

The Real Pa's Fiddle *by Mary Pat Kleven, July 2019*

Throughout the widely read children's book series "Little House on the Prairie" and the autobiography "Pioneer Girl" Laura Ingalls Wilder painted a portrait of her father as a fiddler who played a wide variety of music for all occasions. Charles "Pa" Ingalls (1836-1902) was born in Cuba, NY, traveled to Illinois as a teen and lived most of his life in the Upper Midwest states of Wisconsin, Minnesota, Iowa and South Dakota.

Tunes vs Songs

In the books, nearly all the music titles that Laura references are popular songs and hymns of the day that were well researched and recorded. These songs ranged from minstrel songs, Civil War tunes, popular songs of the day and hymns. However, Laura mentions very few traditional fiddle tunes; and the ones she does are extremely common.

For the purpose of this article, I will define tunes as instrumental pieces that are played, typically for dances, and songs, which have lyrics as being sung. There are a few that fit into both categories (such as Buffalo Gals), but for the most part, fiddling can be divided into tunes and songs. And to be very clear, a fiddle and a violin are the same instrument. Fiddling is a term used to describe a folk style of playing the violin.

This article addresses the many other tunes that Charles Ingalls would likely have played on his fiddle. When we dive into her writings along with research done by Laura Ingalls Wilder scholars and compare it with the research being done in Upper Midwest fiddling, we can conclude that Pa likely had an extensive repertoire of Upper Midwest tunes, including waltzes, schottisches, polkas, jigs and reels from his Scandinavian and Irish neighbors.

I wrote this article for three main reasons:

- to help fans of Laura Ingalls Wilder's writing better understand how Pa really played;
- to encourage those who are studying and playing Upper Midwest fiddle music to appreciate Pa's fiddling and embrace him as an early Upper Midwest fiddler; and
- to assist people who coordinate "Little House" events or educate the public on "Little House" history provide a more thoughtful portrayal of Pa's fiddling.

Fiddle Music of the Upper Midwest

"The Upper Midwest was not the America of New England villages, New York tenements, Pennsylvania Dutch farms, Appalachian hollows, Southern cotton plantations, or Western plains celebrated by folklorists and familiar to the nation. Here was a territory of deep woods, inland seas, mines, mills and hardscrabble farms; a place wherein Native peoples, native-born and newcomers jostled, jangled and intermingled to forge Another America." From "Folksongs of Another America"

The Upper Midwest United States is generally considered to be Wisconsin, Minnesota, North Dakota and South Dakota along with the Upper Peninsula of Michigan and northern Iowa and Illinois. There are a wide variety of different fiddling styles throughout the United States, and

this statement seems to capture the essence of Upper Midwest fiddle; it is quite different in the tunes and musical styles. Some of these distinctions include:

Cultural Influences: Traditional fiddle music in this region is dominated by the music of Norwegians, Swedes and Finns, as well as Irish and Scottish tunes and French-Canadian lumberjack music.

Type of tunes - Fiddlers from the Upper Midwest typically play a blend of waltzes, schottisches, polkas, jigs and reels (or hoedowns). Waltzes are particularly important in this style; they are not played in the Appalachian or Irish styles at all. Irish tunes in $\frac{3}{4}$ time are considered “airs” rather than waltzes.

Tone - The music has a clear quality to it, generally a sweeter more melodic sound than the hard driving rhythmic music of the south.

Melodic line - Unlike Appalachian music, with its simple melodic lines, the tunes are quite “notey” with lots of runs and arpeggios.

Harmony – Because of the more complicated melodic line, there aren’t as many drones or double stops (two notes at once).

Accompaniment - Backup is nearly always guitar, sometimes mandolin, and occasionally a banjo. Accordion backup became popular in the early 1900’s. Pa may have learned from the Norwegians that settled in Walnut Grove, and they would have played their Hardanger Fiddle, the type of fiddle common in Norway. The Hardanger looks like the standard violin, except that it has four or five strings that run under the fingerboard that vibrate sympathetically when the top strings are played. Many early fiddlers to Minnesota played the Hardanger, then switched to the standard (or what they called the “flat”) fiddle.

Tuning – While opinions differ, most Upper Midwest fiddlers tune their fiddle in standard tuning, G-D-A-E. In an account by Iva Dingwall regarding her father, fiddler Dewitt Andrus (1852-1932), Elk River, Minnesota, she indicates that she learned to tune her fiddle to standard tuning, which allows a fiddler to play in a wider variety of keys. This is quite different from southern fiddlers, who nearly always play in “cross tuning,” (alternative tuning used for the open strings of a string instrument) and play most of their tunes in only a few keys.

Key Signatures – Upper Midwest tunes are typically in major keys and other than Irish tunes, very rarely are they in minor or modal keys. They are most often in the “open” keys of G, D and A as these are the easiest keys for a fiddler to play in. Some Upper Midwest tunes that have been collected are in F, C and Bb, which is unheard of in Appalachian music. Tunes may sometimes switch keys (most commonly D to A) between parts (most tunes are two-part, A and B). This also suggests that the banjo was not used as often as accompaniment as it is more difficult for the traditional banjo to change keys quickly.

Folk Processing - Much of the music brought over by immigrants has been simplified; perhaps because it was played by amateurs – hardworking men and women who picked up an instrument

only when their demanding lives allowed a little leisure time. It is not unusual to hear stories of fiddlers who only played in the winter, or who may have stopped playing for a while when other work demands took precedence. Laura mentions this in Pioneer Girl after moving to DeSmet, they finally started playing and singing music more again. Scandinavian tunes that had three parts were shortened to two, and some ornamentation was dropped. This is evident when we compare current day Norwegian musicians with musicians from the Upper Midwest; the tunes have a very different quality to them. There are also many Upper Midwest tunes that have been collected that have an A or B part from another tune, so they are essentially “mash ups” of the tunes.

Religious influences – The fiddle in some parts of America has long been associated with the devil, but in the Upper Midwest, this imagery was not as strong. Pa would sing songs and play dance music all week, then switched to religious music on Sundays. In Pioneer Girl, there is a note that indicates that Charles and Caroline Ingalls didn't see a problem with dancing, another taboo in some religions. In Farmhouse Fiddlers, one of the fiddler's recounts that when they had a house party on a Saturday night, they'd simply turn the picture of “The Last Supper” towards the wall.

Gender differences – It was not surprising that Laura and her sisters didn't learn to play the fiddle. Women fiddlers were rare; by and large the fiddle was considered an instrument to be played by men. Women generally played piano and men played the fiddle.

Background on Charles Ingalls

Laura Ingalls Wilder's father, Charles Phillip Ingalls, (affectionately and hereafter known as Pa) was born January 10th, 1836 in Cuba, NY. When he was eight or nine, his family loaded up their wagon and headed west. Pa ended up in Elgin, Illinois (Kane County) on the Fox River around 1844-1845. As a teenager, he attended monthly dances upstairs at the Garfield House Inn/Tavern. It is possible that this is when he acquired his violin, a mass-produced German instrument dated 1850, and it is suggested that this is when he learned how to play although it could have been earlier, as at that time, it was typical for a child to learn to play an instrument when they were old enough to hold it. Many children who spent time around music and dancing knew many of the tunes before they were able to play them, so it came quite naturally once they were old enough. In general, fiddlers would learn how to play by being mentored by older relatives or neighbors who played, and they learned tunes from each other to build their dance repertoire. Laura depicted her Pa as a rugged individualist, but he clearly spent a lot of time in the company of other fiddlers and musicians to develop his skills and learn tunes and dances.

Pa moved in 1853, following the Fox River north from Illinois to Wisconsin, settling in Concord, (Jefferson County) just west of Milwaukee, on the north banks of the Oconomowoc River. There he met and courted his neighbor Caroline and took her to dances. They married, and left by 1863 for Pepin, Wisconsin.

At this point, some of these dates may look different to the reader. Laura needed to rearrange dates and eliminate details in order to make The Little House on the Prairie books work for a children's book series. This is one reason the book series is considered historical fiction.

Laura was born in Pepin in 1867 and headed with her family to Kansas in 1869 for new land. It turned out to be land that was still owned by the local tribes, so Pa headed back to Wisconsin in 1871 and lived in Pierce and Pepin Counties until 1874.

Pa moved the family west to Minnesota; in Feb 1874, they crossed Lake Pepin on the ice and ended up in Lake City. They then traveled to New Ulm, Minnesota where Pa played the fiddle by campfire at night, and finally settled in Walnut Grove, Minnesota (by Plum Creek) that summer. An historic grasshopper invasion drove them out and they spent the summer of 1876 in the township of South Troy, Minnesota camping along the Zumbro River before heading to a job in Burr Oak, Iowa. After an unsatisfactory year of working in Burr Oak, they returned to Walnut Grove in 1877. They continued west in 1879 to Dakota Territory, where Charles remained for the rest of his life. He died in 1902, in DeSmet, South Dakota.

Dance Music

Since instrumental fiddle tunes are nearly always intended for dancing, in order to determine what types of tunes Pa played, we need to look at the references to the dances. Pa attended dances as a teenager in Elgin, Illinois and courted his future wife Caroline at dances in Concord, Wisconsin. This is most likely where he learned the popular tunes of the day, including those that Laura mentions while in Wisconsin and Minnesota – tunes such as Arkansas Traveler, Auld Lang Syne, Buffalo Gals, Devils Dream, Irish Washerwoman, Money Musk, The Campbells are Coming, and The Girl I Left Behind Me

Dance at Summer Hill

In her autobiography, Pioneer Girl, Laura wrote about a dance in Pepin, Wisconsin at their Irish neighbor's, Mr. Thomas Huleatt's house. Ma (Caroline) danced at the party and Pa played his fiddle part of the time. "Sometimes he stood by the wall and played it, and sometimes he danced, keeping right on playing. There were other fiddlers there too and a banjo."

It's not surprising that Pa was familiar with Irish music. According to the Wisconsin Historical Society, most of the Irish Immigrants in Wisconsin came between 1840 and 1860 and were the largest English-speaking group to settle in the state. Pa's travels mirrored the migration of Irish to the United States, so he would have been exposed to Irish music throughout most of his early playing days. We don't know what tunes they played, although Huleatt was from Tipperary, Ireland, so it is a good place to start. However, unlike Scottish music, traditional Irish tunes during that time weren't well documented, and in fact, may not have even been named by the fiddlers themselves.

Scottish Music

Laura does mention a number of Scottish tunes in her books, such as Devils Dream, Haste to the Wedding, Miss McLeod's Reel, Money Musk and The Campbell's are Coming. While it is unknown as to whether they were played at an Irish dance, these tunes were documented as being well known by fiddlers of the day. In Polkabilly – How the Goose Island Ramblers Redefined American Folk Music accounts from Wisconsin fiddler Charles Squire Smith's (1849-1926) grandson "Windy" Whitford suggest that fiddlers often also played the fife (small shrill flute used in Scottish music) so they knew a lot of Scottish tunes.

Dance at Grandpa's

In Pioneer Girl, Laura briefly mentioned a dance at her Grandpa Ingalls that occurred while they lived in Pepin; she provided a great deal more detail on the dance in her book Little House in the Big Woods. As a traditional Upper Midwest fiddler, I have been working on recreating this dance in various fashions as a program piece. I have been struggling because the dance, as written, doesn't seem to completely fit in the sensibilities of a dance in Wisconsin during the 1860's. After much reading and research, I stumbled across an article that described dances in the Ozarks in the early 1900's and realized that the author was perfectly describing "Dance at Grandpa's." It appears that in retelling the story, Laura has inserted an Ozarks square dance into her Pepin, Wisconsin story. It is important to remember that while Laura loved fiddle music, she herself was not a fiddler. She moved to the Ozarks in 1894 and wrote the stories forty years later, which may explain why some of the fiddling and dancing described has more of a Missouri feel, and the insertion of a Missouri dance in a Wisconsin story could easily happen. We can't know if this was intentional or not; it is possible that Laura did not realize that Ozarks dances would have such regional differences.

The biggest difference is the jigging contest described in *Dance at Grandpa's* as this type of dancing would have been unusual in the Upper Midwest. "Jigging" in Missouri is the same as "clogging" in Kentucky. According to *Old Time Ozark Square Dancing*, "The most noticeable regional difference in this square dancing is the jigging where each one dances as he or she wants to. Some shuffle to the music, some step around in time to the music and some do a more difficult step often called a jig."

In the Upper Midwest, the term jig is used for Irish and Scottish dancing, so the scene would look quite different. Iva Dingwall describes someone jigging at a dance in Minnesota in the late 1800's, but the description, along with the music played, suggests more of an Irish or Scottish style jig or hornpipe.

Other Ozark Influences

Another example of the Missouri influence in Laura's writing is the references to banjos. Banjos originated in Africa and came over with the slave trade. They evolved over the years and their popularity spread throughout the country; however, they are primarily considered a southern instrument. While they were used in the north to "back up," or provide harmony, to the fiddle player, they were not mentioned as often as other instruments.

A possible Ozarks influence is in Laura's retelling of the tune "Captain Jinks" in *Little House in the Big Woods* along with the lyrics. She would have to have heard the tune sometime around 1871 – 1874; however, this popular vaudeville tune with these lyrics as printed was not performed in New York until 1868. According to the Traditional Tune Archive, it was a very popular play party tune in the Ozarks in 1930's. Either the tune got to Pepin very quickly and Pa learned it from others, suggesting that he was not as isolated as the stories portray, or Laura remembered the tune being played while living and writing in Missouri and took the liberty to place it in Pepin, Wisconsin at that time. It does show up in Iva Dingwall's accounts of dances in Minnesota in the 1880's, so it did eventually make it to the Upper Midwest.

Minstrel Show influence

Some of the traditional tunes that she does recall, such as Arkansas Traveler, Turkey in the Straw (Originally an Irish tune that was renamed Old Zip Coon) and Buffalo Gals are all Minstrel blackface tunes that were widespread in the United States. This type of entertainment, popular with white audiences in the mid 1800's, uses white performers playing in blackface depicting racially stereotyped comic caricatures of African Americans. These tunes were included in these acts, while they have a decidedly southern style, they managed to find their way into the repertoire of fiddlers as far north as Wisconsin and Minnesota. There is evidence of small traveling blackface minstrel troupes performing in river towns in Minnesota during the time the Ingalls were living in Pepin, so these tunes did make it to the Upper Midwest. Iva Dingwall recounts these tunes being played in Elk River, Minnesota around the same time by her father. These tunes have lost much of their checkered history and are still played occasionally today by old time musicians as instrumentals without their racist lyrics.

In Polkabilly, author James Leary discusses the perspective of some Wisconsin residents on Minstrel music, suggesting that they preferred "parlor songs on Negro-humanitarian themes" or "songs about slavery and memories of plantation life." Examples of songs that provide a more sympathetic view of African Americans and lean more towards antislavery would be "My Old Kentucky Home," Darling Nellie Gray," "Rosalie," and "Lorena." In general, this perspective reflects Laura's depiction of Pa's musical preferences.

Waltzes, schottisches and polkas

In Pioneer Girl, Laura writes that while living in Walnut Grove between 1877-1879:

"On stormy winter evenings, Pa loved to play his violin and he took great pains to teach (sister) Carrie and me to dance together nicely all the round dances. With him playing and watching our steps to see that we did them right, we learned to waltz, schottische and polka. Pa had taught me some of the steps before, but I had to dance alone. Now Carrie was big enough to dance with me, we became quite expert, and were often called on to dance when someone came in for the evening."

By looking at these dates, we can presume that Laura first learned these dances when she first moved to Minnesota in 1874 and her sister Carrie was still young. The type of dancing that Laura refers to is the house party that was popular in the Upper Midwest until the advent of the automobile. The tunes played were waltzes, schottisches, polkas, quadrilles, squares and set dances. The fiddle was the key instrument, sometimes two. Often there was a guitar or a four-string tenor banjo. After the 1900's, the piano, pump organ or button-box accordion was the common accompaniment. Elmo Wick, a fiddler who lived about 80 miles north of Walnut Grove, collected tunes from his family and neighbors along with notations. This collection, Fiddle Music of Crow River Country: The Music of Elmo Wick, provides tunes that, like the O'Neill collection, can provide an historically accurate recreation of the types of tunes that Pa would have played.

It is not surprising that Laura didn't write down the names of the waltzes, schottisches and polkas that she danced. Scandinavians either did not name their tunes or would name their tune

after the fiddler they learned it from, meaning that the name changed as the tune was passed along. This naming convention makes it very difficult to trace tunes.

It is also not surprising that in *Pioneer Girl*, Laura noted that she struggled with the correct spelling for “schottische.” The spelling “schottis” appeared in the research on some manuscripts in The Music of Elmo Wick. In Swedish these tunes are called schottisches, in Norwegian, they are called reinlenders, and this was misspelled as Rhinelander in Uff Da! Let's Dance!

Pa's Fiddle Project

The Dance at Grandpa's is not the only anachronism about Pa and his fiddling. A recent set of recordings called “Pa's Fiddle Project” does a beautiful job of setting out all the fiddle tunes that Laura mentioned in her children's book series. However, the CDs were recorded in Nashville, Tennessee by a group of Bluegrass musicians, and while these talented musicians did a lovely job, most of the recordings have been largely disregarded by traditional Upper Midwest fiddlers for their historic inaccuracy. The recordings with fiddle and piano are a little closer, although the piano didn't become popular as accompaniment for fiddle until later in Pa's lifetime, when Laura would have moved to Missouri.

Bluegrass was developed in the 1940s in Kentucky, and came into its heyday in the 1950's and 60's. Traditionally, Bluegrass bands have five acoustic instruments (fiddle, guitar, bass, mandolin and resonator banjo - a modern version of the traditional instrument). The tune is played, then passed around from instrument to instrument (called “passing the break”), with lots of improvisation. There is a great deal more singing in Bluegrass music with the instrumental breaks. This style of music is intended for listening, while old time music is designed for dancing.

Pa would have played in the old-time style, meaning that he would have been the lead and would have played the tune for the entire time, usually the length of the dance or song. He probably only played with one or two other musicians, and it would be whoever showed up and was available. He might have varied his tunes a little each time they were played, but not a complete improvisation.

Essentially, the style of musicianship in the Pa's Fiddle Project recordings are about 100 years and 1000 miles off. Pa is not a Bluegrass fiddler, and to call his music Bluegrass is historically incorrect.

The Red Heifer

This tune continues to be a mystery; Laura mentions this fiddle tune more than once in her writings, but historians have considered this tune as lost. Some have suggested that it was an Irish tune called the Yellow Heifer or The Red Cow, and Laura simply confused the title. Since Laura was unable to recall any of the other Irish tunes Pa played, it seemed unlikely to me that she was persistent on recalling this particular one, especially since, to a non-fiddler, so many Irish tunes sound very similar. To suggest that a non-fiddler would recall one particular Irish tune over fifty years later may be a stretch.

Recently, when a Klezmer (traditional eastern European Jewish music) band posted a tune called The Red Heifer on YouTube, it generated some excitement among Laura enthusiasts. This particular tune, however, was written by Andy Stratman from New York, NY in 2014, so it is not the tune Laura has named. It did get me thinking though; as a girl growing up in Milwaukee I recall it having a vibrant Jewish culture. I did some research and found a 2010 article in the Daily Jefferson Union describing a small Jewish community in a part of the Town of Concord called Bakertown that was in existence during the same time that Pa lived in the area. The Baker family owned a creamery and a broom factory and established a small synagogue. Since many Jewish boys learned to play the violin, and The Red Heifer (Para Aduma) is a significant symbol in the Jewish religion, it would make sense that The Red Heifer was a Jewish fiddle tune that Pa picked up during his time in Concord either directly from a Jewish fiddler, or from another fiddler who had picked up the tune.

It would have likely have had a very distinctive sound, much different than the other tunes that Pa played, making it more realistic that it stuck in Laura's memory. If the tune was collected and written down, it was likely written in Hebrew, so it wouldn't have showed up in previous searches. Clearly, this is simply a theory at this point, but one that warrants further exploration by an experienced Klezmer musician.

Third Party Verification

To better understand Pa's fiddling, I looked to other fiddlers who may provide clues to the music of the area. Here are some that I feel represent a similar fiddling style.

Iva Dingwall

Iva Dingwall (1877-1965) was born in Elk River, Minnesota (northwest of Minneapolis) and moved to Superior in northwestern Wisconsin in 1891. She learned fiddling from her father, Dewitt Andrews (sometimes shown as Andrus on various documents) (1852-1932). Her written accounts of the dances her father played during her childhood are part of the Minnesota History Center and her recordings have been digitized and kept on the University of Wisconsin Mills Music Library website. This account and links to the site have been transcribed and are on the Minnesota State Fiddlers Association website as well. Iva talks about dances that are quite similar to "Dance at Grandpa's" (without the jigging competition). She describes a jig done by one dancer, but the description is more like an Irish jig than a southern dancer. Iva lists some of the tunes her father played in the 1880's, about ten years after Laura's description of Pa's tunes, and many of them are the same. She has additional tunes that have been listed below. The value of this testimony is that it helps provide a clearer picture, from the perspective of a fiddler, of the types of dances and music of the era.

Leonard Finseth

Leonard Finseth (1911-1991) was born in Mondovi, Wisconsin (about 30 miles from Pepin) of Norwegian immigrant parents. He learned how to play the fiddle from his neighbors and his uncle Ed Quall. In addition to becoming an accomplished fiddler, he collected tunes from fiddlers around Western Wisconsin and provided extensive recordings that are now housed at the University of Wisconsin music library. This music provides an insight to the types of tunes that Pa may have encountered during his time in Pepin.

Francis O’Neill

Traditional Irish music as played by immigrants to America was in danger of becoming extinct. Many of these tunes were not written down and recording was not yet a possibility. Fortunately, Irish police chief, author and musician Francis O’Neill (1848-1936) started collecting these tunes in Chicago before the turn of the century and with the help of his nephew, these tunes were published in 1907 as the Dance Music of Ireland, a collection that is still highly influential today among traditional Irish musicians. When re-creating the dance at Summer Hill in Pepin, the tunes collected by Francis O’Neill are the ones that are most likely to accurately capture the spirit of the event that Laura experienced.

Kenneth Wendell “Windy” Whitford

“Uncle Windy” Whitford (1913-2000), Albion, Wisconsin, was the grandson of fiddler Charles Squire Smith (1849-1926), also of Albion, a small town about 35 miles SW of the Town of Concord. Charles Squire Smith would have been a peer to Pa; Windy learned fiddle tunes from his grandfather and kept the traditional alive through his band the “Goose Island Ramblers.” Detailed accounts of his history along with tunes that he learned from his grandfather are recorded in Polkabilly, Farmhouse Fiddlers, and Uff Da! Let’s Dance. Many of these tunes would have been in the area during Pa’s time in Concord.

Elmo Wick

Elmo Harlan Wick (1924-2009) was born near Sunburg in West Central Minnesota, about 90 miles north of Walnut Grove. He was a third-generation immigrant from Hallingdal, Norway, and with his grandfather Edward, father Andrew, there were three fiddlers in his household. Like Leonard Finseth, Elmo was concerned about preserving the musical heritage, so in his 50’s, he taught himself how to write music so that he could transcribe the tunes that he learned from his relatives and neighbors as a young man. Two fiddlers in particular, his grandfather Edward Wick (1870-1859) and Elling Sagedahl (1831-1902) provide a perspective on the tunes that Pa might have played in Walnut Grove while Laura and Carrie danced.

The tradition continues

For folks who want to learn how to fiddle like Pa or would like to listen to the traditional tunes he might have played, here’s a short list of the traditional fiddle tunes that Laura mentions in her books that are still sometimes played by Upper Midwest fiddlers today

<i>Minstrel/Show Tunes</i> Arkansas Traveler Buffalo Gals Turkey in the Straw	<i>Scottish/English Tunes</i> Devil’s Dream Haste to the Wedding Irish Washerwoman Miss McLeod’s Reel
<i>Civil War Tunes</i> Johnny Comes Marching Home Marching through Georgia The Girl I Left Behind Me	<i>Religious Songs</i> Rock of Ages Nearer My God to Thee Sweet Hour of Prayer The Sweet By and By

Here are some additional suggestions from various tune books for fiddle music played in Wisconsin and Minnesota during Pa’s time there (1853-1879). While not a fiddler, music

historian Leroy Larson has had a significant impact on preserving this music. I've included some tunes from his collection that I feel fit Pa's era.

Dance Music of Ireland by Francis O'Neill	Any of the tunes, with an emphasis on those from Tipperary, Ireland
Iva (Andrus) Dingwall accounts from her father, Dewitt Andrus (1852-1932) on the Minnesota State Fiddlers Association website http://www.fiddlemn.com/iva--andrus--dingwall.html	<ul style="list-style-type: none"> • Cravovienne Quickstep • Durang's Hornpipe • Golden Slippers • Live on the Ocean Wave • Money Musk • Pop! Goes the Weasel <p>This site includes a link to the University of Wisconsin library with original recordings of Iva playing her father's tunes, including Pop Goes the Weasel as Pa would have played it.</p>
Minnesota Fiddle Tunes Project 2012 Companion published by the Minnesota State Fiddlers Association.	<ul style="list-style-type: none"> • Fred Nelson's Jig • Gary's Polka • Iva Dingwall Medley (Captain Jinks/Sally Over the Water) • Old Red Barn and Steamboat Quickstep • Reinlendar etter Ringnesen
The Music of Elmo Wick: Fiddle Tunes from Crow River Country by Mary Pat Kleven	<ul style="list-style-type: none"> • From Hallingdal to Minnesota • The Norway Lake Schottische • Old Norwegian Waltz • Old Round Waltz from Hallingdal • The Sagedahl Waltz • Waltz from Fla, Hallingdal • Waltz from Hallingdal after Edward Wick
Scandinavian Old Time Music by LeRoy Larson	<ul style="list-style-type: none"> • Vol #1 - Gammal Vals #1 and Sorensen's Reinlender • Vol #2 - Pal sine Honer (Paul and his Chickens) and Joan Pa Snippen
Uff Da! Let's Dance! Scandinavian Tunes & House Party Music for Accordion by Bruce Bollerud with accounts from fiddler "Windy" Whitford.	<ul style="list-style-type: none"> • Grandpa's Waltz • Old Utica Waltz • Mabel's Polka (was collected in Mabel, MN, about 10 miles from Burr Oak, Iowa)

There are likely many, many more tunes, and as the research into Upper Midwest fiddle music continues, this list will continue to grow.

Credits

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About the Author

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