



Courtesy R.P. Christeson

Northern Missouri fiddler Bob Walters (second from left; also spelled Walter) was R. P. Christeson's principal source for his two-volume collection of Missouri fiddle tunes. Christeson stands beside Walters with his melodeon.

North Missouri Style

The third main Missouri style can be called North Missouri Style. Terms such as “long bow” and “hornpipe” style also may be used. In preparing this essay, I struggled with these terms just as all students have struggled. I will be content for now, notwithstanding further research and analysis, in using the term North Missouri style to describe the broad umbrella of related styles familiar and traditional generally across the whole of upper Missouri that melts in with the northern edge of the Little Dixie region and then blends into Iowa in the glacial farmland prairies where beef cattle, soybeans, corn, and sorghum molasses are predominant in the agricultural economy.

In contrast to the little Dixie region and the Ozarks, this far northern (and especially the northwestern) band of counties and landscape was most significantly settled by people coming from the northeastern United States and the eastern Midwest, in particular, states like New York, Pennsylvania, and Ohio as well as from Europe.

The agricultural economy, along with social and cultural traditions of north Missouri, includes the little Dixie region of staunch Upland Southerners and they mixed with influxes of northerners and German-speaking immigrant communities. Spencer Galloway notes the importance of tunes, which are “reminiscent of Scottish and Irish bagpipe