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Old-Time Kentucky Fiddle Tunes

Chris J. Goertzen

University of Southern Mississippi, Christopher.Goertzen@usm.edu

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patterns of public, amateur singing have been historically strongest" (99). Paolo Prato argues how the Italian form of karaoke fuses a type of "singing together" from a popular Italian television program with the Italian tradition of "singing along in thousands of situations" (103). Johan Fornas offers a critical analysis of the "polystratic" media form—video, subtitled lyrics, music, and participation—of karaoke in Sweden, with a generous regard for the video component, which is always produced cheaply, with minimal production values, even while it plays an oddly important role in the karaoke experience.

Part III, regarding karaoke among Asian peoples outside Japan, begins with Shūhei Hosokawa's chapter on karaoke in the Japanese-Brazilian community, and how the use of the technology and musical behavior change with place. In particular, Hosokawa discusses the tensions between one's culture of origin and the place in which one lives, into which one tries to assimilate, and within which one is marked as an immigrant. Casey Lum examines the lukewarm reception karaoke has received in the U.S., positing yet another "tension"—this one between "collectivism and individualism in the karaoke space" (172)—and suggesting that the Anglo-American streak of individualism leaves such tension unresolved. Otake and Hosokawa's chapter on the diffusion of karaoke into most of the other cultures of East Asia serves as a solid bookend to Mitsui's chapter on karaoke in Japan.

In sum, this book is recommended reading for anyone interested in cultural practices in music making. It bears consideration for its conclusions about how and why different cultures adopt a musical technology and share musical behaviors, and for its look into the ways authors from different cultures think about these issues.

Thom Gencarelli

Montclair State University

Reference

Lum, Casey Man Kong. 1996. *In Search of a Voice: Karaoke and the Construction of Identity in Chinese America*. Mahwah, NJ: Lawrence Erlbaum Associates.

Old-Time Kentucky Fiddle Tunes. Jeff Todd Titon. 2001. Lexington: The University Press of Kentucky. xviii, 245 pp., transcriptions, photos, discography, references, index, map. Accompanying CD. Cloth, \$45.00.

This volume is a carefully annotated collection of transcriptions of fiddle tunes performed in Kentucky. In it, Jeff Todd Titon presents 170 distinct tunes, with a few alternative versions given, yielding just under 200 transcriptions, with twenty-six of these tunes also appearing on the excellent accom-

panying CD. While a précis of the style and context of the music precedes the transcriptions, and a valuable set of short biographies of several fiddlers follows, the transcriptions themselves are the meat of the book. All scholars interested in American fiddling ought to have this volume, as should those fiddlers and other aficionados who are music literate. I bought a copy long before being asked to review it, and expect to consult it frequently.

Fiddlers today may employ one of several “old-time” styles which harken back to a time when dance accompaniment was the main function of fiddling, or may instead choose the much more melodically elaborate Texas contest or a related contest style, or may explore the world of personalized bluegrass fiddle styles. Kentucky is home to many fine performers in each category. Titon has chosen to look exclusively at old-time fiddling. Of the melodies he designates as “old-time Kentucky fiddle tunes,” some can be traced back several hundred years, some issued from black-face minstrelsy or the medicine show, and quite a few can not be classified by age due to their rarity and consequent absence from the historical record. Titon explicitly excludes from his definition of “old-time” an important subcategory of his consultants’ own collective definition, that is, the rags and blues that are played in jam sessions and on the contest or convention stage beside the older tunes that Titon anthologized. This decision is symptomatic of a central tradition in the study of American fiddling. Most academics who have been interested in fiddling, most of whom have been folklorists—the one of his several hats Titon is wearing here—have tended to be more romantic and more antiquarian than the fiddlers with whom they collaborate. In keeping with this trend, Titon overwhelmingly favors rare tunes, many of them unique among his circle of consultants, and most not readily available in any form elsewhere. This is a tremendously valuable service to the fiddle milieu. I expect for this book to enjoy lively sales at fiddle conventions, and for some of the tunes it contains to be revived in that environment.

The nature of these transcriptions suits their primary avowed function quite precisely: “Players can use the notation along with the accompanying compact disc as the basis for their own interpretations of these tunes” (xiii). Some old-time fiddlers don’t read at all, and some read very well, but rather more are at the level where they can puzzle tunes out from notation. It is especially this larger group that will welcome the sparseness of Titon’s notation. The melodies are visually clear to anyone, and are also absolutely accurately transcribed in the cases where one can check this, that is, when a version also is presented on the CD. These transcriptions are not advertised as fully descriptive, and, indeed, lots of details that would help the scholar analyze nuances of style appear only sporadically, as a sort of unsystematic sample of the minutiae of performance. Nearly all of the twenty-six transcriptions that can be checked against the CD omit lots of clearly audible slurs or

double stops (generally open-string drones, but occasionally fingered ones), and a few glissandos and other ornaments also fell by the wayside. But this is simply a case where the tradition insider and the researcher of style could not both be served, and the insider got the nod. Scholars working with tune relationships certainly can visit the collection profitably, since, for example, when a member of a double stop is omitted, it is always the “extra” member—melodies remain intact and clear. The tunes, which appear in alphabetical order, incrementally tell several rich and overlapping stories. Titles range from the ubiquitous but evocative “Forked Deer” to the rarer “Granny Went to Meeting with Her Old Shoes On”; the 170 titles assembled constitute a salty poem of Kentucky history. Contours may be simple but catchy, flow over broad tessituras, or present complex sawtooths illustrating horn-pipe ancestry. Modes may be pentatonic, major, mix pentatonic and major in intriguing ways, or be otherwise modal (notably the complex of tunes on A, with the seventh degree inflected variously, and with extra attention paid to sonority through multiple stops of all sorts). This is simply a grand collection of tunes, one that all interested in fiddling will enjoy.

Chris Goertzen

University of Southern Mississippi

The Garland Encyclopedia of World Music: Africa. Edited by Ruth M. Stone. 1998. New York: Garland Publishing, Inc. xvi, 851 pp., maps photos, text transcriptions and translations, musical examples, glossary, notes, bibliographic and discographic guides, index. Accompanying CD. \$250.

The Garland Encyclopedia of World Music: Australia and the Pacific Islands. Edited by Adrienne Kaeppler and Jacob W. Love. 1998. New York: Garland Publishing, Inc. xxvii, 1088 pp., maps photos, text transcriptions and translations, musical examples, glossary, notes, bibliographic and discographic guides, index. Accompanying CD. \$250.

The Garland Encyclopedia of World Music: Southeast Asia. Edited by Terry E. Miller and Sean Williams. 1998. New York: Garland Publishing, Inc. xxii, 1024 pp., maps photos, text transcriptions and translations, musical examples, guide to pronunciation, glossary, notes, bibliographic and discographic guides, index. Accompanying CD. \$250.

The Garland Encyclopedia of World Music: South America, Mexico, Central America, and the Caribbean. Edited by Dale A. Olsen and Daniel Sheehy. 1998. New York: Garland Publishing, Inc. xix, 1104 pp., maps photos, text transcriptions and translations, musical examples, line drawings, glossary, bibliographic and discographic guides, index. Accompanying CD. \$250.