinent information. The second component concerns "analytical considerations of an instrumental musical tradition" (p. 123), including practices, repertoire, norms and ideals. Subheadings under "practices" are learning practices, performing practices, and performance context.

Spielman (1975) included a section in his dissertation analyzing transcriptions of fiddle tunes, to illustrate his generalizations on regional styles. Eleven renditions of "Dusty Miller" by fiddlers from various parts of the country were analyzed, as well as five more tunes illustrating southern mountain styles. The tune renditions were compared and contrasted to point out similarities and differences between regional styles. Spielman emphasized bowing in his musical analysis; following the trend set by Burman-Hall, he wrote "bowing and melodic ornamentation above all others will prove to be the most important facets of stylistic analysis of traditional fiddling" (p. 31). Though he pointed out that style may be considered in terms of both "substance" and "performance," he chose in this work to emphasize performance style. Within the musical analyses of several renditions, individual bowing or ornamentation preferences of particular performers were noted several times (pp. 342, 348). The presence of these individual mannerisms increased the difficulty of drawing conclusions about regional styles by sampling one performance from each region. However, Spielman's work is a significant addition to the literature on North American

fiddling.

Summary

To summarize the research which has been done on North American fiddling, it may be said that research efforts have been directed either towards tune collection or tune analysis. Ford and Bayard first published tune collections in the 1940's. Thede added her collection to these works in the 1960's, and Christeson and Renner compiled collections in the 1970's. Analytical works also began appearing in the 1940's, with some early academic studies. Proctor studied Canadian music in the 1960's, and Burman-Hall and Spielman studied fiddling in the United States in the 1970's. In the 1960's, regional variation in fiddle styles was widely recognized in the literature, and this regional variation became the focus of the work which followed.

In the following section, literature specifically related to Texas style fiddling will be examined.

Works Relating to Texas Style Fiddling

This section will summarize what has been written previously about Texas style fiddling. Much of this material is not well-documented, coming from sources such as record jacket notes and articles which are admittedly speculative. However, as a background to this study it will be helpful to see what characteristics of the style have been identified as distinctive by other observers.

It was stated in Chapter I that the style has been described in terms of such elements as its overall sound, variation, tempo, accompaniment, and bowing. These characteristics will be used as a frame-

work for this review, with each being discussed in turn. The review will conclude with a brief summary of how Texas style fiddling is related to other styles heard in the Texas-Oklahoma region.

Overall Sound

Wilgus (1965) described the sound of Texas style fiddling as "raggy," showing an influence of pop, jazz and barrelhouse music. Williams (1972) discerned a "swing flavor" in the style, derived from close contact with western swing music, and described the style as "elaborate." Jabbour (1969) wrote of the style's "smooth" sound, and Mendelson (1974, p. 118) mentioned the "smooth flow of the melodic line" in the style, different from the heavy syncopation of bluegrass. Faurot (1965) pointed out that the style is "more ornate" than other styles. The consensus of observations on the overall sound of the style appears to be that Texas style fiddling is a smooth but complex style which contains recognizable elements of other musical styles.

Variation and Tempo

According to Wison (1978), "modern Texas players have evolved a distinctive brand of fiddle music involving intricate variations on traditional tunes played at a moderate pace." Jabbour (1969, p. 292) noted the style's "easy-going tempos . . . and delight in the art of variation and ornamentation." Williams (1972) and Mendelson (1974) have related these characteristics, by suggesting that slower tempos are maintained to facilitate invention and improvisation.

Spielman (1975, p. 411) related the existence of variation in the style to the importance of contests, by writing that "largely due to

the tradition of fiddling in contests throughout Texas and the surrounding area, most Texas fiddlers today attempt to expand upon a tune concept in as creative and varied way as possible." Later, he explained the variation technique more fully:

In Texas, . . . instead of playing a repetition of the melody, the fiddler plays a variation of the original material: AA BB A'A' B'B' A"A" and so on. Each new variation can be radically different from the preceding one. Even the repetition within the variation can be varied. The only unifying element in these variations is the general harmonic progression and perhaps occasional traces of the melodic contour or some other recognizable phrase or cadence. The object of the fiddler is to avoid duplication and to be as innovative as possible within the limits of what is acceptable. In contests the innovativeness of variations is evaluated within the categories of creativity and expression (p. 479).

Several observers have stressed the importance of keeping the variations "within the limits of what is acceptable," as noted above in Spielman's description of variation technique. According to Faurot (1965), "innovation and originality are foremost considerations, yet sacrificing the tune for a new twist is frowned upon by other fiddlers." Cohen (1964, p. 57) quotes Fiddler Eck Robertson's complaint that "modern fiddling tends to obliterate the melody in favor of certain ornamentations," instead of adhering to the basic tune. Spielman (1975, p. 411) reiterated the concept in his study, writing that "great stress is placed on the fiddler's ability to provide variations and to still remain within the limitations of a general concept of the original melody."

Accompaniment

According to Faurot (1965), a major difference between Texas style fiddling and southeastern styles is that in Texas style the fiddle

maintains the lead throughout a tune, accompanied by backup instruments, whereas in the southeast the lead is shared in turn by the fiddle, banjo, guitar and mandolin. The backup instruments in Texas style are usually guitars, which use full chords instead of the bass runs heard farther east. Sandberg and Weissman (1976, p. 97) elaborated on the style employed by Texas guitarists: "Instead of using open chord strumming and bass notes with connecting runs, they play "sock style" using closed position chords that are easily muted by releasing left hand pressure." Spielman (1975, p. 482) described how the closed chords on the guitar "progress chromatically up and down the neck leading the harmonic progressions of the fiddle tune from one tonal center to another." As an example of this technique, Faurot (1965) explained that whereas a bluegrass guitarist would accompany "Durang's Hornpipe" with the three chords D, G and A7, a Texas style guitarist would play these three chords in addition to D7, G7, F#, Eb, F#m, and Em. These chord changes, along with a damping of the sound by releasing left-hand finger pressure on the strings, combine to produce a distinctive sound. Spielman (1975) wrote that this style was derived from jazz and western swing, but Sandberg and Weissman (1976) suggest that western swing guitarists borrowed the style from Texas style guitarists.

Bowing

In comparing the use of the bow by Texas style fiddlers with that of southeastern fiddlers, Sandberg and Weissman (1978) concluded that eastern fiddlers use shorter bow strokes, with fewer notes per stroke, while Texas fiddlers play more legato, with more notes per stroke and less dependence on the two-beat shuffle stroke. Mendelson (1974) also

commented on the long bow strokes of the style. Spielman (1975, p. 480) connected the bowing style with contests, as he did with variation technique, by writing that bow style showed the effect of "contest creativity" in the avoidance of regular bowing patterns. He also noted the existence of long, smooth bow strokes containing one to eight notes per stroke.

In an interview with Texas fiddler Benny Thomasson, Mendelson (1974) questioned him about the use of what he called the "Texas long bow." Thomasson's reply indicates that both long and short strokes are used, to produce contrast and expression:

Well that's just the old thing there. That's the one we accumulated there, I guess. Through ignorance of what we were doing. A different type of bowing on a different tune, to make it sound different. I'll fit the stroke, the long stroke fits in certain places. And the short stroke. The long bow is one that ties in with the different strokes, with the different tunes, which placed in the right place there, is where you get your expression, and drive (p. 129).

Other Styles in the Texas Fiddle Style Region

According to Faurot (1965), three styles of fiddling exist concurrently in the Texas style area. They are Texas style, western swing style, and old-time style. To these, Renner (1979) adds bluegrass style. As will be seen in Chapter III, many Texas style fiddlers play swing fiddle as well, but the other two styles do not appear to mix as readily.

The development of these playing styles and the influence of each upon the others is not fully known. Early recordings of old-time fiddlers from Texas in the 1920's and 1930's show such traits of Texas style as moderate tempos and variation (Mendelson, 1974). Even before

western swing was fully developed by bandleaders Bob Wills and Milton Brown in the late 1930's, string bands from Texas like the East Texas serenaders showed influences of jazz in their repertoire and style which distinguished them from their southeastern counterparts (Wilgus, 1968). Smith (1965) and Malone (1968) have speculated that one factor in this early development of a unique style was the ethnic and cultural diversity found in the area.

Summary

Texas style fiddling has been described in terms of its swing sound, use of variation, moderate tempos, closed-chord guitar accompaniment, and smooth bow style. Many observers have cited the contest tradition in the area as a significant factor in the style's development. In addition, a relationship between western swing fiddling and the Texas style has been inferred by several observers, but the exact development of each and the nature of this relationship is as yet undocumented.

CHAPTER III

METHODOLOGY

The most significant questions to be answered in the development of a methodology for this study were:

- 1) What tunes should be studied and by what criteria should they be chosen?
- 2) What performers' renditions of these tunes should be studied and by what criteria should they be chosen?
- 3) How many tunes and fiddlers may be considered a representative sample of the regional style?
- 4) By what means should the tunes be collected?
- 5) What characteristics of the tunes should be studied in the analysis, and what treatment of the tunes would facilitate the study of these characteristics?

In this chapter, each of these questions will be dealt with in turn. Factors which influenced each decision, along with research problems encountered by the author, will be discussed. The resulting methodology is intended to be applicable to similar studies of other regions, and of other folk instrumental traditions.

Choice of Tunes

The geographical perspective taken in this study was a fundamental consideration throughout the development of the methodology. As stated

previously, the study was designed to provide a potential source of information for comparisons with other regional fiddle styles. Consequently, it was necessary to use tunes which are found throughout the United States and Canada, rather than tunes unique to Texas-style fiddlers. This decision followed the precedent set by Burman-Hall (1974) and Spielman (1975), who both collected various renditions of well-known fiddle tunes for their studies. It also narrowed the field of potential tunes somewhat. Texas style fiddlers play many "rags," tunes which are played slower than breakdowns and which are highly syncopated. These rags, along with old popular and swing tunes, are often played as the third selection required in a contest, after the breakdown and waltz. However, the popularity of these "tunes of choice" appears to be more fickle than that of breakdowns and waltzes, both spatially and temporally. For example, some Texas fiddlers have recently added "Twelfth Street Rag" to their "tune of choice" repertoire, but it remains to be seen if fiddlers in other areas will adopt the tune, and if its popularity will remain constant. Fiddlers in the Pacific Northwest often play jigs (tunes in 3/8 or 6/8 time) for their "tune of choice," which would be unusual in Texas. Breakdowns and waltzes, however, constitute a repertoire common to all areas.

One way to determine if a tune is found in several regions is to check its inclusion in previous collections, notably those by Bayard, Ford, Christeson and Thede. All of the tunes included in this study are variants of tunes found in one or more of these collections, so that the reader may compare the Texas style versions with older published versions. As noted above, there are many commercial collections of prescriptive transcriptions which might also be useful in deter-

mining whether a tune is played only locally or is more widespread.

In addition to being geographically widespread, the tunes chosen for this study were selected because their performance by fiddlers clearly demonstrates regional variation. It was pointed out in Chapter II that variation has been considered by other observers of Texas style fiddling to be a key characteristic of the style. The use of variation tends to be more pronounced in performances of breakdowns than in performances of waltzes. Therefore, the author chose to study breakdowns rather than either rags or waltzes, both to increase opportunities for regional comparison and to emphasize the characteristics which distinguish the style.

Given that a tune is widespread and shows regional variation in its performance, the nature of this study demanded that the tune be well known in the region under study, and commonly played there. It has been noted regarding Burman-Hall's study that the tunes "Soldier's Joy" and "Bonaparte's Retreat" are not commonly played by Texas style fiddlers, demonstrating that a tune may satisfy the first two conditions but not the third. All the tunes included in this study are well known by Texas style fiddlers and well represented at fiddle contests, conventions and gatherings. This popularity was determined by personal observation at such gatherings over a two-year period, and by the frequency with which the tunes have been recorded.

Another important consideration in tune choice concerned the key in which tunes are habitually played. Because of the way a fiddle is tuned and the propensity of fiddlers to drone on open strings, most fiddle tunes are in the keys of A, D and G. These keys, along with the key of C, are also relatively easy to play in, having few sharps and no

flats to contend with. Each of these keys is treated somewhat differently by Texas style fiddlers in their invention of tune variations, with the result that tunes are associated with specific keys. For example, the drone at the beginning of "Sally Goodin," combined with the other variations in the tune, require that the tune be played in the key of A; as played by Texas style fiddlers, the tune could be played in no other key. Therefore it was deemed advisable to collect tunes representative of the four most commonly used keys, to see what effect they key has on how tunes are played.

A final consideration in tune selection was to minimize duplication of effort in the field. Texas style versions of "Dusty Miller" and "Cripple Creek" have been transcribed by Spielman (1975) and Mendelson (1974) respectively, so these tunes were not included in the present study.

Eight tunes were chosen to be analyzed in this research: two tunes in each of the keys of A, D, C and G. They are all breakdowns, that is, tunes in duple meter used originally as dance tunes. They were chosen, in part, because they exhibited the characteristics unique to Texas style fiddling described by previous observers: constant variation, closed chord accompaniment and a "swing flavor" (Williams, 1972, p. 11). As noted above, they have counterparts in other tune collections and are widely played among Texas style fiddlers. A list of the tunes included in the study, their keys, where to locate other transcriptions of them for comparison, and the fiddlers whose performances were transcribed, may be found in Table I (Appendix B).

Choice of Performers

The sample of fiddlers studied in this research was chosen by purposive selection rather than by any form of random sampling. This technique was used by Spielman (1975) in his interviews of fiddlers, and by Renner (1978) in his archival collection of fiddle tunes in Oklahoma. In this study, it was used because certain requirements were demanded of each fiddler included, and a random sample of fiddlers within the Texas style region would not have met all these requirements. As noted in Chapter II, many fiddlers within the style region play styles other than Texas style, and it was mandatory that only Texas style fiddlers be studied.

Several criteria were considered in the selection process. The geographical basis for the study demanded that some attention be paid to the residence of those performers whose renditions were used. As the study is focused on a region which has been identified by previous researchers, it remained for the author to select fiddlers whose places of residence lie within that region. Of the ten fiddlers included in the study, seven are from Texas and three are from Oklahoma. Oklahoma fiddlers began adopting the Texas style in the 1950's, and this style now predominates at major fiddling events in Oklahoma. That there has been a high degree of interaction between fiddlers in the two states is borne out by Renner's interviews with Oklahoma fiddlers regarding their exposure to and subsequent adoption of the Texas style. Although fiddlers throughout the country have incorporated elements of the Texas style into their playing, it was considered likely that the purest renditions of the style were to be found in the style's source area.

The second criterion considered in the choice of performers was that each fiddler's style be recognized by other fiddlers and/or observers as Texas style. As stated above, Texas style fiddling exists alongside old-time and swing styles of playing in Texas and Oklahoma. As will be seen, the fiddlers in this study have been identified by others as Texas style fiddlers.

A third requirement for inclusion in the study was a relatively high level of competence of the fiddler's part. Texas style fiddling demands a greater degree of inventiveness and manual facility on the performer's part than many other styles, and a disparity in the technical level of fiddlers included could only obfuscate the results of the analysis. Texas style fiddlers who consistently place highly in contests were considered to be likely candidates for study.

A final consideration was that the sample of fiddlers be representative of the population of Texas style fiddlers. Like the majority of North American fiddlers, this group is predominantly white and male. If the 300 contestants who entered the 1978 National Oldtime Fiddlers Contest at Weiser, Idaho may be considered a representative sample of the total population, about one tenth of the old time fiddlers in the United States and Canada are women, and there are no blacks. Renner (1979) has noted American Indian ancestry in several Oklahoma fiddlers, however.) The fiddlers in this study are male and Caucasian; within these constraints, an attempt was made to choose fiddlers of varying ages, to make the sample more representative of the population. However, it is expected that there will be no discernable difference in playing based on age, and that the fiddlers are a fairly homogeneous group.

Since the study is focused on Texas style fiddling as it is now played, rather than on its historical development, the ten fiddlers included in it are still active in performing and playing. They will each be discussed briefly with regard to the above criteria: residence, identification with the Texas style, competence, and how well they represent Texas style fiddlers.

According to Williams (1972),

Benny Thomasson is regarded as one of the originators of what has become known as 'Texas' fiddling, a style developed from older traditional fiddle styles in the 1920's and 1930's, that has spread from Texas and greatly influenced traditional fiddling in the West in recent years. Most major Western oldtime fiddle contests today are won by fiddlers playing in the style that Benny Thomasson was instrumental in creating.

Thomasson's tunes have been studied by both Spielman (1975) and Mendelson (1974) as examples of Texas style fiddling.

Born in 1909 in Runnels County, Texas, Thomasson was raised near Gatesville. His father, uncle and grandfather were fiddlers, and Thomasson learned to fiddle at an early age and began competing in contests when he was fourteen. A few years later, he competed against 200 other fiddlers at Dallas, Texas, and was surprised when he received no recognition. He went home and started to "work on the old tunes, making different variations of the same parts on different positions on the fiddle and 'rounding them out and smoothing them up'" (Williams, 1972).

Besides his role in developing the new style, Thomasson has been instrumental in spreading it. O'Connor (1974) has described how Thomasson taught the style to Mark O'Connor, Shorty Chancellor and Terry Morris. Cecil Johnson, Ace Sewell and Dick Horton, among Oklahoma fiddlers, have learned tunes from Thomasson (Renner, 1978).

O'Connor (1974) writes that

the increasing spread in popularity of this style of fiddling can be attributed mainly to Benny because he travelled outside of Texas more widely than the others and because he was always willing to teach and share his style with others.

Recently Thomasson retired from the auto repair business and moved to Washington, where he has appeared at the Northwest Regional Folklife Festival. In 1974 he won the National Championship at Weiser, Idaho, as well as the Senior's title, the Northwest area title, and the award for best-liked fiddler. He continues to win awards and recognition wherever he plays.

In his biographical sketch of Thomasson, Mendelson (1974) notes that in his youth Thomasson often competed against Ervin Solomon and Major Franklin, and adopted some of their ideas into his own style. The ideas of Solomon and Franklin have also been retained and developed by members of their own families, among them Solomon's two sons Norman and Vernon, and Franklin's nephew Lewis. These three fiddlers have also been included in the present study. All three were identified by Faurot (1965, 1966) as Texas style fiddlers in his essays accompanying the County recordings which he produced. Spielman (1975) interviewed Lewis Franklin and Vernon Solomon in the course of his research and also classified them as Texas style fiddlers.

Both Norman and Vernon Solomon learned to fiddle from their father Ervin, who recorded "Sally Johnson" and "Ragtime Annie" for the Victor company in the early 1930's (Faurot, 1965). Ervin Solomon was a successful contest fiddler, and fiddlers such as Oscar Harper, Red Steele and Major Franklin often visited the Solomon home in Forney, Texas, east of Dallas. Both boys began playing the fiddle at an early

age, and Norman also became a skilled guitarist from accompanying his father. Faurot (1965) describes Norman Solomon as a formidable contest opponent and one of the smoothest of all Texas fiddlers.

Vernon Solomon, fifty-four years old, works as a machinist and semi-professional fiddler in Rhome, Texas (Spielman, 1975). Ever since he beat his father at a contest in Athens, Texas, at the age of eight, Solomon has been winning major contests; he took first place in the 1972 Grand Masters Contest in Nashville, and has placed in the top ten three years since then (Northcutt, 1978). In 1978, he won first place at Dick Barrett's invitational contest at Durant, Oklahoma.

Lewis Franklin, fifty-six, of Whitewright, Texas, learned to play at the age of eight from his grandfather and his uncle, Major Franklin (Faurot, 1965). He has played professionally with a western swing band from Denison, Texas, and is presently on the board of directors of the Texas Old Time Fiddlers Association. He took third place at the 1978 World Series of Fiddling held near Norman, Oklahoma.

Another performer identified by Faurot (1965) and Spielman (1975) as a Texas style fiddler is Bartow Riley. Riley, sixty-one, runs a TV repair shop in Olton, Texas, and helps run the annual Fourth of July contest at Hale Center. Faurot writes that Riley, though he hasn't played as long as Vernon Solomon and Benny Thomasson have, grew up in the fiddle tradition and is familiar with the Texas tunes. Riley also plays backup guitar, and appears on a 1976 recording backing up four other Texas style fiddlers ("A Texas Jam Session Featuring Four World Champion Fiddlers," OMAC-1).

The first year Benny Thomasson competed at Weiser (1973), the title was taken by Dick Barrett, one of his proteges from Texas (Mendelson,

1974). Barrett, from Pottsboro, Texas, first began learning Texas style fiddling about eleven years ago, when he moved to Texas from California. He has made a series of recordings of Texas style tunes, which have influenced younger fiddlers to adopt the Texas style. In 1978, Barrett and Benny Thomasson gave a series of concerts and workshops throughout the state of California, demonstrating Texas style fiddling. Barrett also held workshops at Centrum, a week-long festival of folk arts in Port Townsend, Washington. In November, 1978, Barrett organized a contest for twenty champion fiddlers at Durant, Oklahoma. He won the 1977 Tulsa State Fair contest and placed second in the 1978 World Series of Fiddling held near Norman, Oklahoma, as well as winning the 1978 western regional competition and numerous other awards.

There are several excellent fiddlers playing in the Texas style who are under the age of twenty-five. Many of these fiddlers live outside of the Texas style region, and have picked up the style at contests and from recordings. To represent this age group in the study, Ricky Boen, a seventeen-year-old high school senior from Odessa, Texas, was included. Boen learned much of his style from Terry Morris, a fiddler from Fr. Worth, Texas, who was influenced by Thomasson. Despite his young age, Boen has won many contests throughout the southwest. Recently, he took third place at the 1979 St. Patrick's Day contest in Shamrock, Texas, placing behind Terry Morris and Herman Johnson.

Herman Johnson is a retired machinist from Shawnee, Oklahoma. Born in 1920 and raised near Sparks, Oklahoma, Johnson began playing the fiddle at the age of eight, learning from his father, grandfather, and two uncles who all played. In the 1930's and 1940's, he played professionally in several western swing bands in the Shawnee area. In

1978, he won the national championship at Weiser, Idaho, for the fifth time in ten years. In 1974, he took first place at the Grand Masters contest in Nashville. In July, 1976, Johnson went with his brother, Cecil Johnson, also of Shawnee, and guitarist Ralph McCraw, of Tecumseh, Oklahoma, for a week-long appearance at the Smithsonian Institute's Bicentennial American Folklife Festival in Washington, D. C. Although Johnson's style shows individuality in its perfection of tone and intonation, his tune arrangements are influenced by the Texas style. Renner's (1978) discussion of Oklahoma fiddlers credits Johnson's numerous contest successes for the rapid adoption of Texas style fiddling in Oklahoma.

Another champion Oklahoma fiddler is Ace Sewell, a fifty-year-old rancher and grader operator from Blanchard. Sewell grew up in Greer County, in southwest Oklahoma, and learned to play from his father and grandfather. At the age of 19, he played in a local western swing band. In 1956, he first heard Norman Solomon play Texas style fiddle at a contest in Tatum, New Mexico, which inspired him to learn the new style (Renner, 1978). He obtained a tape of Benny Thomasson from a friend, and mastered the new tune arrangements while adding his own innovations to them. He won the 1977 Oklahoma State Championship, as well as many other honors in competition.

Along with Herman Johnson and Ace Sewell, Steve Gillian completes the trio of champion Oklahoma fiddlers included in this study. A band teacher from Chandler, Oklahoma, Gillian began fiddling at the age of nine. With his brother Russell, a guitarist, he played for dances while growing up. The Gillians run a recording studio and music store in Chandler, where they have produced records of Herman and Cecil

Johnson, Vernon Solomon, and of themselves. Gillian was the 1975 Oklahoma State Champion and has won state contests in Nebraska and Kentucky, as well as placing in the top ten at the Nashville Grand Masters contest in 1976, 1977, and 1978.

It is felt that these ten fiddlers constitute a representative sample of Texas style fiddlers, are recognized by themselves and other fiddlers as playing that style, and possess the technical competence to render study of their tunes useful in analyzing that style.

Number of Tunes and Fiddlers Studied

The tunes included in this study have been divided into two groups; for one group of tunes, several performances of each tune were transcribed, and for the other group, a single performance was transcribed. This division was made for several reasons. From a study of the group of tunes with multiple performances, it will be possible to ascertain the extent of similarity between the performances of various fiddlers. This process will allow the separation of individual stylistic traits from those common to all fiddlers studied, so that the ingredients of each tune which are required for a Texas style performance may be determined. In addition, a study of the multiple transcriptions will contribute to the development of generalizations about the types of variations which appear to be necessary for a Texas style performance of any tune. These generalizations may then be tested by an analysis of the second group of tunes, to determine how well those tunes conform to the generalizations. In this manner, several tunes and fiddlers are included in the research, while selected tunes and fiddlers are studied in greater depth.

Four tunes are included in each group. The first group contains four renditions of each tune. These sixteen renditions are taken from the playing of six fiddlers, three from Texas and three from Oklahoma.

From his study of Benny Thomasson's playing, Mendelson (1974) concluded that Thomasson,

working from a conception of the basic tune . . . expands and improvises on it. From a comparison of many of Benny's performances of the same tune, it is apparent that he holds a basic idea of what he is going to do before he plays, for the variant strains are usually similar from performance to performance, but the details are added during the actual playing (p. 118).

The present author has heard most of the fiddlers included in this study perform the same tunes many times. From these observations, and from the study of different recordings of the same tune by the same fiddler, the author feels it justifiable to expand Mendelson's conclusion to other Texas style fiddlers as well. It appears that fiddlers maintain a "basic idea" of a tune from one performance to the next, and change only details in the actual playing. Performances of a tune by different fiddlers were studied in this research instead of different performances of the tune by the same fiddler, because it was desired to learn what characteristics Texas style fiddlers have in common, rather than what characteristics appear consistently in any one fiddler's performances.

Four performances of each tune were considered to be sufficient for the purpose of identifying characteristics common to various fiddlers. In choosing the fiddlers who provided comparative performances of tunes, an attempt was made to include representatives of varying backgrounds. The fiddlers are not all protoges of any one performer, and their playing exhibits individuality in performance. However, all

six are closely identified with the Texas style.

The remaining four tunes are each played by a different fiddler. These tunes represent a means by which conclusions from the first part of the analysis may be tested in reference to other performers and other tunes.

There are many more breakdowns played by Texas style fiddlers which might be studied, but the eight tunes in this study constitute the foundation of the breakdown repertoire of fiddlers in that style, and are a representative sample from that repertoire. Table I (Appendix B) summarizes the tunes and performers included in the study.

Sources of Tunes

Several possible sources of tunes exist for the researcher interested in tune transcription and study. The researcher might locate and record folk musicians in the field, or avail himself of one or more of three bodies of existing recordings. These recordings include those issued by record companies specializing in folk music, those financed and sold by individual performers, and those recorded by other researchers for archival collections.

Of these four sources of material, the first appeared to possess the least potential usefulness for this study. Transcriptions are most informative if used in conjunction with the recordings they are derived from, and a private collection of recorded material possessed only by this researcher would not be available to other users of the data. It seemed more appropriate to use existing recordings which would be generally available to other researchers as well.

The three sources of recorded material mentioned above were all

drawn from in the course of this research. Eleven of the twenty transcriptions were taken from commercial recordings, seven from privately issued recordings, and two from Renner's Archive of Oklahoma Fiddlers. The source and date of each performance transcribed is given on page 106. The recording dates span the period from 1965 to 1978. There appear to be no significant differences in the tunes due to recording date. For the purposes of this study, this time period may be considered representative of the existing state of the art of Texas style fiddling, rather than as a period showing its development.

As the emphasis in this paper is on substance rather than on performance style of the music, the problems of this approach are fewer than might be anticipated. A researcher interested in elements of style such as playing position, fingerings, tunings and bowings would necessarily choose to use personal interviews, demonstrations, and perhaps film or videotape to preserve those aspects of the performance.

Procedure for Transcription

To transform the raw data, in the form of recordings, into processed data which may be analyzed, the tunes were transcribed. Following the precedent set by Burman-Hall (1975) and Spielman (1975), the transcriptions are descriptive of what was played, rather than prescriptive of what should be played in a performance of the tune. Because a hypothesis of this study is that the music itself contains characteristics by which regional fiddle styles may be defined, regardless of elements of performance style, the emphasis in the transcription process was on substantive rather than stylistic properties of each performance. Attention was paid to tempo, meter,

variations and varied repetitions, and embellishments, all of which were transcribed as completely as possible. The recording of each performance was slowed to sixteen rpm and dubbed onto a cassette, so that the frequent pauses necessary to transcribe the tune were more easily controlled. In this way, all rhythmic and melodic details could be more accurately reported. A familiarity with the musical instrument under study was helpful in this process.

Tempo was determined by timing the recorded performances with a metronome, and is recorded in the upper left corner of each transcription as beats per minute.

The meter of all tunes was written as 4/4. This decision was at variance with previous transcriptions of Texas style tunes; Mendelson (1974) transcribed Thomasson's "Cripple Creek" in 2/4, and Spielman (1975) transcribed "Dusty Miller" by Thomasson and Riley in 2/2 time, doubling the note values. The decision to use 4/4 meter was based primarily on the guitar style employed by accompanists of Texas style fiddling. As noted in Chapter II, closed chords leading chromatically from one tonal center to the next are played by Texas style guitarists. Sandberg and Weissman (1976, p. 97) wrote that "this style tends to be played in 4/4 rather than in 2/4 time, and lends itself to jazzy shuffle rhythms." Figure 1 shows the chords for "Sally Goodin" as played by guitarist Cliff White, and is indicative of the chord progressions used for all Texas style tunes. The 4/4 meter is accentuated by the tonic played in the bass line on the first, fifth and ninth beats of the phrase, and the resolution leading to the tonic in the last four beats.

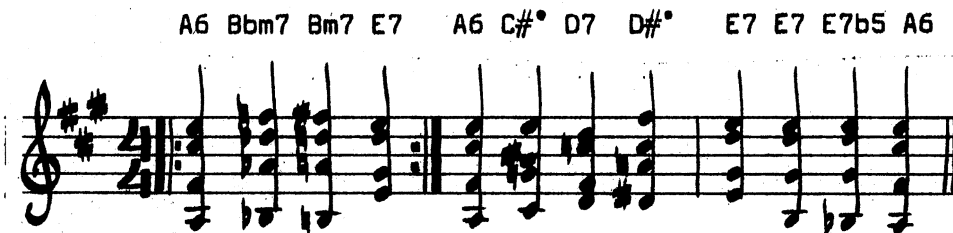


Figure 1. Chords to "Sally Goodin," Played by Cliff White

All variations and varied repetitions were transcribed completely. Variations adhere to the outline of the original strain but are altered substantially as to rhythm and/or melody. Varied repetitions are restatements of previously-played strains or variations which are changed slightly. Repetitions which were not varied were indicated by repeats (||: ||).

All embellishments were recorded in the transcription. There were no trills, but abbreviated turns occurred occasionally. These were noted by the symbol \curvearrowright , which indicated that the adjacent upper note was played rapidly with the principal note, directly on the beat and in a triplet rhythm. For example, Figure 2 shows a turn as it was transcribed and as it was played.



Figure 2. Transcription of a Turn

Where the turn was played with a different rhythm than the above, the notes were written out (Figure 3).



Figure 3. Turn

Drone tones were written only when played, rather than as half or whole notes for the sake of convenience. Care was taken to transcribe the rhythm as accurately as possible where drones and double stops were played.

Slides, or portamenti, were indicated by a line leading up to or down to a note. They frequently occurred where a change of position was employed (Figure 4).



Figure 4. Transcription
of Slides

Brief passing tones occurring before the beat were written as

grace notes (Figure 5).



Figure 5. Grace Notes

Plucked notes were infrequent; only one was heard in all the performances, played as an ending note in Gillian's "Sally Johnson."

Several elements of performance style were not taken note of in the transcriptions. These stylistic elements included fingerings, bowings, accents and dynamics. It was felt that these elements of style are essentially individual in nature, conforming to personal taste, hand structure and ease of playing rather than to any regional norm. Whereas some players avoid fingering with their fourth finger more than others, or play with a smoother or choppy bow stroke than others, the basic conception of the tune is common to all fiddlers within a style. Since the purpose of the study is to make general statements about the characteristics of Texas style fiddling, rather than to examine individual techniques and mannerisms, the transcriptions emphasize substance rather than style.

Summary

The following outline summarizes the steps taken in the development of the methodology described in this chapter, and the considerations

attendant on each step:

- I. Choice of tunes
 - A. Comparable with other regions
 - B. Representative of regional style
 - C. Common to regional style, well-known to regional musicians
 - D. Representative of various keys
- II. Choice of performers
 - A. Reside within region identified by style
 - B. Recognized by others as belonging to that style
 - C. Competent
 - D. Represent the population of instrumentalists in that style
- III. Number of tunes and musicians used
 - A. Tunes with multiple renditions
 - 1. To show similarity of renditions between performers
 - 2. To draw conclusions about nature of variations always present in the style under study
 - B. Tunes with one rendition
 - 1. To test conclusions of first part of analysis
 - 2. To contribute to store of data on subject
- IV. Sources of tunes
 - A. Field recordings by researcher (limited access to recordings restricts potential usefulness)
 - B. Recordings produced by record companies
 - C. Recordings produced by performers
 - D. Archival recordings
- V. Treatment of tunes
 - A. Transcriptions emphasizing tune substance more than

performing style

1. Tempo
2. Meter
3. Variations and varied repetitions
4. Embellishments
 - a. Turns and trills
 - b. Drone tones
 - c. Double stops
 - d. Slides
 - e. Plucked notes

B. Stylistic elements of performance not included in transcriptions

1. Fingerings
2. Bowings
3. Accents and dynamics

The methodology which has been outlined up to this point is designed to be applicable to the collection and transcription of instrumental folk music of any type. Techniques of analysis, however, will vary according to the nature of the particular type of music being studied. The characteristics of interest to a student of Cajun fiddle music would be different from those a researcher of Appalachian banjo styles would study, for example. Thus the methodology of analysis must be developed with the nature of the data in mind. For this reason, a description of the method of analysis used in this study is included in Chapter IV rather than in this discussion of the methodology, in which considerations of a more general nature have been examined.

CHAPTER IV

ANALYSIS

Method of Analysis

The analysis was conducted in two stages. The tunes for which four performances were transcribed were analyzed first, with the objective of drawing conclusions about what characteristics distinguish the substance of tunes played in the Texas style. To test these conclusions, the remaining four tunes were studied to determine if they possessed the expected characteristics.

It has been established that previous studies have identified innovation and variation as principle components of the Texas style of fiddling. Therefore techniques of variation were examined closely in the analysis. In order to discuss the variations which each fiddler included in his performance, it was necessary to identify the original themes upon which the variations were based. For this purpose many of the existing collections of fiddle tunes which are prescriptive in nature might have been consulted. Ford's (1940) collection was used for this study, because his collection contained most of the tunes included in the study and his transcriptions clearly show the melodic and rhythmic outlines of the tunes. The author's transcriptions were compared with Ford's to demonstrate how Texas style fiddlers developed variations on the strains which were played in old-time versions of

the tunes. This comparison was not made for the purpose of formulating conclusions about regional differentiation in the tunes' performances; any such conclusions would require substantiation in more data from other regions.

The following outline describes the steps taken in analyzing the tunes in this study:

I. Tunes with multiple performances

A. Procedure for tunes treated individually

1. Identify original strains of tune
2. Identify variations on the strains in Texas style performances of tune
 - a. Determine on what strain each variation is based
 - b. Establish presence of and determine order of variations in each performance
 - c. Describe variation techniques
 - (1). Melodic
 - (2). Rhythmic
 - (3). Harmonic

B. Procedure for tunes treated as a group

1. Identify characteristics common to all Texas style performances and differentiate them from individual characteristics
2. State conclusions about general characteristics of style

II. Tunes with one performance

A. Procedure for tunes treated individually

1. Identify original strains of tune

2. Identify variations on the strains in Texas style performance
 - a. Determine on what strain each variation is based
 - b. Determine when each variation is played
 - c. Determine variation techniques employed

B. Procedure for tunes treated as a group

1. Determine presence or absence of characteristics discovered in first part of analysis
2. Determine whether tunes conform to conclusions of the first part of the analysis

A few points in this outline may be clarified with further discussion. Identification of the original strains in the tunes was based on the transcriptions of Ford, and, in the case of "Sally Johnson," of Thede (1967). Copies of these published transcriptions of the tunes are included in the following discussion to illustrate the strains and the Texas style variations on them.

The steps taken in part IA of the methodological outline will be described for each tune individually. To simplify this discussion, the strains included in the published transcriptions were given letter names, beginning with A. Each variation on a strain in a Texas style performance was named with the letter of the strain and a numeric subscript, so that the first variation on strain A was A1 and so on. A variation was considered to be based on a particular strain if it employed essentially the same notes as that strain. However, the variations identified had definable characteristics differentiating them from the original strains, and were not simply varied repetitions. All the varied repetitions of a strain or a variation were grouped

together under one alphanumeric designation.

Melodic variations were considered to be those in which the notes of the original strain were added to or changed by the use of drones, double stops, chords, shifts to another octave, or simply by being played in a different order. In this study rhythmic variations were those in which the same notes were used but with different note values. In harmonic variations, the implied harmony of the strain modulated to another key. These three techniques of variation can occur in any combination.

It was not expected that any performer would play a tune exactly like another. However, any portions of the performances which showed great similarity with regard to melody and rhythm were considered to be renderings of the same variation on a strain. The strains and variations were named and numbered, and each performance was scrutinized to determine if and where each variation appeared.

In parts IB and IIB of the outline, the results of the preliminary stages were synthesized and compared, in order to reach the final conclusions of the analysis.

Each of the four tunes for which multiple performances were transcribed will now be discussed following the procedure described in part IA of the methodological outline.

Tunes With Multiple Performances

Individual Analysis of Tunes With Multiple Performances

Sally Goodin. Ford's transcription of "Sally Goodin" contains three strains, each eight bars in length. The tune is in 2/4 time, so

that each strain is sixteen beats long. Each strain is composed of two eight-beat phrases which begin alike but which end differently. Variations on these three strains were found in the Texas style performances of the tune.

The first strain in Ford's transcription, called strain A, begins with a melody based on the notes a, b and c, which are played on the a string while a drone on a is produced by stopping the d string with the fourth finger. Figure 6 shows strain A and the first two bars of each variation on it, and illustrates the following discussion of these variations.

Each of the four performances begins with a variation similar to Ford's A strain, which was called A1. A1, like A, consists of two four-bar phrases, but because the Texas style versions are in 4/4 rather than 2/4 time, the variation contains thirty-two beats instead of sixteen. In Johnson's performance of the tune, the second four-bar phrase is an exact repetition of the first phrase, but the other three fiddlers vary the two phrases somewhat. Throughout the analysis, it was noted that some fiddlers tend to vary the repetitions of four-bar phrases more than others. Variation A1, like strain A, contains a drone on a and a melody based on sixteenth-note groupings of the tones a, b and c, but the exact order of these three tones varies from one performance to the next.

Variations on strain A appear throughout all four transcriptions. Some of these variations are played in the same octave as A, while others are played an octave higher. Those played in the same octave are primarily rhythmic variations. Variation A4, for example, uses the same notes as A1 but the note values are longer. Variation A6 is simi-



Strain A: Ford



Variation A1: Riley, Bars 1-2



Variation A2: Solomon, Bars 29-30



Variation A3: Johnson, Bars 17-18



Variation A4: Sewell, Bars 33-34



Variation A5: Riley, Bars 45-46



Variation A6: Sewell, Bars 53-54

Figure 6. "Sally Goodin": Strain A and Variations

lar to A4, except that the drone is on f# instead of a, so that this variation is played in the relative minor of the original key. Three variations are played in the higher octave. A2 contains a drone on the open a string while the melody is played on the E string. The melody is based on the same three tones as in A1, but note values are longer. In three of the versions, c is played instead of c#, constituting the flattening of the third scale degree. This practice was found throughout the analysis. Variation A3 is similar to A2, except that there is a rapid alternation of the notes in the melody with e played on the open string. Variation A5 resembles A1 closely as to melody, but is played without a drone tone, in the third position on the e string. In all the performances of A5, and in Riley's and Johnson's performances of A1, a rhythmic device is used which was found throughout other performances as well. It consists of subdividing sixteenth notes into groups of three by means of the melody, in which three notes are repeated in succession, instead of into groups of four to match the rhythmic pulse of the tune, resulting in a syncopated effect (Figure 7).

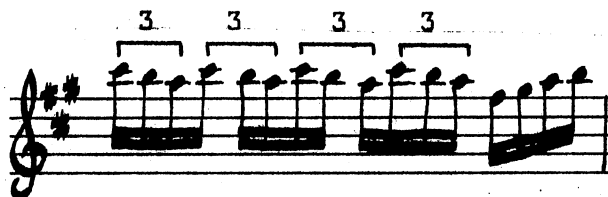


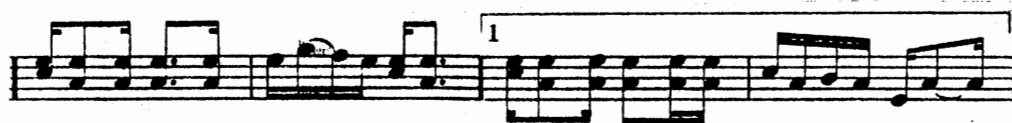
Figure 7. Melodic Syncopation of Sixteenth Notes

The melody of Ford's B strain is based on the three notes of an a major triad, a, c and e (Figure 8). In all the Texas performances of the tune, a variation of B, called B1, appears directly after A1. B1, like A1, consists of two four-bar phrases. More individual variation is evident in B1 than A1, particularly in the second phrase of the variation. B1 begins with a rhythmic pattern of two eighth notes followed by a quarter note. In B2, which appears later, the notes in the melody are filled in with passing tones and note values are shortened. Variation B3 is another rhythmic variation of B, using different patterns of eighth and sixteenth notes which are arranged in a syncopated fashion.

Ford's C strain is based on a descending A major chord (Figure 9). The variations on this strain in the Texas style performances are both melodic and rhythmic. C1 is played on the two upper strings, so that a drone on either e or a is continuous throughout the strain. In the first half of C1, the sixth scale degree, f# is emphasized; this tone is replaced by a in a varied repetition of the variation, so that it resolves on the tonic. A rhythmic pattern of an eighth followed by two sixteenth notes is employed throughout the strain. Variation C2 uses double stops in the melody, which slides between first and third positions on the two higher strings to outline an a major chord. Note values are lengthened in this variation to eighth, quarter, and in some performances, half notes.

Table II in Appendix B shows in which bars of each fiddler's performance each variation occurred.

Grey Eagle. Both the A and B strains in Ford's transcription



Strain B: Ford



Variation B1: Johnson, Bars 5-6



Variation B2: Riley, Bars 21-22



Variation B3: Sewell, Bars 37-38

Figure 8. "Sally Goodin": Strain B and Variations



Strain C: Ford



Variation C1: Solomon, Bars 37-38



Varied Repetition of C1:
Solomon, Bars 41-42



Variation C2: Johnson, Bars 49-50

Figure 9. "Sally Goodin": Strain C and Variations

of "Grey Eagle" are composed of two eight-bar, sixteen-beat phrases, the second phrase a repetition of the first, so that each strain is thirty-two beats in length. Rhythmically, both phrases contain nearly all sixteenth notes, with an occasional eighth note. There are no drones or double stops in Ford's transcription.

The first, or A, strain begins with a four-beat melodic idea which harmonically implies an A major chord. The second four-beat melodic idea is similar to the first, except that a harmony of E7 is implied. The third statement of the idea is a repetition of the first, and in the last four beats the phrase is resolved (Figure 10). In the Texas style performances, each of the three statements of the four-beat melodic idea begins with an implied A major harmony, rather than implying an E7 on the fifth beat of the phrase. This is the major difference between the A strains in Ford's transcriptions and the variations on the strain in the Texas style performances.

Variation A1 is a melodic variation of strain A, played an octave higher than A (Figure 11). It requires frequent shifts from first to third position on the e string. In all four performances, this is the first strain played. It may be seen from the transcriptions that Gillian plays the second four bars of each strain exactly like the first four bars (except for the endings) more often than do the other three fiddlers. Riley employs a flatted third ($c\flat$) in all his A variations more than the other performers. In bar 4, Riley subdivides three beats of sixteenth notes into four groups of three with the melody, a device which was also evident in "Sally Goodin" (Figure 11).



Strain A: Ford



Variation A1: Gillien, Bars 1-2



Varied Repetition of A1: Riley, Bars 37-38



Variation A2: Thomasson, Bars 13-14



Variation A3: Riley, Bars 54-55



Variation A4: Johnson, Bars 35-36

Figure 10. "Grey Eagle": Strain A and Variations

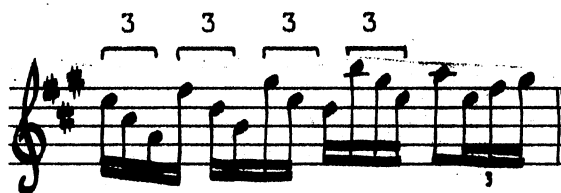
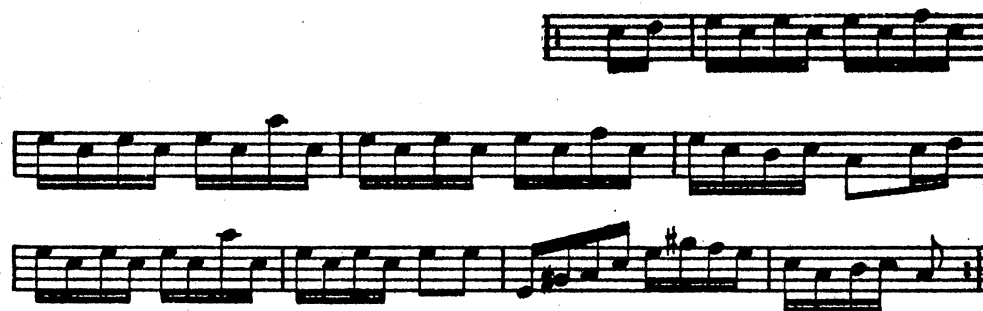


Figure 11. Melodic Syncopation of Sixteenth Notes

Riley and Thomasson repeat variation A1 near the ends of their performances, varying it slightly by occasionally playing a high e instead of a c#. Variation A2 is played in the same octave as Ford's A strain, and is very similar to it, with a few melodic variations. It may be noted from the transcriptions that triplets are often played instead of two sixteenth notes, especially in the performances of Riley Thomasson and Johnson. A3 is also a melodic variation of strain A. Like A1, it is played in the higher octave. Variation A4 begins on the G string, outlining a two-octave a major arpeggio.

In Ford's B strain, the c# is a recurring tone, repeated between each of the other notes for the first six bars of each phrase. Most often, the c# alternates with the e above it, implying an A major harmony throughout most of the strain (Figure 12). A shift to E7 does not occur in this strain, as it did in the A strain.

Variation B1 is primarily a melodic variation of B, differing from B in the last eight beats of each phrase. The first beat of each phrase is syncopated, resulting in some rhythmic variation as well. B2 is another melodic variation of B, played only in Gillian's and Johnson's versions. In the first bar of each phrase in this strain, the melody ascends from e to a on the e string; e, f#, c# and a are



Strain B: Ford



Variation B1: Thomasson, Bars 5-6



Variation B2: Johnson, Bars 6-7



Variation B3: Riley, Bars 25-26



Variation B4: Gillian, Bars 31-32



Variation B5: Riley, Bars 41-42

Figure 12. "Grey Eagle": Strain B and Variations

each played on the beat. Variation B3 follows the melodic idea of strain B, but a third note, a, is added to the c# and e which recur in strain B. The repetition of these three notes divides two beats of sixteenth notes into a 3+3+2 pattern. This is another instance of the use of the melody to break sixteenth notes into syncopated patterns which are out of phase with the beat (Figure 12). Variation B4, like B2, is played only in the performances of Gillian and Johnson, and is another melodic variation on B. It is quite similar to B. A variation similar to B4 may be heard in another Texas style performance of a tune called "Blue Eagle" (See County 707 for Lewis Franklin's performance of this tune). A fifth variation on B, B5, occurs only in Riley's performance of the tune. Like the others, it is primarily a melodic variation, in which the chords implied in the melody are outlined and filled in with passing tones.

It may be observed from the above descriptions of the variations, brief as they are, that the variations in "Grey Eagle" are primarily melodic, whereas those in "Sally Goodin" were rhythmic as well as melodic. The locations of each variation in each of the four transcriptions is shown in Table III in Appendix B.

Sally Johnson. Because Ford's collection did not include "Sally Johnson," Thede's transcription of the tune as played by an Oklahoma City fiddler was used to identify the strains of the tune. Thede's transcription contains three strains, each composed of an eight-bar phrase which is repeated, so that each strain is thirty-two beats in length. Strain A is played on the upper two strings, beginning on a and moving up to b. In the first six bars of the phrase, a four-

beat melodic motive is repeated with slight variations three times. The phrase is resolved in bars 7 and 8. Each of the three beginning motives uses similar rhythmic patterns of eighth and sixteenth notes (Figure 14).

Variation A1 in the Texas style performances of "Sally Johnson" is similar to Thede's A strain and is mostly played in the same range. Rhythmically A1 differs from A, in that it is composed of sixteenth notes instead of combinations of eighth and sixteenth notes. Variation A1 differs melodically from A as well, in that A1 contains passing tones which fill in the melody outlined in Thede's transcription. Three of the performances contain a descending two-octave run employing triplets in the third and fourth bars of the variation (Figure 13).



Figure 13. Descending Run in A Variations of "Sally Johnson"

Solomon used triplets less than the other three fiddlers, but all the performances contain some instances of their use throughout the tune. A2 varies from A both melodically and rhythmically. It begins with a four-note G major chord, which in some performances is broken in a syncopated rhythm. The chord is emphasized with longer note values than those in Thede's A strain. All the performances except Solomon's



Strain A: Thede



Variation A1: Gillian, Bars 1-2



Variation A2: Thomasson, Bars 49-50



Variation A3: Solomon, Bars 53-54



Variation A4: Sewell, Bars 41-42

Figure 14. "Sally Johnson": Strain A and Variations

contain the descending triplet run, found in A1, in A2 as well. Variation A3 is played in the third position on the two upper strings, and resembles variation A1 with regard to rhythm and melody, the difference being that the melody begins with an immediate ascent of a full octave, from d to d, and the notes throughout the remainder of the variation are arranged differently. Variation A4 is very like A3, except that it is played an octave lower, in the range of the B strains.

In Thede's transcription, strain B contains two four-bar phrases or sixteen beats. Strain B is played on the two middle strings, one octave below strain A. It employs the same rhythmic patterns of eighth and sixteenth notes as A, but the melody descends from b to g at the beginning of each four-beat pattern in strain B, instead of ascending from g to b as in strain A (Figure 15).

Variation B1 in the Texas style performances is similar to B, but varies rhythmically somewhat. Most often in its performance sixteenth notes were used throughout the variation, but occasionally the b-g double-stopped interval was prolonged with a dotted eighth or a quarter note to vary the rhythm. Throughout all the B variations in the Texas style performances, the third scale degree (b) is flatted intermittently. Variation B2 is similar to B1, except that the beginning note values are lengthened to half notes on the b-g interval to vary the rhythm, and this interval is repeated more often throughout the variation than in B1. B3 varies from the other B variations in the Texas performances, as it is played in the third position on the middle two strings. It begins with a double stop on b and d, held in most instances for two beats. The remainder of the variation is similar to the other B parts.



Strain B: Thede



Variation B1: Sewell, Bars 5-6



Varied Repetition of B1: Gillian, Bars 13-14



Variation B2: Solomon, Bars 17-18



Variation B3: Thomasson, Bars 17-18

Figure 15. "Sally Johnson": Strain B and Variations

Thede's C strain begins an octave lower than her A and B strains, on the two lower strings of the fiddle (Figure 16). The open d is played as a drone at the beginning of each four-beat motive. Rhythmically, strain C closely resembles A and B. The melody at the beginning of each four-beat motive descends from b to g, as in strain B. Only one variation on this strain, C1, appeared in the Texas style performances. In C1, the drone on d is used more often than in c, and some rhythmic variation appears. Quarter notes and an eighth-sixteenth-eighth note rhythmic figure vary the rhythm occasionally.



Strain C: Thede



Variation C1: Thomasson, Bars 37-38



Varied Repetition of C1: Solomon, Bars 33-34

Figure 16. "Sally Johnson": Strain C and Variations

Table IV in Appendix B shows where in each fiddler's performance each variation occurred.

Soppin the Gravy. The analysis of "Soppin the Gravy" presented more difficulties than that of the three tunes previously discussed. One difficulty was the absence of a clear prototype for the Texas style performances in any of the sources consulted. The closest approximation of the tune in any of the collections searched was the first part of "Sandy Hook," a tune in Ford's collection. Some of the strains in the Texas style performances of "Soppin the Gravy" were clearly related to the A strain of "Sandy Hook," but others were dissimilar. Another difficulty was a greater disparity among the four performances transcribed than was present in the other three tunes. Johnson's performance in particular varied greatly from the performances by Solomon, Sewell and Thomasson, but among the latter three each performer played variations which were not found among the other performances. However, all the performances imply the same harmonic and rhythmic outline of the tune and are obviously related.

There were four variations among the Texas style performances which were common to at least three of the performances. Three of these variations, A1, A2, and A3, were considered to be variations of a strain whose melodic outline was adequately described by the A strain in Ford's "Sandy Hook," although any direct connection between the two tunes is speculative. The fourth commonly-played variation begins with a roughly inverted version of the beginning of the other variations, and was called B1. Solomon's and Thomasson's performances contained another variation of this idea, variation B2. A third strain,

C1, was found only in Solomon's performance, and a fourth variation on A, A4, was found only in Sewell's.

Variation A1 in "Soppin the Gravy" is that which most resembles the strain from "Sandy Hook" (Figure 17). In the first eight beats of variation A1, the melody ranges from the beginning high f# to a low a or c# twice. Following this a d major chord is outlined in the melody, which in the last four beats is resolved on the tonic. The phrase is then repeated with some slight differences; Sewell flatted the third scale tone (f#) and Thomasson and Solomon altered note orders and values slightly. Solomon later varied the first four beats of this variation by keeping the melody on the high f#, e and d where it began. Otherwise the variation was similar. Rhythmically A1 resembles A, the melody being composed mostly of sixteenth notes with an occasional eighth note. Variation A2 is similar to A1 except that the melody begins on a high a instead of f#. In Thomasson's and Johnson's performances, the fourth scale degree, g, is raised half a step occasionally. Rhythmically, the variation resembles A1, and melodically there is some variation in its execution by the four fiddlers. Variation A3 differs from A1 both melodically and rhythmically in the first six beats of the strain, but resembles A1 for the remainder. It begins with a double stop of f# and a, played on the upper two strings in third position, and in some performances contains a slide on the interval of a third down to first position. These intervals are emphasized with longer note values of quarter notes, dotted eighths and in some cases half notes, varying the rhythm. Sewell and Thomasson occasionally varied the melody of this variation by playing a high d while in the third position. In a fourth A variation, appearing only



Strain A: Ford



Variation A1: Thomasson, Bars 1-2



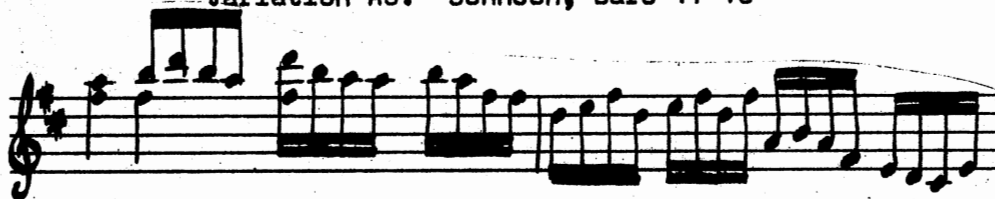
Varied Repetition of A1: Solomon, Bars 34-35



Variation A2: Solomon, Bars 54-55



Variation A3: Johnson, Bars 17-18



Varied Repetition of A3: Thomasson, Bars 29-30



Variation A4: Sewell, Bars 29-30

Figure 17. "Soppin the Gravy": Strain A and Variations

in Sewell's performance, the sixteenth notes are divided by the melody into unequal groups causing a syncopated effect.

Variation B1 begins on the open D string and ranges from the a below that d to the a two octaves above in the first eight beats (Figure 18). Rhythmically B1 resembles A1. In variation B2 the melody ascends from the initial d in the first four beats instead of going down to the a. Solomon plays a flatted third ($f\sharp$) in his performance of the strain, and varies the rhythm by lengthening the note values.



Variation B1: Johnson, Bars 33-34



Variation B2: Thomasson, Bars 17-18



Varied Repetition of B2: Solomon, Bars 50-51

Figure 18. "Soppin the Gravy": B Variations

Variation C1 is unique to Solomon's performance, and in each of

his repetitions of the variation he changes it slightly. C1 begins on the open A string and moves to f# or f before reaching the low a, from which in the last eight beats it resolves like the other strains (Figure 19).



Variation C1: Solomon, Bars 22-23



Varied Repetition of C1: Solomon, Bars 38-39

Figure 19. "Soppin the Gravy": C Variations

The location of each variation in each of the four transcriptions is shown in Table V in Appendix B.

This concludes the discussion of the four tunes with multiple transcriptions considered individually, as outlined in step IA of the methodological outline. Observations which have been made of the sixteen transcriptions will now be synthesized so that conclusions may be drawn.

Synthesis of Observations of All Tunes

Step IB of the methodological outline calls for identification of characteristics common to all Texas style performances of the tunes studied in part IA. This task will be undertaken in three parts. The overall structure of the tunes will be considered, followed by a discussion of variation techniques and finally by the identification of some incidental mannerisms that occurred throughout the performances.

Overall Structure. The overall structure of a tune was considered to include the number of variations it contained, the length of the variations, the order in which they were played, and the presence of beginning and ending formulae. These characteristics are summarized in Table VI (Appendix B) with reference to the sixteen performances here under consideration.

Each performance studied contained variations on the original strains of a tune which were like those found in the other three performances. However, not every performance contained all of the variations which were identified. Table VI (Appendix V) shows the numbers of different variations in each performance (excluding varied repetitions) and the number of variations for a tune which were identified from all four performances of it. In all but two instances, the performances did not include all "possible" variations. In "Grey Eagle" and "Soppin the Gravy," variations were identified which appeared in only one fiddler's performance, and in three of the tunes variations were identified in only two of the four performances. More remarkable than the disparity, however, is the number of variations which were common to all performances. Ninety per cent of the per-

formances contained at least seventy per cent of the variations identified, and half of the performances contained at least eighty per cent of the variations identified. Thomasson's "Grey Eagle" and Johnson's "Soppin the Gravy" were the two tunes which differed most notably in this respect by containing roughly half as many variations as did the other performances of these two tunes.

In all the performances, a variation was played for either four bars (sixteen beats) or for eight bars (thirty-two beats). The length of each variation and how many times it was played throughout each performance appear to vary from one fiddler to the next. No doubt these characteristics vary between different performances by the same fiddler as well. Table VI (Appendix B) shows the number of four-bar and eight-bar variations played in each performance. About seventy per cent of all the variations played were eight bars long. It should be noted that there were no irregularities in any performance regarding meter or the four- or eight-bar length of each variation, a trait which may distinguish the style from others where metric irregularities.

It is evident from Tables II-V (Appendix B) that the order in which each variation makes its first appearance varies from one performance to the next. In "Sally Goodin," a marked similarity in the ordering of the variations is found among the four performances. In "Sally Johnson" and "Grey Eagle," the two Oklahoma fiddlers ordered their variations alike, and the two Texas fiddlers played their variations in a different order. "Soppin the Gravy" shows little similarity among the four performances with regard to ordering of variations

Table VI (Appendix B) shows the presence of beginning and ending

formulae in all performances. Half of the performances contained no notes prior to the first full bar of the tune, seven contained pickup notes filling a half beat, and one contained pickup notes for two beats. None of the performances began with the shuffle bowing to establish the tempo which is often heard in other areas (Burman-Hall, 1975). Only five of the performances contained endings other than a hold on or repeat of the last note of the tune. Of these, four performances ended with one extra bar and one contained a two-bar ending. Riley, Sewell, Gillian and Solomon used ending formulae, Sewell on two tunes. All the ending formulae are composed of sixteenth note patterns in descending order, beginning and ending on the tonic and spanning one or two octaves (Figure 20).



Figure 20: Ending Formulae

Variation Techniques. Table VII (Appendix B) shows the variations identified in the Texas style performances classified by variation technique employed. These techniques are subdivided according to whether they are melodic, rhythmic or harmonic. Only one harmonic variation, the strain in "Sally Goodin" which was played in F# minor, was identified. Among the remaining variations, about twice as many

melodic variations as rhythmic were identified. All the variations in performances of "Grey Eagle" were melodic, whereas those of "Sally Goodin," played in the same key, contained six rhythmic variations. The remaining two tunes, "Sally Johnson" and "Soppin the Gravy," contained both melodic and rhythmic variation techniques.

Several different melodic variation techniques were found in the performances. "Sally Goodin" and "Grey Eagle" both contained variations which were played an octave higher than the strain on which they were based. "Sally Johnson" contained a variation which was an octave lower than another variation of the same strain. "Soppin the Gravy," which is played in D, did not lend itself to the playing of a variation an octave higher than the original strain, as fiddlers seldom if ever play above the third position, but the B variations began an octave lower than the A variations. Several variations in "Sally Goodin" employed drones on the open e and a strings, and one on f#. The C1 variation in "Sally Johnson" contained a drone on the open d string, and three- and four-note G chords were found throughout the tune as well. "Grey Eagle" was the only tune which didn't contain variations based on drones, double stops or chords. "Grey Eagle's" variations relied more heavily upon the addition, deletion or rearrangement of notes than on any other variation technique. The other three tunes employed this technique as well. In this variation technique, passing tones were added to the melody, the chords in the harmony or notes in the bass were outlined, or notes were added to effect melodic syncopation of sixteenth note patterns.

Rhythmic variations were found in three of the tunes, and consisted of variations in which note values were lengthened,

shortened, or arranged in different patterns of eighth and sixteenth notes. The majority of rhythmic variations identified were those in which note values were lengthened, usually to quarter, dotted quarter or half notes. Most often these long notes occur on a chord or double stop, and vary the sixteenth-note pattern of the tune. These long notes were referred to in Thomasson's reply to Mendelson's question concerning the Texas long bow, quoted in Chapter II. Shortening of note values occurred when eighth note patterns were filled in with passing tones and changed to sixteenth notes. "Sally Goodin" and "Soppin the Gravy" both contained variations in which a pattern of eighth and sixteenth notes was utilized which was different than in the original strain, the third rhythmic variation technique identified.

Incidental Characteristics. It was noted in Chapter II that some observers of Texas style fiddling have described it as "raggy," and having a "swing flavor." Contributing to this flavor, along with elements of performance such as bowing and dynamics, are several commonly used rhythmic patterns and pitch alterations. These characteristics and their occurrence in the performances studied are summarized in Table VIII (Appendix B).

The most frequently-occurring pitch alterations are the flattening of the third and seventh scale degrees. Schuller (1968) describes a scale with the third and seventh degrees flattened as the "blues scale," employed in Black American music from Civil War time on. The flattened third is especially frequent in the Texas style performances, and demonstrates the influence of Black musical styles on Texas style fiddling. This characteristic contributes largely to the "raggy"



sound described by Wilgus (1965). Other alterations which occur less often are the raising of the fourth degree one half step, and the flatting of the sixth degree. Johnson played a raised fourth consistently throughout his performance of "Soppin the Gravy," placing the tune in the lydian mode, while Thomasson and Solomon played the altered tone less frequently in their performances of the tune. Thomasson appears to alter tones by a half step throughout his performances more than do the other fiddlers studied. Often these altered tones are used as passing tones, as in his use of the flatted sixth, e^b , in "Sally Johnson" (Figure 21).



Figure 21: Altered Passing Tone

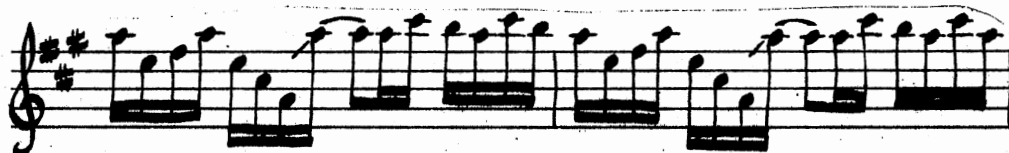
Several rhythmic figures were found scattered liberally throughout the transcriptions. One of these was the substitution of three for two sixteenth notes. Triplets were always played for half of a beat, rather than for a full beat. Most commonly, they were used in runs, as in "Sally Johnson" (Figure 13), or for pickup notes to a new phrase, but they appeared in other places as well. It can be seen from Table VIII (Appendix B) that the frequencies of their occurrence in the performances was quite high.

Three syncopated figures were found throughout the performances.

Two of these figures occupy one beat, and resemble the "Scotch snap" found in Canadian fiddle music by Proctor (1963). A short long combination of a sixteenth and a dotted eighth note () and a short long short variant on this figure () were found in fourteen performances. Another device was rhythmic anticipation, in which a note is tied to the previous note of the same pitch, so that the pitch is arrived at shortly before the beat (Figure 22). This device was found in all the performances studied.



"Soppin the Gravy," Solomon, Bars 4-5



"Grey Eagle," Gillian, Bars 37-38

Figure 22: Anticipation

A syncopation device which has been mentioned before is the subdivision of sixteenth notes into unequal groups by the melody (Figures 7, 11). This device was discovered in thirteen of the performances.

Schuller (1968) has traced the technique to early ragtime music, which was characterized by irregular meters over a 4/4 beat along with regular phrase patterns occurring out of phase with the beat. Many of the rags played by Texas style fiddlers exhibit this characteristic. It is probable that the device was borrowed from rags and incorporated into breakdowns as well.

These devices of syncopation and alteration of pitch are not unique to Texas style fiddling, but in combination with each other and with the structural characteristics and variation techniques described above, they contribute to the distinctive sound of that style. It will be noted as well from Table VIII (Appendix B) that the tempos of all the performances were moderate, ranging from 100 to 116 beats per minute. Both the median and modal tempos were 108, and the mean was 109.7. These moderate tempos also contribute to the characteristic sound of Texas style fiddling.

Conclusions

Several conclusions regarding characteristics found in Texas style fiddling were drawn from the above analysis. These conclusions concern tune structure, variation techniques, and employment of selected rhythmic and melodic devices. The following listing summarizes these conclusions, and includes a brief discussion of each one:

1. There appear to exist for many tunes a set of variations which are known and played by all Texas style fiddlers. These variations are identifiable as separate strains which appear from one performance to the next; they are not simply repetitions of a previous strain with slight differences. The variations are stylized, in that

their inclusion in a performance conforms to the conventions of the Texas style. Not all the stylized variations are included in every performance, and occasionally a fiddler includes variations of his own invention. However, the similarity found between performances in this analysis leads to the conclusion that such stylized variations do exist in the Texas style of fiddling.

This conclusion may be one of the most significant of the present study. It was shown in Chapter II that previous observers of Texas style fiddling stressed its qualities of innovation and improvisation in their descriptions of the style. While these qualities do exist in the style, the implication that the variations played in a performance are strictly improvisational is misleading. The stylized variations which exist for each tune are an integral component of the Texas style. When these variations are identified in any performance, it may be concluded that the performer has been influenced by Texas style fiddling.

2. The number of variations included and the order in which they are played vary from fiddler to fiddler. In some tunes, such as "Sally Goodin," there is more agreement among different fiddlers as to the ordering of variations than there is in others, such as "Soppin the Gravy." The number and order of variations played appear to be matters of individual preference.

3. Variations in Texas style tunes may be four bars (sixteen beats) or eight bars (thirty-two beats) in length. There are no exceptions to this rule and no breaks in meter or tempo. Eight-bar variations predominate in most performances, but strain length appears to be another matter of individual preference. Some fiddlers play

four-bar strains more than others, and some never play them.

4. Beginning and ending formulae are played infrequently. Tunes usually begin either on the first beat of the first full bar, or on the half beat before the first full bar with a few pickup notes. Beginning formulae to set the tempo before the tune begins are rarely if ever played. Tunes usually end with a prolongation or repeat of the last note, which is on the tonic. Occasionally ending formulae one or two bars in length are played, consisting of descending patterns of sixteenth notes which begin and end on the tonic.

5. The majority of stylized variations played in the Texas style are melodic variations, rather than rhythmic or harmonic. In some tunes, all the variations are melodic; in others, rhythmic variations occur almost as often as do melodic ones. Harmonic variations are rare.

6. The most common melodic variation technique in the Texas style is the addition, deletion or rearrangement of notes in the melody line. Other frequently used techniques are playing a strain in a different octave, playing it with double stops or chords, or against a drone tone.

7. The most common rhythmic variation technique is the lengthening of note values, usually on a chord or double stop. Other techniques are shortening note values and playing different combinations of eighth and sixteenth notes.

8. Several rhythmic figures occur with great frequency throughout Texas style performances. These figures are sixteenth-note triplets, a sixteenth note followed by a dotted eighth note, and a sixteenth note followed by an eighth note and another sixteenth note.

Two other rhythmic devices which occur frequently are the anticipation of a tone just before the beat, and the syncopation of sixteenth notes by playing regular patterns of notes out of phase with the beat. Most often these melodic patterns consist of three-note motives which are repeated several times.

9. Frequently throughout a Texas style performance the pitch of a note is altered by half a tone. Most often this technique results in the lowering of the third scale degree. Less often, the sixth and seventh scale degrees are lowered, and the fourth is raised. The frequency with which such alterations occur varies from one performer to the next, and among performances by the same fiddler, from the performance of one tune to the next.

10. Tunes are played at a moderate tempo ranging from 100 to 116 beats per minute, and most often at about 108 beats per minute.

To briefly summarize these conclusions, it may be said that what characterizes a typical Texas style performance of a tune is a) the inclusion of several stylized variations on that tune of a specified melodic or rhythmic nature, which are common to other Texas style fiddlers, b) a structure consisting of four- or eight-bar strains and infrequent inclusion of beginning and ending formulae, c) the presence of specified rhythmic and melodic syncopation devices and pitch alterations, and d) a moderate tempo. Within the framework of these criteria, individual preference dictates how many variations are played, how often they are repeated, how long they are played, in what order they are played, and where specifically the above-mentioned syncopations and pitch alterations occur.

Evaluation of Conclusions

The four remaining tunes in the data set were analyzed in order to evaluate the conclusions derived from part one of the analysis. As this group of tunes was analyzed to determine the presence or absence of characteristics specified in the conclusions of part one, it was not considered necessary to detail each strain and variation in these tunes. The descriptions of the tunes in part one contributed to an understanding of distinguishing characteristics of the style and to the formulation of conclusions. The same characteristics were found in the second four tunes, and the comments regarding them in the descriptions of part one pertain to the last four tunes as well, and need not be repeated. Except for the absence of individual descriptions, the procedure for analysis of the last four tunes was similar to that employed in part one. The variations were identified, named and numbered, and counts were made of the frequency with which certain devices occurred. The variations within each tune are shown in Tables IX-XII, in Appendix B. The results of this final stage in the analysis are summarized in Table XIII, Appendix B. These results will be evaluated in terms of the ten conclusions of part one, with each conclusion discussed in turn.

1. A Texas style performance of a tune includes stylized variations in addition to the original strains of the tune.

Each of the four performances contained variations on the original strains of the tunes, using Ford's transcriptions to represent the original strains. Ford's "Leather Britches" contained three distinct strains, to which Lewis Franklin added one variation on the B strain in

his performance of the tune. Franklin's "Leather Britches" contained the fewest different variations of the four tunes. The other three performances were all based on tunes with two original strains. Dick Barrett's "Durang's Hornpipe" contained three variations in addition to the original two strains, Norman Solomon's "Wagoner" contained five additional variations and Ricky Boen added six variations to the original two strains in his performance of "Billy in the Low Ground." Although it cannot be concluded from one performance of each of these four tunes that the variations contained in the performances are common to other Texas style fiddlers, it can be stated that the variation techniques which they employed conform melodically and rhythmically to the variation techniques discovered in part one of this analysis. Therefore to the extent that additional variations exist in the four tunes, conclusion 1 is upheld; whether the variations are conventional to the Texas style is unknown, but there is no evidence to the contrary.

2. The number and order of variations played varies from one fiddler to the next.

There is insufficient evidence in the four performances to evaluate this conclusion for any one tune. However, in comparing the performances, it is evident that some of the fiddlers played more variations on the original strains of their tunes than others. Boen's "Billy in the Low Ground" contained many more variations than Franklin's "Leather Britches" contained. Regarding order of variations, some of the performances appear to be more methodical than others. Franklin played each of his four variations in order, repeating the pattern twice and ending with a third repetition of the first variation. Boen, in contrast, repeated previous variations and introduced new ones seemingly

at random in his tune. Barrett played each variation once and ended with a repetition of the first. Solomon's "Wagoner," like Boen's tune, showed no adherence to a specific pattern in the arrangement of the variations.

3. Variations may be four or eight bars in length.

There was no exception to this conclusion in any of the four tunes studied. Boen and Solomon played four-bar variations more than the others; Franklin played only eight-bar variations. Almost two thirds of the strains played in all four tunes were eight bars long.

4. Beginning and ending formulae are used infrequently.

Franklin's "Leather Britches" contained a four-beat beginning formula; this was the only performance of the twenty studied throughout the analysis which had such a beginning. Two of the four tunes began with pickup notes for a half beat before the first full bar, a device found frequently in part one. Boen's "Billy" ended with a one-bar formula similar to those described in part one: a descending pattern of sixteenth notes beginning and ending on the tonic. The other three tunes ended with a hold on or repetition of the last note.

5. Melodic variation techniques are used more often than rhythmic variation techniques.

The employment of melodic variation techniques was identified thirty-one times in the four performances; that of rhythmic variation techniques was identified nineteen times. Therefore this conclusion was supported by the evidence of the four performances.

6. Adding, deleting or rearranging notes to vary the melody is used as a technique more frequently than are drones, chords and double stops, or octave shifts.

Twenty-two of the thirty-one uses of melodic variation in the four tunes took the form of added, deleted or rearranged notes. In four variations octaves were changed, and in five double stops and chords were employed. Drones were not used.

7. Lengthening of note values to vary the rhythm is used as a technique more frequently than are shortening note values or combining eighth and sixteenth notes into various patterns.

This conclusion was not supported by the four tunes. In Ford's transcriptions of "Wagoner" and "Billy in the Low Ground," the melodies contain frequent eighth notes. These notes were shortened to sixteenth notes and filled in with passing tones in the Texas style performances. This factor accounts for the large number (13) of times shortening of note values was identified. Lengthened note values were discovered in four variations, and patterns of eighth and sixteenth notes were found in two. This conclusion could be rephrased to indicate which rhythmic variations are found in Texas style fiddling without indicating relative frequencies of occurrence.

8. Triplets, anticipation, and syncopated eighth- and sixteenth-note figures are frequently played.

Triplets and anticipation were present in all four tunes. Syncopated figures of sixteenth and eighth notes were found in three of the four performances. Boen used these devices more often than the other three fiddlers, and also made the only use of melodic syncopation of sixteenth notes by playing regular phrase patterns off the beat. Barrett used anticipation more often than the other fiddlers. Solomon and Franklin used triplets more than they did the other rhythmic devices.

9. Pitch alterations of a half step are frequently employed, especially on the third, fourth, sixth and seventh scale degrees.

Pitch alterations were found in three of the tunes. Barrett altered no pitches in his performance. Boen and Franklin flatted the third scale degree more than they altered any other pitch. Solomon raised the fourth scale degree so consistently in "Wagoner" that the tune could be said to be in the lydian mode. Franklin also used the raised fourth occasionally. Boen and Solomon occasionally played a flatted sixth.

10. Tempos are moderate, usually around 108 beats per minute.

Two of the tunes were played at 104 and two at 116 beats per minute; the average tempo was 110.

All but one of the ten conclusions of part one in the analysis were confirmed by the evidence of part two. With the slight modification of number 7 as noted, these ten conclusions are advanced as a summary description of the characteristics which distinguish the substance of tunes performed in the Texas style.

CHAPTER V

CONCLUSION

Summary

This study was undertaken with three objectives. The first objective was to describe Texas style fiddling as it is now played, in terms of specific characteristics previously undocumented. The hypothesis was that elements exist in the music itself, regardless of performance style and context, by which the style may be identified. The second objective was to add transcriptions of several performances to the existing data on North American fiddling, which is scanty, in order to facilitate further comparative research on regional fiddle styles. The third objective was to develop a methodology for the collection and transcription of tunes which might be generally applicable to further geographic studies of North American instrumental folk music.

In reviewing the literature it was discovered that previous writers had identified Texas style fiddling in terms of its jazzy sound, its use of variation, its moderate tempos, its smooth bowing style, and its accompaniment. The implication was made that tune variation predominantly improvisational; some writers explained the slower tempos of the style in terms of the difficulty of improvisation. Many writers commented that a fiddler's ability was judged in a contest largely on his ability to improvise variations.

The literature review also yielded information on methodologies which had been followed in previous studies of North American fiddling. It was discovered that analysis of descriptive transcriptions had been used successfully in several earlier studies. Some problems encountered in previous studies were discovered as well. These included the existence of individual stylistic variation among fiddlers, which increased the difficulty of regionalizing based on small samples of performances.

A methodology was developed for the collection and transformation of raw data into a form suitable for analysis. The questions asked in the course of this process concerned which tunes to study, which fiddlers' performances to study, how many tunes and fiddlers constituted a representative sample, where to obtain performances, and how to process the data. As a result of these considerations, twenty performances of ten fiddlers were collected from available recorded sources. Eight tunes were studied; four tunes with four performances each, and four with one performance each. The tunes were transcribed in a descriptive manner with regard to substance, but not to performance style.

The analysis was performed in two parts, so that the conclusions of the first part might be evaluated in the second part. With both groups of tunes, the analysis involved identification of strains and variations on those strains, and of characteristics which occurred throughout all performances. Ten conclusions were drawn from the first stage of the analysis; in evaluating these conclusions, it was discovered that one of them required revision. With this adjustment, the conclusions were advanced as a documented set of generalizations describing Texas style fiddling. These conclusions are:

1. A Texas style performance of a tune includes stylized varia-

tions in addition to the original strains of the tune.

2. The number and order of variations played varies from one fiddler to the next.
3. Variations may be four or eight bars in length (16 beats or 32 beats).
4. Beginning and ending formulae are used infrequently, but ending formulae are more common than beginning formulae.
5. Melodic variation techniques are used more frequently than rhythmic variation techniques.
6. Adding, deleting or rearranging notes to vary the melody is used as a technique more frequently than are drones, chords and double stops, or octave shifts, which are also used.
7. Lengthening of note values, shortening of note values, and combining eighth and sixteenth notes into various patterns are commonly used to vary the rhythm.
8. Triplets, anticipation, and syncopated eighth and sixteenth note figures are frequently played.
9. Pitch alterations of a half step are frequently employed, especially on the third, fourth, sixth and seventh scale degrees.
10. Tempos average 108-110 beats per minute.

Applicability of Conclusions to Further Geographical Study

Although the conclusions of this study are of interest in themselves from a musical standpoint, geographically their value lies in their potential for comparison with other regional fiddle styles. Such

comparisons could provide information on both regional differentiation of and spatial interaction between fiddle style regions. The set of criteria defining Texas style fiddling contained in the conclusions of this research might be used in regional studies to define the boundaries of the Texas fiddle style region, and to differentiate it from other fiddle style regions. Studies of spatial processes, such as the diffusion of Texas style fiddling throughout the western states, could use these criteria to determine the extent of the style's influence in other areas. It may also be possible from further study to determine what styles influenced the development of Texas style fiddling. Definitive solutions to these problems await more research, but some speculations may be made on how Texas style fiddling compares with other regional styles, especially with regard to the characteristics defined in this analysis.

A great deal of attention was paid in this study to tune structure, variation techniques, and methods of syncopation and pitch alteration. These characteristics were stressed because from the author's observations of other styles, they appeared to be the most significant elements distinguishing Texas style fiddling. Each of these variables will be discussed in reference to other fiddle styles, and how they compare with Texas style.

With regard to tune structure, it was found that in Texas style tunes stylized variations of regular, specified length and meter make up a tune, and that beginnings and endings are uncommon. In old time fiddle styles, beginning and ending formulae are frequently played. Their function may be related to the fiddle's role as an instrument for accompaniment of dancing, serving to signal the beginning and

ending of the tune to the dancers. In Texas style fiddling, no longer used extensively to accompany dancing, these appendages to the tune are considered unnecessary, and even pretentious by some fiddlers.

Irregular meters and phrase lengths have been identified by Burman-Hall (1975) in southeastern styles, by Thede (1967) in oldtime Oklahoma fiddling, and by Charters (1971) in Cajun fiddling. According to Grove's (1954), irregular phrase lengths are characteristic of Mexican folk music as well, and this author has observed the trait in Mexican-influenced fiddling of the American southwest. Clearly regularity of meter and phrase length is a regionally variable occurrence. That Texas style fiddlers consciously maintain the strict regularity of four- and eight-bar phrase lengths is evidenced by Ace Sewell's admonition to the author to end a new variation he was demonstrating by "metering it out," that is, by playing whatever notes were necessary to end the phrase with the right number of beats. At the same time, the freedom to play a variation for either four or eight bars in Texas style fiddling varies from other styles in which all strains are of an equal length, such as in Pennsylvania fiddling described by Bayard (1956) and oldtime Canadian fiddling described by Proctor (1963).

While metric and phrase irregularities in Anglo-American fiddling vary in relation to their treatment of tunes in binary form, other ethnic fiddle styles are based on totally different tune structures. Black American fiddle tunes often follow an eight-, twelve- or sixteen-bar blues form. In addition, they frequently use call-response or refrain patterns typical of black American vocal music, in which the fiddle plays a response or refrain to a line sung or played by another instrument. Another rich but unexplored source of ethnic fiddle music

in this country is Slavic folk music, recorded extensively in northern urban centers from the 1920's on. Again, these tunes are based on different structural outlines from those of Anglo-American tunes. For example, the "kolomyika" is based on a specific rhythmic pattern which is maintained while melodic variations are played.

In addition to tune structure, variation techniques were identified in this research as a significant component of Texas style fiddling. With respect to fiddle styles, analysis of variation might be based on three related questions: does variation occur? If it occurs, is it stylized or improvisational? If it occurs, what techniques of variation are employed? The results of this study indicate that in Texas style fiddling variation occurs, that it is largely of a stylized rather than improvisational nature, and that specified melodic and rhythmic variation techniques are frequently used. These techniques include octave transposition, use of drones, chords and double stops, rearrangement, addition or deletion of notes, shortening or lengthening of note values, and substituting different eighth- and sixteenth-note patterns for the rhythmic patterns of the original strain.

Variation is not a significant element in many North American fiddle styles. In Burman-Hall's (1968) early study of variation technique in a southeastern fiddle tune, she found that where variation occurred it took the form of varied repetitions of the same strains, rather than variations significantly different from the original strains. Rosenberg (1974) found little variation in the fiddling of the Maritime provinces in Canada; Jabbour wrote that fiddling in the northern and midwestern states stressed accuracy more than variation

(Rosenberg, 1974); and this author found little variation in a study of traditional Cajun fiddling (Schultz, 1977).

Variation appears to be a major ingredient in fiddle styles which have been influenced by black American music. Townsend (1976) established the influence of black music on western swing in his study of Bob Wills' life and music, and Texas style fiddling has undoubtedly borrowed extensively from swing fiddle styles. In a study of black fiddle styles, this author found that black fiddlers began playing improvisational variations on tunes in the early years of this century (Schultz, 1977). Schuller's (1968) interview with George Morrison, a black fiddler and bandleader from Denver, indicates that not until about 1910 was improvisation an important component of black string band music. With the parallel development and spread of ragtime and early jazz during these years, improvisation became more widespread and was adopted by white bands as well. Townsend makes the point that improvisation is one of the key elements of western swing which was borrowed from black music.

Examples of early black fiddling containing improvisation may be heard in recordings of jug bands and blues and ragtime played by string bands. In the 1920's and 1930's, jazz developed into a more sophisticated relative of these earlier musical forms. Several of the jazz violinists who recorded extensively during these years, such as Joe Venuti, Eddie South, Stephane Grappelly and Stuff Smith, were classically trained violinists who brought to the improvisational styles of jazz violin the techniques of classical music. Western swing fiddlers incorporated these techniques into their improvisations as well, and Texas style fiddler Benny Thomasson has indicated

familiarity with the music of Grappelly (Mendelson, 1974). This tradition of classical training among jazz violinists may be the source of many variation techniques which are heard in western swing and Texas style fiddling today. Whatever the source, it cannot be denied that the variation techniques identified in this study—octave transposition, drones, and changed note values, for example—are commonly found in classical music as well.

Although the idea of tune variation in Texas style fiddling was probably borrowed from black musical styles, its development by Texas style fiddlers took the form of establishing stylized variations for each tune rather than freely improvising on it. Another difference in variation technique between the two styles is the use of rests for syncopation in black styles, and its absence in Texas style fiddling.

Many observers have pointed out that the tempos of Texas style tunes are more moderate than in many fiddle styles. This characteristic is probably due to the close association of Texas style fiddlers with western swing music, rather than the need to slow the tempo to aid improvisation. Thomasson stated in an interview that before going on stage to perform in a contest, he often plays a swing tune to "bring [him] down to [his] perfect timing" on his hoedowns (Mendelson, 1974, p. 118).

The third element of Texas style fiddling stressed in this analysis was the presence of specified syncopation and pitch alteration techniques. As pointed out in Chapter IV, several of these techniques, such as the syncopation of sixteenth notes by playing regular note patterns out of phase with the beat and the flatting of the third and seventh scale degrees, were probably borrowed from black musical styles.

The raising of the fourth scale degree was found by Burman-Hall in white southeastern fiddle styles, but not with the consistency found in this study, in which two of the performances (Johnson's "Soppin the Gravy" and Norman Solomon's "Wagoner") could be said to be in the lydian mode. Proctor (1963) found the dorian, mixolydian and aeolian modes commonly utilized in Scottish Canadian fiddle music, and Thomas and Leeder (1930) found these three modes along with several pentatonic modes in southern mountain music, but to this author's knowledge the lydian mode has not been connected with any other North American fiddle style.

Scotch snap and triplet figures were found by Proctor in Scottish Canadian fiddling, and may be heard in Irish American fiddle music as well. Thede and Burman-Hall identified these techniques, as well as tied notes producing rhythmic anticipation, in traditional southern styles of fiddling. These ornaments in Texas style fiddling may have originated with traditional Anglo-American fiddle styles. They are not found in traditional Cajun fiddling, which is descended from French rather than British folk music, or in Mexican-influenced fiddle music of the southwest.

Though these comparisons of fiddle styles with reference to the characteristics discovered in this study are not fully documented, they demonstrate how these characteristics may be used to differentiate regional fiddle styles. It is hoped that further studies in the geography of regional fiddle styles will utilize and add to the results of this study by focusing on tune structure, variation techniques and other stylistic devices contained in the music of each region.

Evaluation of the Study's Achievement of its Objectives

The first objective of this study was to define Texas style fiddling in terms of characteristics previously unidentified, so that it could be compared with other regional fiddle styles. The conclusions of the analysis, and the above discussion showing how they might be applied in comparative research with other styles, are evidence that this goal was reached in the study.

The second objective of the study was to add a body of transcribed fiddle tunes to the existing data, in order to facilitate further research. The twenty tune transcriptions in Appendix A are the result of this objective, and represent a substantial addition to the available data in the field.

The third objective was to develop a methodology to facilitate further geographic research on regional differentiation of North American folk instrumental styles of music. The methodology developed in this paper stressed the music played rather than its performance style. The author found the procedure outlined in the methodology to be a straightforward and effective means of collecting, transcribing and analyzing Texas style fiddle tunes. It avoided to a large extent the individuality manifested in elements of performance style, which are often linked to personal preferences and skill.

In conclusion, the three objectives of this study were each achieved in the course of this research.

Suggestions for Further Study

It has been indicated that the results of this research might be useful for other studies comparing regional fiddle styles. A study which would be especially rewarding would investigate western swing fiddling, comparing it to Texas style fiddling to determine the extent of the similarity between the two styles. There has undoubtedly been significant interaction and borrowing between them, but the exact nature of this interaction is not yet documented.

An offshoot of Texas style fiddling, called by some observers "super style" (Hicks, 1972), has been adopted by many younger fiddlers in recent years. This style is even more elaborate and varied than Texas style. Another possible area of research would be to determine what elements from Texas style fiddling have been retained in this new style, and how these elements have been changed and added to.

It is hoped that further research in the field will be directed at new styles as they develop and change. Preservation and study of the old styles is valuable as well, but in many cases seems to have taken precedence over study of newer styles. Bluegrass, western swing, super style, and even Nashville styles of fiddling have yet to be identified and described, both musically and spatially. The fiddle plays a large role in many musical styles in the United States, and understanding how this role varies regionally will contribute to an understanding of the musical landscape of the country.

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"Texas Hoedown." County 703, 1965.

Sally Goodin, Grey Eagle, by Bartow Riley; Sally Johnson, Soppin the Gravy, by Vernon Solomon.

APPENDIXES

APPENDIX A
TUNE TRANSCRIPTIONS

SALLY GOODIN

Bartow Riley

♩ = 108

3 6 9 12 15 19 22 25 29 32 35 38

SALLY GOODIN

Riley—Continued

Musical score for Sally Goodin, Riley—Continued, measures 41-70. The score is written on ten staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The music is in 2/4 time. Measures 41-43 show a melodic line with eighth and sixteenth notes. Measures 44-46 show a similar melodic line with a repeat sign at the beginning. Measures 47-50 show a more complex, rhythmic pattern with many sixteenth and thirty-second notes. Measures 51-53 show a continuation of this complex pattern. Measures 54-56 show a melodic line with eighth and sixteenth notes. Measures 57-60 show a melodic line with eighth and sixteenth notes. Measures 61-64 show a melodic line with eighth and sixteenth notes. Measures 65-67 show a melodic line with eighth and sixteenth notes. Measures 68-70 show a melodic line with eighth and sixteenth notes, ending with a double bar line.

41

44

47

50

53

56

60

64

67

70

SALLY GOODIN

Vernon Solomon

♩ = 116

3 6 9 12 15 18 21 24 27 30 33 36

SALLY GOODIN

Solomon—Continued

Musical score for Sally Goodin, Solomon—Continued, measures 39 to 65. The score is written on nine staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 39, 42, 45, 48, 51, 54, 57, 60, and 65 are indicated at the end of each staff. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

SALLY GOODIN

Ace Sewell

♩ = 108

3 6 9 12 15 18 21 24 27 30 33 36

SALLY GOODIN

Sewall—Continued

39

43

46

49

52

56

59

62

65

68

71

74

SALLY GOODIN

Herman Johnson

♩ = 112

3 6 9 12 16 19 22 24 27 30 33 36

SALLY GOODIN

Johnson—Continued

39

42

45

48

52

55

58

61

GREY EAGLE

Steve Gillian

108

3

6

9

12

15

18

21

24

27

30

33

36

GREY EAGLE

Gillian—Continued



GREY EAGLE

Bartow Riley

$\text{♩} = 104$

3
6
9
12
15
18
21
24
27
30
33
36

GREY EAGLE

Riley—Continued

39

42

45

48

51

54

57

60

63

66

71

GREY EAGLE

Benny Thomasson

♩ = 108

3 6 9 12 15 18 21 24 27 30 33 36

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It begins with a tempo marking of 108. The piece consists of ten staves of music, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, 30, 33, and 36 indicated at the end of each staff. The melody is characterized by frequent eighth and sixteenth note patterns, creating a rhythmic and melodic flow. The score concludes with a double bar line at the end of the final staff.

GREY EAGLE

Thomasson—Continued



GREY EAGLE

Herman Johnson

The musical score for "Grey Eagle" is written for a single melodic line in G major (one sharp) and 4/4 time. The tempo is marked as 108. The score consists of 12 staves, each containing a line of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 108. The music is characterized by a steady eighth-note pattern in the right hand, with occasional sixteenth-note runs. The left hand provides a simple harmonic accompaniment. The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, 18, 21, 24, 27, 30, 33, and 36 indicated at the end of each staff. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' (forte) and 'p' (piano).

GREY EAGLE

Johnson—Continued



SALLY JOHNSON

Benny Thomasson

108

3

6

9

12

15

18

21

24

27

30

33

36

SALLY JOHNSON

Thomasson—Continued

This musical score is for the piece "Sally Johnson" by Thomasson, continuing from the previous page. It consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The measures are numbered 39 through 72 at the end of each staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The music is written in a single melodic line on a five-line staff.

39
42
45
48
51
54
57
60
63
66
69
72

SALLY JOHNSON

Thomasson—Continued



SALLY JOHNSON

Vernon Solomon

♩ = 116

3

6

9

12

15

18

21

24

28

32

35

38

SALLY JOHNSON

Solomon—Continued

This musical score is for the piece "Solomon—Continued" by Sally Johnson. It consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a continuous, flowing style with many beamed eighth and sixteenth notes. The staves are numbered 41 through 70 at the end of each line. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The piece concludes with a double bar line and a final chord on the tenth staff.

41

44

47

50

53

56

59

63

66

70

SALLY JOHNSON

Steve Gillian

♩ = 112

3 6 9 12 15 18 21 24 27 30 33 36

SALLY JOHNSON

Gillian—Continued

This musical score is for the piece 'Gillian' by Sally Johnson, continuing from the previous page. It consists of seven staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The measures are numbered 39 through 57 at the end of each staff. The music is characterized by a steady eighth-note pulse, often with beamed sixteenth notes, creating a rhythmic and melodic texture. The notation includes various note values, rests, and phrasing slurs, indicating a continuous melodic line. The piece concludes with a final measure on the seventh staff.

SALLY JOHNSON

Ace Sewell

♩ = 108

3 6 9 12 15 18 21 24 27 30 33 36

SALLY JOHNSON

Sewell—Continued



SOPPIN THE GRAVY

Vernon Solomon

♩ = 116

3 6 9 12 15 19 23 27 31 34 37 41

SOPPIN THE GRAVY

Solomon—Continued



SOPPIN THE GRAVY

Herman Johnson

♩ = 112

3 6 9 12 15 19 23 26 29 32 35 38

SOPPIN THE GRAVY

Johnson—Continued

41

44

47

50

53

56

59

62

SOPPIN THE GRAVY

Ace Sewell

$\text{♩} = 100$

3
6
10
13
16
19
22
25
28
31
34
37

SOPPIN THE GRAVY

Sewell—Continued

40

43

46

49

52

55

58

61

64

68

SOPPIN THE GRAVY

Benny Thomasson

♩ = 110

3 6 9 12 15 18 21 24 27 30 33 36

SOPPIN THE GRAVY

Thomasson—Continued



WAGONER

Norman Solomon

$\text{♩} = 116$

3 6 9 12 15 18 21 24 27 30 33 36

WAGONER

Solomon—Continued



BILLY IN THE LOW GROUND

Ricky Boen

♩ = 104

3 6 9 12 15 18 21 24 27 30 33 36

BILLY IN THE LOW GROUND

Boen—Continued

39

42

45

48

51

54

57

60

64

67

70

74

DURANG'S HORNPIPE

Dick Barrett

$\text{♩} = 104$

3

6

9

12

15

18

21

24

27

30

33

36

DURANG'S HORNPIPE

Barrett—Continued



LEATHER BRITCHES

Lewis Franklin

♩ = 116

3 6 9 12 15 18 21 24 27 30 33 36

LEATHER BRITCHES

Franklin—Continued

39

42

45

48

51

54

57

60

63

66

APPENDIX B

TABLES

TABLE I

TUNE TITLES AND KEYS, SOURCES OF PREVIOUS TRANSCRIPTIONS, AND
FIDDLERS WHOSE PERFORMANCES WERE INCLUDED IN THE STUDY

| Tune Title | Key | Sources of Transcriptions | Fiddlers |
|-------------------------|-----|---------------------------------------|----------------------------------------------------------------------|
| Billy in the Low Ground | C | Bayard Ford Thede Christeson | Ricky Boen |
| Durang's Hornpipe | D | Bayard Ford Thede Christeson | Dick Barrett |
| Grey Eagle | A | Ford Christeson | Benny Thomasson Bartow Riley Herman Johnson Steve Gillian |
| Leather Britches | G | Bayard Ford Thede Christeson | Lewis Franklin |
| Sally Goodin | A | Ford Thede | Vernon Solomon Bartow Riley Ace Sewell Herman Johnson |
| Sally Johnson | G | Thede Christeson | Vernon Solomon Benny Thomasson Ace Sewell Steve Gillian |
| Soppin the Gravy | D | Ford | Benny Thomasson Vernon Solomon Herman Johnson Steve Gillian |
| Wagoner | C | Ford Thede Christeson | Norman Solomon |

TABLE II

LOCATION, LENGTH*, AND ORDER OF VARIATIONS IN FOUR PERFORMANCES OF "SALLY GOODIN"

| Variation | Herman Johnson | | | Bartow Riley | | | Ace Sewell | | | Vernon Solomon | | |
|-----------|----------------|--------|-------|--------------|--------|-------|------------|--------|-------|----------------|--------|-------|
| | Location | Length | Order | Location | Length | Order | Location | Length | Order | Location | Length | Order |
| A1 | 1-4 | 8 | 1 | 1-8 | 8 | 1 | 1-8 | 8 | 1 | 1-8 | 8 | 1 |
| | 57-60 | 4 | 12 | 65-68 | 4 | 12 | 57-64 | 8 | 13 | | | |
| B1 | 5-12 | 8 | 2 | 9-16 | 8 | 2 | 9-16 | 8 | 2 | 9-16 | 8 | 2 |
| | | | | | | | 65-68 | 4 | 14 | 57-64 | 8 | 10 |
| A2 | 13-16 | 4 | 3 | 17-20 | 4 | 3 | 21-24 | 4 | 4 | 29-32 | 4 | 5 |
| | | | | | | | 41-44 | 4 | 9 | | | |
| A3 | 17-20 | 4 | 4 | - | | | 25-28 | 4 | 5 | 33-36 | 4 | 6 |
| B2 | 21-24 | 4 | 5 | 21-24 | 4 | 4 | 29-32 | 4 | 6 | - | | |
| | | | | 35-38 | 4 | 7 | 73-76 | 4 | 16 | | | |
| A4 | 25-32 | 8 | 6 | 25-32 | 8 | 5 | 33-36 | 4 | 7 | 17-24 | 8 | 3 |
| B3 | 33-36 | 4 | 7 | 33-34 | 4 | 6 | 37-40 | 4 | 8 | 25-28 | 4 | 4 |
| C1 | 37-44 | 8 | 8 | 39-44 | 8 | 8 | 17-20 | 4 | 3 | 37-44 | 8 | 7 |
| | | | | | | | 69-72 | 4 | 15 | | | |
| A5 | 45-48 | 8 | 9 | 45-52 | 8 | 9 | 45-48 | 4 | 10 | 53-56 | 8 | 9 |
| C2 | 49-52 | 4 | 10 | 53-56 | 4 | 10 | 49-52 | 4 | 11 | - | | |
| A6 | 53-56 | 8 | 11 | 57-64 | 8 | 11 | 53-56 | 8 | 12 | 45-52 | 8 | 8 |

*In this and the following tables, "length" refers to the number of bars each variation was played.

TABLE III

LOCATION, LENGTH, AND ORDER OF VARIATIONS IN FOUR PERFORMANCES OF "GREY EAGLE"

| Variation | Bartow Riley | | | Benny Thomasson | | | Steve Gillian | | | Herman Johnson | | |
|-----------|----------------|--------|--------|-----------------|--------|--------|---------------|--------|--------|----------------|--------|--------|
| | Location | Length | Order | Location | Length | Order | Location | Length | Order | Location | Length | Order |
| A1 | 1-8 33-40 | 8 8 | 1 5 | 1-4 34-41 | 4 8 | 1 6 | 1-5 36-40 | 8 8 | 1 8 | 1-5 51-54 | 8 4 | 1 9 |
| B1 | 9-16 59-62 | 8 | 2 | 5-12 | 8 | 2 | - | | | 47-50 | 4 | 8 |
| B2 | - | | | - | | | 6-10 | 8 | 2 | 6-13 | 8 | 2 |
| A2 | 17-24 63-70 | 8 | 3 | 13-20 | 8 | 3 | 11-15 | 8 | 3 | 14-21 | 8 | 3 |
| B3 | 25-32 | 8 | 4 | 21-28 | 8 | 4 | 16-20 | 8 | 4 | 22-26 | 8 | 4 |
| A3 | 54-58 | 8 | 8 | - | | | 21-25 | 8 | 5 | 27-34 | 8 | 5 |
| A4 | 49-53 | 8 | 7 | 29-33 | 8 | 5 | 26-30 | 8 | 6 | 35-42 | 8 | 6 |
| B4 | - | | | - | | | 31-35 | 8 | 7 | 43-46 | 4 | 7 |
| B5 | 41-48 | 8 | 6 | - | | | - | | | - | | |

TABLE IV

LOCATION, LENGTH, AND ORDER OF VARIATIONS IN FOUR PERFORMANCES OF "SALLY JOHNSON"

| Variation | Steve Gillian | | | Benny Thomasson | | | Ace Sewell | | | Vernon Solomon | | |
|-----------|----------------|--------|--------|-----------------|--------|---------|----------------|--------|--------|----------------|--------|--------|
| | Location | Length | Order | Location | Length | Order | Location | Length | Order | Location | Length | Order |
| A1 | 1-8 | 8 | 1 | 1-8 | 8 | 1 | 1-4 | 4 | 1 | 9-16 | 8 | 2 |
| B1 | 9-16 | 8 | 2 | 9-16 | 8 | 2 | 5-12 | 8 | 2 | 1-8 41-48 | 8 8 | 1 6 |
| B2 | - | | | 57-64 | 8 | 8 | - | | | 17-24 61-68 | 8 8 | 3 9 |
| A2 | 17-24 53-56 | 8 4 | 3 8 | 49-56 | 8 | 7 | 13-20 45-48 | 8 4 | 3 8 | 25-32 | 8 | 4 |
| B3 | 25-32 | 8 | 4 | 17-24 65-72 | 8 8 | 3 9 | 21-28 | 8 | 4 | 49-52 | 4 | 7 |
| A3 | 33-36 | 4 | 5 | 25-32 73-80 | 8 8 | 4 10 | 29-32 | 4 | 5 | 53-60 | 8 | 8 |
| C1 | 37-44 | 8 | 6 | 33-40 | 8 | 5 | 33-40 | 8 | 6 | 33-40 | 8 | 5 |
| A4 | 45-52 | 8 | 7 | 41-48 | 8 | 6 | 41-44 | 8 | 7 | - | | |

TABLE V

LOCATION, LENGTH, AND ORDER OF VARIATIONS IN FOUR PERFORMANCES OF "SOPPIN THE GRAVY"

| Variation | Vernon Solomon | | | Ace Sewell | | | Benny Thomasson | | | Herman Johnson | | |
|-----------|------------------------|-------------|--------------|------------------------|-------------|-------------|-------------------------|-------------|-------------|------------------------|-------------|-------------|
| | Location | Length | Order | Location | Length | Order | Location | Length | Order | Location | Length | Order |
| A1 | 1-8 34-37 | 8 4 | 1 6 | 1-8 53-60 | 8 8 | 1 8 | 1-8 | 8 | 1 | - | | |
| A2 | 9-16 30-33 54-61 | 8 4 8 | 2 5 10 | 49-52 | 4 | 7 | 9-16 41-48 | 8 8 | 2 7 | 1-8 25-32 46-53 | 8 8 8 | 1 4 7 |
| B1 | 46-49 | 4 | 8 | 17-24 41-48 | 8 8 | 3 6 | 37-40 | 4 | 6 | 9-16 33-40 54-61 | 8 8 8 | 2 5 8 |
| B2 | 50-53 | 4 | 9 | - | | | 17-24 33-36 49-56 | 8 4 8 | 3 5 8 | - | | |
| A3 | 17-21 | 8 | 3 | 9-16 33-40 61-68 | 8 8 8 | 2 5 9 | 25-32 | 8 | 4 | 17-24 41-45 | 8 8 | 3 6 |
| A4 | - | | | 25-32 | 8 | 4 | - | | | - | | |
| C1 | 22-29 38-45 | 8 8 | 4 7 | - | | | - | | | - | | |

TABLE VI
STRUCTURAL CHARACTERISTICS OF SIXTEEN
PERFORMANCES OF FOUR TUNES

| Title and performer | Total strains played | Number of strains played | 4-bar strains | 8-bar strains | Beats at beginning | 1- or 2-bar ending |
|---------------------|----------------------|--------------------------|---------------|---------------|--------------------|--------------------|
| Sally Goodin | 11 | | | | | |
| Johnson | | 11 | 6 | 6 | | |
| Riley | | 10 | 6 | 6 | $\frac{1}{2}$ | X |
| Sewell | | 11 | 12 | 4 | | X |
| Solomon | | 9 | 3 | 7 | | |
| Grey Eagle | 9 | | | | | |
| Riley | | 7 | 1 | 9 | 2 | |
| Thomasson | | 4 | 1 | 5 | $\frac{1}{2}$ | |
| Gillian | | 7 | | 8 | $\frac{1}{2}$ | X |
| Johnson | | 8 | 3 | 6 | $\frac{1}{2}$ | |
| Sally Johnson | 8 | | | | | |
| Gillian | | 7 | 2 | 6 | | |
| Thomasson | | 8 | | 10 | | |
| Sewell | | 7 | 3 | 5 | | X |
| Solomon | | 7 | 1 | 8 | $\frac{1}{2}$ | X |
| Soppin the Gravy | 7 | | | | | |
| Solomon | | 6 | 4 | 6 | | |
| Sewell | | 5 | 1 | 8 | | |
| Thomasson | | 5 | 2 | 6 | $\frac{1}{2}$ | |
| Johnson | | 3 | | 8 | $\frac{1}{2}$ | |

TABLE VII

VARIATION TECHNIQUES IDENTIFIED IN SIXTEEN PERFORMANCES
OF FOUR TUNES, BY VARIATION NUMBER

| Variation technique | Sally Goodin | Grey Eagle | Sally Johnson | Soppin the Gravy |
|----------------------------------|------------------|--------------------------------|----------------|--------------------|
| Melodic variation techniques | | | | |
| Different octave | A2, A4, A5 | A1, A3 | A4 | B1, B2 |
| Drones | A2, A3 A6, C1 | | C1 | |
| Double stops, chords | B3, C2 | | A2, B3 | A3 |
| Notes added, deleted, rearranged | A1, B1, B2 | A2, A3, A4, B1, B2, B3, B4, B5 | A1, A3, B1 | A1, A2, A4, B2, C1 |
| Rhythmic variation techniques | | | | |
| Note values lengthened | A2, A4, A6, C2 | | A2, B2, B3, C1 | A3, B2 |
| Note values shortened | B2 | | A1, B1 | |
| 8th and 16th note patterns | C1, B3 | | | B2, C1 |
| Harmonic variation techniques | | | | |
| Relative minor key | A6 | | | |

TABLE VIII

FREQUENCY OF SELECTED CHARACTERISTICS IN
SIXTEEN PERFORMANCES OF FOUR TUNES



| Title and performer | Bars with 3rd | Bars with 7th | Bars with 4th | Bars with 6th | Trip-lets |  |  | Anticipation | Bars with sync. 16ths | Tempo |
|---------------------|---------------|---------------|---------------|---------------|-----------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------|-----------------------|-------|
| Sally Goodin | | | | | | | | | | |
| Johnson | 8 | 2 | | | 11 | 27 | 7 | 10 | 6 | 112 |
| Riley | 9 | | | | 18 | 36 | 7 | 7 | 4 | 108 |
| Sewell | 16 | 16 | | | 7 | 11 | 7 | 1 | 1 | 108 |
| Solomon | 8 | | | | 5 | 30 | 16 | 8 | 4 | 116 |
| Grey Eagle | | | | | | | | | | |
| Riley | 13 | 5 | | 2 | 30 | 5 | 6 | 2 | 6 | 104 |
| Thomasson | 5 | 5 | | 2 | 17 | 5 | | 1 | 5 | 108 |
| Gillian | 1 | | | | 25 | | | 8 | 6 | 108 |
| Johnson | 6 | 2 | | | 33 | 5 | 3 | 3 | 6 | 108 |
| Sally Johnson | | | | | | | | | | |
| Gillian | 8 | 2 | | | 25 | 7 | 9 | 4 | 5 | 112 |
| Thomasson | 8 | | 2 | 6 | 47 | 5 | 16 | 7 | 8 | 108 |
| Sewell | 5 | | | | 37 | 8 | 2 | 6 | 2 | 108 |
| Solomon | | | | | 8 | 11 | 5 | 1 | | 116 |
| Soppin Gravy | | | | | | | | | | |
| Solomon | 8 | 1 | 2 | | 19 | 1 | 5 | 14 | | 116 |
| Sewell | 8 | | | | 24 | 14 | 6 | 8 | 8 | 100 |
| Thomasson | 2 | | 4 | | 26 | 1 | 3 | 4 | 3 | 110 |
| Johnson | | | 17 | | 24 | 1 | 12 | 6 | | 112 |

TABLE IX
LOCATION, LENGTH, AND ORDER OF VARIATIONS IN
NORMAN SOLOMON'S "WAGONER"

| Variation | Location | Length | Order |
|-----------|----------|--------|-------|
| B1 | 1-5 | 8 | 1 |
| A1 | 6-10 | 8 | 2 |
| B2 | 11-14 | 4 | 3 |
| B3 | 15-22 | 8 | 4 |
| | 31-35 | 8 | 7 |
| | 44-47 | 4 | 10 |
| A2 | 23-26 | 4 | 5 |
| | 40-43 | 4 | 9 |
| A3 | 27-30 | 4 | 6 |
| A4 | 36-39 | 4 | 8 |

TABLE X

LOCATION, LENGTH, AND ORDER OF VARIATIONS IN
BARRETT'S "DURANG'S HORNPIPE"

| Variation | Location | Length | Order |
|-----------|----------|--------|-------|
| A1 | 1-8 | 8 | 1 |
| | 33-40 | 8 | 6 |
| B1 | 9-16 | 8 | 2 |
| B2 | 17-20 | 4 | 3 |
| B3 | 21-24 | 4 | 4 |
| A2 | 25-32 | 8 | 5 |

TABLE XI
 LOCATION, LENGTH, AND ORDER OF VARIATIONS IN
 BOEN'S "BILLY IN THE LOW GROUND"

| Variation | Location | Length | Order |
|-----------|----------|--------|-------|
| A1 | 1-8 | 8 | 1 |
| | 21-24 | 4 | 4 |
| | 33-40 | 8 | 7 |
| B1 | 9-16 | 8 | 2 |
| | 57-60 | 4 | 11 |
| A2 | 17-20 | 4 | 3 |
| | 49-52 | 4 | 9 |
| B2 | 25-28 | 4 | 5 |
| | 61-64 | 4 | 12 |
| B3 | 29-32 | 4 | 6 |
| B4 | 41-48 | 8 | 8 |
| A3 | 53-56 | 4 | 10 |
| A4 | 65-72 | 8 | 13 |

TABLE XII
LOCATION, LENGTH, AND ORDER OF VARIATIONS IN
FRANKLIN'S "LEATHER BRITCHES"



| Variation | Location | Length | Order |
|-----------|----------|--------|-------|
| A1 | 2-9 | 8 | 1 |
| | 31-38 | 8 | 5 |
| | 60-65 | 8 | 9 |
| B1 | 10-14 | 8 | 2 |
| | 39-43 | 8 | 6 |
| C1 | 15-22 | 8 | 3 |
| | 44-51 | 8 | 7 |
| B2 | 23-30 | 8 | 4 |
| | 52-59 | 8 | 8 |

TABLE XIII

PRESENCE OF SELECTED CHARACTERISTICS IN
PERFORMANCES OF FOUR TUNES

| Characteristic | Wagoner | Billy in the Low Ground | Durang's Hornpipe | Leather Britches |
|------------------------------------------|-------------------------------------|-------------------------------------|----------------------|---------------------|
| Structure | | | | |
| Number of different variations played | 7 | 8 | 5 | 4 |
| 4-bar variations | 6 | 8 | 2 | |
| 8-bar variations | 4 | 5 | 4 | 9 |
| Beats in beginning | $\frac{1}{2}$ | $\frac{1}{2}$ | | $4\frac{1}{2}$ |
| 1-bar ending | | X | | |
| Melodic variation | | | | |
| Different octave | A2, A4 | A2 | A2 | |
| Drones | | | | |
| Double stops, chords | B3 | A2, B1 | B2 | B2 |
| Notes added, deleted, rearranged | A1, B1, A2, B2, A3, B3, A4 | A1, B1, B2, A3, B3, A4, B4 | A1, B1, B2, B3 | A1, B1, B2, C1 |
| Rhythmic variation | | | | |
| Note values lengthened | | A2, B1 | | B2, C1 |
| Note values shortened | A1, B1, A2, B2, A3, A4 | A1, B1, B2, A3, B3, A4, B4 | | B1 |
| 8th and 16th note patterns | B3 | | B2 | |
| Other characteristics | | | | |
| Bars with 3rd | | 21 | | 13 |
| Bars with 7th | | 3 | | |

TABLE XIII (Continued)

| Characteristic | Wagoner | Billy in the Low Ground | Durang's Hornpipe | Leather Britches |
|---------------------------------------------------------------------------------------------|---------|-------------------------------|----------------------|---------------------|
| Bars with #4th | 39 | 4 | | 6 |
| Bars with 6th | 1 | 3 | | |
| Number of triplets | 10 | 42 | 10 | 10 |
| Number of  | | 5 | 1 | 3 |
| Number of  | 1 | 24 | | 6 |
| Frequency of anticipation | 1 | 2 | 12 | 1 |
| Bars with melodic syncopation of 16ths | | 9 | | |
| Tempo | 116 | 104 | 104 | 116 |

VITA²

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