Discovering the National Idiom in Alexander Campbell Mackenzie's Pibroch Suite

A Performance Guide

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MMUS

Violin

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Key words in my research: Scottish, Scotland, pibroch, ornamentation, bowing, *Pibroch Suite*, classical, traditional, fiddle.

Research Question: How can the research of Scots fiddling, as depicted in classical compositions of the 19th century, influence my performance of A.C. Mackenzie's *Pibroch* in regards to regional styles, ornamentations, bowings and Scottish forms of narrative?

Contents

Abstract

This research explores the connection between Scottish traditional music and Alexander Campbell Mackenzie's classical composition, the *Pibroch Suite*, through the concept of Scotland's national idiom. The purpose of this study is to create a performance guide for future violinists who are performing Mackenzie's *Pibroch Suite*. The guide includes a foundation for Scottish ornamentation, bowings, rhythm and phrasing also including general historical background to the composer and the Scottish traditional music culture. As well as technical information, this research resulted in an annotated score that incorporates the addition of ornamentations, bowings, phrasings and general stylistic ideas in order to perform the *Pibroch Suite* in a Scottish and classically informed style. The study focuses on Scotland's national idiom as a foundation to discovering a performance that blends Mackenzie's Scottish origins with his classical compositional style. The work will act as a performance guide for future musicians as a basis for their own interpretations of the *Pibroch Suite* as well as future work in the field of folk/classical crossover.

The Story of my Research

The Story

As a musician, there is a deep intimacy that is held within the intangible nature of music. Music can act as a conduit to countries and cultures, histories and fables that would otherwise lay dormant and unexplored. It is curious that music can allow us to feel drawn to a time in which we did not exist, to events that we did not experience or to countries that we have never traveled. A musician's prerogative is to learn the tradition of gathering these tales of fiction and history, of countries and cultures and to relay them to ourselves and our audiences. One of the strongest pulls that I experience from musical storytelling is from the folk tradition. Folk music, specifically Scottish traditional music, provides a longing for Scotland, both musical and otherwise, that stems from an undeniable attachment to my family heritage. I was born and raised in Canada with my father's side originating in Newfoundland and my mother's side originating in Scotland, both areas with heavy ties to the Scottish folk tradition. Until recently, I had never travelled to Scotland, however, there was a connection to its music that goes beyond the understanding of being half Scottish that my upbringing provided. When listening to Scotland's traditional music such as strathspeys, jigs or ballads I am filled with a feeling of being a transported body that is called back to the land from which it came. What is the most unusual aspect of this sensation, is that I had never been to the country that drew me to it so deeply.

Although Scottish culture was present during my upbringing, specifically through participation in Highland Dance classes and Celtic music playing in my home, there was an anomaly; ultimately, I felt Canadian. How does a two-generation removal from the country of my heritage result in a memory of Scotland that is mainly recalled when placed amongst its music? Assmann, an Egyptologist, brought forward the theory of "cultural memory" to the discipline of archeology and aptly describes this phenomenon. Assmann describes this theory as:

> characterized by its distance from the everyday. Distance from the everyday (transcendence) marks its temporal horizon. Cultural memory has its fixed point: its horizon does not change with the passing of time. These fixed points are fateful events of the past, who's memory is maintained through cultural formation and institutional communication (Assmann, 1988,129).

Assmann states that this connection to cultural memory is made stronger by the removal from one's country rather than weaker. As defined in an updated article, Assmann (2008) speaks of media in cultural memory as "mediated in texts, icons, dances, rituals and performances of various kinds: classical or otherwise formulized language(s)". In this vain, music can be categorized as either a performance, a part of rituals or dances and even texts, if seen as a form of nonverbal cultural language. In this manner music acts as a conduit to recalling lost memories, recollections from previous lives or thoughts to the future through the use of gestures, melodic lines and ultimately audio illustration. With this concept, music can be a form of cultural memory, bringing both the performer and the listener briefly into another event, time or culture.

One could argue that this connection is based on a fanciful imagination but as the author of this imagination, I choose to view it as an opportunity to bring the pull of cultural memory to those who listen to Scotland's music through the illustration of Scotland's national idiom. Whether this is represented by Scotland's traditional music or through Scotland's great composers who wove their nations idiom into their classical scores. In this instance, Alexander Campbell Mackenzie's *Pibroch Suite* will be the work researched, a composition that uses traditional tunes as the fabric of its story, depicting to the listener a pride for one's nation that is insurmountable. Mackenzie's *Pibroch* provides both the player and the listener a glance into the cultural pull that so many along with myself have experienced through this tradition.

Mackenzie's understanding of his nations' musical past is clear in the use of traditional tunes such as *The Humours of Glen, Leslie's Lilt* and *Three Good Fellows.* His understanding is also evident through his ornamentation markings, which allow the classical player to have a quick peak into Scottish ornamentation. However, what would not necessarily be clear to the classical player is the understanding of how to highlight the *Pibroch Suite's* Scottish colour. The approach of a traditional player would be remarkably different to that of a classical player especially in regard to rhythm and ornamentations. The traditional player would inherently understand that there is room for alterations in rhythm as well as where

to place ornaments and which ornaments to use. Most importantly, the traditional player would understand how the ornaments on the page appear versus how they would be played. In line with classical training, a classical player would be much more inclined to have a stricter adherence to the score. This is where the exploration of Scotland's national idiom begins and is vital to the portrayal of Mackenzie's true musical work as a promoter of Scottish traditional music.

On beginning this research, the biggest question I had with myself and the music was what makes Scottish music Scottish? Why when I listen to Scottish traditional music or classical compositions with Scottish music imbued, is it instantly recognizable through texture and colour but I often cannot name exactly how? This fundamental question created a pathway between Mackenzie's *Pibroch Suite* and Scottish traditional music as it allowed an exploration of both the traditional music genre as well as the classical music genre. From this I began looking into the traditional tunes that appeared in the work and deemed it necessary to make a guide to ornamentation and bowings in the Scottish fiddle style. Scottish traditional fiddling, as well as most other fiddle traditions, relies heavily on the use of ornamentation and bowings to create a sense of rhythm and pulse and is considered the backbone of traditional fiddle playing. In gathering the information for the guides, the most important contributor was ethnography. There are a few books that have thought out fiddle guides but they do not relay the understanding that comes from sitting in on fiddle sessions, listening to fiddlers, having lessons or being surrounded by the culture. Being exposed directly to the music offered an experience that most importantly allowed me to understand the idea of pulse and acknowledge that it can be derivative of other technical aspects such as bowings and ornamentations. How traditional players bring out the concept of pulse and rhythm is truly a cultural expression and one can instantly feel how their culture has influenced how they feel the music.

Once a stronger theoretical understanding of the music was gained, especially through the ornamentations, I strove to have a strong practical understanding that could be transferred to Mackenzie's work. I focused specifically on the tunes that appear in the *Pibroch* starting first from original versions, learning how to play them in a traditional style, and finally to identifying them in Mackenzie's work. The next step was to filter in the appropriate ornamentation changes and bowing changes which would give Mackenzie's version an informed style of playing that was true to both the classical and the traditional style. It also became clear that the term pibroch would have to be investigated and this was an immense gain of knowledge as I discovered that even though Mackenzie titled his work after the pibrochs of the Great Highland Bagpipe it was in fact not imitative in any way other than its title. The form of pibrochs are greatly complex using theme and variation form with strict guidelines for each variation and the form of Mackenzie's work is in simple theme and variation. All of these aspects created a rounder understanding of how I could infuse Mackenzie's work with a more traditional approach rather than a purely classical approach. This was ideally the goal of the work, to create a guide to playing the *Pibroch Suite* that would allow for the performer to be able to read the music, have an understanding of the traditional style of playing and then be able to illustrate that in their performance. Not only is this designed as a guide to this specific piece but it is designed in a manner that is transferable to other Scottish inspired works or even crossover works with similar folk origins.

For a full representation of the *Pibroch* it was vital to have a cultural understanding as well as a theoretical and technical understanding which was accomplished through literature study and ethnography, as mentioned above. This created concrete knowledge of where the music originated, how it is the undercurrent of Scottish history and culture as well as how the performer can portray this to the audience. Meeting with musicologists such as John Purser, fiddlers such as Alasdair Fraser, Matt Cranitch and Gilles Rullmann provided invaluable information in order to establish a firm and practical understanding of traditional Scottish music and its culture. This in turn provided reassurance that this is, in fact, important work to the residing Scottish community and could be continued and explored outside of this research. These components not only provide a work that is explored through research, but creates an area of study for myself as an artist in the field of crossover and informed performance practice.

My love of classical music and traditional Scottish music has driven me to pursue the connection between the two. The further I delve into the blend of these two traditions the more it becomes apparent that they share an explicitly strong connection. Works by composers such as Bruch, Beethoven, Mackenzie and Mendelssohn come easily to mind as representations of the blend of these two musical cultures. For example, these composers often derive music from images of the landscape, traditional Celtic tunes and

poems. Mendelssohn's *Hebrides Overture* is a composition directly referring to the Hebrides in Scotland, specifically its caves, and creates a picture of the wild sea that surrounds it, while Mackenzie's *Pibroch Suite* pays homage to the great pibroch and *ceol beag*, meaning small music, tunes such as *Three Good Fellows, Leslie's Lilt and The Humours of Glen.* Both of these works exemplify how Celtic music and culture has influenced classical music. The connection between classical and Scottish traditional music is so intertwined that it would be unjust as a performer to pay tribute purely to the classical tradition, leaving the Scottish colour to seep through only where it cannot be ignored. The aspects that this research investigates such as ornamentations, bowings, harmony and musical culture are what creates Scotland's national idiom and is the only tangible answer that we have to the question, what is Scottish colour? Scotland's traditional music is a style of music that reaches into one's heart and soul so deeply through what many perceived to be simple melodies. However, Scotland's traditional music is truly a musical culture that connects with the human body on a level beyond aural understanding and allows us to be moved and transported by the people's sketching of their nation.

Documentation and Description of the Artistic Research Result

The result of this study is the definition of the national idiom in Mackenzie's *Pibroch Suite,* the origin of the traditional tunes that appear, how to play in the Scottish fiddle style in order to implement these changes in Mackenzie's score as well as the beginning of my own personal development in cross genre work. I have documented traditional bowing and ornamentational styles that are used in Scottish traditional playing (as seen in the data collection portion of intervention cycle one) and have documented briefly the history of the pibroch and its transformation from the Great Highland Bagpipes to the fiddle, traditional tunes that appears in the score, a harmonic analysis of the first movement as well as a brief biography of A.C. Mackenzie. This gathering of information has allowed me to create an informed understanding of traditional music in broad and detailed terms of what truly creates the idea and sound of Scotland's national idiom. An audio documentation of my progress from the first reference recording to the final result recording, where either sections or the entire work were recorded, can be found both at the bottom of this section and in each intervention cycle's documentation. These recordings incorporate both the classical aspect of Mackenzie's compositions in regards to his flashy caprice like beginning and the use of the "Scottish colour" by the addition of Scottish traditional tunes as well as the incorporation of Scottish fiddle style.

The results of the interventions were achieved through three main types of research; literature, ethnography and self-experimentation. Literature research allowed me to gain a theoretical understanding of Scottish playing styles and its history, Mackenzie's background and the history of the *Pibroch Suite*, as well as hard sources from the music and through playing. Ethnography was one of the most important aspects of this research due to the fact that one cannot learn to play a genre of music that is so deeply entrenched in its culture without entrenching oneself in the culture. From the ethnographical approach, I was able to travel to Scotland for masterclasses, lessons, concerts and cultural immersion through an extensive trip through the Highlands. I took part in Scottish country dance classes in order to better understand the connection between the dance tunes that appear in the *Pibroch* and how they would be played in regards to the corresponding dance style. I met with a musicologist, John Purser, while travelling in the Highlands, who is considered to be at the forefront of Scottish music research and has a dauntingly large list of publications as well as one of the most well-regarded books on Scotland's music. From this information gathering I was able to test and implement changes through self-experimentation. Self-experimentation was a vital aspect of this research as it provided the opportunity to test ideas that I had gained from experiences through both literature research and ethnography. During this research I interviewed, had lessons as well as played with Alasdair Fraser, a very well-known Scottish fiddler, Matt Cranitch, an Irish traditional player, and Gilles Rullmann, an Irish/Scottish traditional player. The information gathered through these forms of research was then applied to my personal rendition of the *Pibroch Suite*.

The acquisition of information on pibrochs, traditional ornamentations and bowings allowed me to appropriately choose which additions of ornaments, changes of rhythms, and bowings I wanted to use in the *Pibroch Suite*. These changes appear interspersed throughout the entire suite woven between the Scottish idiom and the classical tradition. The second and third movements are set in theme and variation

with the title indicating that it is imitative of the pibroch style of the Great Highland Bagpipe. However, as stated, the piece itself is not a pibroch and only references the form in its name. The tunes that appear also indicate that it is not in pibroch form as their origins are in the c*eol beag* category of music, meaning small music, where a true pibroch would be from the *ceol mor* category, meaning big music. Two of the tunes that appear as songs in the *Pibroch*, *Three Good Fellows a*nd *The Humours of Glen* have accompanying words which of course were not included in the violin version but speak to its origin in c*eol beag* music. Due to this information, I decided on including both piping ornaments as well as mainstream Scottish ornaments such as mordents, double dotting, cuts and turns.

Below are the final recordings of each movement of the *Pibroch Suite* and the annotated violin part of the score. Only the violin part has been annotated as the piano score has not been altered. These recordings are not to be considered concert recordings but are used as markers for the additions of ornaments, bowing, concept of pulse, musical phrasing and Scottish ideas that I have implemented in the annotated score.

Pibroch Suite

Recording no. 1

I – *Rhapsody*

https://youtu.be/qS6ew0vlEp8

Recording no. 2

II – *Caprice*

https://youtu.be/NFH8NyE1P2k

Recording no. 3

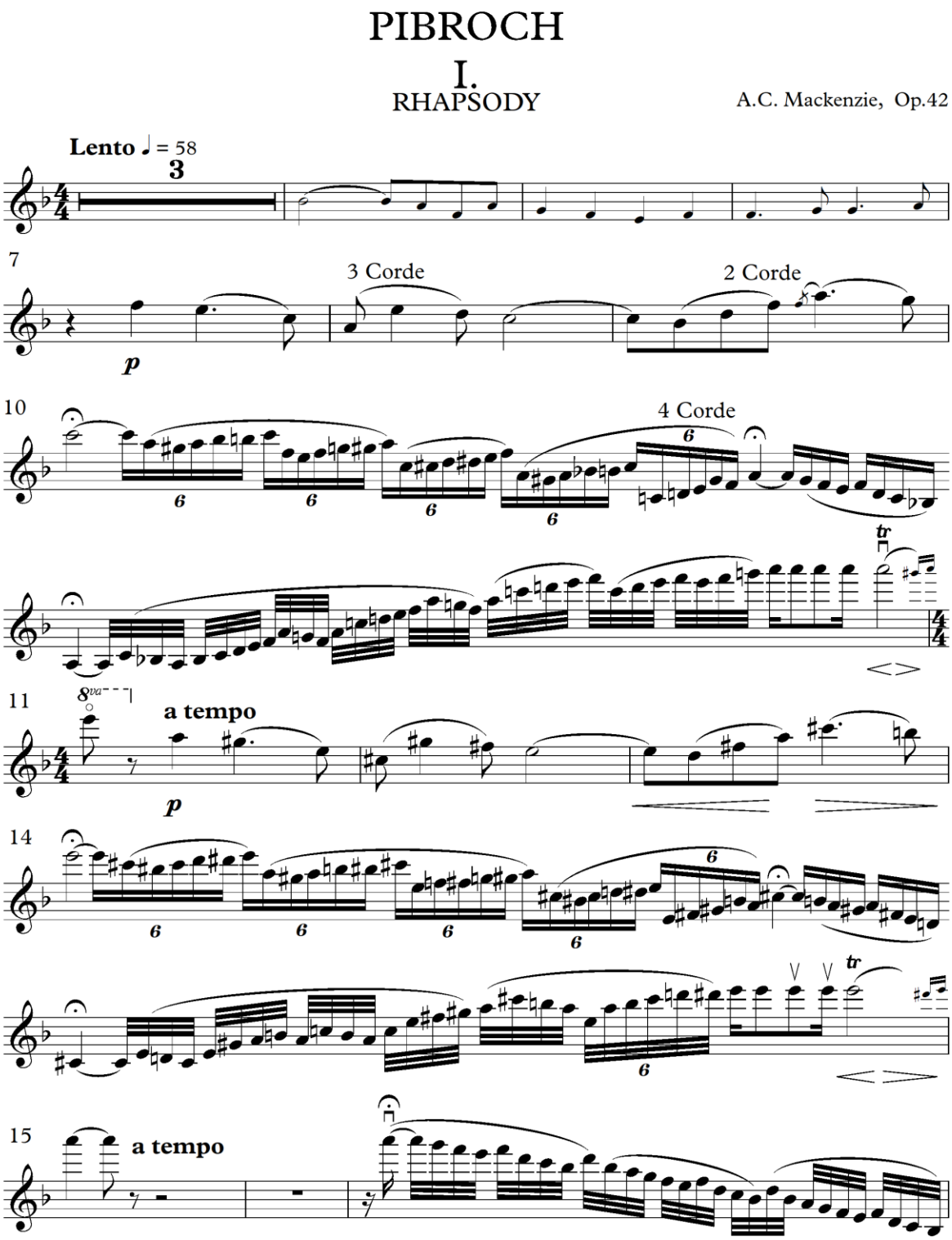
III – *Dance*

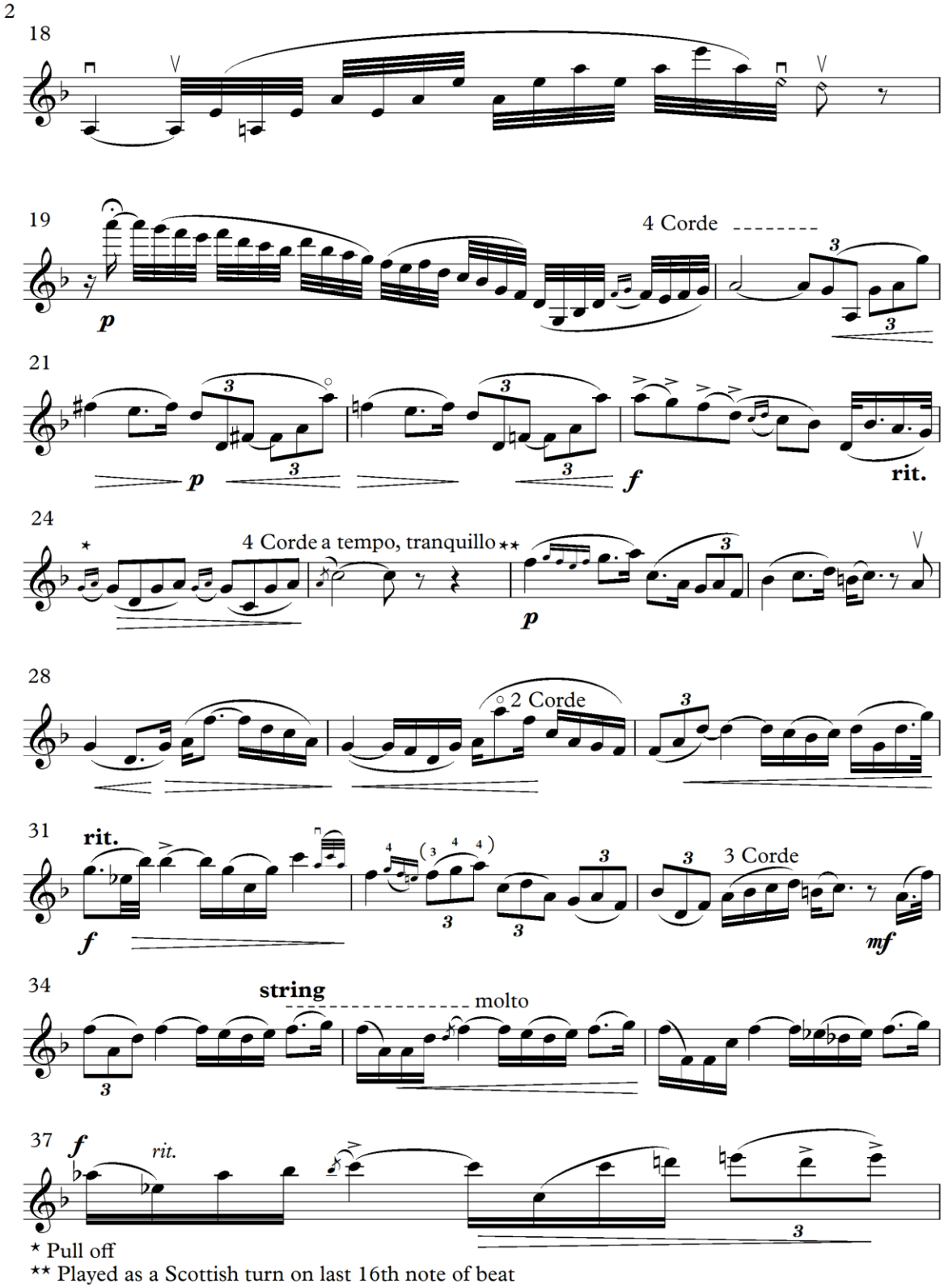
https://youtu.be/v8yXV8Q3LjY

Annotated Score: Violin Part

*I have included the fully annotated score here as I am presenting it as the finished product of this research. The recordings and subsequent performances that I will play of this piece are based on the research of this annotation. Mackenzie's original version can be accessed through: https://goo.gl/F1xRFl

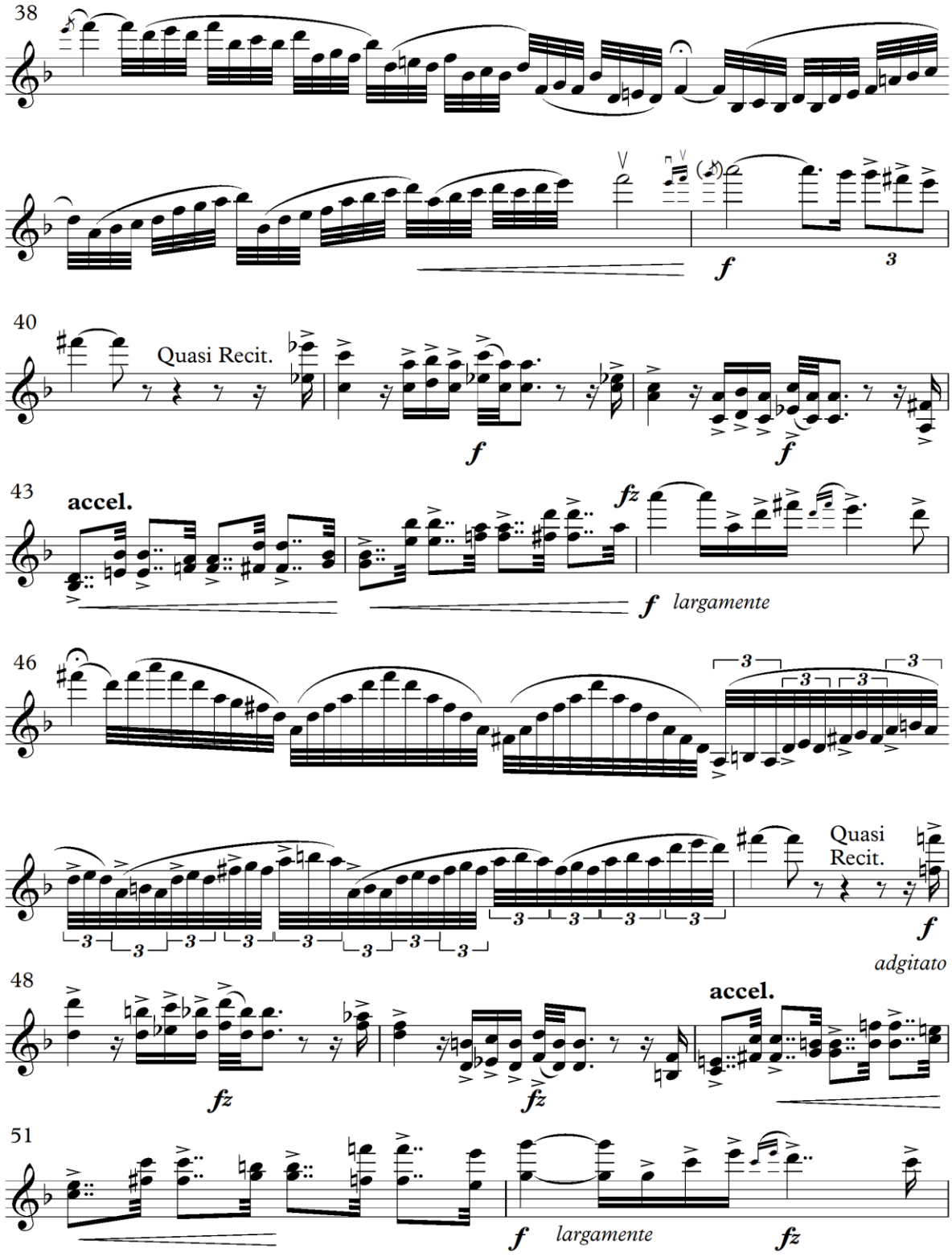
Figure 1.0

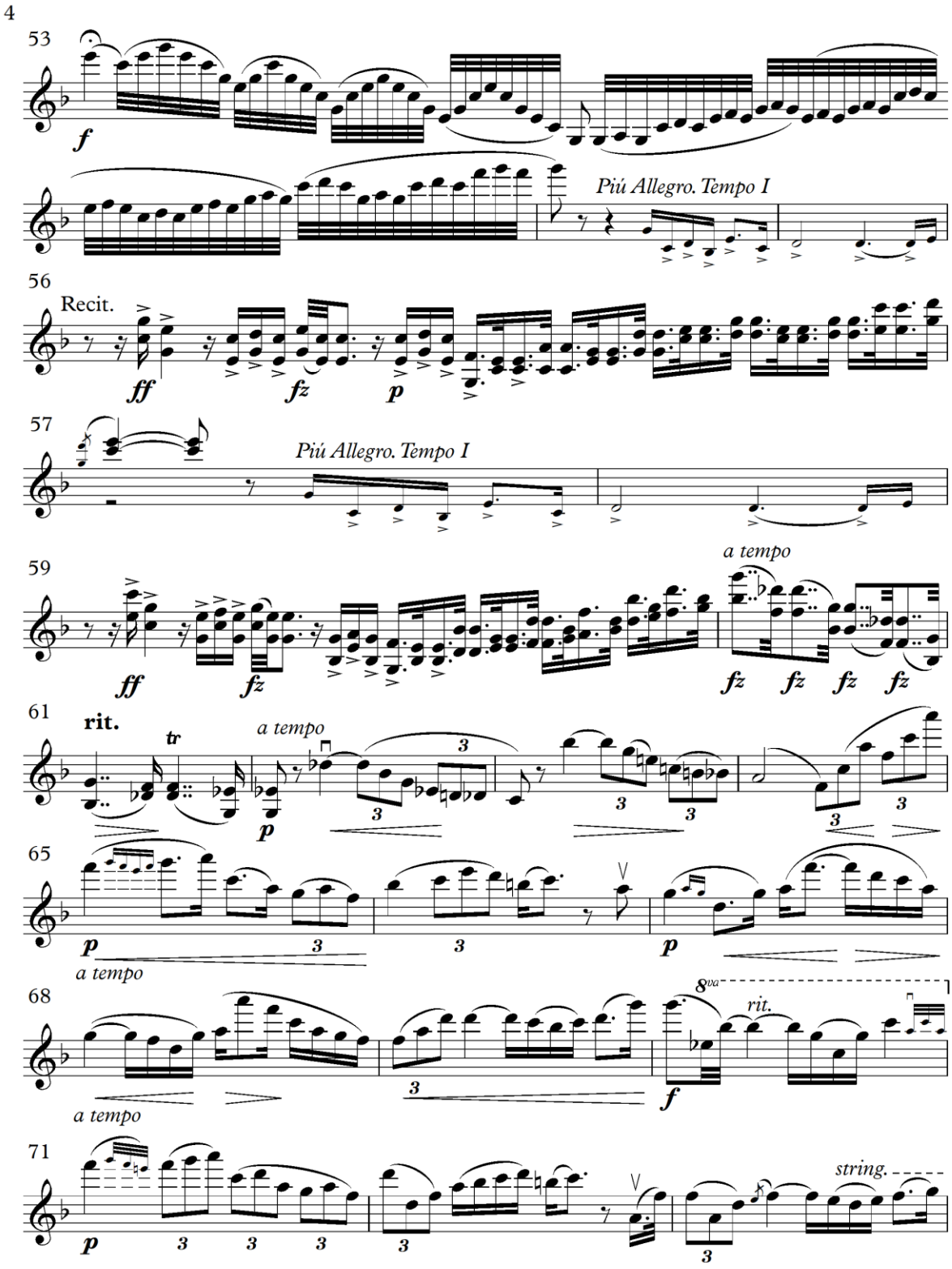

PIBROCH
I.
RHAPSODY
A.C. Mackenzie, Op.42
Lento ♩ = 58
3
7
3 Corde
2 Corde
p
10
4 Corde
tr
11
8va
a tempo
p
14
tr
15
a tempo

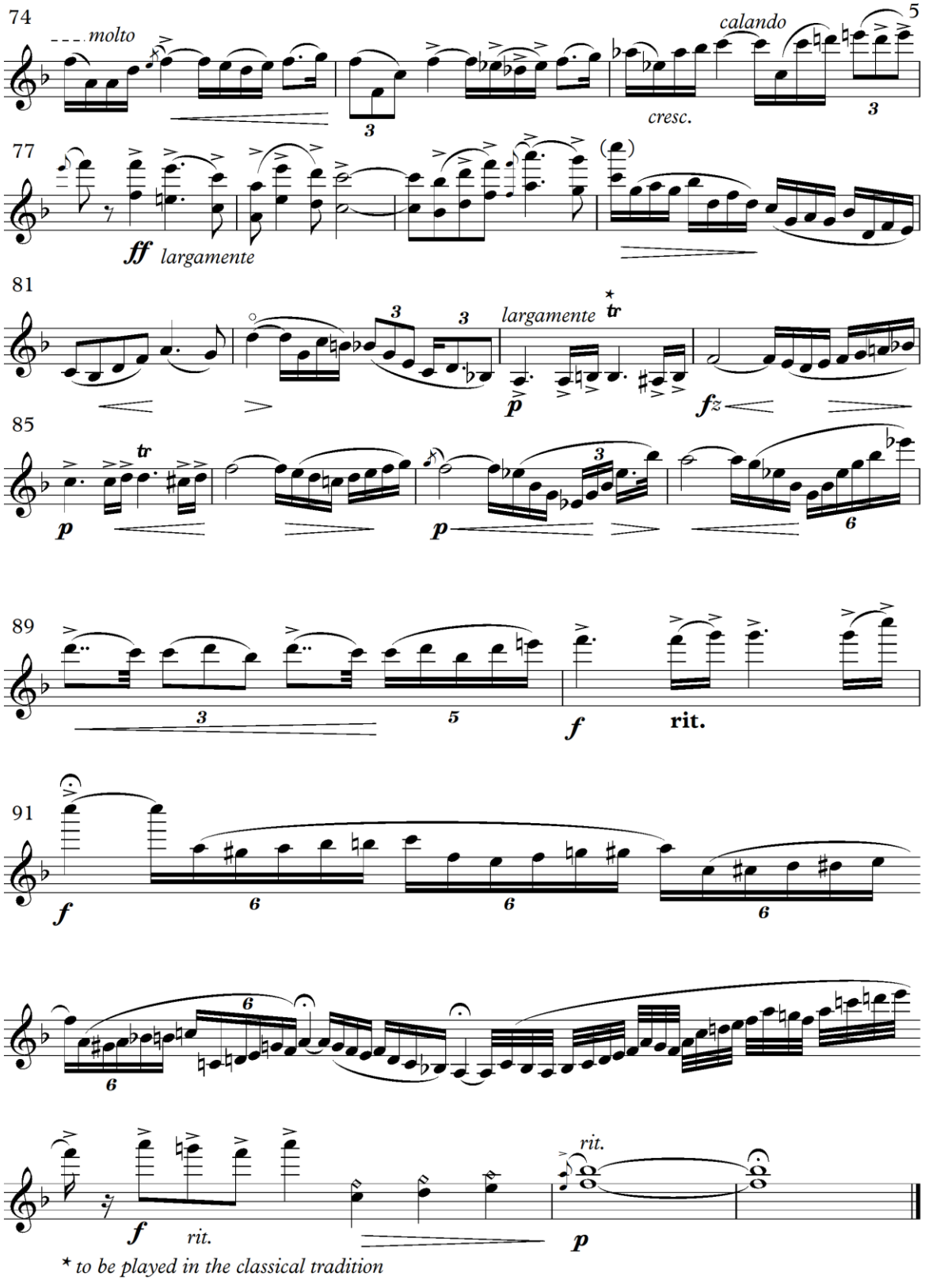


* Pull off

** Played as a Scottish turn on last 16th note of beat


38
f
3
40
Quasi Recit.
f
f
43
accel.
fz
f largamente
46
3
3
3
3
Quasi
Recit.
f
adgitato
48
accel.
fz
fz
51
f largamente
fz


4
53
f
Piú Allegro. Tempo I
56
Recit.
ff
fz
p
57
Piú Allegro. Tempo I
59
a tempo
ff
fz
fz
fz
fz
fz
61
rit.
tr
a tempo
p
65
p
p
a tempo
68
8va
rit.
f
a tempo
71
p
string.


74
molto
calando
5
cresc.
77
ff largamente
81
largamente
tr
p
fz
85
tr
p
p
6
89
3
5
f
rit.
91
f
6
6
6
6
f
rit.
rit.
p
* to be played in the classical tradition

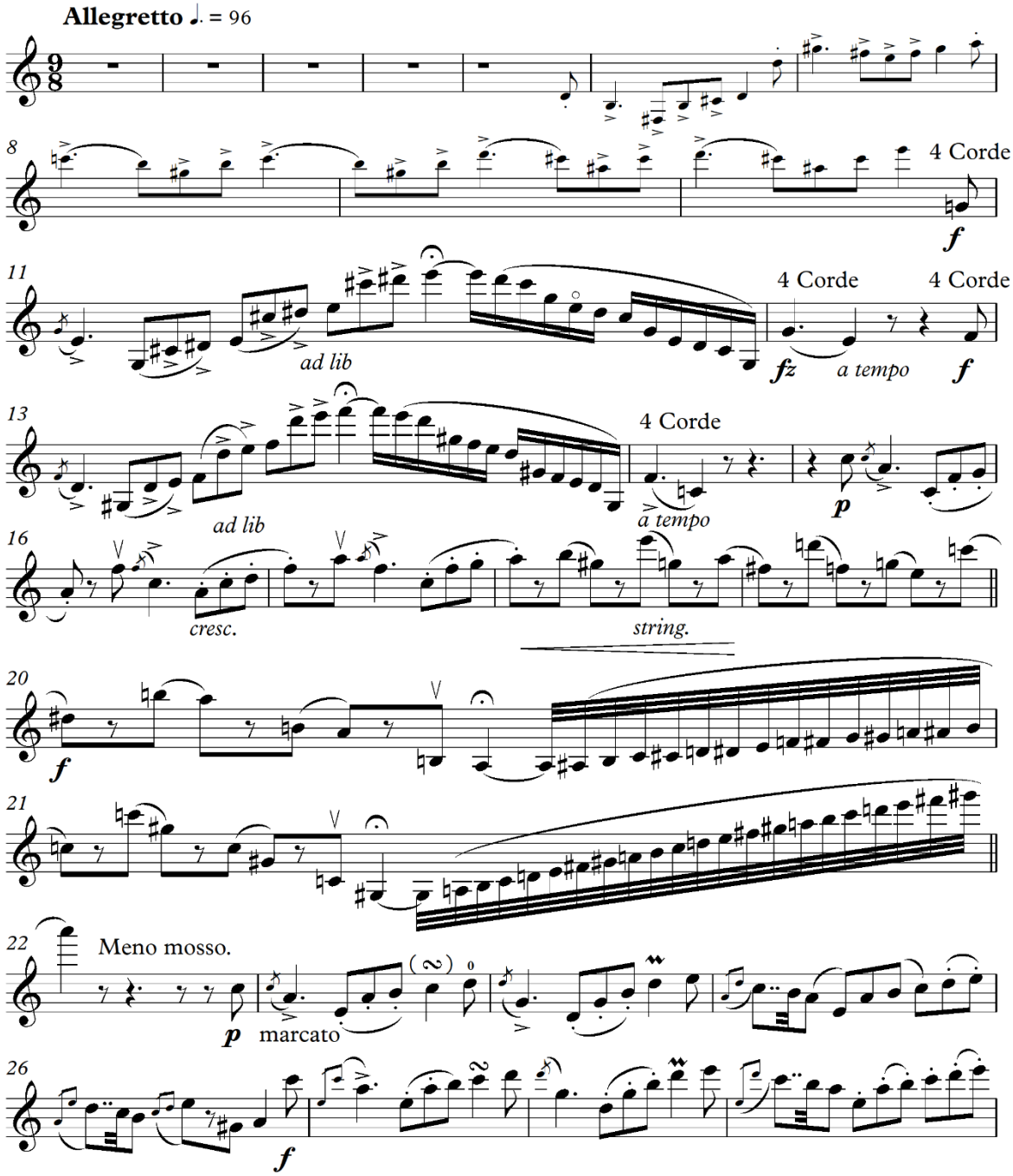
6

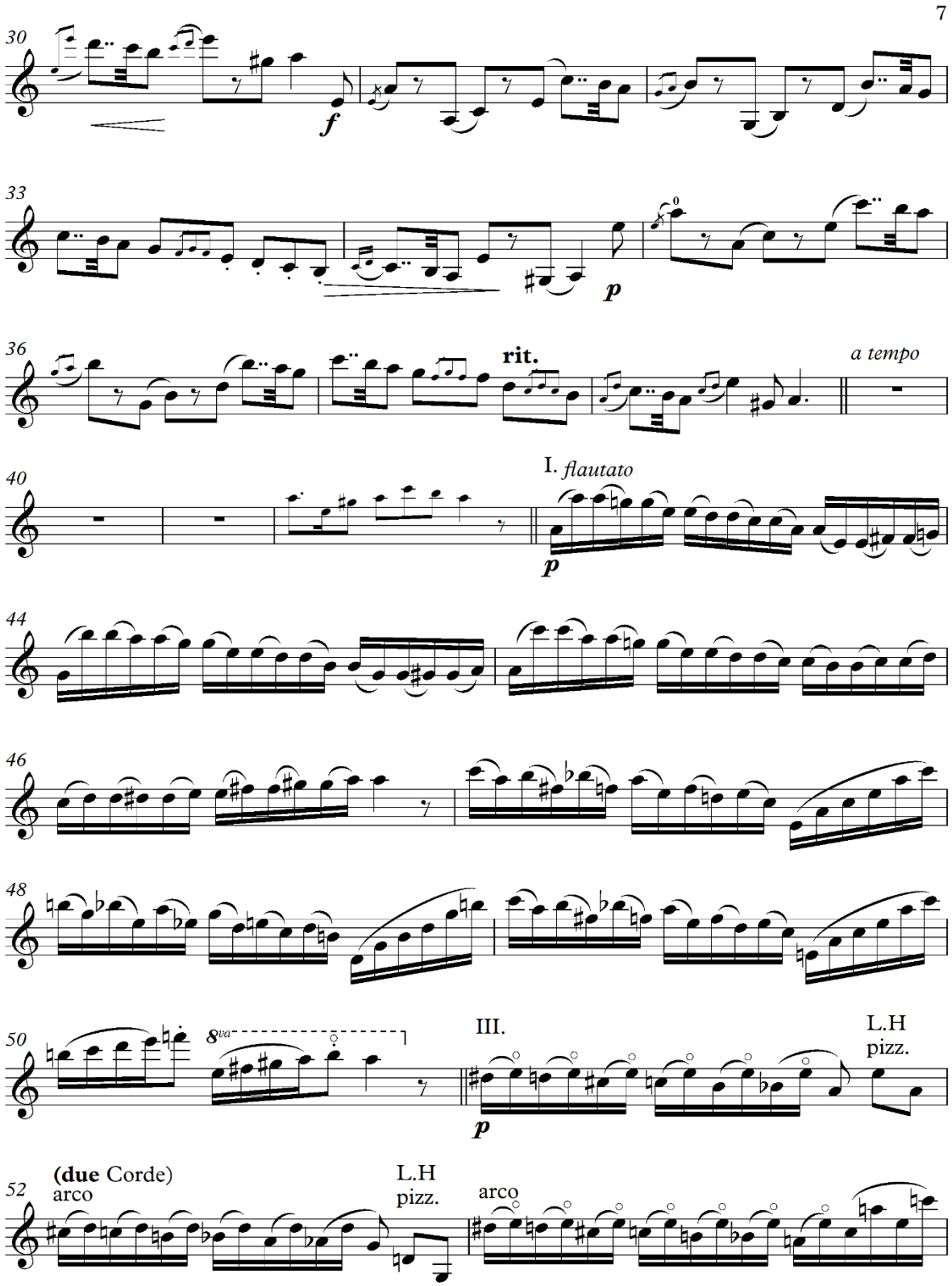
II.

CAPRICE.

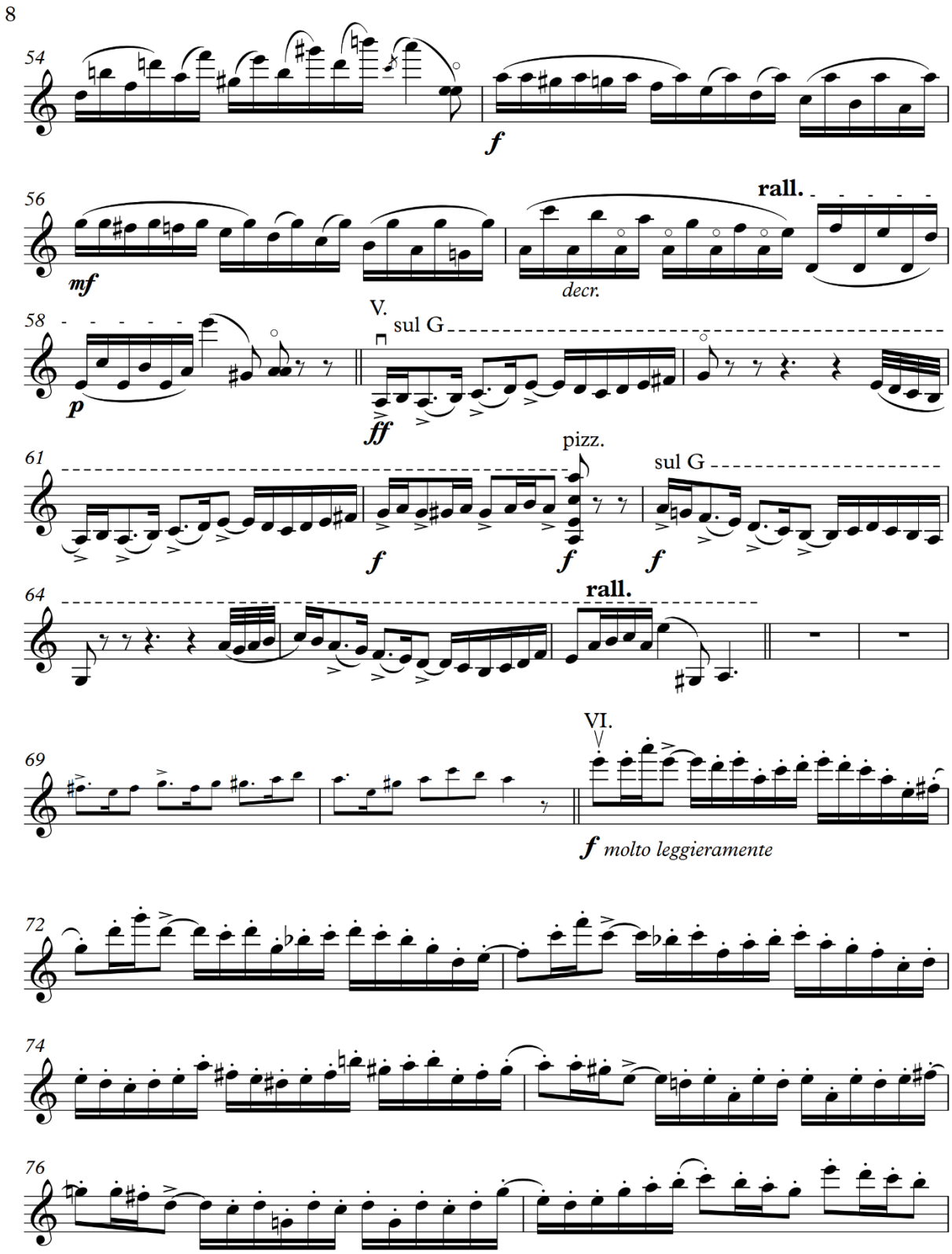
⋆ all variations that are not played are excluded from score except VII

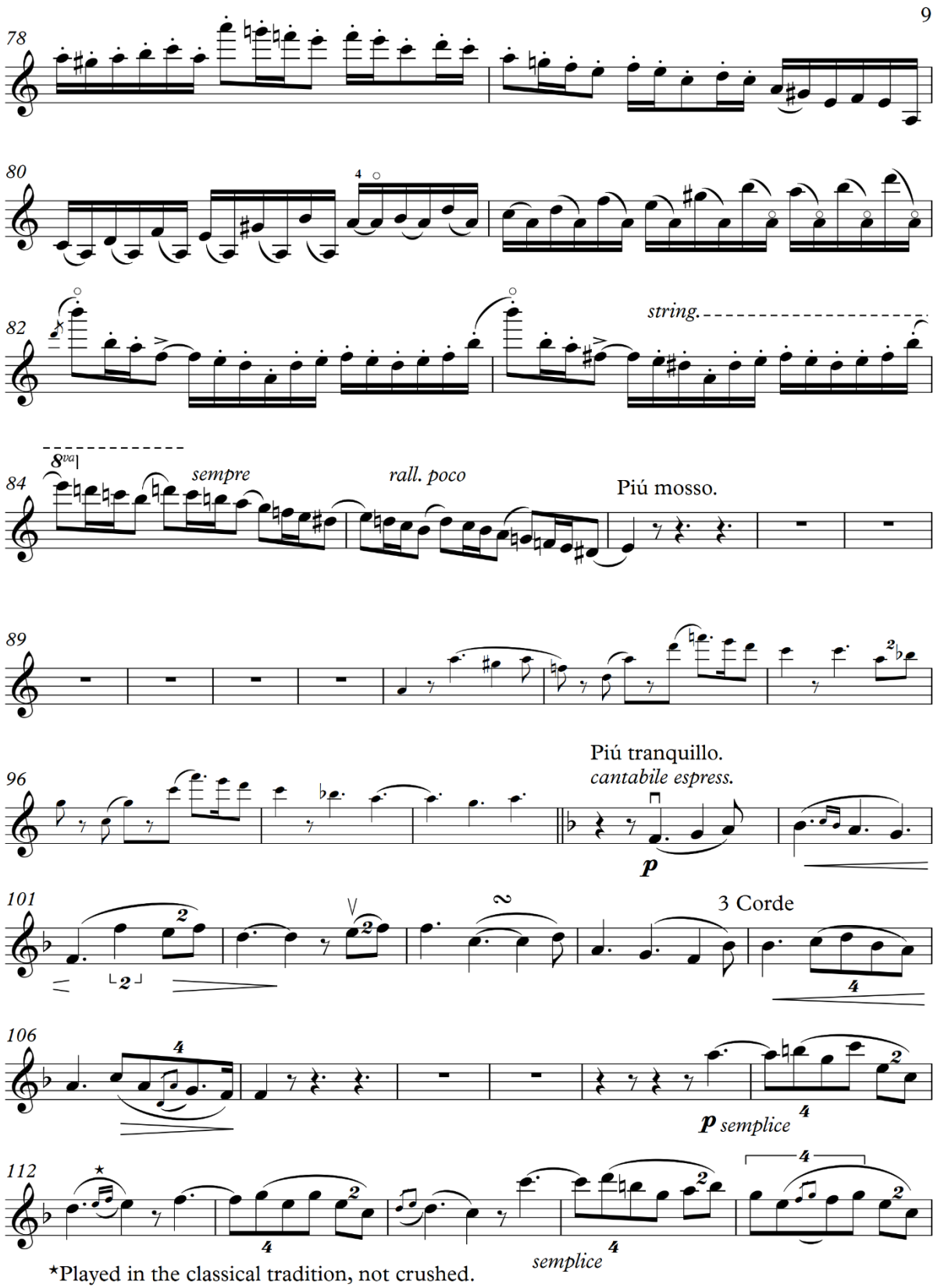
Allegretto ♩. = 96

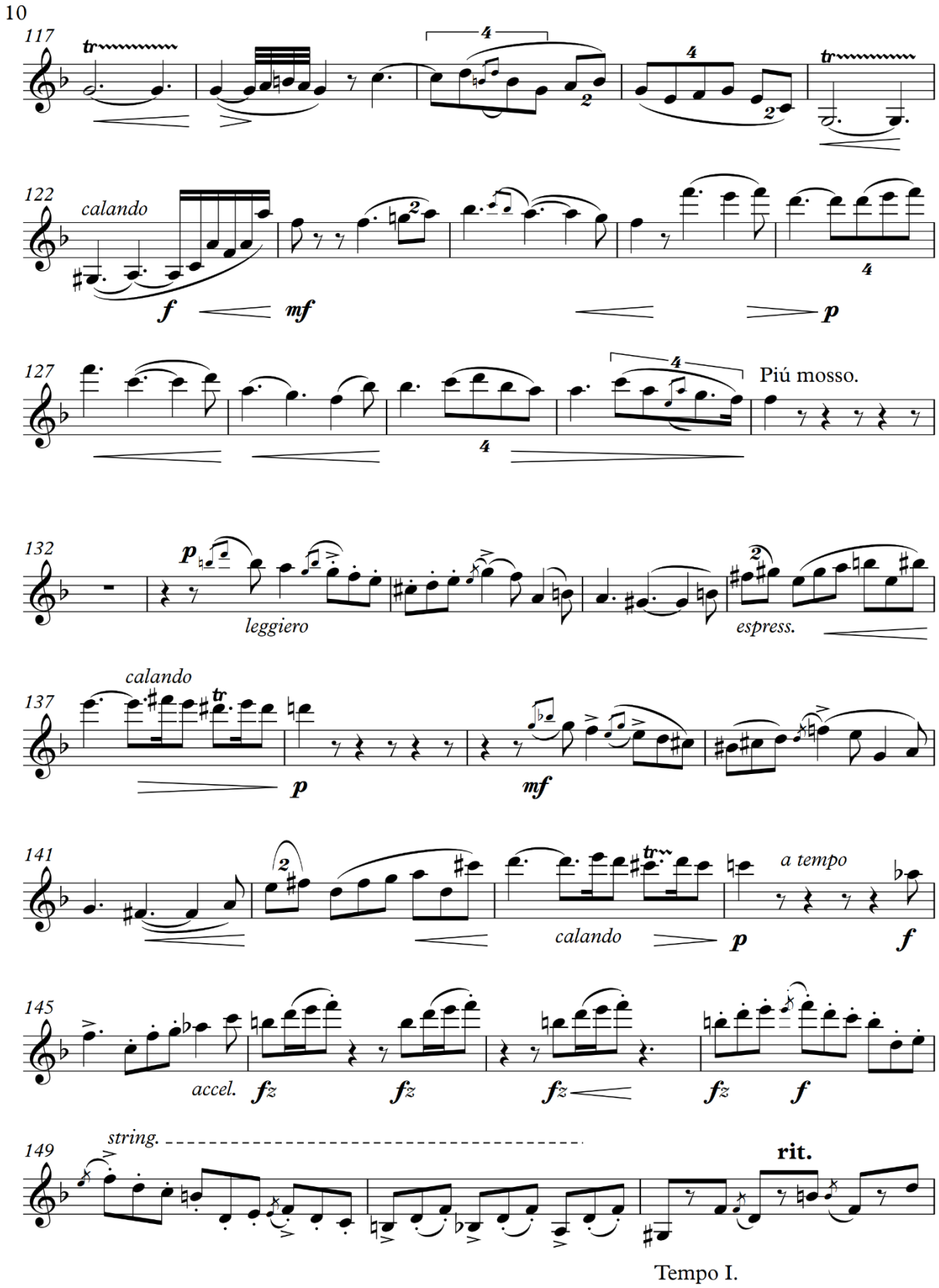


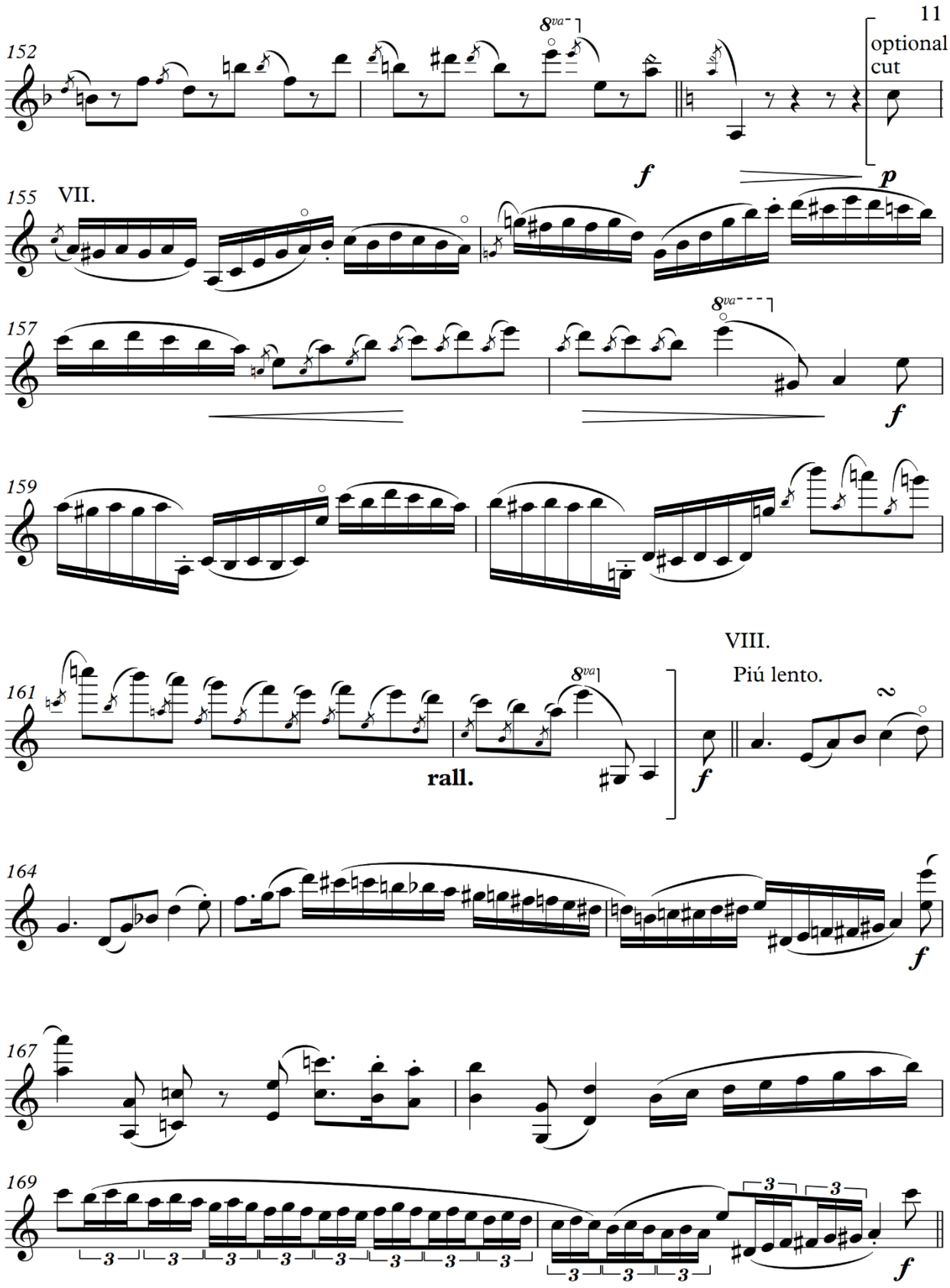

7
30
f
33
p
36
rit.
a tempo
40
I. flautato
p
44
46
48
50
8va
III.
L.H
pizz.
p
52
(due Corde)
arco
L.H
pizz.
arco

8

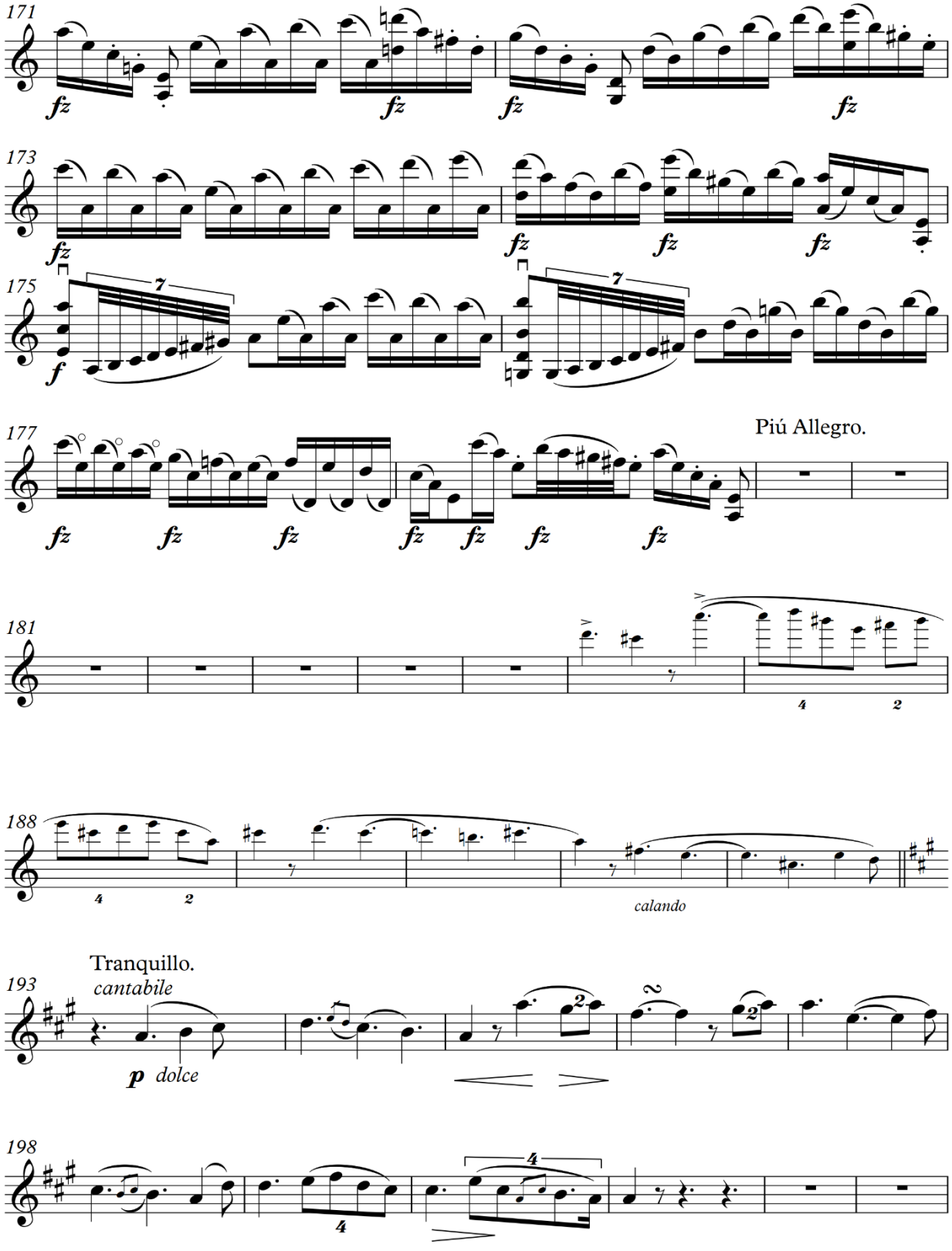

54
f
56
mf
rall.
decr.
58
p
V.
sul G
ff
61
pizz.
sul G
f
f
f
64
rall.
69
VI.
f molto leggieramente
72
74
76

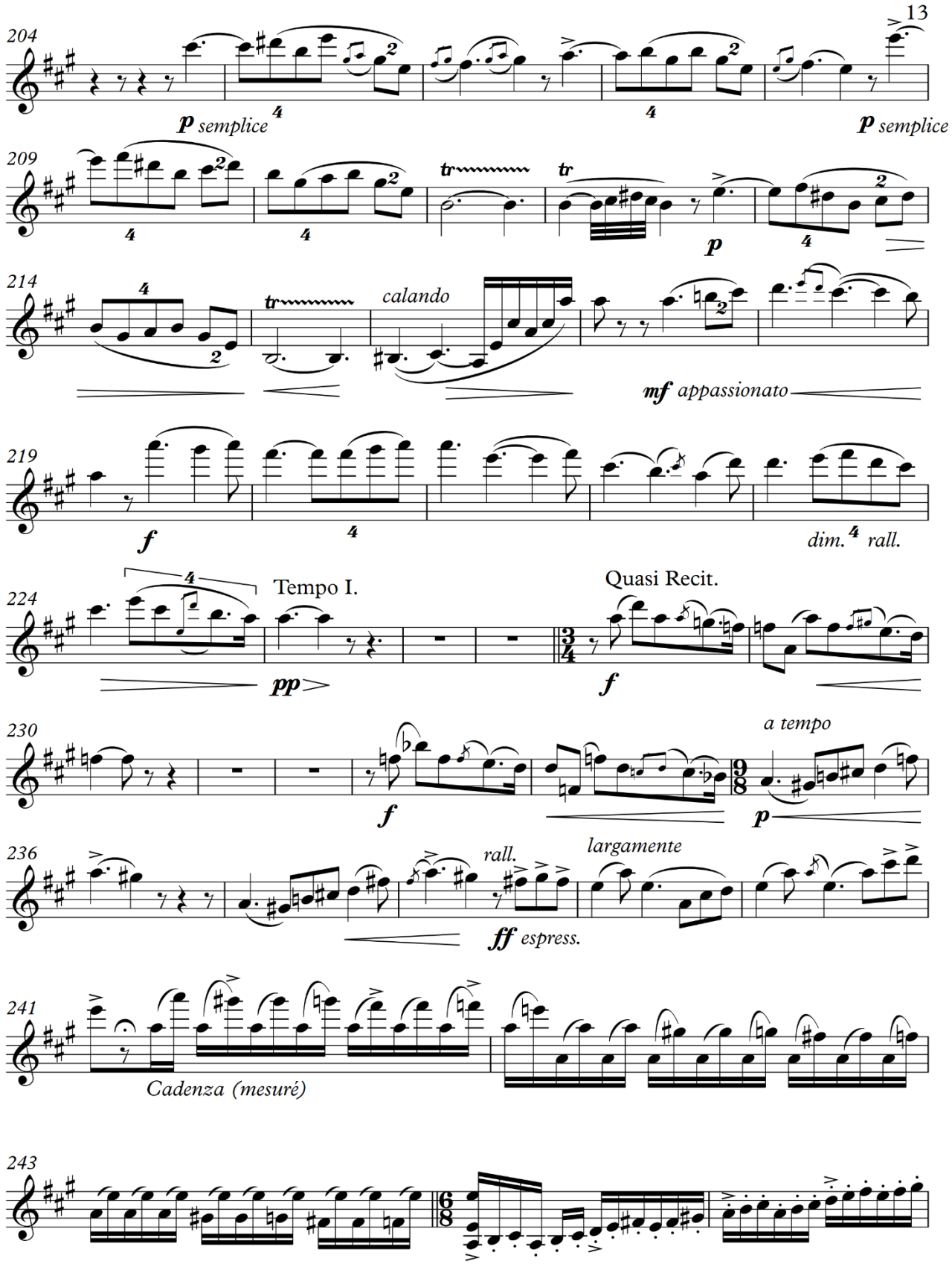

9
78
80
82
string.
8va
84
sempre
rall. poco
Piú mosso.
89
96
Piú tranquillo.
cantabile espress.
p
101
3 Corde
106
p semplice
112
semplice
*Played in the classical tradition, not crushed.


10
117
122
calando
127
Piú mosso.
132
leggiero
espress.
137
calando
141
calando
a tempo
145
accel.
149
string.
rit.
Tempo I.

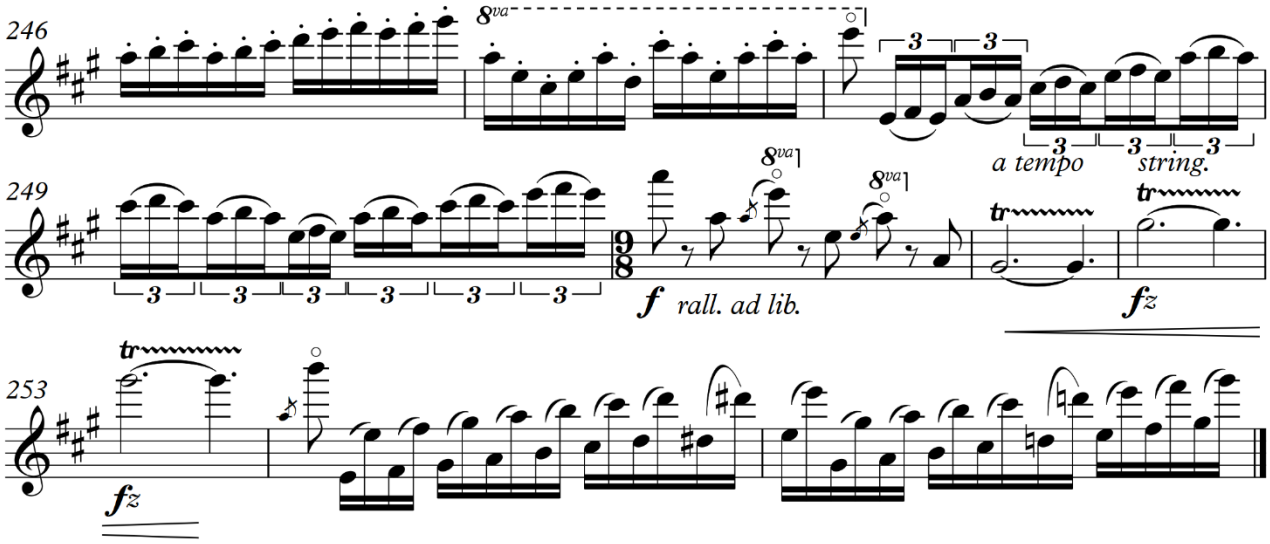

11
optional
cut
152
8va
f
p
155
VII.
157
8va
f
159
161
8va
rall.
f
VIII.
Piú lento.
164
f
167
169
3
f

12


171
fz
173
175
f
177
Piú Allegro.
181
188
calando
193
Tranquillo.
cantabile
p dolce
198


13
204
p semplice
p semplice
209
tr
tr
p
214
calando
mf appassionato
219
f
dim.
rall.
224
Tempo I.
pp
Quasi Recit.
f
230
f
a tempo
p
236
rall.
largamente
ff espress.
241
Cadenza (mesuré)
243

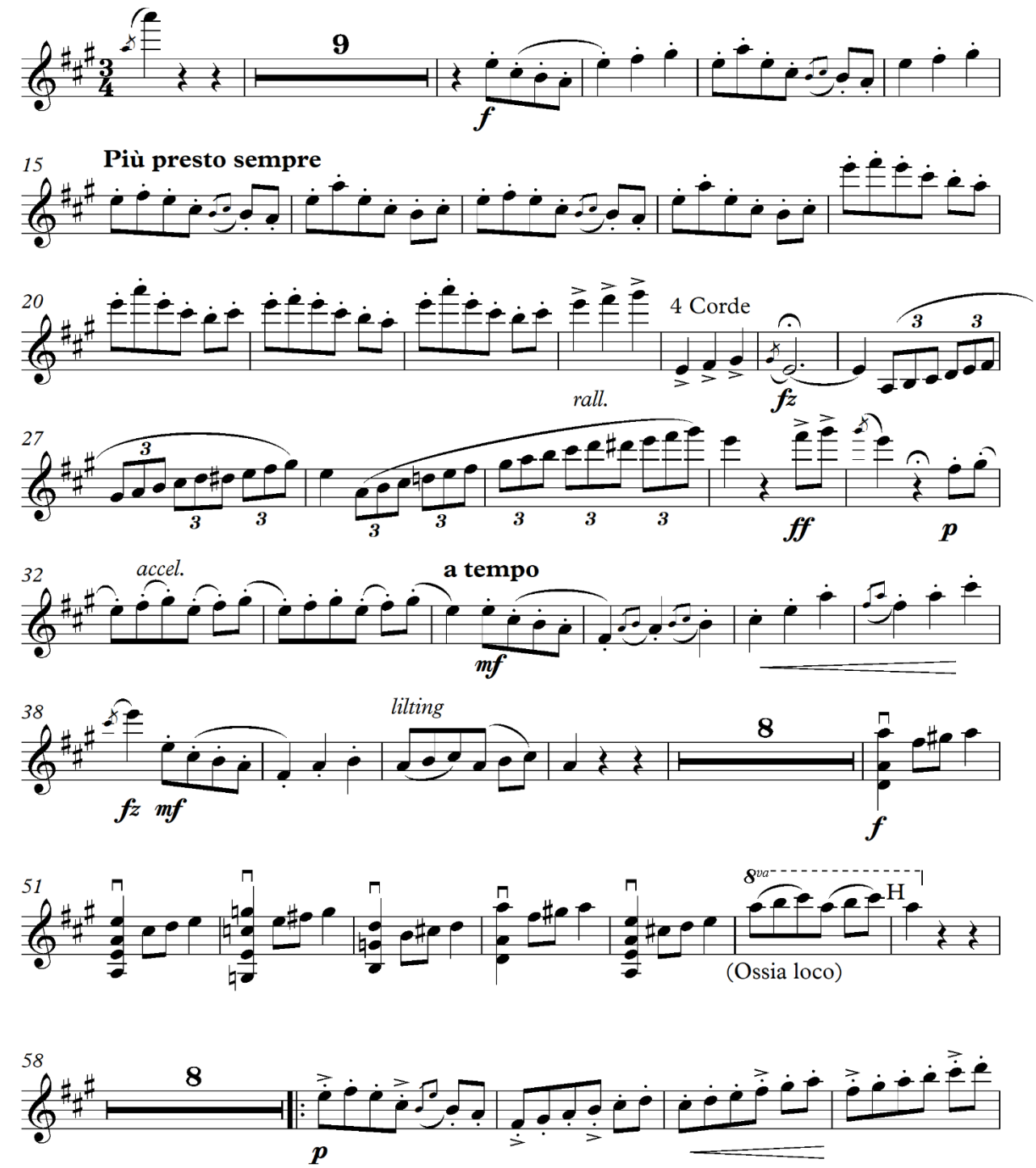
14

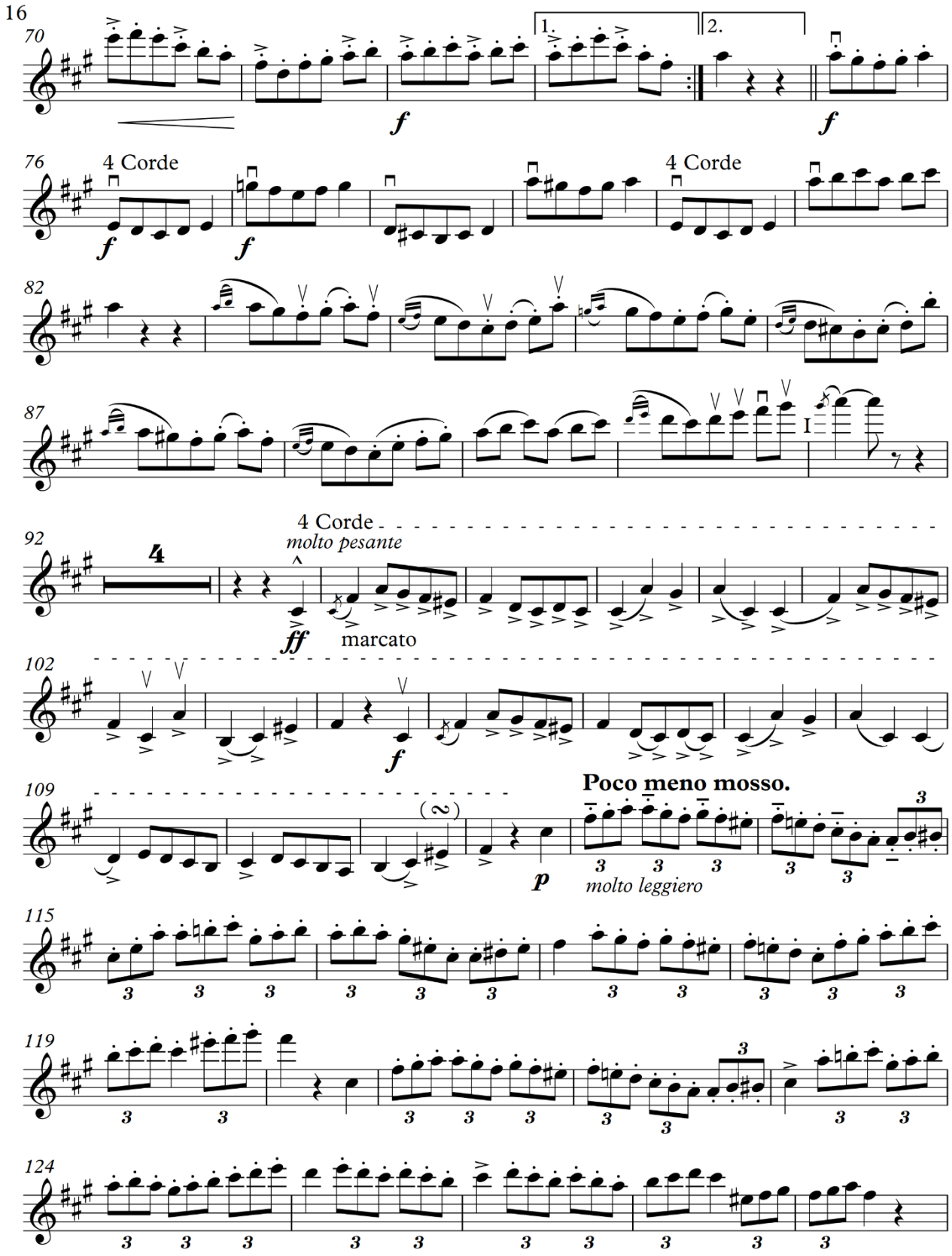


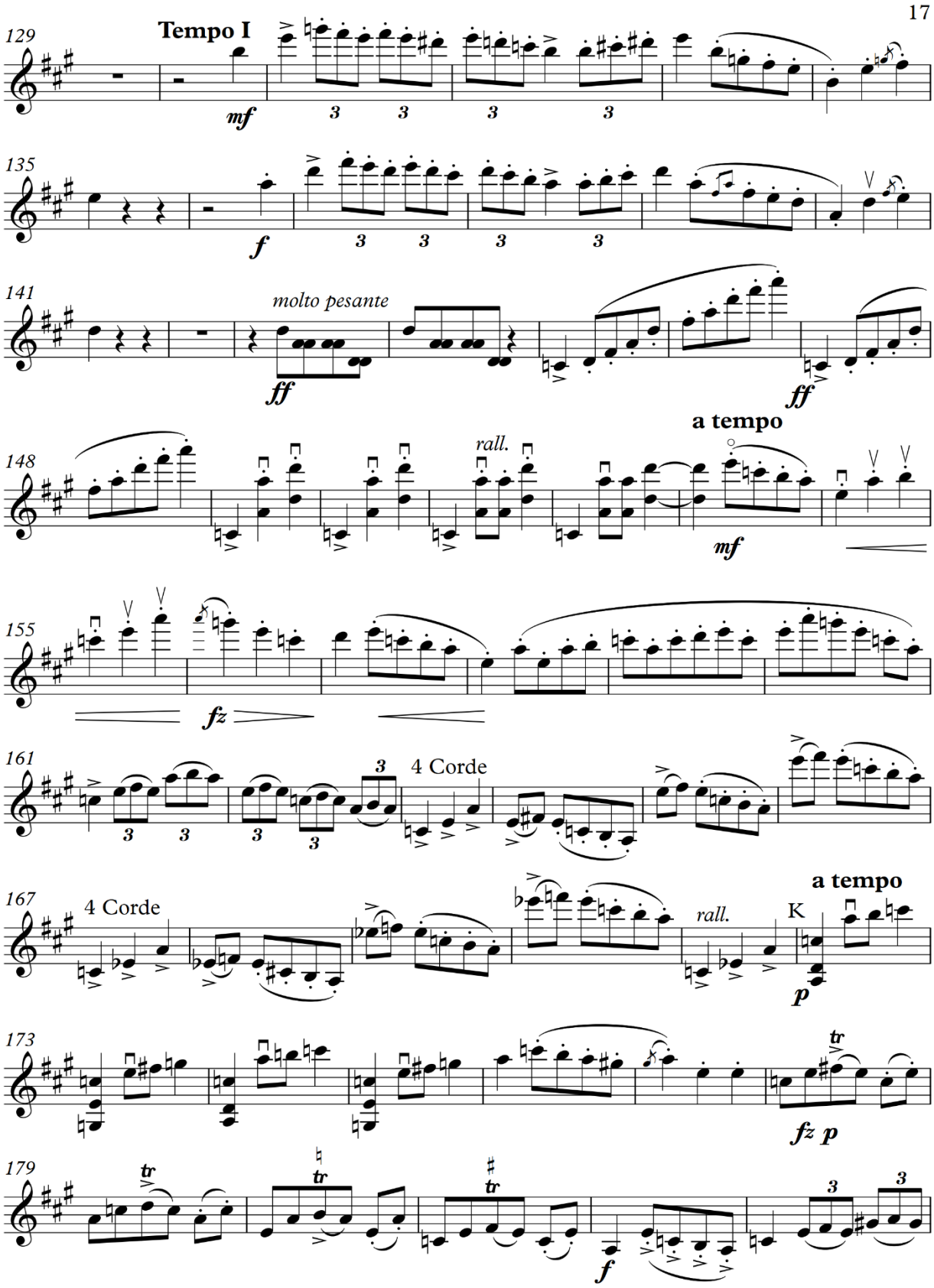
III.

Allegro vivace ♩. = 84

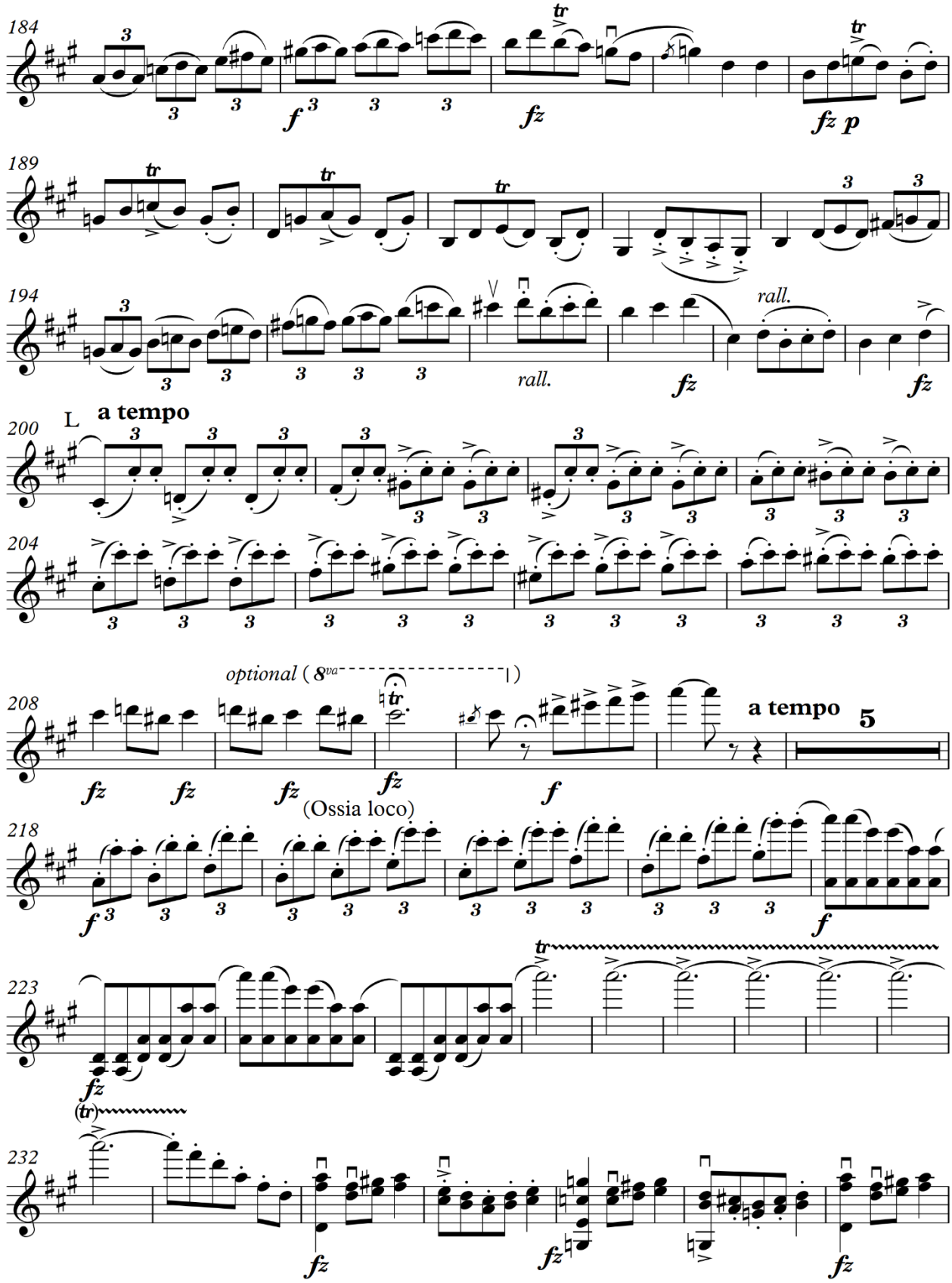
Dance.

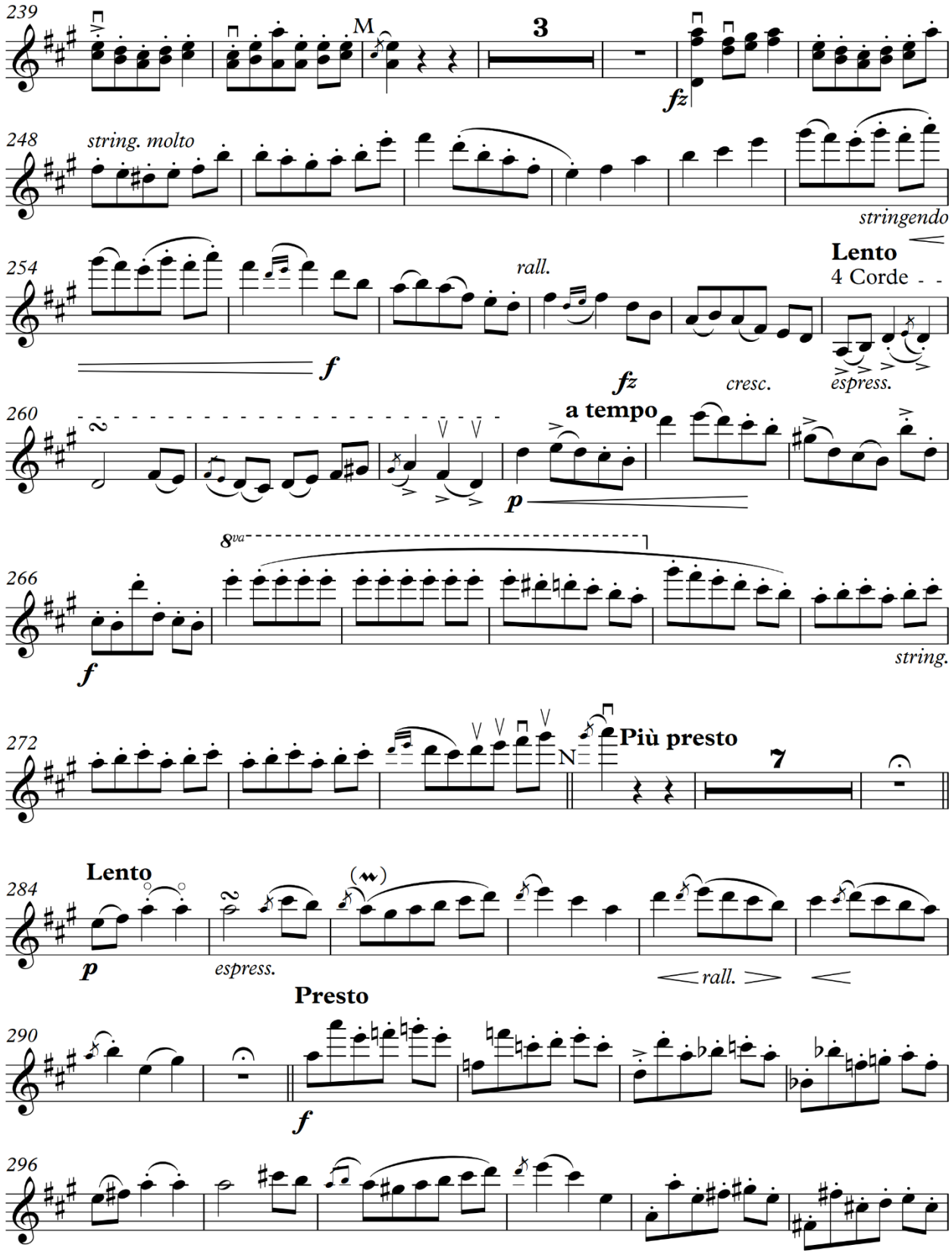


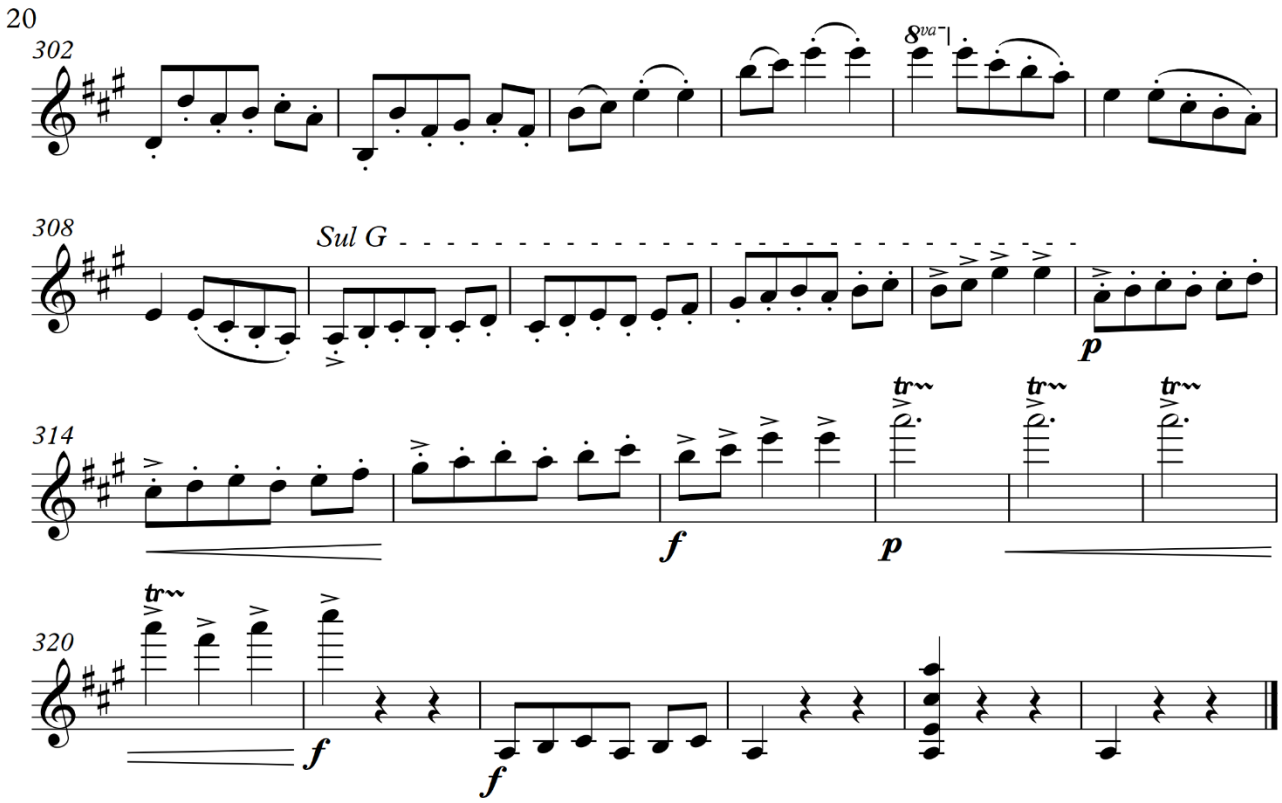

16
70
1.
2.
f
f
76
4 Corde
f
f
4 Corde
82
87
I
92
4
4 Corde
molto pesante
ff
marcato
102
f
109
Poco meno mosso.
p
molto leggiero
115
119
124


17
129
Tempo I
mf
135
f
141
molto pesante
ff
ff
148
rall.
a tempo
mf
155
fz
161
4 Corde
167
4 Corde
rall.
K
a tempo
p
173
fz p
179
f

18


184
189
194
rall.
rall.
200
L
a tempo
204
optional (8va)
208
a tempo
5
(Ossia loco)
218
223
(tr)
232


239
M
3
fz
248
string. molto
stringendo
254
Lento
4 Corde
rall.
f
fz
cresc.
espress.
260
a tempo
p
266
8va
f
string.
272
N
Più presto
7
284
Lento
p
espress.
rall.
Presto
290
f
296


20
302
8va
308
Sul G
p
314
f
p
320
f
f

As illustrated in the annotated score (figure 1.0), I have made the most changes to the score in the second and third movement. This is done primarily through ornamentation and bowing changes and while in the first movement some ornaments are altered and referenced in regards to playing style, *Rhapsody* is the least altered. Due to the nature of the writing and the exclusion of traditional tunes in favour of Scottish melodies of Mackenzie's own devising, the score should be given acceptance for what it is, a truly beautifully written movement of Scottish colouration.

What came before the annotated score, however, was a long process of self-experimentation. When I first came upon the *Pibroch Suite* I played through it in two different styles. The first was a traditionally romantic style that is true to the classical origins of the work and the second approach I added what I instinctually felt were Scottish ornaments and bowings that would fit with the traditional origins of the work. The second rendition with traditional bowings and ornaments was formed through instinctual knowledge gained from years of listening to traditional music, however, this version was not necessarily created through historically accurate information. As I progressed in my research I used the data that I collected about pibrochs, ornaments and bowings to make recordings of myself playing possible options. These can be found in my data collection portion of the first intervention cycle. Finally, once the annotated score was created and the musical changes were decided, I recorded the results in three recordings, corresponding to each movement.

This research has afforded me the opportunity to scratch the surface of the relationship between Scottish traditional music and classical music. The research undertaken for this study has created space for me as an artist and researcher and has also given me the understanding that both will play a vital role in my career. I have gained the tools to begin an identity as a performer that comes from a more informed understanding of folk music which can be transferred not only to classical music of Scottish origin but other styles of folk music. It has also lead to the desire to complete a PhD in performance based research and I will be applying this coming year, 2017.

Reflection on the Process and Artistic Result

When beginning this research, I felt that there were only small chunks of the *Pibroch Suite's* music that was being addressed. However, what I believe was the most important aspect to focus on at that stage was the background to my topic rather than the actual realization of my artistic result. The beginning of this process was quite slow, trying to gather information through fiddling workshops and lessons as well as listening to fiddlers, playing myself and then gathering this all into a cohesive idea of what traditional bowings and ornamentations were used. What I think is the most important aspect to note about this process was that the data I collected was acquired through first hand acquisition, not through secondary sources. While I do note sources that corroborate my findings, the true origin of my findings was based on my immersion into the Celtic fiddling culture. I believe that this form of learning is the most important to my research as it gives me a practical understanding of the Celtic style of music that I could not gain through reading books. To compliment learning through immersion, theoretical learning on the pibroch form, creating ornamentation and bowing guides as well as reading books both specific and general to Scottish culture was vital to the growth of my understanding of Celtic music. Without the understanding of how the Scottish culture created its music and from that, how the land and culture affect the rhythm, styles of ornaments and tonality I would not have been able to make informed decisions in my own practice.

I believe that as a researcher of music one must approach one's work from all perspectives. Without the history of the culture I would only learn technique, and without the technical information I would only learn history. In the same manner, I could have ignored the harmonic analysis in favour of ornamental additions but I would have missed a fundamental understanding of Scottish modal uses. From this understanding, I knew that it was of great importance to meet with musicologists, however, this lead me to a few closed doors and only nearing the end of the first intervention cycle was I able to find and meet the right people, such as John Purser. I have since been in touch with folklorist and modal researcher Patricia Yarrow, who's guide to modes in traditional Western music has been of immense help in the third intervention cycle.

In the beginning of this research my title was “The Celtic Connection: Bridging the Gap between the Scots Fiddle and Classical violin”, and while this may have been an appealing sounding title, it was far too broad for the type of research that I could undertake in two years. From this, I came to the title of “Discovering the National Idiom in A.C. Mackenzie’s *Pibroch Suite*”. This title allowed me to focus on three main items of my research: harmony, ornamentations and bowings. From these three prongs, I could devise a tangible and technical answer to what is the illusive Scottish colour or national idiom.

Ethnography was one of the most important aspects to this research and while I came across many helpful people such as fiddlers, musicologists and other performers, I was frequently met with road blocks that I found unusual. One such road block was that I could not find a fiddler, apart from Gilles Rullmann, that would listen to my playing of the *Pibroch Suite* and then permit me to include their feedback in my report. This perhaps could be due to many of the fiddlers that I contacted feeling out of practice in the classical world or were unfamiliar with the piece, but this is supposition. When I did work with Rullmann he was an immense asset in trying different ornaments and looking at phrasing but he would not actually play the *Pibroch* and would ask me to play sections that he wanted to hear instead of playing them himself. The other aspect that was the least significant for research was my participation in Scottish country dance classes. I did find that it allowed me to have a different understanding of the relationship between tempos and dancing, but ultimately it was more fun than informative.

Apart from creating an informed and original version of the *Pibroch Suite*, this research will allow me to have a niche in my playing and identity as a performer. Having the duality to work both within the Scottish and classical genres will allow for a wider breadth of career choices and even more so from being able to combine them in a unique and informed way. I believe that this research has provided the space for a development in my own playing that will open new doors and new opportunities for both performance and further performance based research. Apart from having an application to my own career, this research can act as a guide to future performers who are delving into the connection between folk music and classical compositions. While this research focuses on the Scottish-classical connection, it can be seen as an outline on how to approach this type of performance based research. Currently there is very little work done on Celtic inspired classical music especially in regards to informed performance practice. I hope to be an artist who brings attention to this unfortunate void. Compositions such as Mackenzie’s, Sir John Blackwood McEwen’s and modern compositions such as Eddie McGuire’s *Rant* highlight the weaving of Scotland’s national idiom in classical compositions, many of which are largely forgotten today.

Third Intervention Cycle

The third intervention cycle appears out of order in this report as it addresses the first movement of Mackenzie's *Pibroch Suite.* I have chosen to keep the order of the work over the order of the cycles and it was pertinent to arrange the cycles in this manner since it does not incorporate a large portion of the work done in the first and second interventions, such as ornamental changes.

Media Review (see appendix 1)

Network (see appendix 2)

Reference Recordings:

Recording No. 4

Pibroch Suite – I - *Rhapsody* - A.C. Mackenzie – mm. 1 – 30

https://youtu.be/vFynYKUFxQw

Recording No. 5

Final Recording

Pibroch Suite – I - *Rhapsody* - A.C. Mackenzie

https://youtu.be/qS6ew0vlEp8

Feedback from peers, experts and primary teacher (see appendix 3)

Data Collection

Ethnography

The ethnographical section of this intervention cycle is significantly less than in the other two intervention cycles but bears as much importance to the overall research outcome as the rest. A listing of the ethnographical events that were partaken in during this cycle are found below.

Lessons:

While lessons are not necessarily a part of ethnography they have been included in this category due to the nature of information that they provided for this research as well as in all other intervention cycles. Lessons, in this instance, with players that are directly a part of the traditional musical culture are vital to ethnographical learning as they provide direct and informed cultural immersion specifically regarding ornamentation, bowing and rhythmic understanding.

- Monthly lessons with Gilles Rullmann

Lessons with Rullmann were taken in order to continue my education as a Celtic fiddler and slowly but surely my aural understanding of Scotland's music is becoming a technical one as well. During these lessons, Rullmann and I focused on the use of the bow and how to create the pulse through how you draw the bow. As always, an emphasis was on use of ornamentation and how to make the ornaments sound more Scottish. These lessons have been a fundamental part of my research in regards to understanding

the Scottish side of the *Pibroch Suite.* Gilles has also been free with his opinions on my own additions to the score and is consistently willing to help.

Sessions:

I have only been able to attend two sessions since January as my musical schedule has not allowed otherwise. These were at the Irish bar, Mulligans, in Amsterdam and I attended one in January and one in February during their Sunday open sessions. While the music here is Irish, there is a large amount of crossover between Scotland's traditional music and Ireland's traditional music. Although I may have some proclivities towards different uses of the bow than Irish players, I can easily fit into this style of session. As well as being a good source for practicing my fiddle style, these sessions also provides acquaintance to new tunes and broadens my experience as a fiddler.

Interviews:

Similar to lessons, interviews can be seen outside of ethnographical research but in these instances, they are included in this section due to the nature of the interviewees as well as the information gained from said interviews. The interviewees in all intervention cycles (apart from Yarrow) were directly from the traditional music culture and allowed me to gather information that is from the source rather than from second hand information.

During the course of this intervention cycle I had email correspondences with Patricia Yarrow, and while this was not a formal interview she was open to me asking questions about the modes that appear in the first movement of the *Pibroch Suite* as well as offering advice for further reading. Her informational input can be seen in my literature research below.

Rachel Barton Pine – Mar. 28th, 2017

The interview between Rachel Barton Pine and myself was done in stages which included questions that I emailed her and the following responses via audio recordings. I have included the audio recordings along with their corresponding questions because I believe hearing Barton Pine speak auditorily creates a deeper understanding from the information that she offers as well as provides documentation of her that will undoubtedly be of interest in the future. Barton Pine's vast knowledge of both classical music and, now after almost 10 years of studying, her knowledge of Scottish traditional music, has provided a wealth of information that corroborates the findings that I have outlined in this research as well as my own performance based beliefs. The belief that informed practice is the corner stone of creating music that is well rounded in the sense of culture, history and technique.

Question 1:

Stringer: Why did you choose Mackenzie's *Pibroch Suite* to record and why do you find it an important work?

Recording no. 6

RBP: https://goo.gl/0pBIem

Question 2:

Stringer: I know that you worked with fiddlers such as Alasdair Fraser on ornaments etc. but how did you choose in the end where to place ornaments or make changes in the score that would bring out the Scottish "colour" in the *Pibroch*?

Recording no. 7

RBP: https://goo.gl/cjeSuu

Question 3:

Stringer: I am very interested in how the narrative structure works in traditional music and how it varies from area to area depending on how different regions might play the fiddle for example. Is there a particular style that you felt was most useful when you were choosing how to phrase or placing ornamentations?

Recording no. 8

RBP: https://goo.gl/rsvnjD

Question 4:

Stringer: How much of an influence did the appearance of the traditional tunes *Three Good Fellows, The Humours of Glen and Leslie's Lilt* have in using a fiddle style over a more classical approach when they appeared in the Pibroch? Did you find that you used fiddle techniques more at those instances or not?

Recording no. 9

RBP: https://goo.gl/NuZ6uq

Question 5:

Stringer: Did you take into consideration the harmonies that are used in the *Pibroch* in regards to how you phrase or do you believe that the music illustrates this enough without emphasis? This is specifically in regards to the first movement where Mackenzie uses modes (phrygian, iononian and mixolydian) to move between some Scottish traditional modes and the over-arching F major tonality.

Recording no. 10

RBP: https://goo.gl/1ZQQZF

Question 6:

Stringer: What do you think is the importance of including both the Scottish roots as well as the classical roots in the *Pibroch Suite* in regards to performance practice and how do you think it can reflect upon other performers wishing to perform folk music inspired classical works?

Recording no. 11

RBP: https://goo.gl/tXZQE0

Question 7:

Stringer: What is your opinion of Mackenzie as a composer now having both performed and researched him?

Recording no. 12

RBP: https://goo.gl/dleJhm

Literature

Alexander Campbell Mackenzie: An Introduction to the Composer and His Music

Alexander Campbell Mackenzie was born in Edinburgh, Scotland on Aug. 22nd, 1847 and died in London on April 28th, 1935. Mackenzie is most well known for his reign as principal of the Royal Academy of Music (RAM) as well as being a well-known composer during his life time. Mackenzie's musical career began as a young boy listening to his father play the fiddle, which, along with the piano, he ultimately took up himself. His father, recognizing his talent took him at the age of 10 to Sondershausen, Germany to begin his musical training. This was the last time that Mackenzie saw his father as he was ill and passed away that same year (Purser, 2016. par. 1). Mackenzie's educational training was rich in performance opportunities for violin and piano and he was asked to play in local orchestras beginning at the young age of 14. He continued his educational training in Sondershausen until he moved to London to study at the RAM in 1862 (Mackenzie, 1927. 40). Mackenzie was offered the "King's Scholarship" which provided him the opportunity to study at the conservatory and this scholarship was given primarily on his compositional talents. During the 1860's the RAM was in poor condition and offered inadequate lodging for the students but it still afforded interactions with artists such as Sullivan, Rubinstein and Liszt. Mackenzie writes in his autobiography that Sullivan came to an orchestral rehearsal at the RAM during his time there in order to think about submitting scores for performance. However, upon hearing the state of the orchestra he left and never came back (1927, 47). Mackenzie focused on his composition while at the RAM and was given many accolades for his works. One such example is from the Theatrical Observer on March 4th, 1864.

> The Students of the Royal Academy of Music gave a concert on Wednesday night, for the gratification of their friends, in the uncomfortable room of the institution…Several manuscripts by the students were included in the programme. For instance, A Sonata in C minor for Pianoforte and Violin, by M. Mackenzie, the second movement of which may unreservedly be praised. Performed by the author and Miss. R. Brinsmead (Mackenzie, 1927. 54).

Mackenzie continued throughout his career to receive high accolades and this is an example of the recognition at the beginning of his career as a composer.

In 1864 Mackenzie moved out of London and back to Edinburgh where his first goal was to reacquaint himself with the music of Scotland. During his time there he performed both as a violinist and pianist primarily playing in orchestras and accompanying choral works. However, he ultimately missed the musical culture of larger cities and as a result spent large portions of time in Paris (65). Mackenzie met Max Bruch during this period and heard his incorporation of the traditional tune *Lochaber no More* in his composition *Die Loreley* and was fascinated by this use (76). Perhaps some of his later compositions which largely included Scottish traditional tunes and themes may have been spurred by hearing Bruch's compositions, however, this is pure conjecture. Mackenzie spent a large portion of his life dedicated to composing works that stemmed from Scotland's national idiom. From this, compositions such as the *Pibroch Suite, Violin Concerto, and the Highland Ballad* come instantly to mind as examples where Mackenzie has used Scotland's traditional music and musical style as the foundation for his compositions.

After a period of living in Florence, Mackenzie returned to London and took up his post as principal of RAM in 1888 (Purser, par. 9). While at the RAM he was knighted and predominantly worked on creating a standard of excellence for conservatories. This resulted in what is the current standard for musical examinations in UK and most of Europe today. He remained with the RAM until 1924, when the Scottish composer John Blackwood McEwen took over his post. After his work at the RAM, Mackenzie continued to be active in the musical community as well as have an extensive tour throughout Canada as a conductor of a choir and orchestra.

Mackenzie's life as a musician was littered with opportunities as a violinist, pianist, educator, conductor and composer. He not only created an identity for himself as a Scottish composer who infused his national identity into his music, but as a forger of excellence in the educational systems. His own musical education and career was enriched through close relationships with artists such as Liszt, Wagner, Clara Schumann, Mahler and one of the most influential figures, Sarasate, who later commission his violin concerto. More importantly to this research was Sarasate's debut of the *Pibroch Suite* during the Leeds festival in 1889 and the beginning of a lifelong friendship (Mackenzie, 1927). Although, Mackenzie's career post mortem is sorely forgotten, his work as both a classical composer as well as in the realm of Scottish traditional music is of vital importance to the connection between folk culture and classical music. Mackenzie is an excellent example of the creation of cross genre work and the possibility for both future work and research in this field. His compositions and career deserve the highest level of recognition even if his native country has abandoned him to the past.

The National Idiom and Modal Appearances in *Rhapsody*

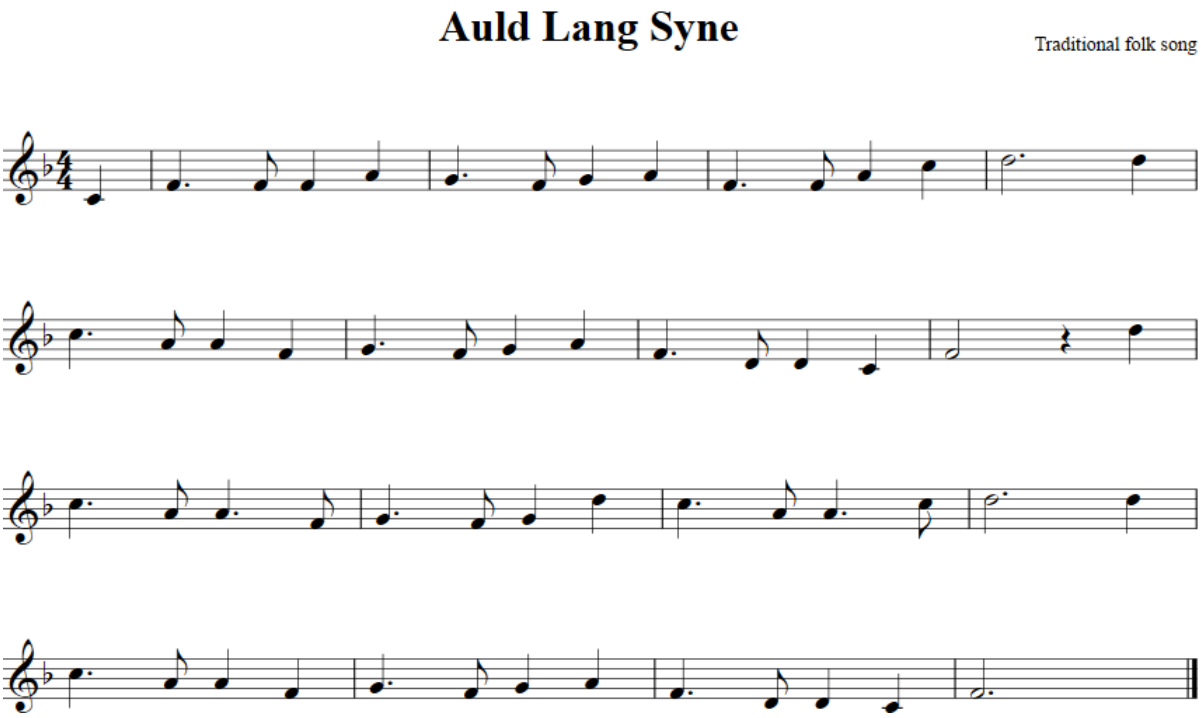
The national idiom can be challenging to define in non-ethereal terms but a fundamental contributor to the sense of Scottishness in Scotland's traditional music, specifically when it is incorporated into classical music, is its harmony. The most striking feature of the harmony is the use of modal systems; from the foundation of modes, harmonic structure in Scotland's traditional music is truly created. Each mode has a pattern and structure which creates certain chordal progressions common to that mode that often oppose modern harmonic patterns. For example, the myxolydian mode, defined in the chart below, lends itself to the chord of I, VII, ii, IV, v going frequently between I and IV, rather than the more common practice of I and V. This is again found in the dorian mode using chordal progressions such as i, III, v and VII (Dunlay, 1997, 7) and will be discussed in greater detail later in this article.

Below is a diagram of the modal scales which are used in Scottish traditional music according to Collinson (1978) as well as Yarrow (2012). While a thorough investigation would have to take place in order to give accurate numbers of how often each modal scale is used this will act as an outline to what can be expected. In the guide below the numbers represent scale degrees. The asterisks in between scale degrees notate a semitone step rather than a whole tone step that is present in all other instances. These modes are illustrated as heptatonic modes.

Mode	Scale Degrees	Natural/Major/Minor	Use
Dorian	1 2*3 4 5 6*7	minor	Very common
Aeolian	1 2*3 4 5*6 7	minor	Very common
Phrygian	1*2 3 4 5*6 7	minor	Very uncommon
Locrian	1*2 3 4*5 6 7	minor	Very uncommon/almost never
Lydian	1 2 3 4*5 6 7*8	Major	Very uncommon/almost never
Ionian	1 2 3*4 5 6 7*8	Major	Somewhat common
Mixolydian	1 2 3*4 5 6*7	Major	Very common

It is important to note that the modes mentioned above are not the only alternative scale structures to modern major/minor scales that Scottish traditional music uses. The other very common type of scale is the gapped scale which according to Collinson (1978) uses the pentatonic system and allows for up to two notes to be omitted from the scale. This pattern can then be used in any inversion of the scale to indicate a major/minor/natural scale tone. An example of this scale pattern can be found in the very commonly known tune *Auld Lang Syne*.

Figure 2.0



This tune omits scale degrees 4 and 7 creating a gapped scale, however there are many versions that include scale degree 7 but for purity purposes this can be ignored.

Two of the three Scottish tunes that appear in Mackenzie's *Pibroch Suite* are written in modal forms when in their original structure. However, when adapted for the use in the *Pibroch,* Mackenzie arranges them in major and minor key signatures. According to Yarrow, the change from the original mode was not an uncommon practice for the time period. This is a practice that began in the early 19th century in compilations created with written accompaniments, usually for the pianoforte. Tunes would often be changed from their original modes for a variety of reasons, one being that it allows for alternative key signatures to be implemented and, in turn, the accompaniments could include notes and chords which could not be used in the original mode. When writing solely in a mode it is standard practice to never include a note in the accompaniment if it does not first appear in the tune (Yarrow, 7). However, this was later adapted when writing song books with piano accompaniment, ignoring the fact that this was not traditional in favour of modern harmony. Examples of this style of harmony can be found in sources such as Kennedy-Fraser's arrangements which are now widely disregarded as viable sources for this exact reason.

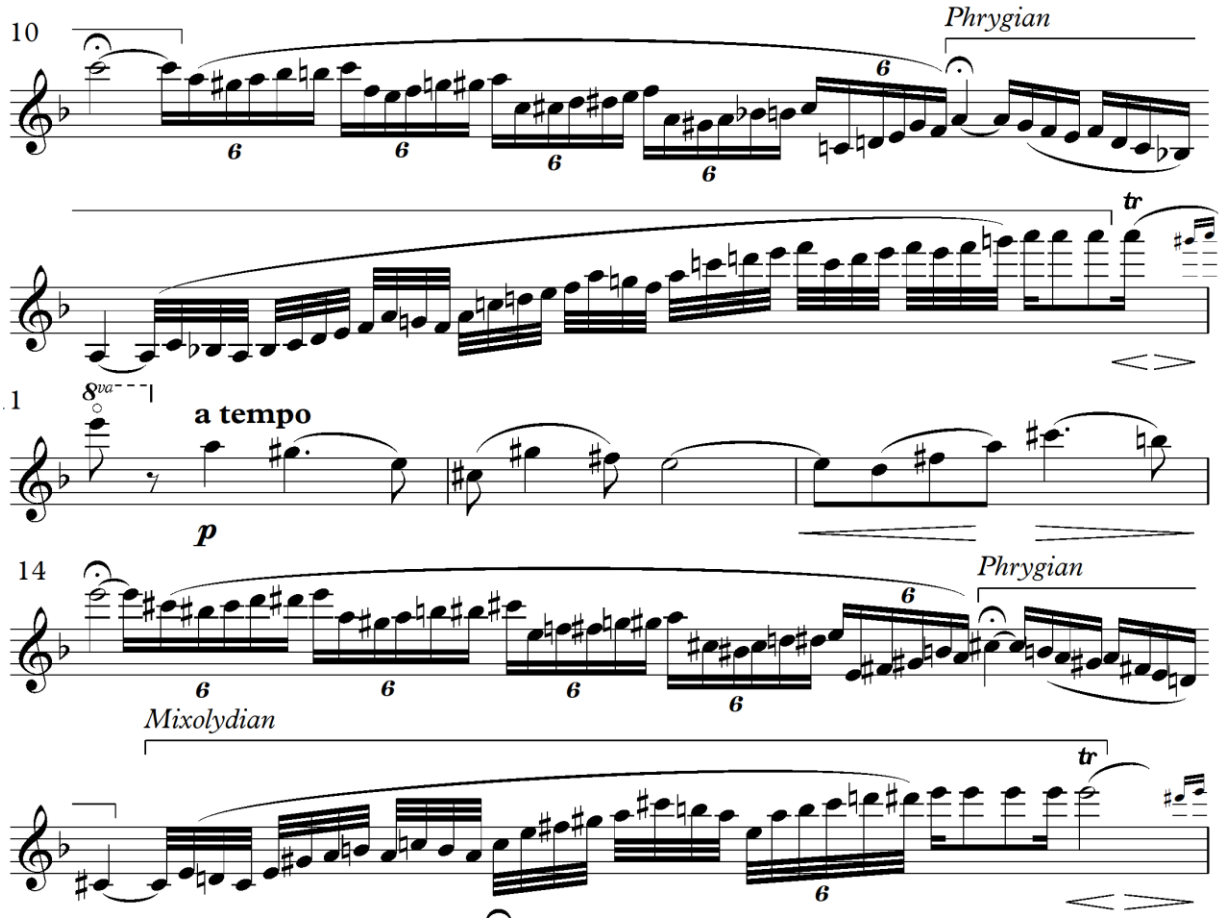
The two tunes that originally appear in modal versions are *Leslie's Lilt* and *The Humours of Glen* in *Pibroch's* third movement. *Leslie's Lilt* appears as heptatonic extended ionian and *The Humours of Glen* appears as heptatonic mixed range aeolian. Heptatonic is defined as a scale of seven notes, occurring in both tunes, but Scottish traditional music can also use hexatonic modes, 6 note scales, and pentatonic

modes, 5 note scales. Modal forms found in Western traditional music are found within these three scale types and can also be categorized in regards to range as noted in the tunes above. According to Yarrow, there are four types of ranges; authentic which ranges from the key note (usually the root) to an octave above, plagal which extends from a fourth below the keynote to a fifth above the keynote, the mixed range which extends from the keynote to an eleventh above the keynote and the extended range which extends a span of a sixth or less. This type of terminology for naming the range of a tune's mode is not used in current practice, instead the practice of naming today uses only the mode's name with no indication to authentic or plagal etc.

The ionian mode in *Leslie's Lilt* and the aeolian mode in *The Humours of Glen* have distinguishing features as illustrated in the chart above. The ionian mode is in a major tonality and has a semitone between scale degrees three and four as well as between scale degrees seven and eight. The aeolian mode is in natural minor and has a semitone between scale degrees two and three as well as scale degrees five and six. Mackenzie changes these tunes to fit his compositional style from *Leslie's Lilt's* ionian to A major and *The Humours of Glen's* aeolian to f sharp minor but it is unclear if the tune's original modes were taken in to account by Mackenzie as there are no notes by the composer on this in any writings. Since this was not an uncommon practice in arrangers, it seems likely that Mackenzie did not feel it was uncalled for, especially as he was highly versed in Scottish traditional music himself. As the tunes are both heptatonic, the scale includes all seven notes and would not have altered that manner of the scale but altered the texture and colour due to the change in harmonic progressions.

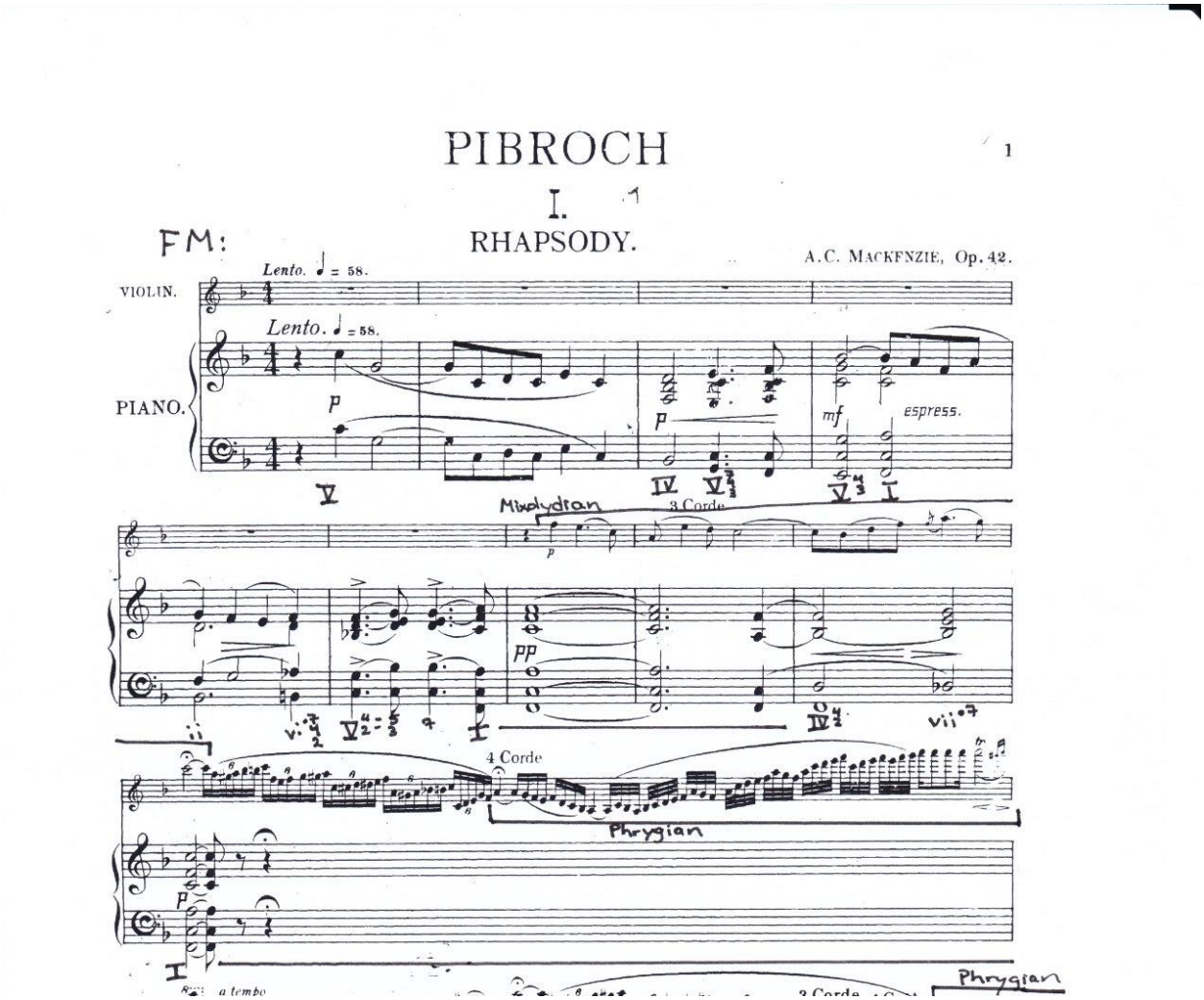
The appearance of the two tunes, even when removed from their original modal form, are indicators of how Mackenzie understood the use of modes in Scottish traditional music and adjusted them to a more classical style in the *Pibroch Suite*. On first glance at this work, it would be easy to dismiss any use of modes at all, especially since Mackenzie altered all tunes to fit into a major/minor scale pattern. However, on further investigation, as well as the understanding that adjusting modal tunes to major/minor scales was a common practice for his time period, it is undeniable that, in fact, he incorporated modes into this work. This incorporation is evident in the first movement, *Rhapsody*. In this movement, there are no appearances of traditional tunes by another author but there is a melody that sounds traditional as well as general harmonies which are particularly "Scottish" to the ear. Again, the sound of Scottishness creates a question of what makes it Scottish? Here is the jumping point of aural recognition and musical technique in order to explain this aural texture. Upon playing this movement, it was particularly challenging to acclimatize my fingers to the unusual nature of the cadenza like runs that appear throughout the movement. For example, in measures 10 and 14, the runs did not seem to lay well in the hand and could not be practiced through modern scale patterns. Below you can view the section in reference, figure 2.1:

Figure 2.1



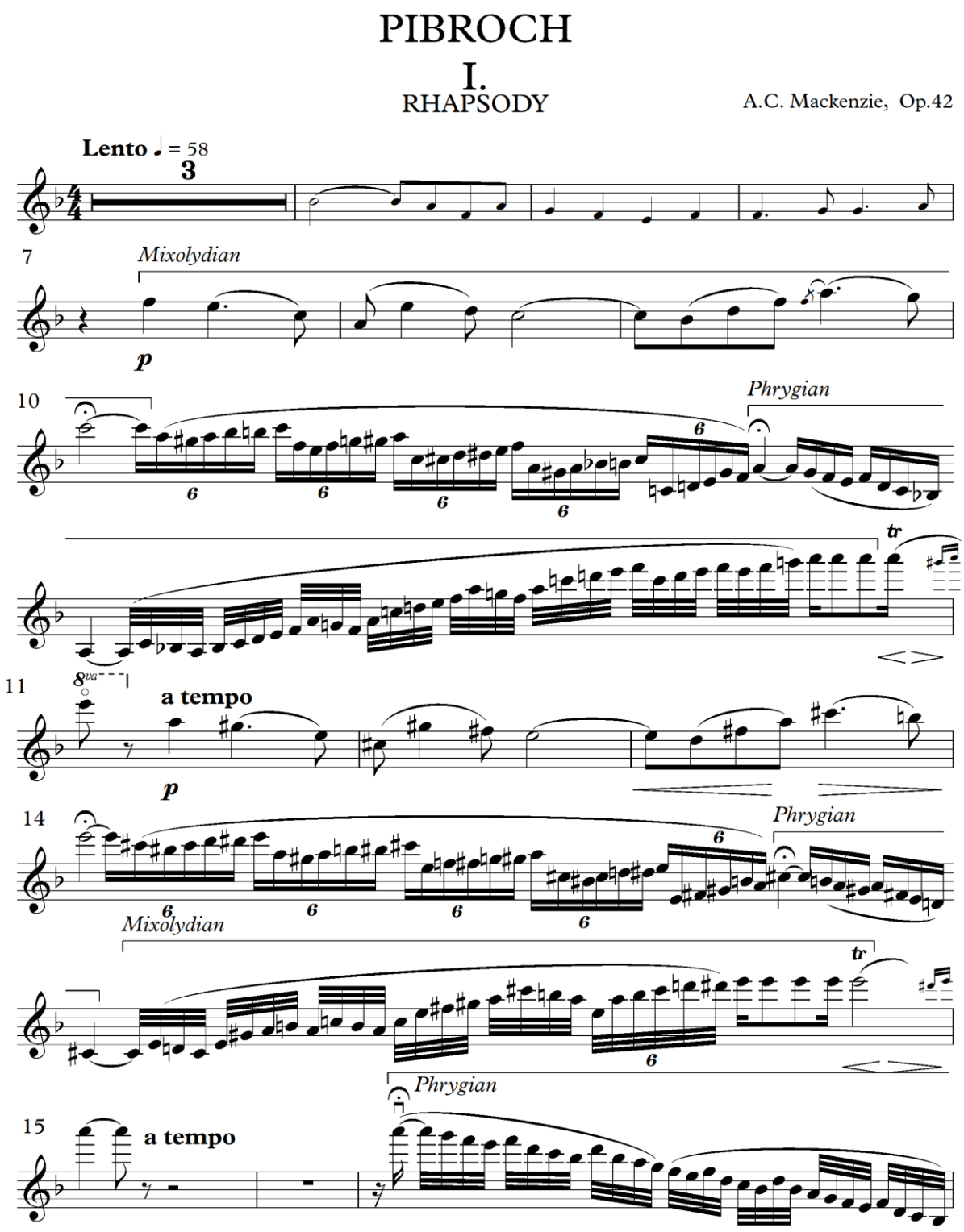
An harmonic analysis was done on *Rhapsody* which made it clear that the underlying harmonies supporting these runs were unusual progressions. An entire harmonic analysis of the first movement can be found in appendix 5. However, as an example of these progressions I have provided the opening of the first movement, figure 2.2.

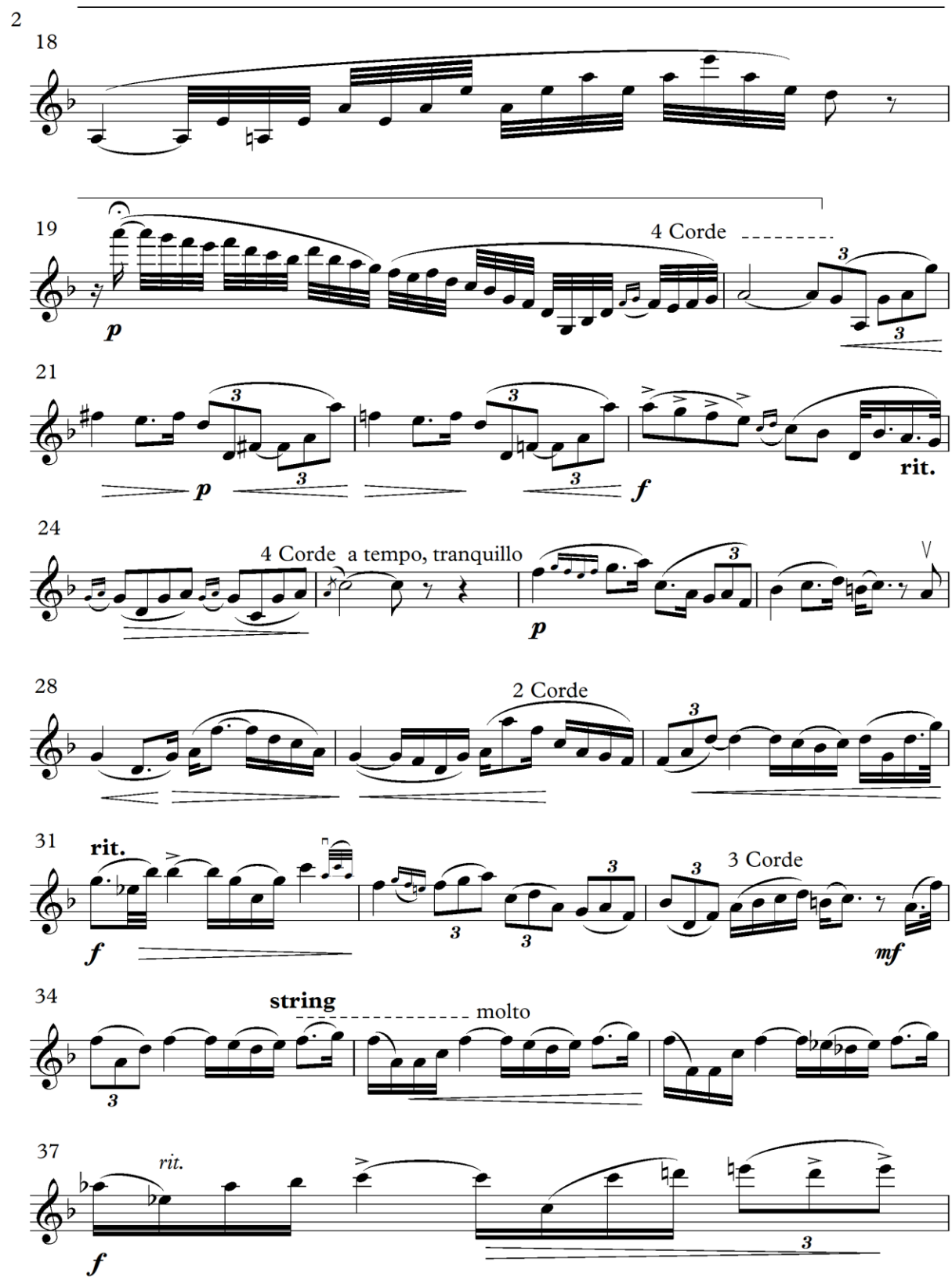
Figure 2.2

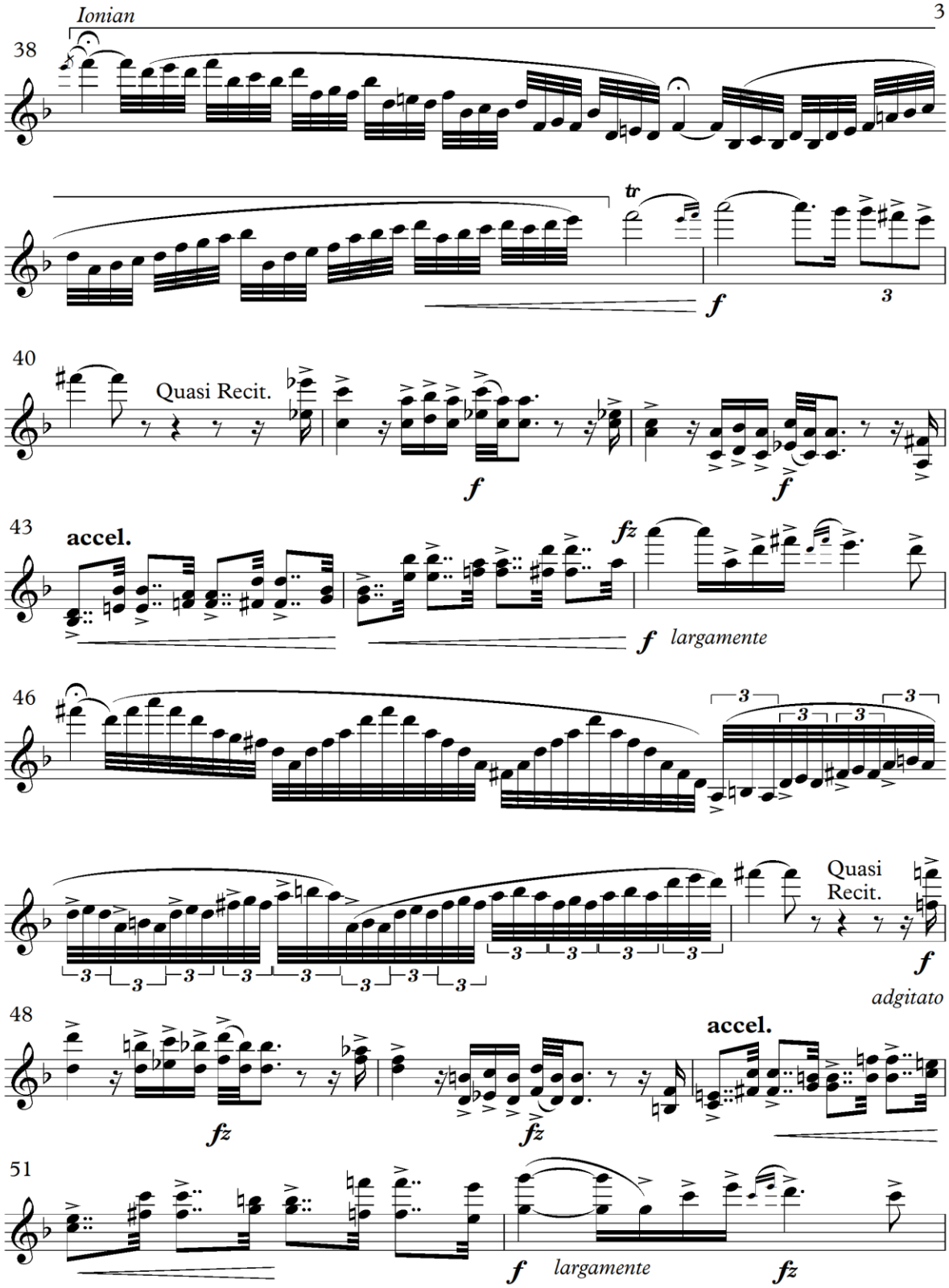


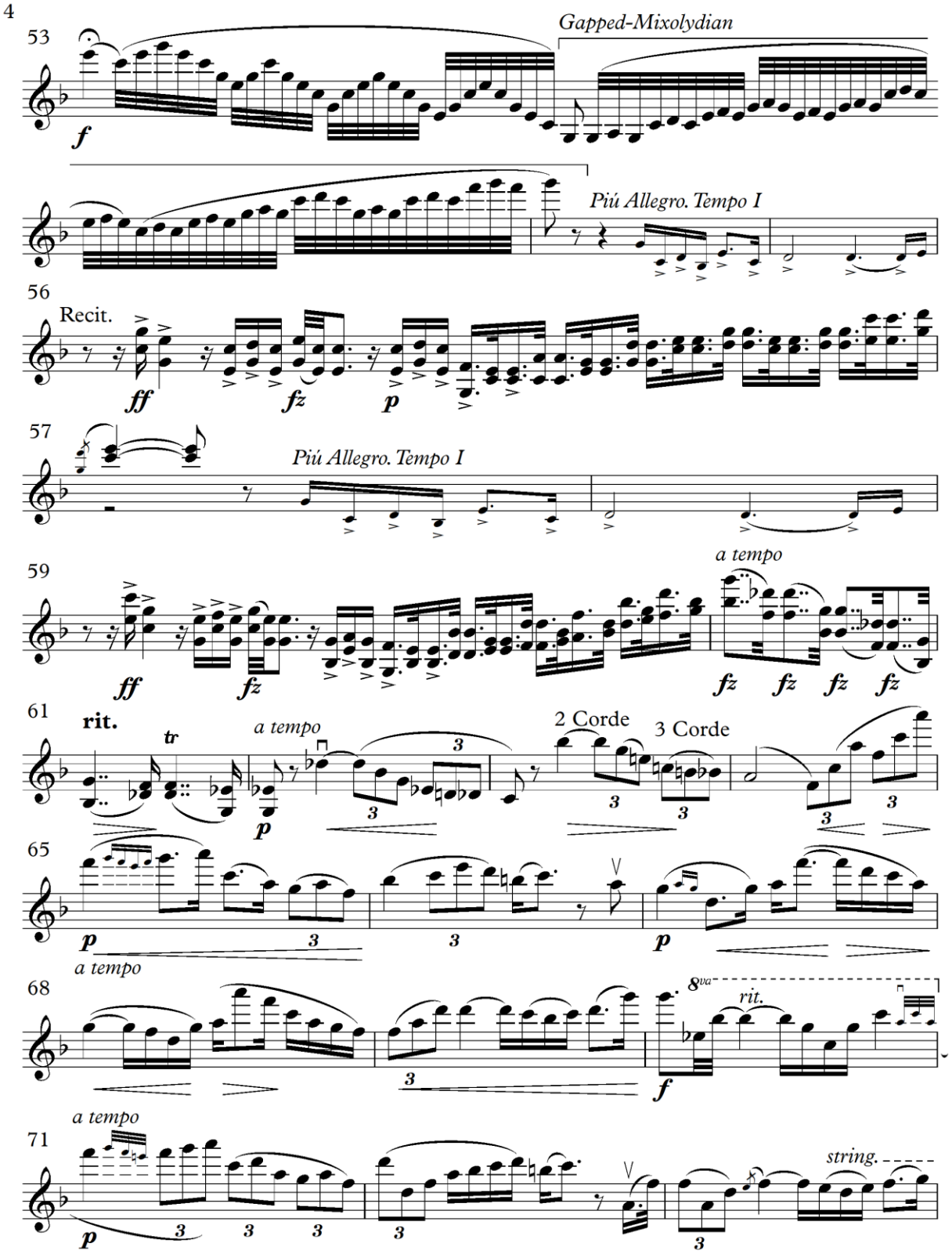
This example shows an oscillation between V-IV-I-ii-vii^{07} which is less common than the prominent chords appearing on I and V. This type of harmony creates a curiosity as to how the mini cadenzas which appeared in the form of runs are incorporated. This question ultimately led to the realization that these runs were in fact modes. The modes that appear in the first movement are mixolydian, gapped mixolydian, phrygian and ionian with the emphasis on the mixolydian and phrygian modes appearing. The reasoning behind Mackenzie's choice of phrygian mode over the common dorian or aeolian mode is unclear other than what I can surmise is that it worked as a bridge between mixolydian and its harmonic progressions and phrygian and its corresponding harmonic progressions. Figure 2.3 highlights the appearance of the modes in the first movement, violin part.

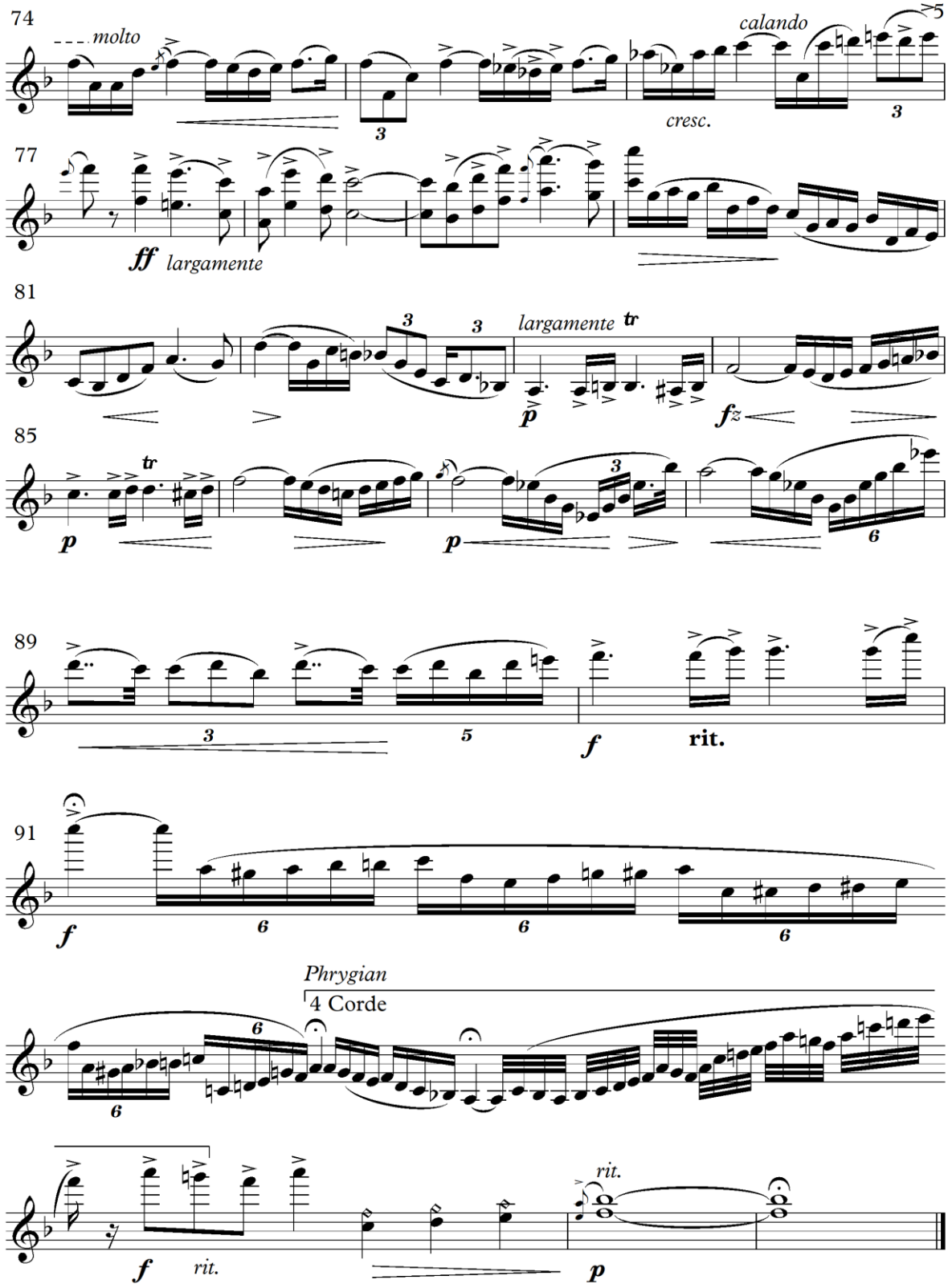
Figure 2.3


PIBROCH
I.
RHAPSODY
A.C. Mackenzie, Op.42
Lento ♩ = 58
3
Mixolydian
p
Phrygian
tr
a tempo
Mixolydian
Phrygian
tr
Phrygian
a tempo


2
18
19
4 Corde
p
21
p
f
rit.
24
4 Corde
a tempo, tranquillo
p
28
2 Corde
31
rit.
f
3 Corde
mf
34
string
molto
37
rit.
f


Ionian
3
38
tr
f
3
40
Quasi Recit.
f
f
43
accel.
fz
f largamente
46
3
3
3
3
Quasi
Recit.
f
adgitato
48
fz
fz
accel.
51
f largamente
fz


4
53
Gapped-Mixolydian
Piú Allegro. Tempo I
56
Recit.
57
Piú Allegro. Tempo I
59
a tempo
61
rit.
a tempo
2 Corde
3 Corde
65
a tempo
68
8va
rit.
a tempo
71
string.


74
molto
calando
cresc.
77
ff largamente
81
largamente
85
89
rit.
91
Phrygian
4 Corde
rit.
rit.

My inclusion of the entire first movement is important and of interest due to the nature of where the runs are placed. Apart from the violin's opening theme, modes are only used in sections with little to no accompaniment and in mini cadenza form. In this regard, Mackenzie has adhered to the guidelines for modal accompaniment that Yarrow indicates in her article, that if a note does not first appear in the tune then it should not appear in the accompaniment (Yarrow, 2002, 7). What is unusual about this is that a traditional tune would usually be the modal foundation rather than the modes appearing in cadential embellishments. Mackenzie has in fact created a sense of modality that is split between both F major and the modes, mixolydian, phrygian, ionian, and gapped mixolydian which has allowed him to implement a sense of multiple key notes (tonics) without leaving the melody's overall tonality of F major.

The use of modes in the first movement not only denotes Mackenzie's understanding of Scottish traditional harmony and the rather clever way that he has incorporated it into a classical composition but gives the performer cues as to how to harmonically approach performing the work. Modal progressions, as mentioned above, utilize different harmonies than are expected in a classical composition and create a sense of unusual tonality. Throughout the entire *Pibroch* there is a strong emphasis on I and IV rather than I and V which creates a texture that is almost Tchaikovskian in nature (I-IV, harmonic foundation). However, from this harmonic foundation, he infuses Scottish colour into the work through the inclusion of modes and his own Scottish melody. As a performer, the importance lays in the understanding of the phrasing and how to integrate the modal shifts as both a juxtaposition and compliment to the F major tonality. The result is that the performer, or myself in this case, is able to create a line throughout the movement which bridges the traditional style and the classical style into a sense of unification. Musical examples of the influences of these modal shifts and harmony can be found in the self-experimentation section of this intervention cycle.

Self-Experimentation

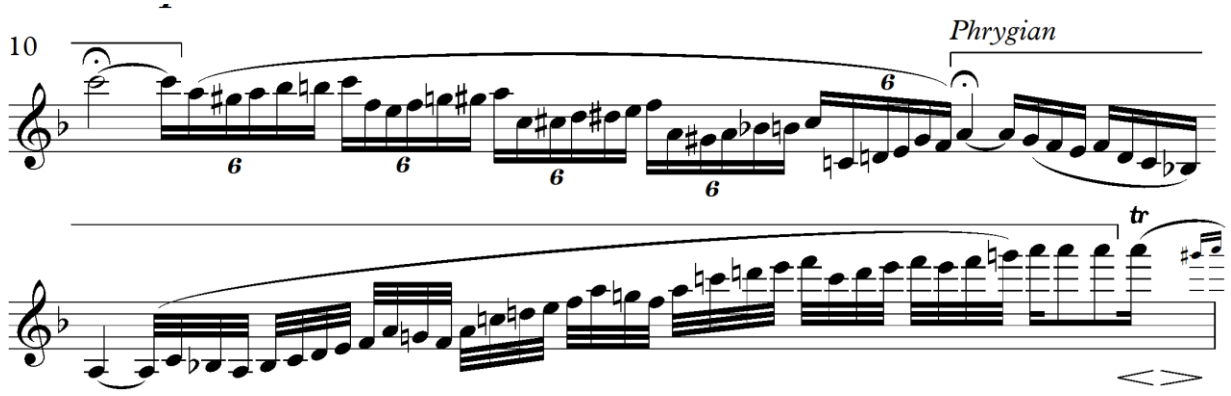
Modal Experimentation

The first mode that appears in the scaler passages in Mackenzie's first movement is the phrygian mode. This mode appears directly after the first theme which is written in mixolydian mode and is the only appearance of a mode in a thematic section. Figure 3.0 shows the mode as written and played as if it were in a major/minor scale pattern as well as the appearance in the score.

Recording no. 13

https://youtu.be/-n9ELN7jczs

Figure 3.0



Here is the Mixolydian mode played with consideration to its modal form. This is done through highlighting the semitone and whole tone differences and by showing where each scaler pattern renews itself. The fingerings used were not in consideration unless they were used as an effect to highlight particular scale degrees.

Each consecutive video and score below illustrates the same pattern in modal vs. major/minor scaler patterns and as such will not have a description in order to refrain from extraneous repetition of information.

Recording no. 14

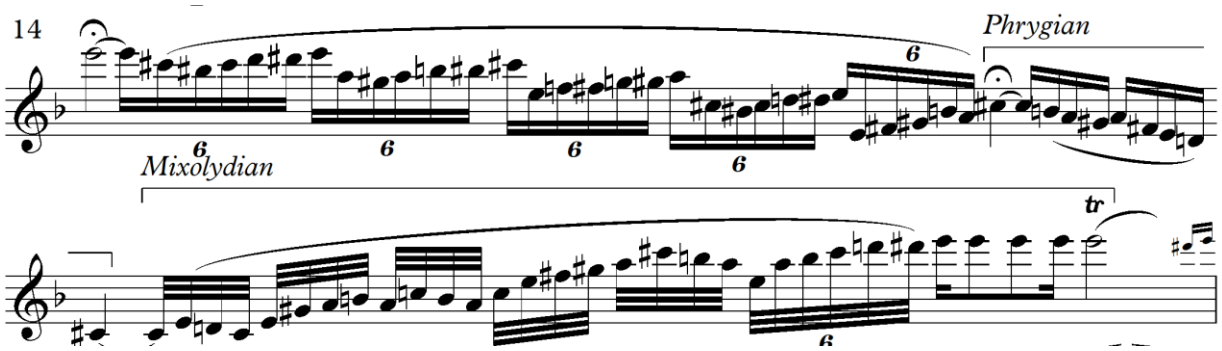
https://youtu.be/YzXib5WmsoM

In the second modal appearance Mackenzie comes from a short phrygian scale to a prolonged scale pattern in the mixolydian mode.

Recording no. 15

https://youtu.be/3OJAmpTGVo0

Figure 3.1



This is the version with modal consideration taken into account.

Recording no. 16

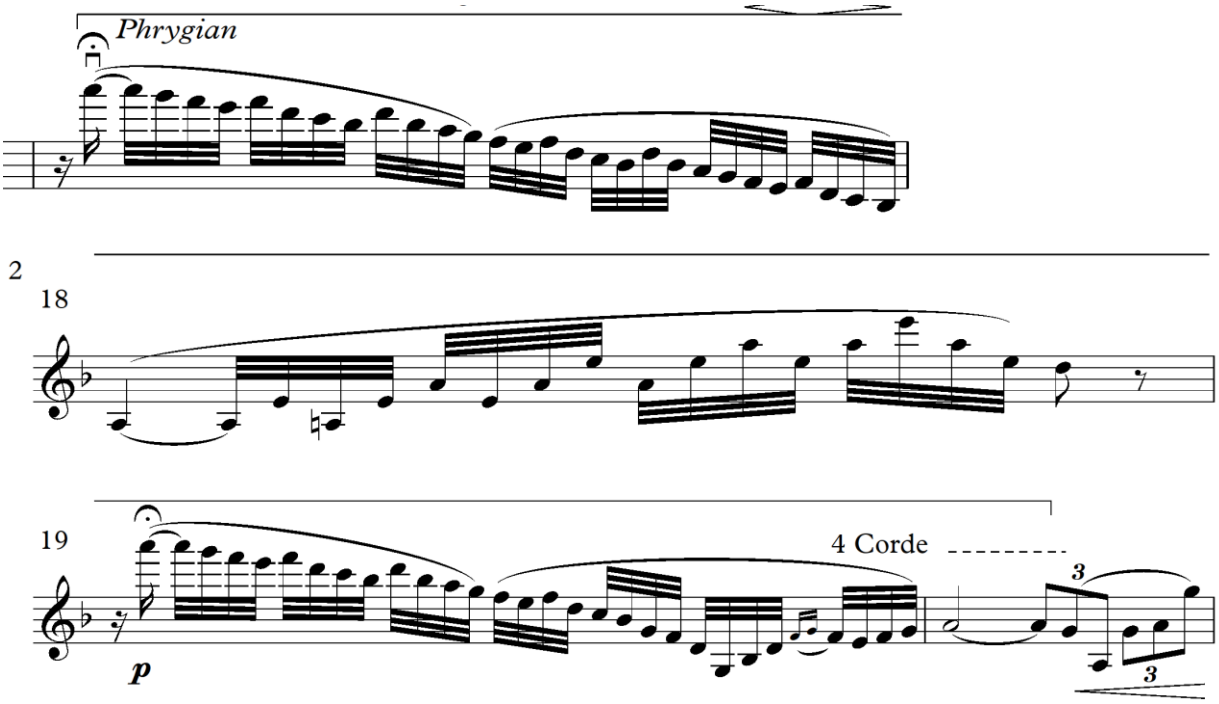
https://youtu.be/JZ4WgZpepR0

The third mode that appears is:

Recording no. 17

https://youtu.be/R_2D3e00O2g

Figure 3.2



Recording no. 18 is the version with modal consideration and it continues into the theme that appears after the scaler pattern. I included this as it shows the transition from the scale back into the F major tonality and how it is seamlessly incorporated.

Recording no. 18

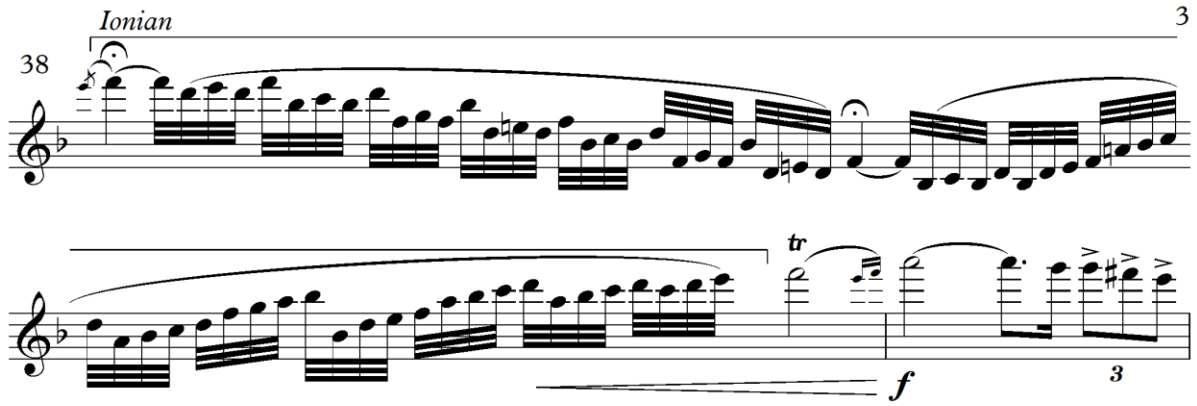
https://youtu.be/wkHBOkzfnoM

The fourth mode is the only appearance of the ionian mode, which is a very common mode in Scottish traditional music. However, in this context it is one of the more noticeable harmonic shifts in the first movement and instead of attempting to integrate this into the F major tonality, in my opinion, it is wiser to highlight this difference.

Recording no. 19

https://youtu.be/6kj1hvFMpm0

Figure 3.3



Recording no. 20 illustrates the modal consideration.

Recording no. 20

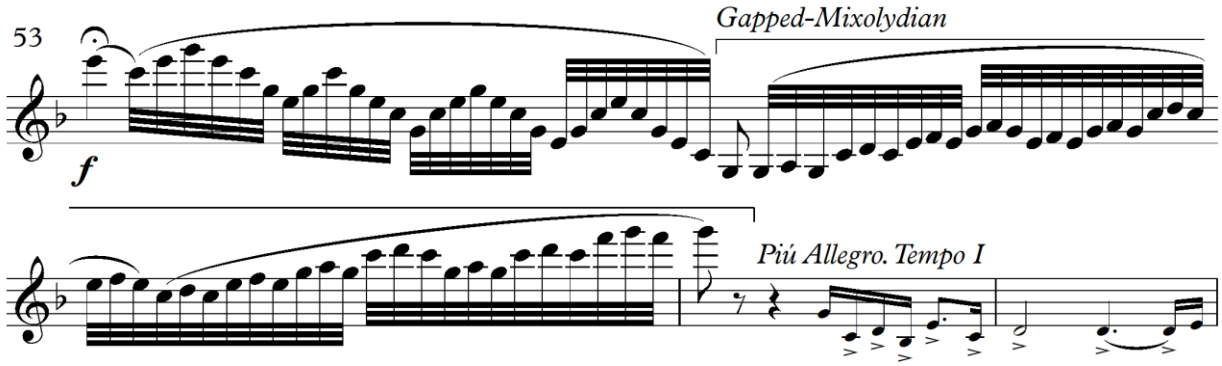
https://youtu.be/nxdQs9GQf6Y

The fifth modal appearance is the gapped mixolydian, which is one of the most common modal scale types in Scottish traditional music. The gap appears on the third scale degree which creates the “gapped” that is referenced in my literature study on modes.

Recording no. 21

https://youtu.be/CULlDwv6hLM

Figure 3.4



Recording no. 22 is the recording with modal consideration.

Recording no. 22

https://youtu.be/Z-uyfmoZ3BU

The full extent of modal consideration appears in my full recording of the first movement which is found in the research result section of this intervention.

Research Result

The research result is a combination of all of the forms of data collection that are seen above and is subsequently similar in each intervention cycle. This is where I have compiled all of my information in an informed annotated version of the first movement of Mackenzie's *Pibroch Suite.* This is accompanied by a corresponding recording.

Recording

Recording no. 23

Pibroch Suite – I – Rhapsody

https://youtu.be/qS6ew0vlEp8

Annotated Score

This can be found in the documentation and description of the artistic result.

First Intervention Cycle

Media Review (see appendix 1)

Network (see appendix 2)

Reference Recordings

Recording no. 24

Pibroch Suite – II Caprice – A.C. Mackenzie

https://youtu.be/_KF6_bWt50k

Recording no. 25

Celtic Mix

https://youtu.be/Pl3qCMRQMqo

Recording no. 26

New Recording: *Pibroch Suite – II Caprice* – A.C. Mackenzie

https://youtu.be/NFH8NyE1P2k

Feedback from peers, experts and primary teacher (see appendix 3)

Data Collection

Ethnography

The ethnography section of this research is the most important section for gaining practical knowledge that will relate to the final performance of my research. This was achieved through attending concerts, travelling to Scotland, lessons, workshops, interviews, sessions and general immersion into the culture. These various categories allowed for both passive (observant) participation and active participation and a listing of each event, interview, lesson or concert that I attended can be found below categorized as such.

Workshops:

Celtic Connections – January 23rd-24th, 2016

Celtic Connections is an annual music festival that is held in Glasgow, Scotland each year and features traditional Celtic music from both Scotland and Ireland as well as other Celtic regions. Not only do they include big name performers but there are also venues for smaller acts and up and coming artists. As well as live shows they hold workshops such as the one that I attended with Alasdair Fraser (fiddler) and Natalie Haas (cellist). During this workshop, in which there was a mix of 50 cellists, violists and fiddlers, the group learned four traditional tunes and possible arrangements for them as well as the general style in which you would play traditionally. This encompassed bowings, pulse and rhythm, but not ornamentation. It is less common to teach ornaments in a large group or during a session simply because ornaments are played when there is a solo instrument doing the ornamentation in combination with either harmonies or other instruments playing the same line. It would not be common for fiddlers to add ornaments at their discretion when playing in such a large group. Fraser addressed bowing frequently in this workshop as well, stressing the point that, as a player, you can choose your bowings and you can be free with them. From this, the sense of pulse that the player/group wants to accentuate can become more apparent and varied. This is frequently done through the conjunctive use of cross the beat, over the beat and separated bowings.

Irish Traditional Fiddling Workshop with Matt Cranitch - April 16th, 2016

The workshop with Matt Cranitch was equally informative as Fraser's but in a more intimate setting. He worked through the styles of bowing which allow for a different pulse to be predominant than is the pulse in classical music as well as going through the different styles of tunes such as jigs, reels and polkas. This was especially developed through jigs of 6/8 nature where we explored the feeling of emphasis on beats one and two. I developed a lilting gesture in my playing through this impulse.

Lessons:

Lessons with Cranitch and Rullmann were taken in order to further my understanding of traditional fiddling styles. Predominantly ornamentation and bowings were the main focus as an ornamentation and bowing guide were being compiled. However, once that was completed, questions of bow distribution, an understanding of the pulse and having a general feel for Celtic traditional music were the focal points of the lessons. Here I was taught to use the upper half of my bow as my common area for bowing, with less use of the lower half. It was also explained that one would not use full bows or have the bow connect with each stroke as you would in the classical genre. Another aspect to bowing that was taught was that the player can have a stronger pull in the middle of the bow stroke and release on each beginning and end of the stroke.

Matt Cranitch – April 18th, 2016

Gilles Rullmann – biweekly lessons starting in January 2016

Sessions:

Sessions in my opinion are one of the most interesting and integral part of ethnography. In a session, you are surrounded by a variety of instruments such as the fiddle, guitar and bodhran, for example, all playing traditional tunes together. This is fundamental in understanding the cultural and social ties that music has especially in Celtic countries. Sessions equally provide the true "feel" of Scottish music that is so devastatingly hard to attain as a classical player. I experienced many comments on how I was "classically trained", which, in these instances, was not meant as a compliment, and that I would have a much harder time with learning the traditional fiddle language, especially when it comes to the understanding of pulse.

Active Participant:

With Matt Cranitch and others – April 16th, 2016

Passive Participant:

Scotland

- Jan. 22nd. 23rd, 2016 in Glasgow
- April 24th in Stirling

Trips to Scotland for general immersion

During the trips to Scotland the main focus was to have a general understanding of the country both physically and culturally. The Highlands were the most indicative of Scottish culture for me as one finally truly imagines what Highland culture was like in previous centuries and see locations that I only read about in history books. During this time, I travelled through Fort Augustus, Fort William, Inverness and through Isle of Skye where many folk tunes originated and have strong histories. The time spent in each location was to explore the villages, castles, mountains and music, as it was not hard to come by a fiddler either on the street or in a local pub. The few days that I spent in Stirling were of great interest, in regards to both the land and music. I spent two days at a conference on Scotland's music called *Musica Scotica* where the topics ranged from early church music to a paper on Mackenzie given by John Purser. On the final day of the conference a new publication was presented, a manuscript discovered from Raasay, and a

selection of these tunes were performed by students of the Royal Conservatoire of Scotland and local fiddlers from Stirling.

Glasgow

- Jan. 21st – 25th, 2016

Edinburgh

- Jan. 29th – 31st, 2016

Stirling

- April 22nd – 25th, 2016

The Highlands

- May 1st – 8th, 2016

Concerts:

While concerts do not provide hands on experience they are both an auditory treat and a chance to listen without the need to actively participate. In this setting, it is easy to hear flow, gain stylistic ideas and enjoy the music as well as gain further knowledge in regards to arrangements, bowings and ornaments.

Solas – Jan. 21st, 2016

Celtic and Balfolk Night – Feb. 21st, 2016

*other unofficial shows were attended while in Scotland

Interviews:

The interview below is of the accomplished Scottish fiddler Alasdair Fraser. He currently resides in The United States but was born in Scotland. He performs as a duo with Natalie Haas and is of particular interest to me as he was the "fiddle coach" to Rachel Barton Pine, one of two performers who have recorded Mackenzie's *Pibroch Suite,* and the only performer who has done the work justice in referencing its Scottish roots. A transcription can be found in appendix 4.

Recording no. 27

Alasdair Fraser: https://youtu.be/h0Orvtdp_6A

Literature

Pibroch

The case study that I performed was on the pibroch which originated from *ceol mor* music of the Great Highland Bagpipes and transferred to the fiddle later in the late 17th to early 18th century.

Piobaireachd

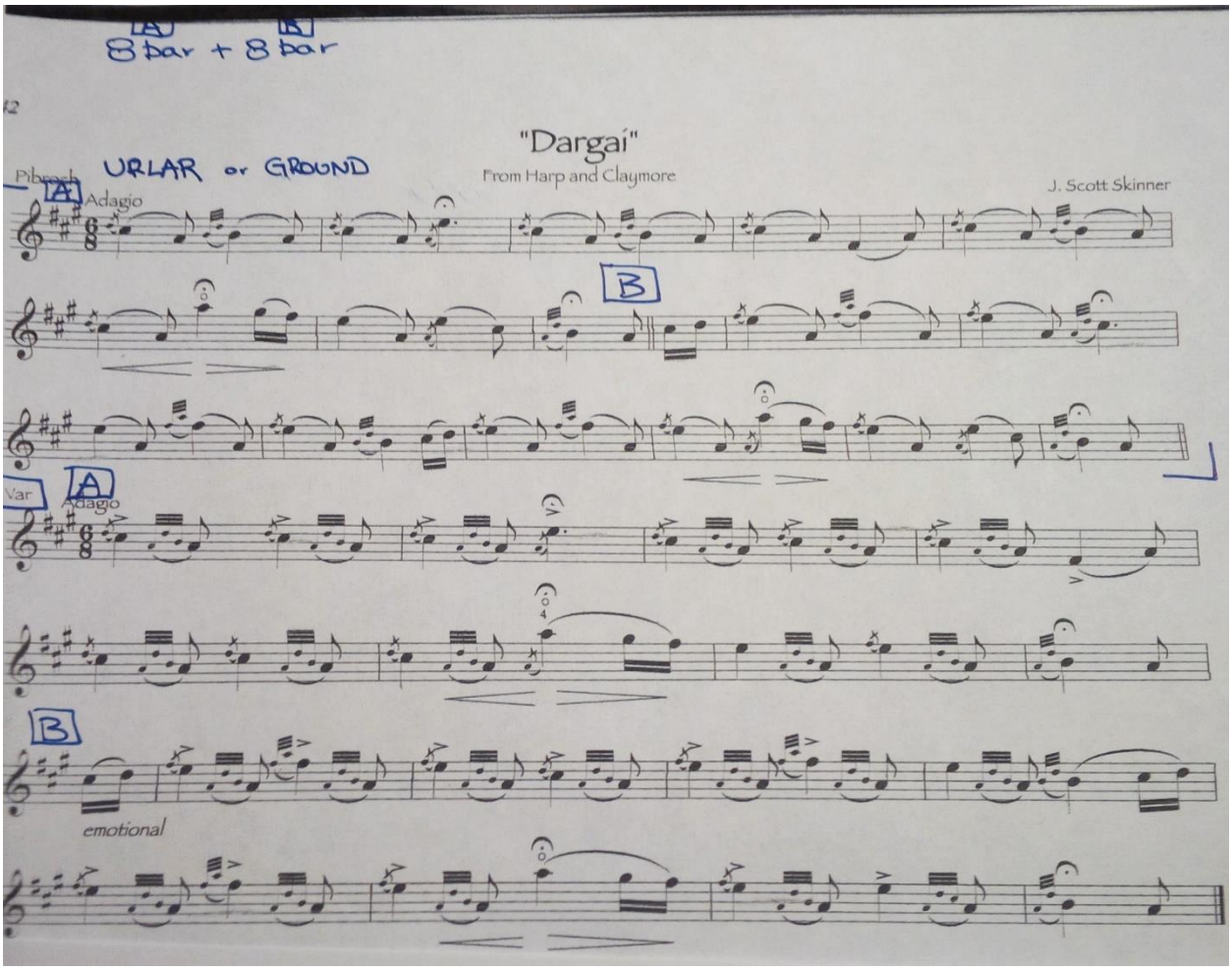
Pibroch or *piobaireachd* in Gaelic translates to pipe music and is a form of traditional music that is typical to the Scottish Highlands. The origin of the pibroch is often debated but it is most commonly known as music of the Great Highland Bagpipe (Sawyers, 2001, 89). Pibrochs were written by clan pipers and reached their height of popularity during 1550-1750 (Brown, 2007). The pibroch is considered to be the only true contribution to the world of "classical" music from Scotland due to its complexity of musical form. Pibrochs, which were historically only performed and written by clan pipers, showcased the skill of the piper in regards to composition, improvisation and technique. Much like most Scottish traditional music, piping music was taught and passed down orally through generations of pipers. However, Scottish pipers had a unique form of documenting and teaching their music called *canntaireachd* notation. The main form of *canntaireachd* is the Campbell *canntaireachd* and a section of the notational style can be viewed through https://goo.gl/ODXAf2. Briefly described, this notational style uses vowels to indicate pitches and consonants to indicate ornaments (Sawyers, 2001, 90).

Highland bagpipe music can be divided into two types of music *ceol beag* and *ceol mor*. *Ceol beag* translates to small music, meaning jigs, reels, quicksteps, marches, strathspeys and slow airs that are often seen in the pipe band setting. While *ceol mor* translates to big music, meaning pibrochs. *Ceol* literally translates to music but has a much more interesting colloquial translation of "to pipe like birds". The pibrochs of the Highlands are slow and lamenting in character, can last up to twenty minutes in length and were used at clan gatherings, funerals and special ceremonies amongst other like events (Martin, 2002, 30). Pibrochs are created in theme and variation form where the main theme is labelled the *urlar* or translated to ground in English. The form could analytically be recognized through a binary AB format. There can be up to twenty variations after the ground and each have specific names and predetermined styles that are listed at the end of the Campbell *canntaireachd* notation article mentioned in the link above. Prior to the ground some pibrochs begin with a few slow notes that lead into the ground, then the work culminates in a repeat of the ground. A few examples of well-known piping pibrochs are; *The Desperate Battle of the Birds* by Angus Mackay of Gairloch, which illustrates a fight Mackay witnessed between two black birds, and *My King Has Landed in Moidart* by John Macintyre, the piper for the Menzies of Menzies, which depicts the arrival of Bonnie Prince Charlie in Scotland in 1745 (Sawyers, 2001, 90).

An offshoot of the Highland bagpipe pibroch is the fiddle pibroch. This is where the origin of the pibroch really comes in to question. The fiddle pibroch is based on the form of the pipe pibroch but is not confined musically in the same way that the pipe pibrochs are. While pipers must use a continuous drone confined to nine notes and have no flexibility in volume, the fiddlers are not bound by these same rules. However, this does not mean that fiddlers do not attempt to mimic the pipes while playing fiddle pibrochs and commonly use piping ornaments to illustrate the pibroch's history in piping music. It is argued that the pibrochs have origins in the *clarsarch* (celtic wire strung harp) but there is no primary source documentation of this being fact or a direct relationship to *clarsach* music having a distinct pibroch form of music. It is argued that since the *clarsarch* has its own *coel mor* music and predates the Great Highland Bagpipes that it must bear a relation to the pipe pibroch music (Martin, 2002, 30). What might indicate this relationship is the lending of arpeggiation and grace notes from the harp to the bagpipe and especially to the fiddle.

Fiddle pibrochs reached their height in popularity during the 18th century and were used as a piece to showcase the fiddler's improvisational and technical skills, much like pipe pibrochs. The form of fiddle pibrochs is also similar to the pipe pibroch but on analysis seems to be more simplistic. Fiddle pibrochs follow the same binary AB form as the piping pibrochs but have an A section of eight bars and a B section of eight bars rather than being divided into smaller one or two bar sections within the A or B section itself. An example of this can be taken from J. Scott Skinner's *Dargai*, figure 4.0:

Figure 4.0



(Skinner, 2013, 42).

As noted in figure 4.0, the written variation provided follows the binary AB form as well. Fiddle pibrochs are less commonly known in the fiddling repertoire and are significantly less in number of written works in comparison to the pipe pibrochs. However, the fiddle pibrochs show a beautiful connection between the Highland bagpipe, the *clarsach* harp, and the fiddle. Both the bagpipe and the harp were favoured considerably more in Scotland until the fiddle came into existence in the 1600s, a fact which created room for fiddle pibrochs to be transferred from the pipes and created solely for the fiddle. While the fiddle pibroch is not a common form of Scottish fiddle music, there is a revival of this style of traditional music and is seen through recording artists and fiddlers such as Alasdair Fraser who has recorded *Mackintosh' Lament* and Bonnie Rideout who has two full albums of fiddle pibrochs performed on the fiddle and viola.

A list of fiddle pibrochs from the 18th century can be found by following this link: https://goo.gl/rbpwke

Three Good Fellows

Three Good Fellows, also known as *There's Three Good Fellows Down Ayont the Glen,* appears in Mackenzie's second movement of the *Pibroch.* The origin of this tune is unknown other than it is Scottish and may date to William of Orange, though of course if could be of a much later date than his life span (1650-1702). The tune speaks of a drinking gang called the Crohalin Fencibles including men such as William of Orange (personal communication, J.P. 04/05/16). Copies of the tune can be found in both James Oswald's collections and William McGibbon's collections of Scottish tunes and songs and is written in theme and variation form, as it is also written in Mackenzie's version.
The words and historical notes are taken from a collection compiled by Max Dunbar (1956, p. 9-10) and pays unusual homage to King William of Orange.

> *Three Good Fellows,* A Jacobite song of the same period as the last, just before the battle of Killiecrankie. Graham is presumably Claverhouse, and, according to James Hogg (The Ettrick Shepherd), the unnamed member of the party is Alaster Macdonald of Glengarry. The tune is obviously very old; the words are of uncertain date, but probably belong to the same period. Burns has the first verse in his collected works, but there is no evidence that he is the author. "Willie", of course, is William of Orange, the King.

There's three true good fellows, three brave loyal fellows,
There's three good fellows, down ayont the glen.

It's now the day is daw'in, but ere night is fa'ing,
Whase cock's best at craving, Willie, thou shalt ken.

There's Graham, Graham and Gordon, Brave Lindsay is coming
Ken ye wha is running, wi' his Highlandmen?

'Tis he that's ay the foremost when the battle is warmest,
The bravest and the kindest of all Highlandmen.

There's three true good fellows, etc…

There's Skye' noble chieftain, Hector, and bold Evan
Reoch, Bane Macrabrach, and the true Maclean.

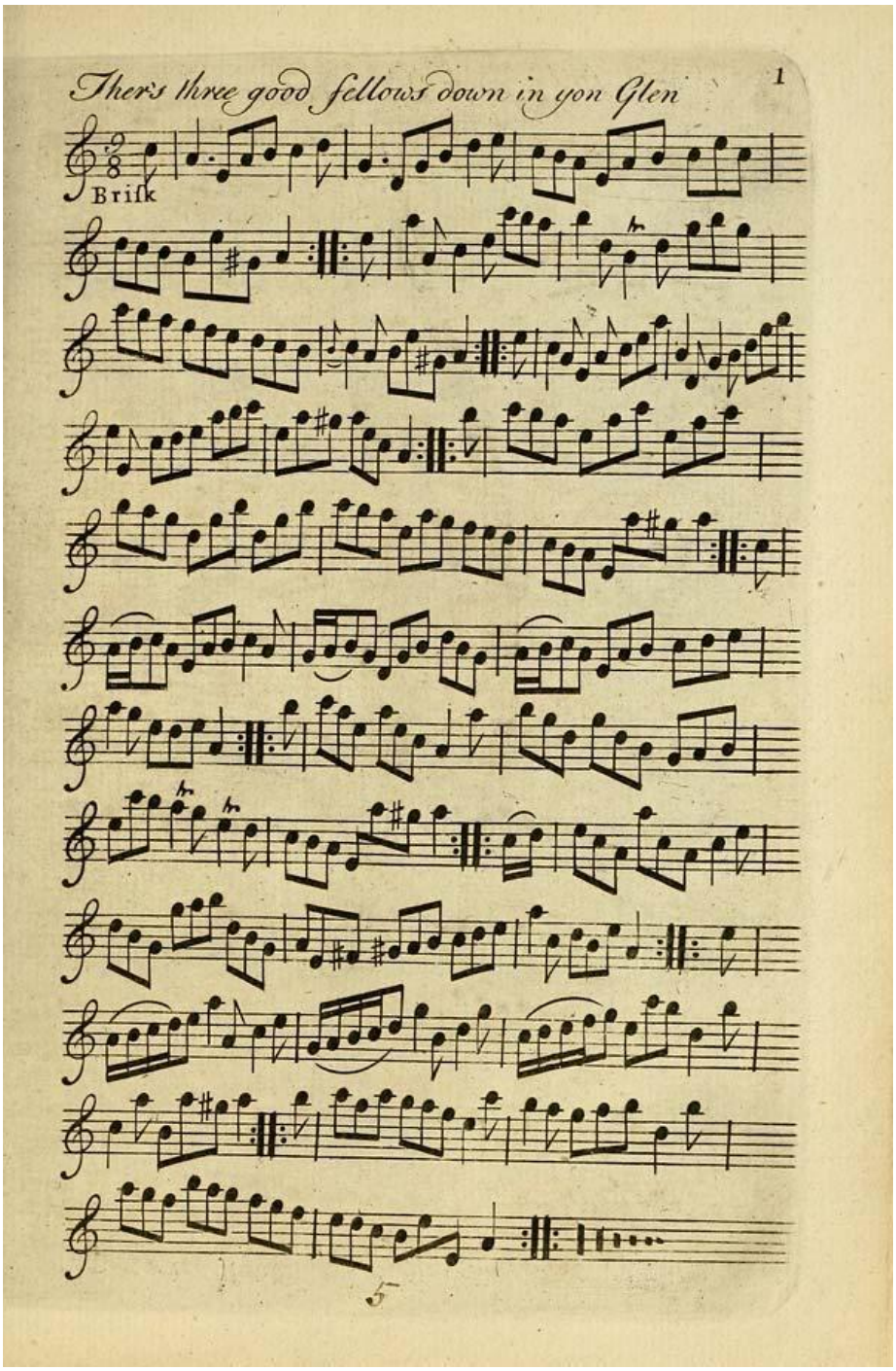
There's three true good fellows, etc…

There's now no retreating, for the clans are waiting,
And every heart is beating, for honour and for fame

There's three true good fellows, etc…

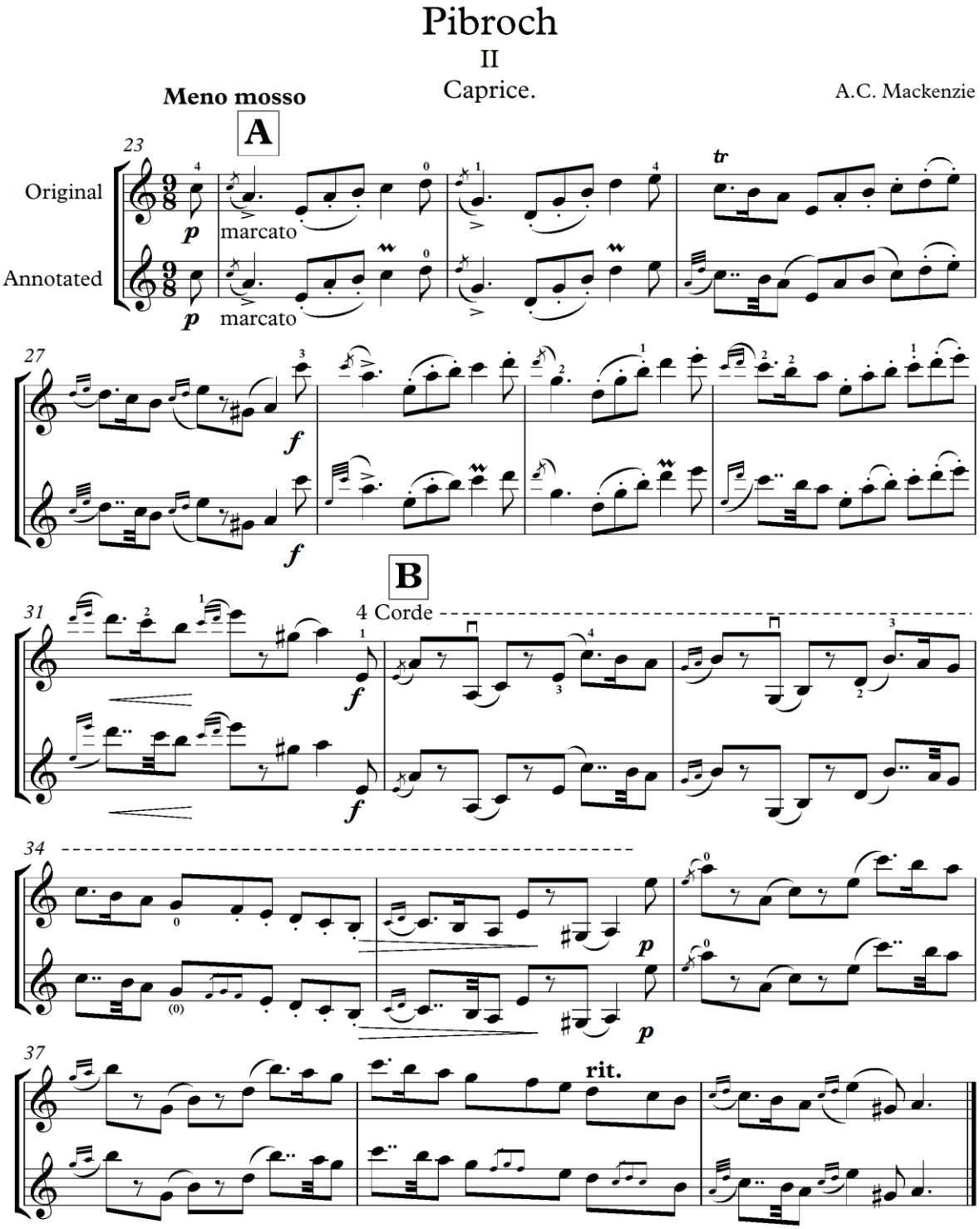
The music for this tune can be found in Oswald's *Caledonian Pocket Companion (*1769, p.154) or as shown in figure 5.0.

Figure 5.0



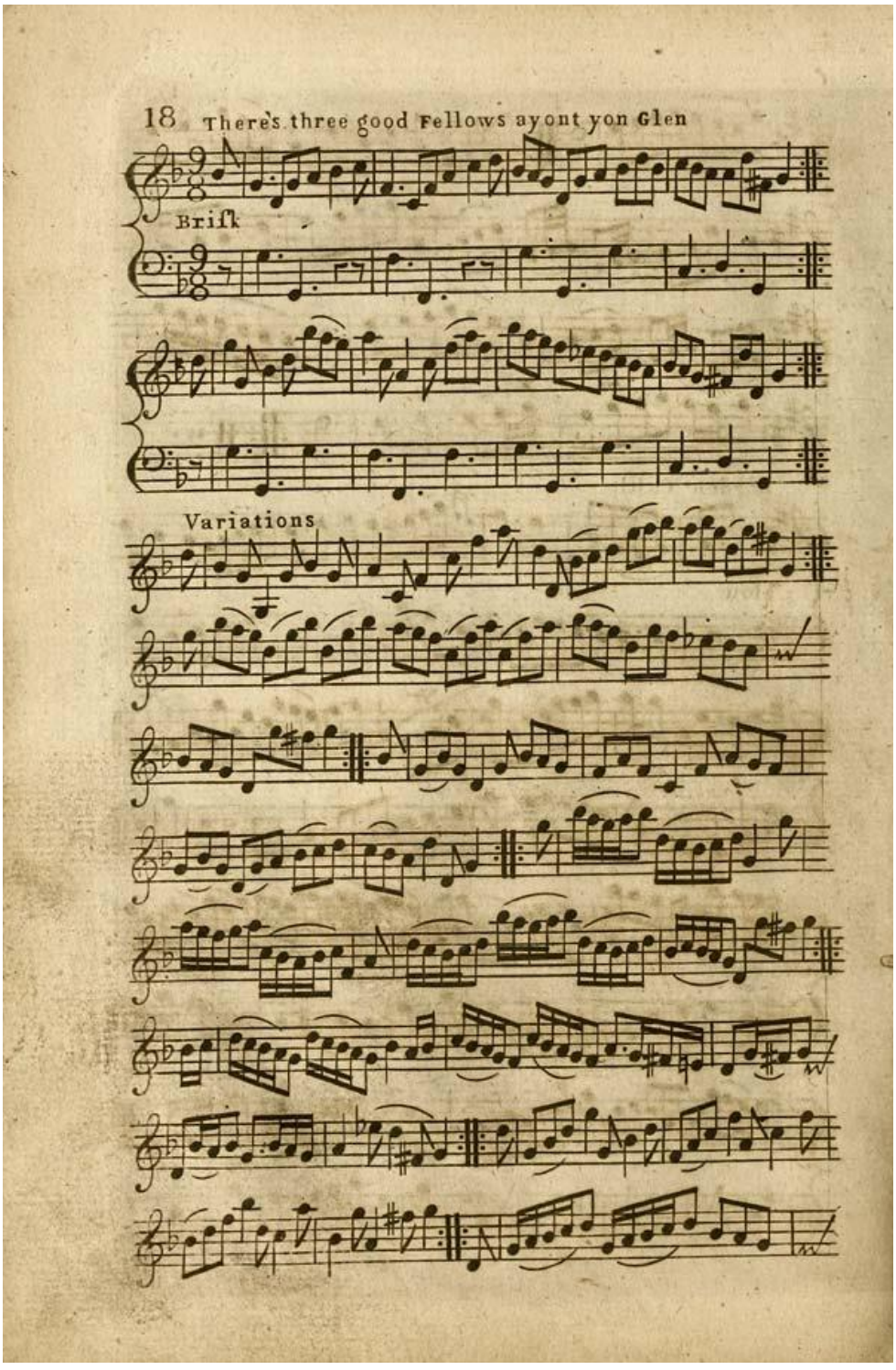
From this manuscript, you will notice a remarkable difference between Oswald's version and Mackenzie's version of the tune, specifically in the rhythms that are notated. In figure 5.1 Mackenzie's version is shown and underneath it is my own annotated version.

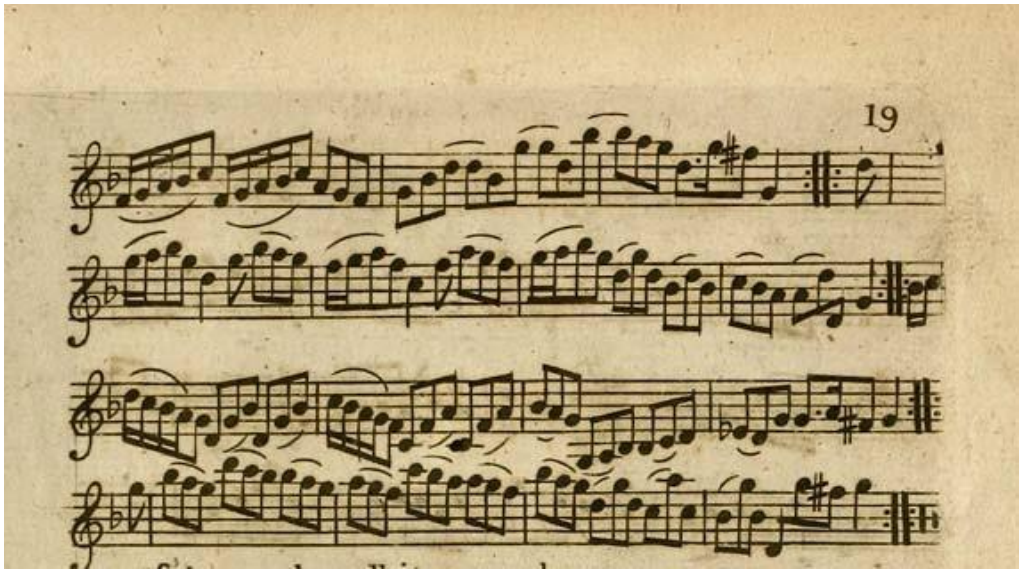
Figure 5.1


Pibroch
II
Caprice.
A.C. Mackenzie
Meno mosso
A
Original
Annotated
marcato
marcato
B
4 Corde
rit.

The version of the tune that is the most akin to Mackenzie's version is from McGibbon's Scots Tunes (1746) and is shown in figure 5.2. However, it is written in a different key with a bass line accompaniment but the variations are more similar to Mackenzie's than Oswald's.

Figure 5.2





One can view that Mackenzie, figure 5.1, frequently wrote three equal eighth note groupings as a dotted eighth followed by a sixteenth and another eighth, an example can be seen in measure 26. This is done in order to ensure that the classical player will play the rhythm with a more traditional style. While it is not notated in that manner in Oswald's or McGibbon's version, every traditional fiddler would understand that they would be allowed to alter the rhythm in such a manner. In fact, it would be more common for Scottish players to change the pattern to a double dotted eighth followed by a thirty-second and another eighth (Martin, 2002).

In Oswald's score, figure 5.0, there are very few written ornamentations and when he does write it, it only appears as a trill, measures 6 and 23. In comparison, McGibbon, figure 5.2, has no indication of ornamentations and allows the player to add them themselves. It is very common for traditional tunes to not have a fully annotated score that illustrates ornaments and bowings. This is done because it was and still is the practice for players to add their own ornaments, bowings, change the rhythm and add extra notes where they feel necessary as a way to showcase their skill as performers. It is up to each player to create their own version of each tune, a fact which creates such great variety, and sometimes disparity, in versions of a traditional tune.

Underneath the Mackenzie version, figure 5.1, you will note the score that I personally annotated which illustrates some of my own decisions on ornamentation and bowings. I have added in a few piping ornaments, for example in bars 25-27 prior to each first beat of the bar, and the mordents and the third beats of bar 24,25,28 and 29. I have also added cuts and grace notes into my score. As for bowings, I have altered them in a manner that allows for bowing across the beat and accenting beats other than the strong beats; this can be seen in bar 26 for example. These changes are a result of the study of literature, ethnography and self experimentation which is explained further in this intervention cycle. The beauty of traditional playing is that while I have made these decisions now, they are not necessarily one's that I will use permanently. Traditional players will vary their ornaments and bowings frequently and often change them each time they perform the piece (Fraser, 2016), a fact that makes traditional fiddling so illusive to play and addictive to hear performed.

Rhythm, Bows and Ornamentation: Further Uncovering of the National Idiom

The third intervention of this research was witness to one of the core portrayals of Scotland's national idiom; harmony. Harmony is an integral aspect of Scotland's national idiom, however, harmony is not the only contributor to the "Scottishness" that is so apparent as a listener in this musical genre. It is true that harmonic progressions, modes and scales can create a sense of tonality that evokes a cultural origin in the music, but without the understanding of how to place the progressions or enhance them one could create a work that veers from that origin. For example, if the D-dorian mode, one of the most common modes in Scottish traditional music, was presented to a classical player and a jazz player with no other instructions than to improvise around this mode, it is completely plausible or even more probable that neither of the players would improvise music that sounds inherently Scottish. Here is where the technical contribution of what truly makes Scottish music Scottish is vital. Authors such as Collinson (1978), Cannon (2008) and Purser (1992) speak of technicality having equal worth to the unidentifiable in the defining of Scotland's national idiom. They remark on aspects such as rhythm, pulse, use of the bow, if speaking of purely fiddle music, and ornamentation. The conversation of what makes Scottish music Scottish appears as a constant in all of these publications whether stated directly or otherwise. A quote from Collinson is an apt depiction:

> What is it that makes the "Scottishness" of Scots music? It is a question that cannot be answered without some resource to technical terms, but one that can hardly be shirked in any book on Scots music that is to make sense (Collinson, 1978,4).

Collinson then proceeds to delve into the technical aspects such as modality, rhythm (scots snap, placement of pulse etc.), and "grace notes".

In agreement with Collinson, Purser defines technicality in Scotland's national idiom as modality, although he leaves modality rather untouched, rhythm, and uniquely from other publications, origin. Origin in this instance is defined as the beginning of Scotland's traditional music, including aspects such as Christian Church music, the Picts or the Gaelic language for example. However, Purser includes a fundamentally unique theory, that of the origin beginning with birdsong. This theory has an intriguing connection to the Gaelic word *coel* in regards to its colloquial translation of "to pipe like birds". After all, as Purser states so aptly, "birds were the first musicians" (Purser, 1992, 15). A direct connection can be seen between birdsong and the Great Highland Bagpipe in regards to ornamentation, as there are a vast number of tunes that are imitative of bird calls in their ornaments. These are then passed on to the fiddle through the inclusion of piping ornaments. Birdsong as a theory of origin would certainly merit further study in regards to musical creation through subconscious listening, but is of great interest conceptually in relation to the ornaments found and discussed in this research. Harmony, ornamentation and rhythm (bowing guide) are technical aspects that are the vitality of defining Scotland's national idiom. While harmony has been discussed in intervention cycle three, the two guides directly following encompass the information regarding ornamentation and bowings.

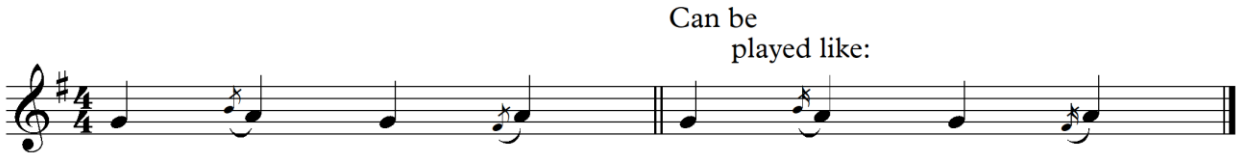
Ornamentations Guide

The ornamentation guide as well as the bowing guide, as seen below, were created primarily through information gathered during lessons, sessions, concerts and other forms of audio/media. However, there are three compilation books with playing guides by David Greenberg and Kate Dunaly, (1997), Alistair McCulloch (n.d) and Christine Martin (2002) that were vital in corroborating my findings. Full information on these publications can be found in appendix 1.

Single Grace Notes (acciaccaturas)

- Single grace notes are played directly before the beat in a very quick manner, almost crushed in before the primary note.
- They are done in the same bow, slurred in.
- They are most often played from one step below the primary note but can also be played one step above the primary note.
- Single grace notes are frequently used on long notes or the downbeat of the bar, but this is not a hard rule.

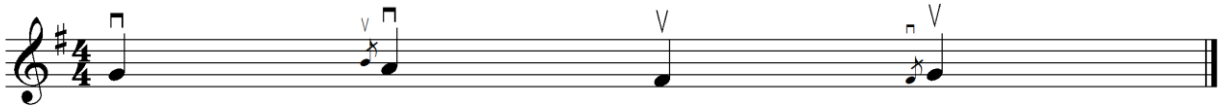
Figure 6.0



Bowed Grace notes

- A bowed grace note has the same principle as a single grace note but it is done with a separate bow instead of being slurred in.
- The grace note can also be placed below or above the primary note, can be the same note as the primary note or can be the same as the note before the primary note.

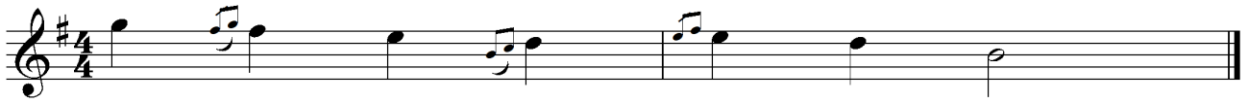
Figure 6.1



Multiple Grace Note Patterns

- Grace notes commonly appear as one note above or below the primary note but can also be seen as a grouping of two or three notes before the primary note, either in step or with leaps between the grace notes. This is left up to the discretion of the player.

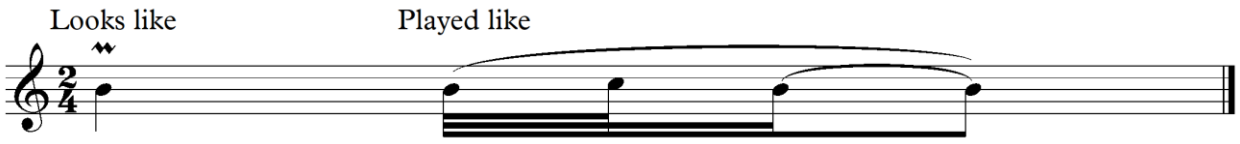
Figure 6.2



Mordents

- Mordents are played on the beat like a quick flicking of the note and are played one step above the primary note.
- For example, if done on a first finger, the note will be played with the second finger.

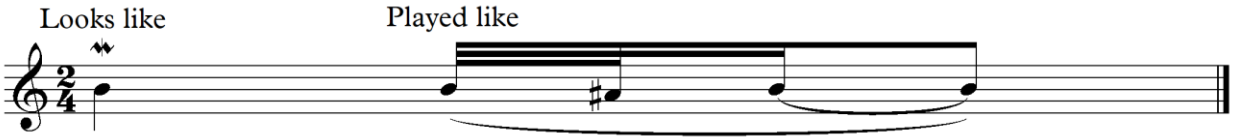
Figure 6.3



Lower Mordents

- Lower mordents have the same principle as the regular mordent but are played one step below the primary note.
- This is rarely seen in Scottish playing but is more common to Scandinavian playing.
- An example would be if the primary note was on the third finger then the mordent would be on the second finger.

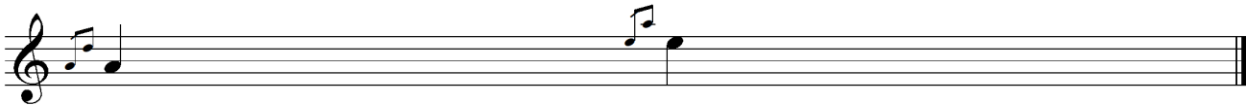
Figure 6.4



Cuts

- A cut is two notes consisting of a leap in between them before the primary note.
- Cuts are developed from the mordent and are very common to piping tunes.
  (piping tune = bagpipe tune)
- The affect is meant to sound as close to the pipes as possible and is most common to Scottish tunes.
- They are played on the beat and flicked quickly, with very little contact with the string being required.
- They are close to grace notes but differ in the sound that is produced.
- Less actual sound and more of an effect or hitting on the string.

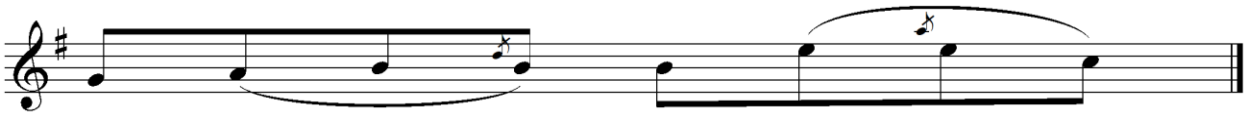
Figure 6.5



Other Cuts

- Another way to cut is to use the same principle as a regular cut but to use only one note prior to the primary note.
- This is often done with a third finger unless the primary note is a third finger, however other fingers are allowed.
- It is played quickly so the cut is indistinguishable in pitch.
- The cut is always done from above the principle note.

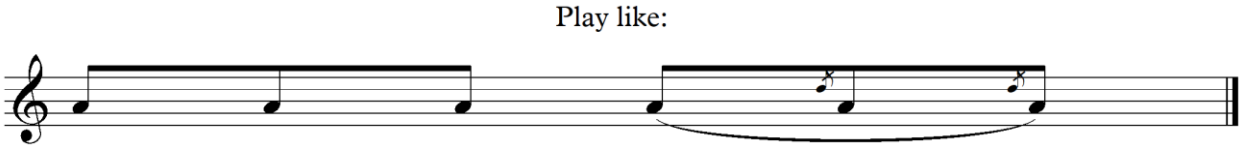
Figure 6.6



Double Cuts

- Again, the double cut uses the same principle as the regular cut but this time it is done on two primary notes in succession with one note making up the cut.
- This is done to create an affect similar to the birl which is mentioned below.
- The note used for the two successive cuts can be the same pitch or different pitches.
- This is considered to be very challenging ornamentation, especially in reels and strathspeys.

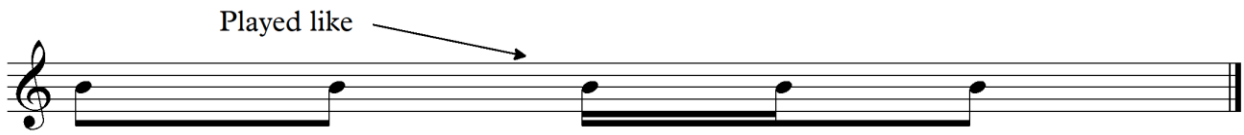
Figure 6.7



Birls

- Birls are often called the treble or shiver.
- A birl is three rapid notes (two sixteenths and an eighth note) that replace the primary note with the same pitch but change in rhythm.
- This is most commonly used in reels and acts as a “rhythmic stutter”.
- It is usually played in the upper half of the bow and often on a down bow. However, it can also be played on an up bow.
- Birls can be played with each note being accented or played without accenting any note.
- They occasionally will be noted as a triplet and in Irish music they are often referred to as triplets even though the played rhythm is not a true triplet.
- Similar to turns, birls are usually not written out but left up to the discretion of the player.

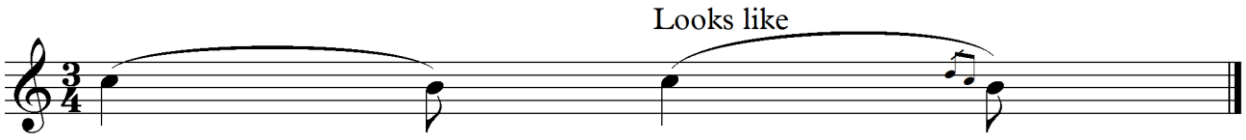
Figure 6.8



Pull Offs

- Pull offs are used in stepwise motion between two stepwise descending notes.
- The pull off is done coming from the note above the first primary note and going in stepwise motion back to the first primary note before continuing to the second primary note.
- It is most similar to adding two quick grace notes between the two primary notes.

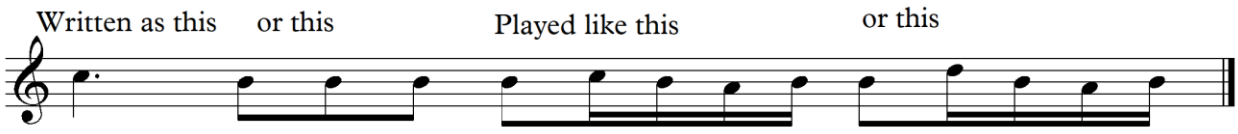
Figure 6.9



Rolls/Turns

- The roll is used mainly in Irish traditional music but is also seen in Scottish traditional music. In Scottish music, it is more often referred to as a turn.
- Rolls/turns are made up of four sixteenth notes in succession falling after the first primary eighth note in a dotted quarter value and replacing the second two primary eighth notes. The figure will start with one step or a leap of a third above the first primary note then continuing with a sixteenth note on the primary note, a sixteenth note a step below the primary note and the final sixteenth note returning to the primary note.
- Rolls/turns should still keep the original rhythmic feeling in place without distorting the tempo.
- When used in jigs the roll/turn is used to add embellishments to a single dotted quarter, three successive eighth notes of the same pitch or three successive eighth notes where the first and third are the same pitch.
- When used in reels, rolls/turns can be used in place of a triplet, birl or dotted quarter.
- When used in stratshpeys the turn is used as an ornamentation primarily and less of a rhythmic tool, allowing for room in tempo.

Figure 6.10



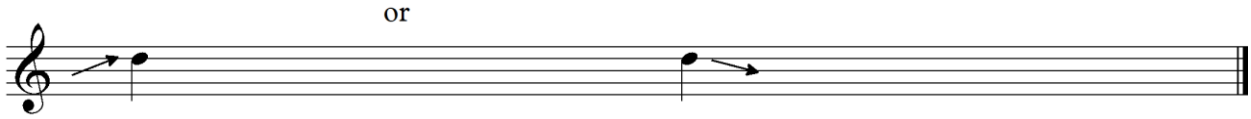
Alternatives to Rolls/Turns

- Where rolls or turns are appropriate, there are a variety of other alternatives that can be used. These can be bowed grace notes which are usually done with the grace note being the same as the primary note.
- Another example would be changing a grouping of three eighth notes to one eighth, two sixteenths and another eighth note, or two eighth notes followed by two sixteenths.
- The alternatives can be endless and are up to the creativity and discretion of the player.

Slides

- Slides are used in both Irish and Scottish traditional music and are done similarly to most ornaments, at the discretion of the player.
- They are most commonly done with a slide from a pitch below the primary note, usually a slide of either a tone or a semi tone.
- They can also be done with a slide from above, but this is less common.
- Slides are supposed to act as a subtle embellishment and not the primary focus.
- They can also be used in conjunction with slurs, unisons or single notes.

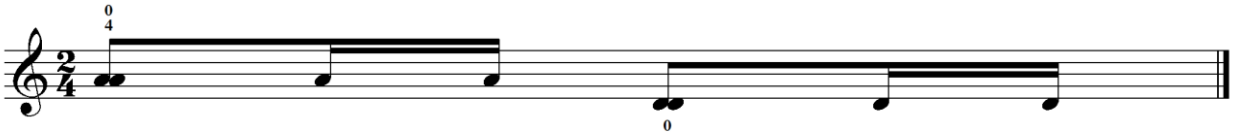
Figure 6.11



Unisons

- Unisons are used to emphasize a note, usually one of the open strings.
- They are accomplished through playing an open string while the fourth finger in first position on the string below playing in tandem.
- Unisons are frequently used with a slurred grace note or a slide to a semi tone below to create a dissonance or what is sometimes referred to as a “unison crunch”.

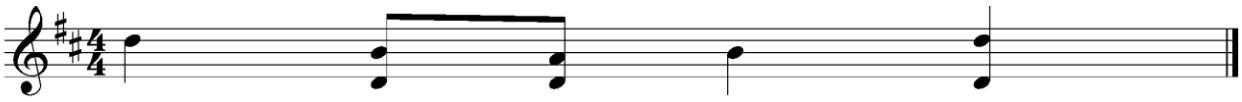
Figure 6.12



Droning

- Droning is one of the most commonly used embellishments and occurs when the open string, either below or above the melody, is used to create power of sound and harmony.
- This is heavily used in traditional music from Shetland and is also used in Old Time and Scandinavian fiddling.

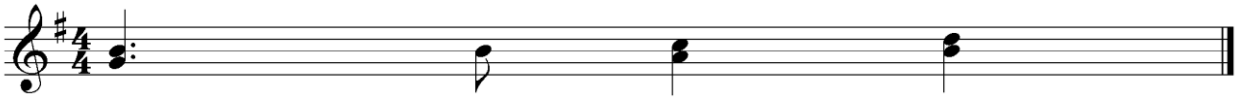
Figure 6.13



Double Stops

- Double stops are used to create harmony and emphasis and are achieved through playing two notes at the same time on two different strings.
- This is much more frequently used in Scottish fiddling than Irish fiddling as the players often had better technique than many of the Irish players.

Figure 6.14



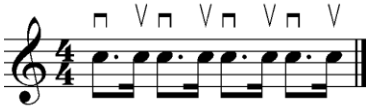
Bowing Guide

*It is important to note that Scottish bowings, while they come from a long history of common use and traditional guidelines, are primarily up to the player's discretion. Bowings can act in a similar fashion as ornaments and are used to bring out certain aspects of the music and thus has room for interpretation.

Hack Bowings

- A hack bowing is a very common bowing that is used when you have a dotted eighth note followed by a sixteenth note figure.
- It is done through a down bow on the dotted eighth and an up bow on the sixteenth.

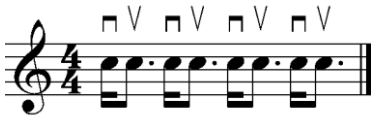
Figure 7.0



The Scots Snap

- The Scots snap is a bowing that relates to a rhythm exactly opposite of a hack bowing. It is a sixteenth note followed by a dotted eighth note figure.
- It uses a down bow on the sixteenth and an upbow on the dotted eighth.
- This bowing is used in strathspeys primarily but can be seen elsewhere as well.

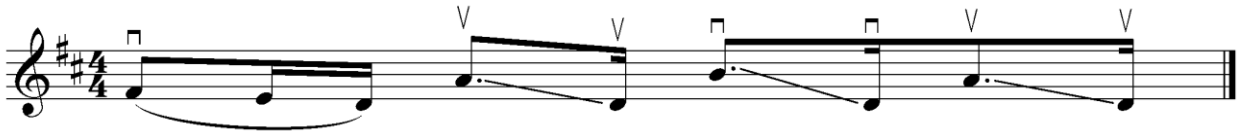
Figure 7.1



Linked Bowing

- A linked bowing is when you link two notes together, also known as a slur.
- This is seen frequently in strathspeys but also in many other types of tunes.

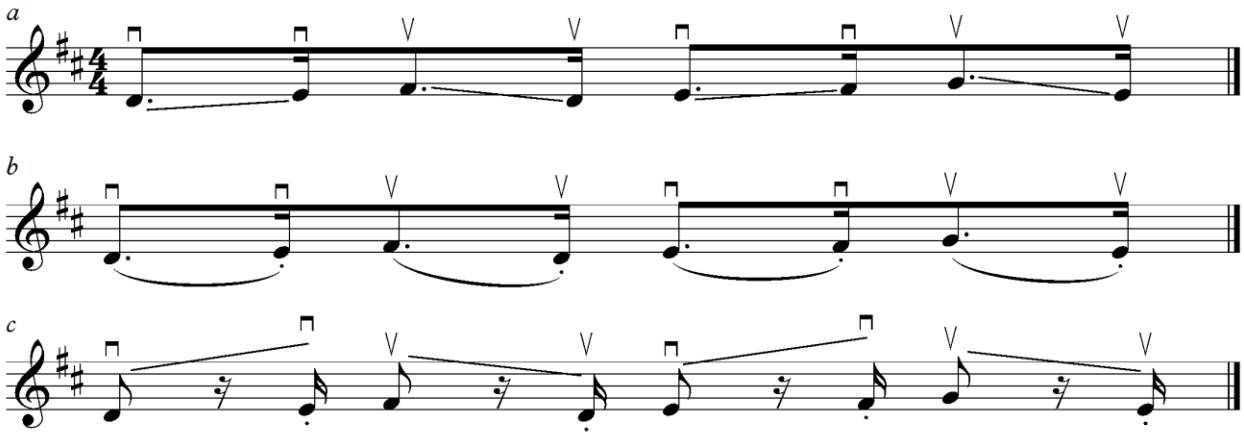
Figure 7.2



Snap Bowing

- Snap bowing makes use of the dotted eighth followed by sixteenth figure as well and is similar to the linked bowing in that you will have two downs followed up by two ups and so on and so forth. The key difference is that each note is accented and not slurred smoothly.
- The rhythm is also a little different from what is notated. Instead of playing the full duration of the dotted eighth note, it is played as if it is an eighth followed by a sixteenth note rest.
- You must be able to play this bowing in order to play a strathspey.
- Figure 7.3 shows various options as to how it may appear in manuscripts. All of them will sound as option C.

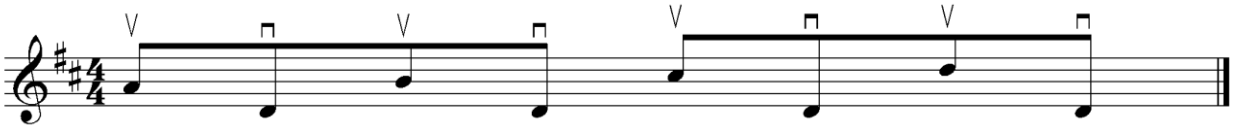
Figure 7.3



Back Bowing

- Back bowing is the reverse from what a player would expect to play on a down beat. It is used in a successive eighth note pattern starting with an up bow followed by a down bow continuing in that pattern.
- This is done in order to make a strong accent on the downbeat that is different from the one that we would hear using a down bow on the downbeat. It also creates a stronger offbeat as well.
- This is popular in all types of tunes.

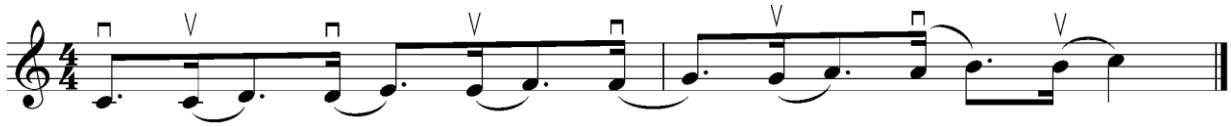
Figure 7.4



Cross Bowing

- Cross bowing is a term used to describe the technique of bowing across the beat.
- The beginning of the slur would begin on the off-beat and continue in through the main beat. This practice will slur either two or three notes together as long as the slur begins on the off-beat and ends on the downbeat.
- This is used to accent off beat patterns and create variety in sound and rhythmic patterns.
- This commonly appears in hornpipes and some strathspeys.

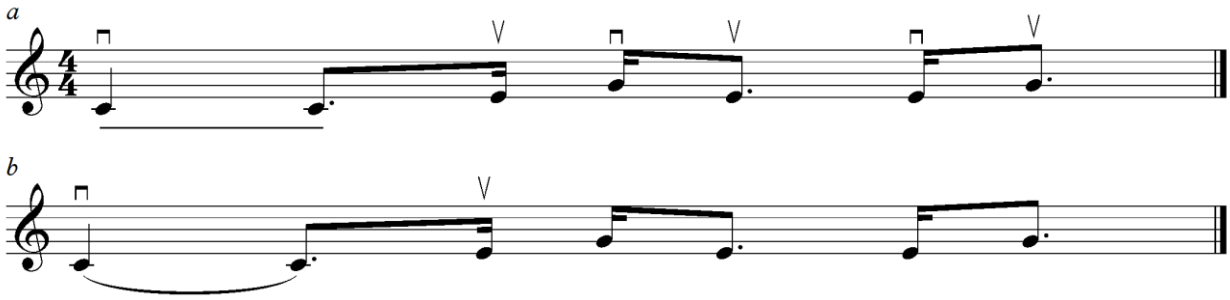
Figure 7.5



The Down Driven Bow

- The down driven bow is used in strathspeys and reels and is a technique of extending the downbeat slightly on a down bow then continuing in to the upbeat on the consequent down bow.
- This is used to emphasize the downbeat and is marked with a long tenuto mark under the downbeat and continuing to the upbeat.
- This is only used on the first beat to the second beat of the bar.

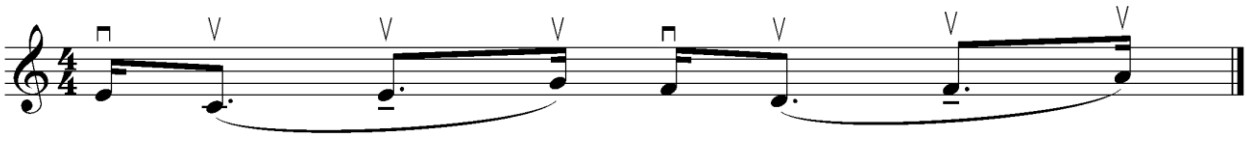
Figure 7.6



The Up Driven Bow

- The up driven bow holds the same principles as the down driven bow but begins with the downbeat on an up bow and continues to the upbeat on an up bow.
- This is used to emphasize the upbeat and is marked with a long tenuto mark under the downbeat and continuing to the upbeat.
- This is only used on the first beat to the second beat of the bar.

Figure 7.7



Self-Experimentation

Self-experimentation was a large aspect of my research and some documentation of this can be found here:

This is a section from Alexander Mackenzie's *Pibroch Suite*, the second movement (Caprice) bars 22-38 played without any additions and as written. The section is the tune *Three Good Fellows* that is referenced in the literature study.

This recording is played as it appears exactly in Mackenzie's score:

Recording no. 28

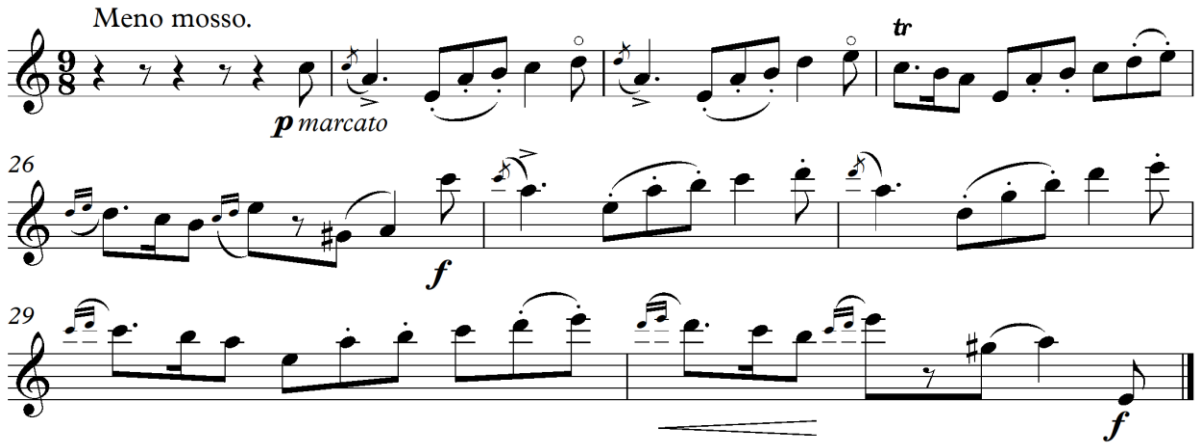
https://youtu.be/fprAc2VZVqo

Figure 8.0 is a version that I have tweaked in regards to double dotting, tempo fluctuation and making the grace notes snappier with the corresponding score.

Recording no. 29

https://youtu.be/XuXND3hwntM

Figure 8.0



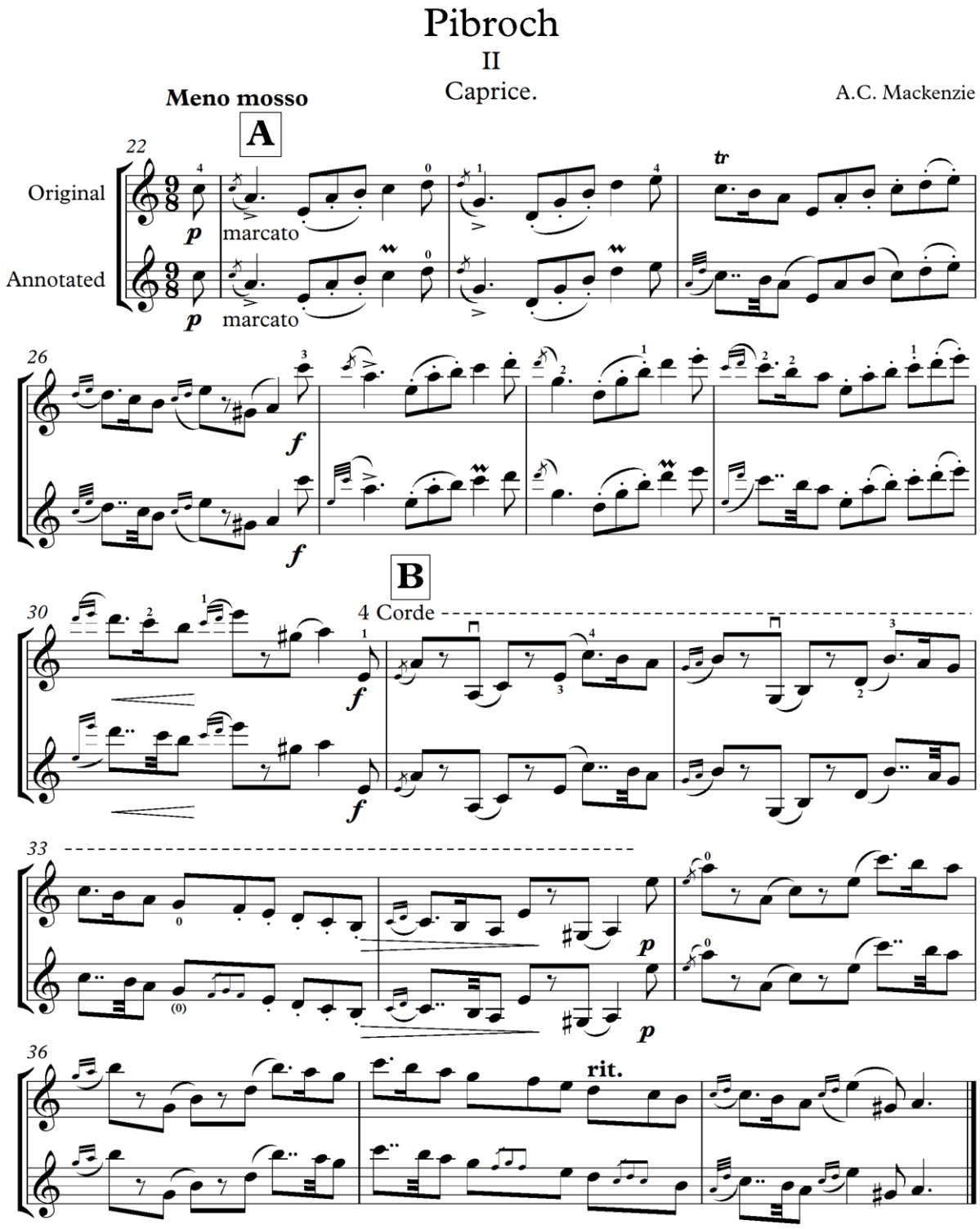
The addition of double dotting was the first step in choosing how to approach this section in a traditional manner, especially since it is a traditional tune itself. From this starting point, I studied the music and looked where Mackenzie placed his ornaments and how he bowed the score and as well as the guides that I made in order to come up with a version that implemented informed choices for ornaments and bowings.

This can be viewed through my annotated version with Mackenzie's, figure 8.1, as well as a recording:

Recording no. 30

https://youtu.be/NBZw-lMPA2g

Figure 8.1



I have placed Mackenzie's version above my own in this score to illustrate all of the changes in this section that will appear in the annotated score. I chose to use piping ornaments (cuts) as seen in measure 30 on the first beat as it would be a technique that a traditional player would use due to the nature of the note that it falls on. This means that because I am adding a cut that comes from above a note with the

option to have an open string in the two grace note succession. This type of ornament, which is described in my ornamentation guide, is designed to mimic an ornament that Highland pipers would use. As mentioned earlier I have used double dotting but I have not altered a three eighth notes in a row rhythm to this effect, seen in measures 1, 2 and 3 for example. This is because I believe that Mackenzie very thoughtfully placed where the performer should adjust the rhythm and as such I have acknowledged and respected Mackenzie's choice in my annotation. The other common grace note addition is through multiple grace note patterns as seen in measure 37. The last addition was to the bowing, and this was done to highlight across the beat bowing, an effect that alters the nature of the pulse and creates a strong beat out of a what would usually be a weak beat. For example, in measure 25 I have slurred the last eighth note of the first main beat into the second beat to offset where the emphasis will be. What is important about this is that it does not have to remain the same pattern and there is no guideline that would state that you must emphasize the strong beats or the weak beats, however, traditional playing would dictate the necessity for variety.

Research Result

As mentioned in the research result of the third intervention cycle, the information compiled in the data collection is what created the informed annotated score and recording of this intervention cycle. The annotated score of the second movement of the *Pibroch Suite* can be found in the documentation and description of the artistic result and the recording can be seen below, recording no. 31.

Recording no. 31

Pibroch Suite – Caprice – A.C. Mackenzie

https://youtu.be/NFH8NyE1P2k

Second Intervention Cycle

Media Review (see appendix 1)

Network (see appendix 2)

Reference Recordings

Recording no. 32

Pibroch – III- *Dance* bars 82-88 – A.C. Mackenzie

As written

https://youtu.be/LLhpOx8Dmso

Recording no. 33

With ornaments and bowing changes slowed down:

https://youtu.be/KWa9YTViLH4

Recording no. 34

New Recording: *Pibroch Suite* – III- *Dance* – A.C. Mackenzie

https://youtu.be/v8yXV8Q3LjY

Feedback from peers, experts and primary teacher (see appendix 3)

Data Collection

Ethnography

Akin to the first intervention cycle ethnography was a key contributor in the second intervention cycle and will continue to be so throughout the research process. The ethnographical process during this cycle was through lessons, sessions, cultural immersion and interviews. Below you will find a listing of these events.

Lessons:

During this intervention cycle lessons with Gilles Rullmann were continued and as well as a lesson with Patrick Ourceau while visiting in Toronto, Canada. Ourceau is a beautiful traditional player who has a vast knowledge of fiddling styles and was an immense help especially in the progression of my turns. While this may not seem of importance, a turn played incorrectly can shatter the entire feel of a tune. He also showed me how to place turns in a way that emphasizes the beginning of the note more than emphasizing the end of the note, which changes the effect drastically.

Patrick Ourceau

- August, 15th, 2016

Gilles Rullmann

- monthly lessons starting September 15th, 2016

Sessions:

During two weeks in Newfoundland, Canada, multiple sessions took place and have been labelled as “shed” sessions since in Newfoundland that is what they are referred to when a group of local musicians gather around for a session that is literally located in one of the village owner’s sheds. I might add the Newfoundland sheds are not of shanty proportions and usually come equipped with a wood stove and the possibility of salt beef hiding in a container in the corner. These sessions were particularly special as the musicians in questions were mainly family who play accordion or guitar as well as a few villagers that previously have not opened their doors to “mainlanders” such as myself. The traditional music style in Newfoundland is a mix of both Irish and Scottish with a tendency towards the Irish in regards to jigs and reels and towards the Scots for their ballads.

Shed sessions in Newfoundland

- August 18th, 2016
- August 20th, 2016
- August 25th, 2016

Cultural Immersion:

Active Participant:

Highland Country Dance Classes, The British Society of Amsterdam:

Country dance classes were taken in order to gain a hands on experience of Scottish dance steps, its relationship to the music and the culture. When I was young I learned competitive Highland dancing for many years but this style of dancing is drastically different to that of country dancing or even ceilidhs. While I was not able to attend a ceilidh during this intervention cycle I have in the not too distant past and can still remember the main aspects of that style of dancing. Taking country dance classes has allowed me to have a rounder understanding of these styles of dancing that I can then relate to my playing in regards to how the music would historically coexist with the dancer’s steps and movements, specifically in Mackenzie’s third movement of the *Pibroch Suite.*

- October 14th, 2016
- October 27th, 2016
- November 10th, 2016
- November 17th, 2016.

Passive Participant:

The Fergus Highland Games:

The Fergus Highland Games provided the opportunity to watch the piping competitions as well as the Highland Dance competitions. Since there is a style of ornamentation that mimics the pipes, which can be found in the ornamentation guide, watching the competitions allowed me to witness firsthand what that would sound like and give me a better grasp on how to imitate it myself. As for the Highland dance competition, watching was more pleasurable than anything else. I could hear the relationship between the dancers and the pipers but it was less directly informative to my research especially as the competitions stopped at the blue or band level. Blue or band is a relatively high level but to give a sense of it I reached this level after five years of Highland Dancing. The refence to the level is only meant to denote that I do not think the dancers themselves were very concerned with adjusting to the music but more concerned with keeping their steps, thus the full relationship between the two was not justly realized.

- August 13th, 2016
- August 14th, 2016
- The Fergus Highland Games is a traditional Scottish Highland games in that it has Highland dance competitions, pipping competitions, the heavies (caber tossing, heavy weight tossing etc.), clan marches as well as historical tents, music tents and a multitude of Highland food.

Interviews: Full interviews can be viewed in Appendix 4

Two interviews were conducted in order to better understand the relationship between Scottish dance music and the dancers in relationship to tempo, beat emphasis and general history. Below you will find a description and the information that was gathered.

1. **Paul Chamberlain:**

Interview with Paul Chamberlain – Accordionist from HotScotch ceilidh band – Edinburgh, Scotland
November 14th, 2016

During the interview with Paul Chamberlain general questions about ceilidh dancing and Highland country dancing were discussed. From this conversation, the most important aspect gleaned was the difference in understanding between tempo and rhythm between the two styles of dancing, country and ceilidh. I asked questions about both styles of dancing because *Humours of the Glen* and *Leslie's Lilt* from Mackenzie's third movement appear as dance tunes from two very different centuries and could be used as tunes for both styles of dances. Country dancing might mimic the dancing of *Leslie's Lilt* which is from c. 1620 more than the ceilidh style of dancing, thus I found it important to discuss both types of dancing. From this interview, I understood that country dancing is usually a slower tempo which stays steady throughout the entire dance and has set steps that must be followed in direct relation to the tune for which it is written. While it is important that the steps line up properly with the music in ceilidh dancing it is worthy to note that, because it is a style of dancing that promotes all types of skill from novice to advance, the steps can change depending on which ceilidh you attend. As well the tempos can be faster and have more room for increase of tempos.

Paul also discussed the form of both traditional tunes and relayed that they, in the performers world, were identified today as waltzes and could be used in a style of dance such as strip the willow. *Leslie's Lilt* could equally be played for a ceilidh and a country dance and when for a ceilidh you could "fool" around with the rhythm but if you were to do that with T*he Humours of Glen* it would lose all of its detail. In regards to emphasis of beats, Paul stated that they would be played in a strict waltz style, emphasizing the first beat primarily. While Paul stated that they were waltzes it is important to note that waltzes were not invented by 1620s and thus is not correct naming. The historically correct naming of these tunes would be under the air category.

2. **Callum:** (During the interview process Callum refrained from providing his last name)

Interview with Callum from Stravaig Ceilidh Band – Glasgow, Scotland

Email interview November 9th, 2016.

During the interview with Callum the most important points that were stressed were the relationship between the tempos and rhythm and the dancers. He stated that it was most important to keep a steady pulse as to not confuse the dancers, but you can still increase tempo when it is possible with the group of dancers. Callum also agreed with Paul that both *Leslie's Lilt* and *The Humours of Glen* would be played as a waltz. Again, while this is an incorrect identification it is interesting that nowadays the tunes would commonly be seen as a waltz even though they are airs. He also spoke on band formation and stated that almost anything goes in regards to types of instruments used and likely does not bare a relationship to the region in which they are playing.

Literature

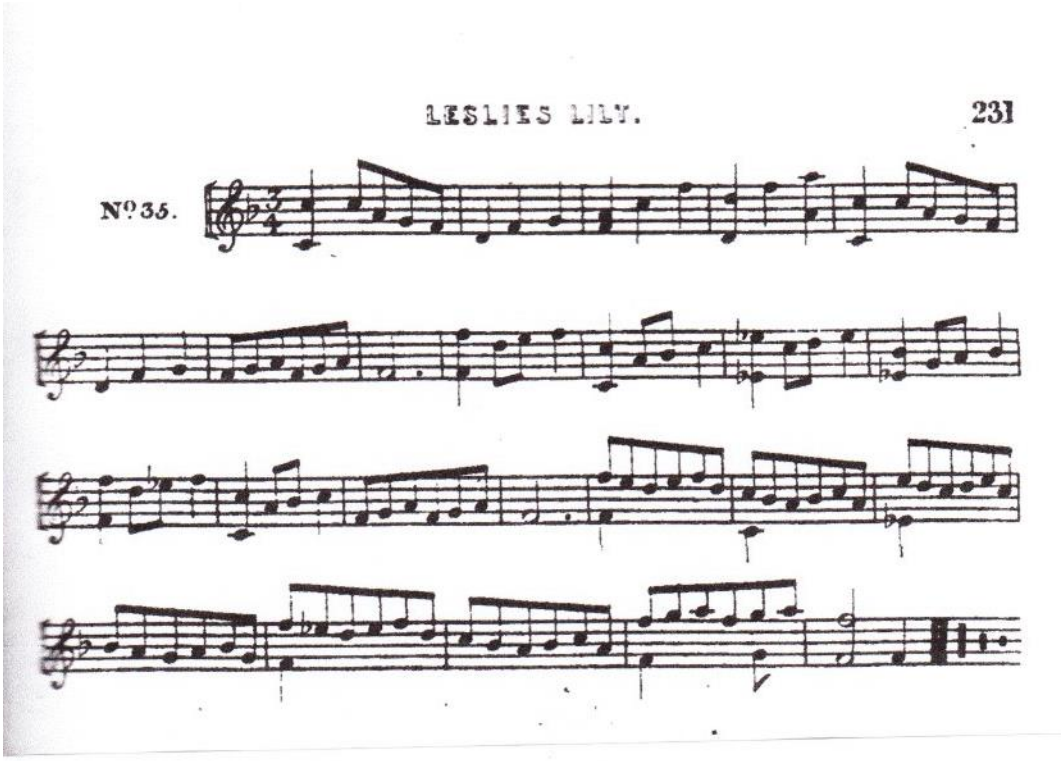
Leslie's Lilt – Skene Manuscript

Leslie's Lilt, which appears in Mackenzie's *Pibroch* during the third movement, is from the *Skene Manuscript* c.1620. The manuscript dates to the reign of King James the VI (or the first depending on which monarchy is being referenced) and was the property of Sir John Skene of Hallyards (died 1644 with no birth records). Skene is accredited with ownership of the manuscript and with compilation but not with authorship as it is a compilation of traditional Scottish tunes of the period. Skene was of a high class in society which enabled him to compile the best versions of each melody for the manuscript, presumably due to his access to court and local musicians. In Dauney's *Ancient Scottish Melodies,* which is the only written work on the manuscript, he references the calibre of the tunes by stating "the work bears internal evidence of its having been got up by a person of taste and judgement, exhibiting, occasionally, a simplicity, a beauty, and even a degree of elegance, which, from any thing we have seen of the productions of that age, we could scarcely have expected" (Dauney, 1838, 13-14).

The tunes were originally written for the mandora which is a predecessor to the lute. Presently you will find these tunes performed primarily on the lute since access and familiarity to the mandora is slight. An important piece of information to note is that this manuscript is the earliest Scottish publication of its kind predating the next publication, Thomson's *Orpheus Caledonius* (1725), by 100 years (Dauney, 15). Considering publication standards of the time this was a true marvel when discovered. The *Skene Manuscript* was compiled for private use but this does not mean that the tunes would not have appeared at court events or dances and as such provides a wide berth for interpretation. Little is known about who the tune is written for as the number of families with the Leslie surname are insurmountable during that time period.

On the following page is a copy of *Leslie's Lilt* from the *Skene Manuscript*:

Figure 9.0



(Dauney, 231).

There are very few recordings of this tune in existence, three that have been published and only a few other amateur players playing it on youtube. My personal choice would be by the lute player Ronn Macfarlane, however the youtube recording of this has been removed recently and a replacement recording done by Alex Giordano will be used in its place:

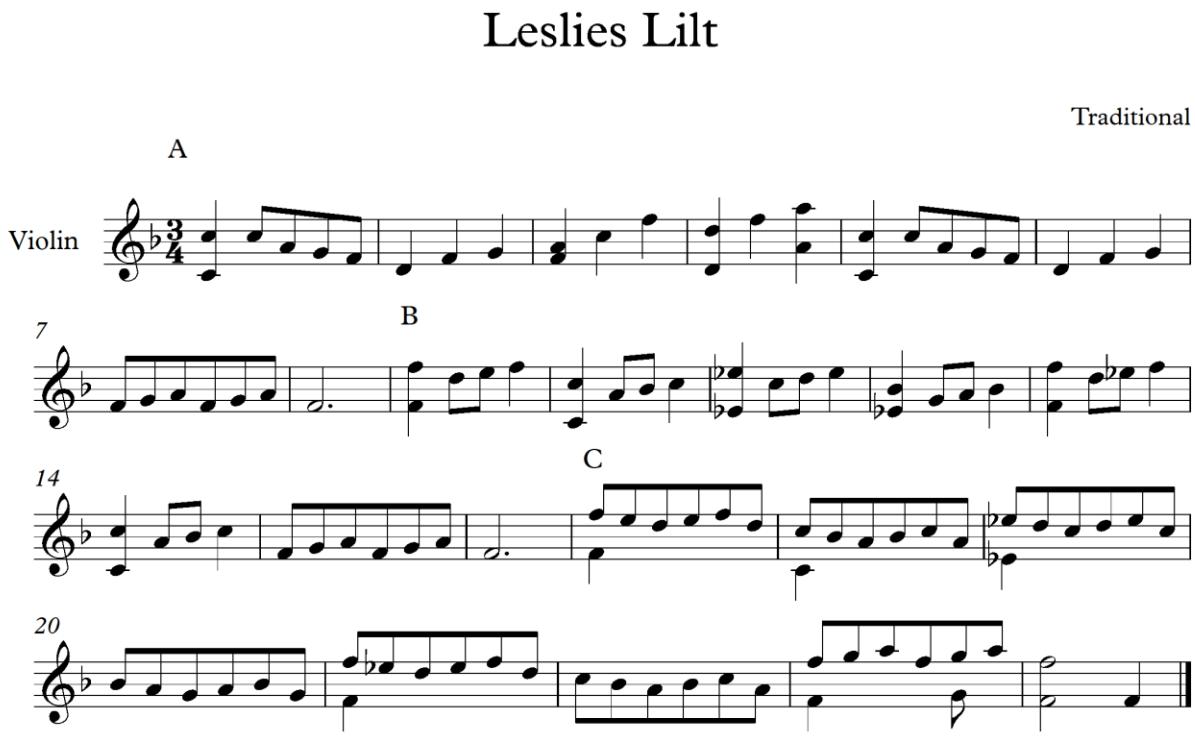
Recording no. 35

https://goo.gl/KSHtUS

Recording no. 35 is a very bare bones approach to this piece but it does afford the opportunity to hear it played on the lute.

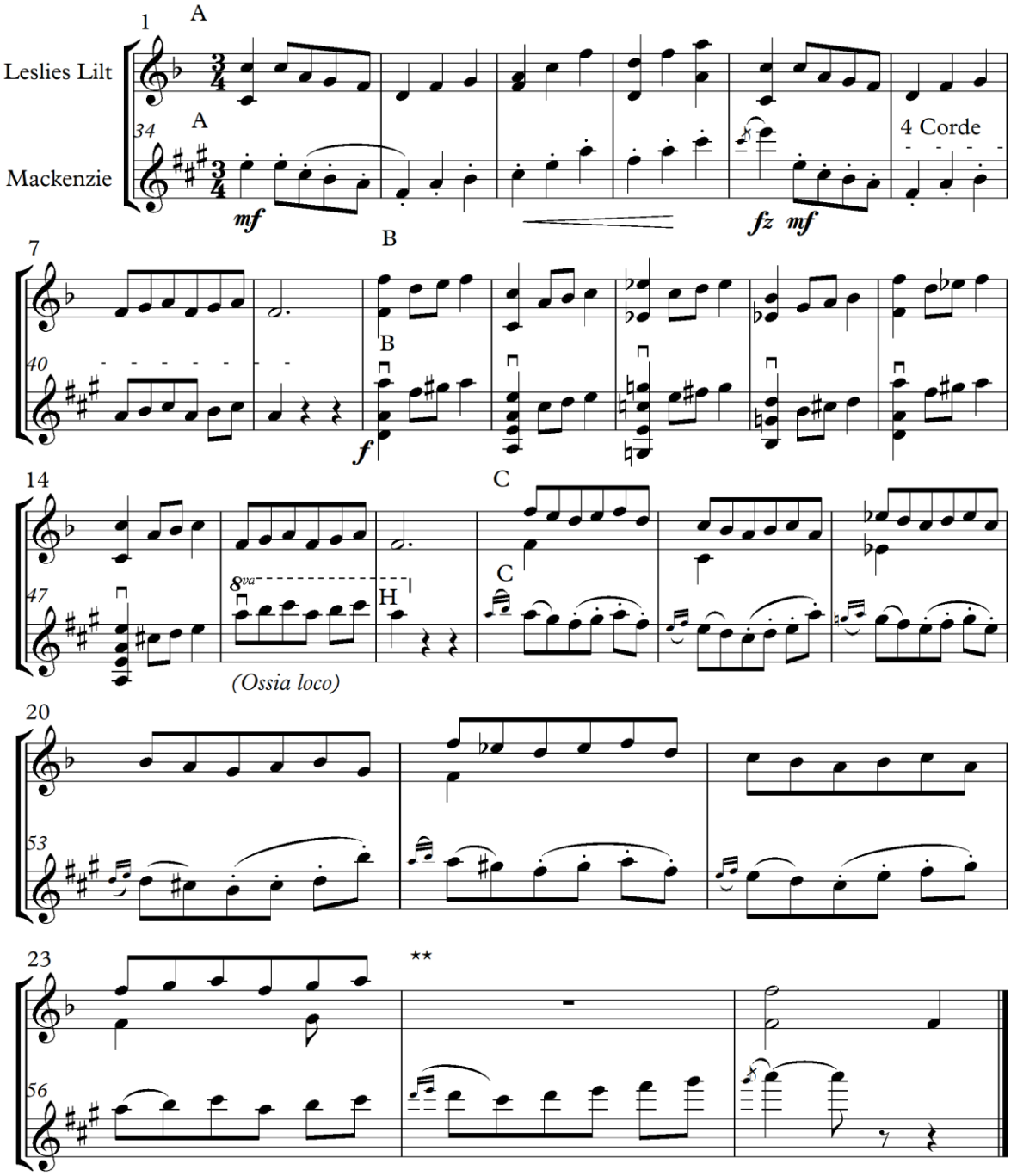
Leslie's Lilt is in an ABC form and you can note this in figure 9.1:

Figure 9.1



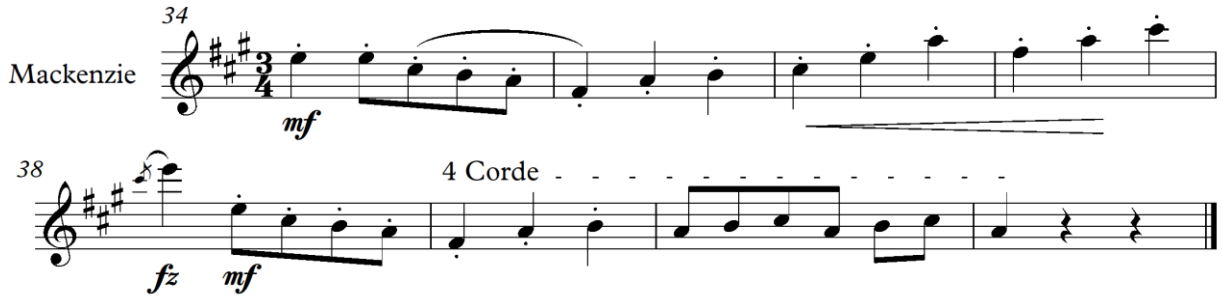
As discussed *Leslie's Lilt* appears in the *Pibroch Suite* during the third movement with the A section appearing in measure 34, the B section appearing in measure 50 and the C section appearing in measure 86. Mackenzie takes liberties in regards to addition of notes, change of key signature/mode (ionian to A major) and change of articulation markings. The score below, figure 9.2, demonstrates the difference between the original manuscript and Mackenzie's.

Figure 9.2



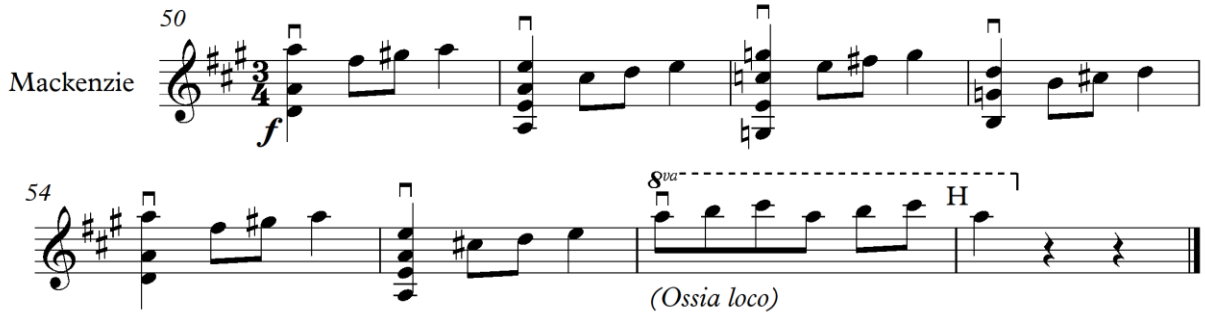
In the A section of Mackenzie's version, he has added dots to the notes indicating a short bow stroke as well as adding the addition of the "4 Corde" in bar 39 to denote his classical or romantic desires for the colour of the piece. But what is interesting to note, is that he has illustrated the use of cross beat bowing in bar 34 to 35, which again shows his understanding of Scottish music and the style of playing. This is seen in figure 9.3.

Figure 9.3: A Section



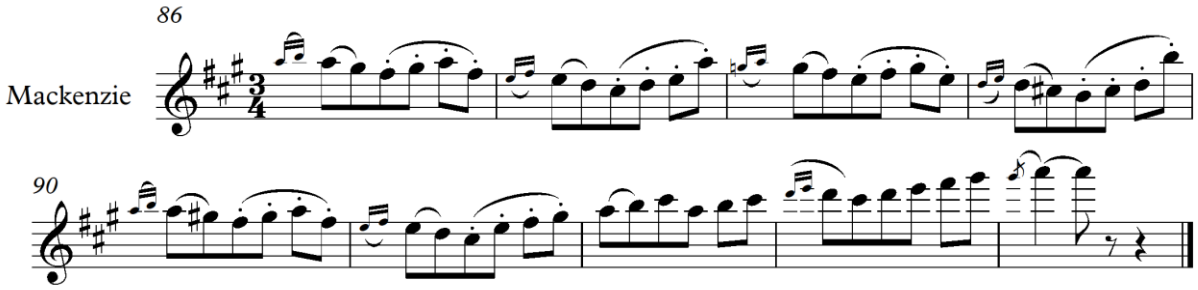
During the B section Mackenzie has utilized all of the same techniques that are shown in the original manuscript but has added some flash such as three and four note chords as well as an “ossia loco” indication and an octave above to make it even more flashy. Here he has made no attempt to take the traditional style of playing into account, but even so the player should attempt to bring at least a morsel of Scottish colour into the rendition.

Figure 9.4: B Section



The indications that Mackenzie demonstrates in the C section are remarkable in regards to ornamentation and bowings. He has utilized the cross bowing technique as well as a grace note pattern that he has notated so that the classical player would understand. Usually the type of grace note would be notated as just the note above rather than the primary note and then the note above. All traditional players would understand how to read this, however, Mackenzie has marked dotted notes under a slur which would not be common in traditional music. In this section, as referenced in figure 9.2, he has added an extra bar to the C section as measure 93. This can be viewed in figure 9.5

Figure 9.5: C Section



The Inclusion of *Leslie's Lilt* in Mackenzie's score note only denotes his desire for Scottish tunes to be heard, but also his knowledge of rare manuscripts. The *Skene* manuscript was not a commonly known manuscript and for Mackenzie to use it shows that he was well versed in the repertoire. It is also a way to bring in dance music from the courts rather than dance music that would be more commonly played at ceilidhs or country dances. The inclusion of this tune as well as *The Humours of Glen,* while of different time periods of about 100 years, does bring a distinct flow to the piece and again proves Mackenzie's masterful understanding of the traditional music of his country. Without this, the inclusion of various tunes could seem hacked or uninformed but Mackenzie brings the listener along with him to the "dance" of the 1600s, 1700s and late 1800s.

The Humours of Glen/The Groves O'Sweet Myrtle

The Humours of Glen is an Irish tune from the early to mid-18th century that appears in the *Pibroch Suite's* third movement as the second theme. Its original form consists of an AABBCC in the aeolian mode but in Mackenzie's case is written in f sharp minor. The A section of the tune appears during measures 95-110, the B section appears during measures 268-271, however, with no reference to the C section. The form and where to find it in Mackenzie's piece are referenced below in figure 10.0-10.2. While *The Humours of Glen* is widely considered to be an Irish tune, with some protestation from Scotland, it appears in both Irish and Scottish collections. The first publication of *The Humours of Glen* was in Johnson's *McLean Collection* in 1772 and later appears in a number of collections such as: Thomson's *Select Collection of Original Scottish Airs Vol. 2* in 1799, McFadyen's *Repository of Scots and Irish Airs, Strathspeys and Reels* in 1800, Gow's *The Complete Repository vol.2* in 1802, O'Farrell's *Pocket Companion for the Irish or Union Pipes* in 1806 as well as Whyte's publication of *Collection of Scottish Airs vol. 2* in 1807 in which the tune is transcribed for violin, harpsichord, cello and basso continuo by Joseph Haydn as a collection of traditional tunes to be arranged and or transcribed by himself and Ludwig van Beethoven. Each of these collections makes use of the compositional liberties available for such tunes including the addition of basso continuo or transposing the key in order to adapt to the Irish pipes.

The Humours of Glen has equally inspired poetical works as it has arrangements from poets and comic opera writers such as Robert Burns and John O'Keefe. Robbie Burns' poem *Their Groves O'Sweet Myrtle* is as follows:

Their groves o' sweet myrtle let foreign lands reckon,
Where bright-beaming summers exalt the perfume,
Far dearer to me yon lone glen o' green breckan,
Wi' the burn stealing under the lang yellow broom;
Far dearer to me are yon humble broom bowers,
Where the blue-bell and gowan lurk lowly unseen:
For there, lightly tripping amang the wild flowers,

A-listening the linnet, aft wanders my Jean.

Tho' rich is the breeze in their gay sunny valleys,
And cauld Caledonia's blast on the wave;
Their sweet scented woodlands that skirt the proud palace,
What are they? The haunt o' the tyrant and slave!
The slave's spicy forests, and gold bubbling fountains,
The Brave Caledonian views with disdain;
He wanders as free as the winds of his mountains,
Save Love's willing fetters, the chains o' his Jean. (Currie, 1997, 233)

This poem was composed as lyrics for the tune *The Humours of Glen* by the wildly renowned Scottish poet Robert Burns in 1795, one year prior to his death in 1796. The tune, according to Thomas Crawford, in his book *Society and the Lyric,* is speaking in euphemisms of making love, presumably to Jean. Aside from the obvious notes of affection for Jean these lyrics indicate, Crawford draws his conclusion of the theme from the song *An Old Maid's Advice.* He states, "in this song the old maid says her life has been ruined because she disdained [from] love making when young and 'never would harken [to] let alone marry for humours of glen'" (Crawford, 1979, 298). It is clear that Crawford is taking literal meaning from references in other songs and if we are to think of traditional Scottish tunes and poetry, one can only take inferences as a clear indicator of the true meaning.

In the comic opera *Poor Soldier,* by John O'Keeffe, written in 1783, *The Humours of Glen* appears as a notably "silly" tune, as Burn refers to it, *Tho' Leixlip is Proud.* The silly nature of the lyrics is in fact what spurred Burns to write *Their Groves O'Sweet Myrtle.* The first verse and chorus of O'Keeffe's version is as follows (Currie, 1997, 233):

Tho' Leixlip is proud of its close shady bowers,
It's clear falling waters, its murm'ring cascades;
Its groves of fine myrtle, its beds of sweet flowers,
Its lads so well dressed and its neat pretty maids.
As each his own village will still make the most of,
In praise of dear Carton I hope I'm not wrong.

Dear Carton containing what Kingdoms may boast of,
'Tis Norah, dear Norah, the theme of my song.
Dear Carton containing what Kingdoms may boast of,
'Tis Norah, dear Norah, the theme of my song. (O'Keefe, 2010, 1)

The tune made international impressions in the early 1770s as well, appearing in Boston, Charleston and Hartford papers paired with the comic song *Descriptions of a Wonderful Old Man.* The comic song was published in the children's book *The Exhibition of Tom Thum* by Isaiah Thomas in 1772 and was written by George Saville Carey (NAS, 2016, par. 1).

Aside from literary references that are well known and the song written by Burns there are surprisingly few recordings. There are eight recordings in total of the traditional tune, three of which are later editions of the Haydn version performed by the same ensemble. The sheet music for the tune is more easily searched as *Tho' Leixlip is Proud* than *The Humours of Glen* as it is frequently confused with the tune *The Humours of Glendart*, however, it is most often found as Burns' song version *Their Groves O'Sweet Myrtle*. Two recordings which are most notable for this research are from *Caledonia to California* by *The Highland Way* and *Robert Burns The Complete Songs Vol. 4.* Below you will find a link to both versions:

Caledonia to California, the Highland Way:

Recording no. 36

https://youtu.be/TdMWHbhhY_c

Recording no. 37

The Complete Songs Vol. 4:

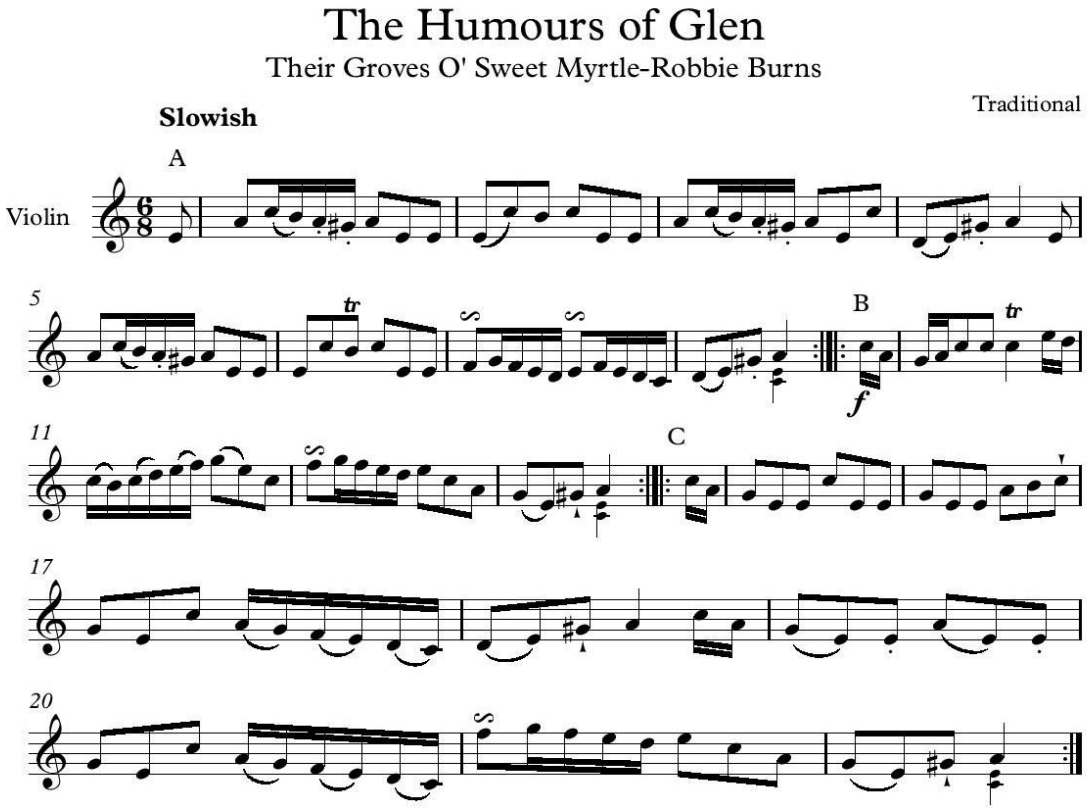
https://youtu.be/5cuZMkHk68E

The first version mentioned by *The Highland Way* uses a metallic sound for the fiddle introduction and its subsequent accompaniment of the voice through the entire tune. This denotes a lesser level of technique from the fiddler but not necessarily a factor to disregard their playing style. The player also slurs in the 16th notes at the beginning which would be less common in the traditional style. The second version from *The Complete Songs* includes fiddle playing by an obviously more competent fiddler who plays the beginning introduction faster and more in style with traditional playing. Even though *The Humours of Glen* would now be more commonly played as a fiddle tune in both of these recordings, the main tune lies with the voice as it is the song version by Robert Burns. In this instance, the importance of the two recordings lies predominantly with the voice and, what is interesting to note in the voice between the two recordings is how rhythm is dealt with. In *The Highland Way* version the singer uses flowing lines at the beginning with mild use of the double dotting during the repetitive eighth note patterns usually on the second beat as a dotted eighth-sixteenth-eighth note figure. However, in *The Complete Songs* version the singer uses double dotting throughout and emphasizes the strong beat more than in *The Highland Way* recording.

As referenced in the interview with Paul Chamberlain in appendix 3, in present day *The Humours of Glen* would frequently be played as a waltz if it were solely instrumental but this fact is clearly disregarded once it is performed as a song. Apart from the indications that this is an air in all of the manuscripts the development of waltzes did not appear until the 19th century as an evolution of the Austrian Landler. These factors would indicate a change of tempo which is evident in the two versions mentioned above, *The Highland Way* takes 66 to the dotted quarter note and *The Complete Songs* takes 68 to the dotted quarter note. While this may not appear of great importance in relation to Mackenzie's version, it in fact, illustrates the freedom of change in tempos and styles that the tradition of Scottish music allows. I must emphasize again however, that this tune is not a waltz and in my opinion, and I feel confident to say, in most modern musicologists' opinion, it would be vastly inappropriate to play it as such.

As mentioned in the beginning of this case study *The Humours of Glen* appears in Mackenzie's *Pibroch* during the third movement. I have chosen the Niel Gow manuscript as the main point of reference for *The Humours of Glen* as I believe that it is the most frequently referenced version. Most versions, apart from the Haydn arrangement, would be of similar notation but the Gow version illustrates an understanding of bowing and ornamentation that is viewed to be of paramount importance as it came from such a master of Scottish traditional fiddling. For this reason, it has gained focal privileges in this discussion and the ones to follow. In figure 10.0 you can see Humours of the glen as it appears in the Gow manuscript with the AABBCC form noted:

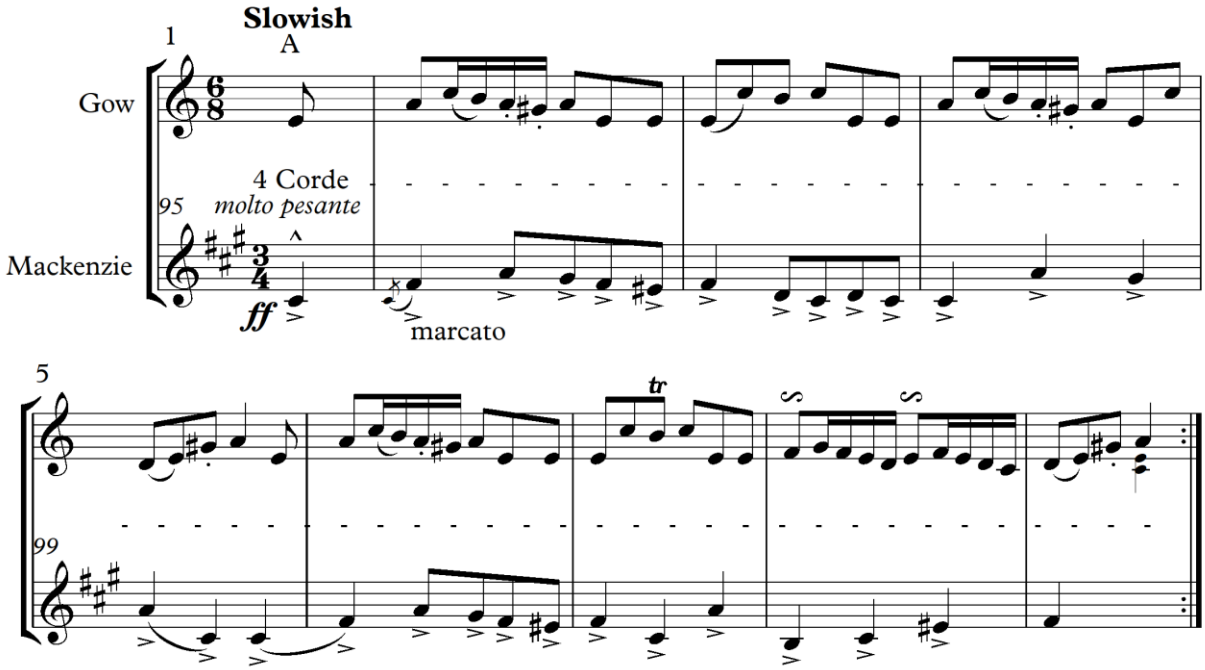
Figure 10.0



In the Gow manuscript (the original can be viewd in figure 13.0) you will find a few differences in how Mackenzie illustrates *The Humours of Glen* in the *Pibroch.* It is in the aeolian mode and written in 6/8 time while Mackenzie has put it in f sharp minor and in 3/4. As well as changing the key and time signature he omits the C section of the tune's original form.

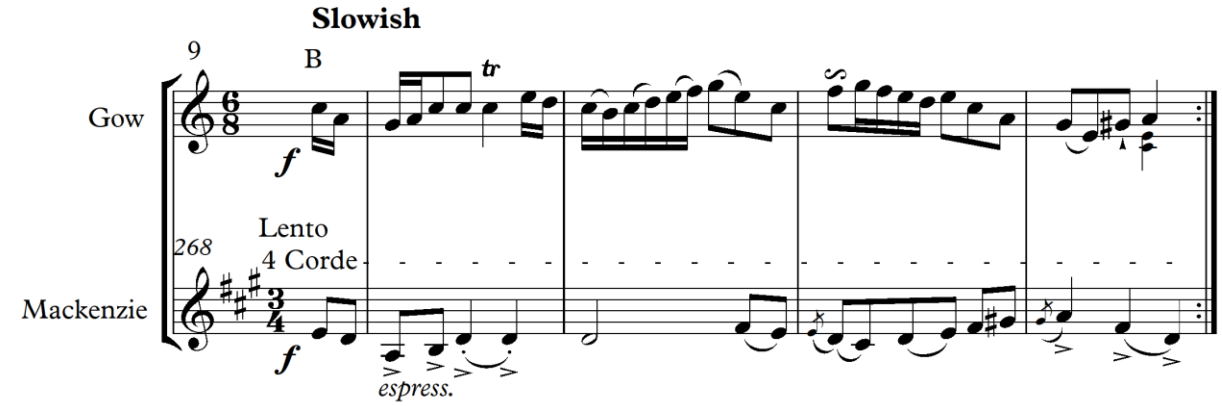
Figure 10.1 illustrates the A section of the Gow version on the top line and the Mackenzie version on the bottom line.

Figure 10.1



As illustrated in the figure 10.1, Mackenzie has also employed the use of accents and slurs to emphasis his desire for how this tune should be played in contrast to the original. The change from “slowish” to “molto pesante” is of note as it is interesting that he kept the elongation of the line that Gow illustrates in his manuscript. The accents also indicate Mackenzie’s idea for the tone to be heavy and dark which is also illustrated by the inclusion of the “4 corde”. Mackenzie uses the A section of the tune as his second theme but does not include the B section until the quasi cadenza in bar 268 near the end of the piece. This is illustrated in figure 10.2:

Figure 10.2



In figure 10.2 Mackenzie uses “lento” and “espressivo” markings to note a change in pace and colour or even emotional connotation that perhaps is referencing the sensuousness of love making that Crawford speaks of in *Their Groves O’Sweet Myrtle.* However, this is pure conjecture in hope of romanticising a deeper connection between the two works.

The connection between the original versions, the recordings of Burns’ song and Mackenzie’s use of the traditional tune illustrate a deep tie to the understanding of Scottish traditional music culture in the fact that there is an immense space for interpretation, individualism and musicality all the while maintaining the connection to the most important factor, the rhythm. By this I reference rhythm not only as the physical

notes written on the page, as it is clear from previous literature studies that traditional music from this time period was written down far after its creation, but also as the continual understanding of pulse, beat placement and how the beat drives one as a musician in this rich cultural form of music.

Self-Experimentation

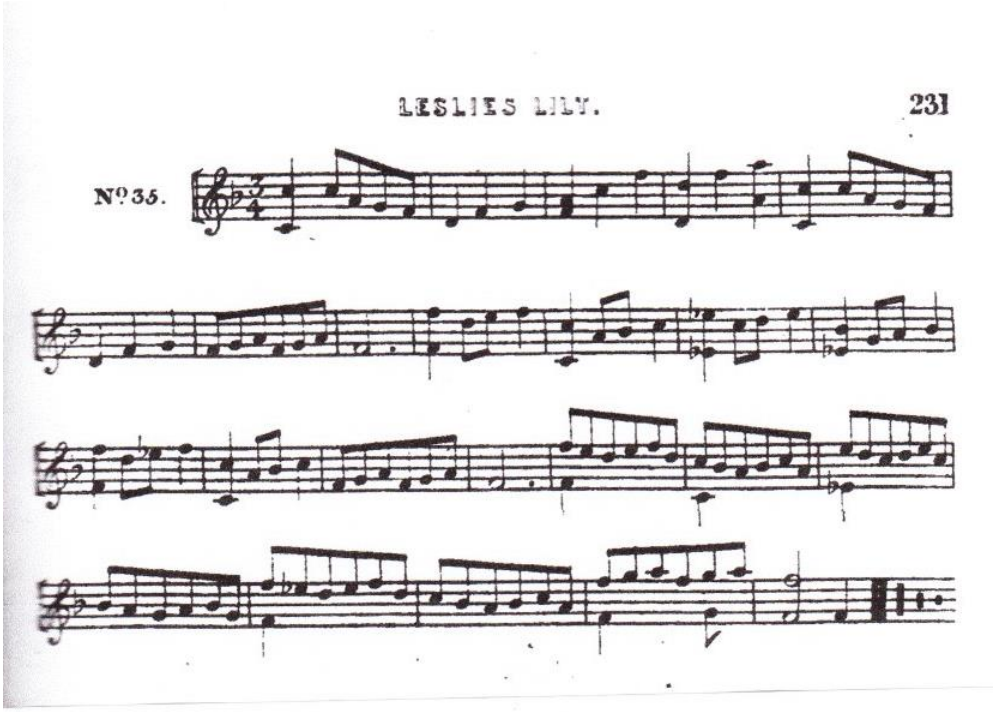
Leslie's Lilt No. 1

Below you can see the progression from the original version of Leslie's Lilt to how I would play the traditional tune. Further down you will be able to see the version that appears in Mackenzie's manuscript and how I have utilized the original in my final version.
Skene Manuscript version as notated in figure 11.0:

Recording no. 38

https://youtu.be/9vFDaqjjsFs

Figure 11.0



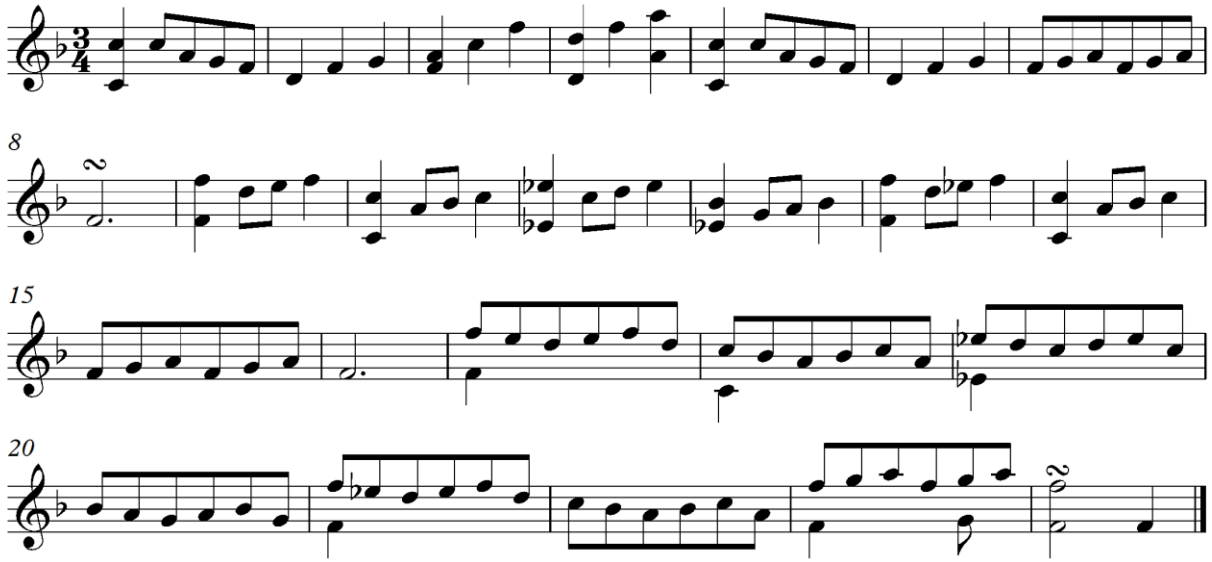
In this version, I have chosen to arpeggiate the chords that are written as it is originally written for the mandora and that would be how it would be played on that instrument.

Skene Manuscript, my version no. 1 with corresponding score, figure 11.1:

Recording no. 39

https://youtu.be/6tVlRiiS9wo

Figure 11.1



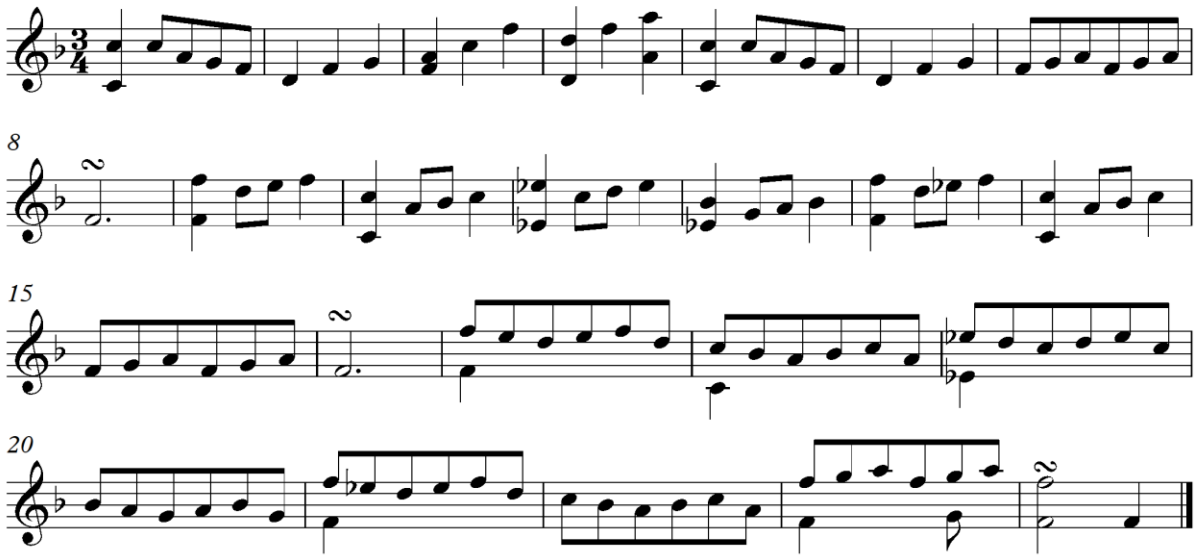
In figure 11.1, I have added turns at the cadences at the end of the A section and the C section as well as using rubato throughout the successive eighth note passage. I have also taken a slightly quicker tempo in this version.

Skene Manuscript, my version, no. 2 and corresponding score, figure 11.2:

Recording no. 40

https://youtu.be/J_3wP7eYLUA

Figure 11.2



I have chosen to play most of the chords as chords rather than arpeggiate them as would be common with the mandora. If a fiddler were to play this without the knowledge of it being written for the mandora it would be likely that they would play the chords as chords as well. I have also taken a tempo that is similar to the original versions. Like the second version I have added in turns at the cadences but in this version, I use one at every cadence rather than the first and second.

It is important to include the original manuscript in the progression of an interpretation as it allows me to base my interpretation on the original intent. This process allows me to create a version that I could incorporate into the Mackenzie version. Starting from the original manuscript provides a foundation for my traditional playing of the tune that from which future self experiments can be developed.

Leslie's Lilt No. 2

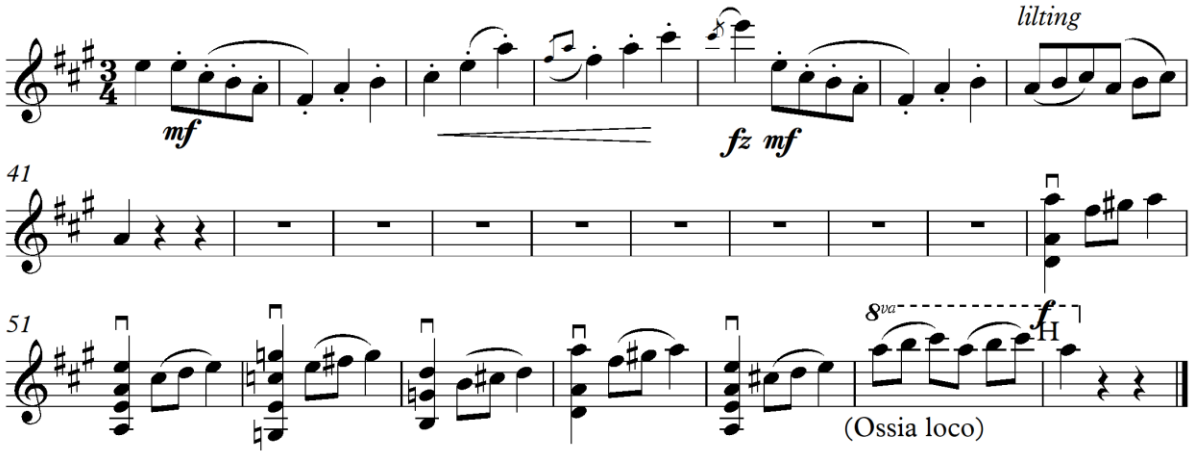
This is the basis for the subsequent versions and is formed through the original version that appears in the Skene manuscript. It uses turns, grace notes, a slide and cross the beat bowings. The most important aspect of this version is that it utilizes the cross the beat bowings in order to gain a different sense of the pulse which is more lilting and swinging in nature rather than straight and rigid. These choices were a direct reflection of the lessons that I have been taking with Gilles Rullmann.

A and B section of the version that appears in Mackenzie's score, figure 12.0:

Recording no. 41

https://youtu.be/_uBYBNJkOaA

Figure 12.0



In figure 12.0, the A section stays fairly true to Mackenzie's version of the tune with a few bowing additions. In the A section, I slur over the last six eighth notes in groupings of three to gain a lilting gesture as well as slurring the three eighth notes after each 3 or 4 note chords on an up bow for the same reason. In the recording, I skip the 8 bars of rest and carry on to the B section.

*After sitting with these choices for a few days and playing them multiple times I have come to the conclusion that I feel the grouping of eighth notes in three was creating an unauthentic effect and decided to take them out and play them separately as indicated in Mackenzie's score.

The Humours of Glen No. 1

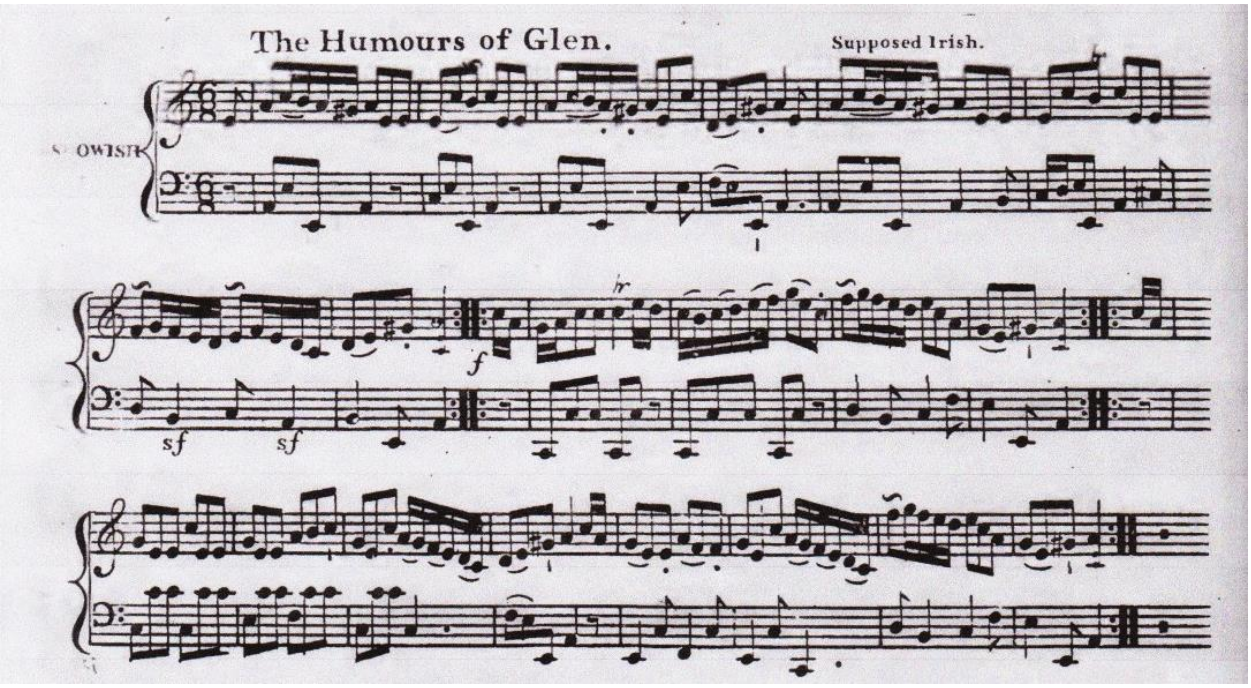
Below you will find *The Humours of Glen* from the Niel Gow Manuscript with a version with Gow's bowings and ornaments as well as the version that appears in Mackenzie's score. I have put Mackenzie's original version of both the A and B section in different recordings as well as versions that have been altered from information gathered from the case study, original tune and feedback received.

Gow version and score, figure 13.0:

Recording no. 42

https://youtu.be/Cz_BWaKKZiE

Figure 13.0

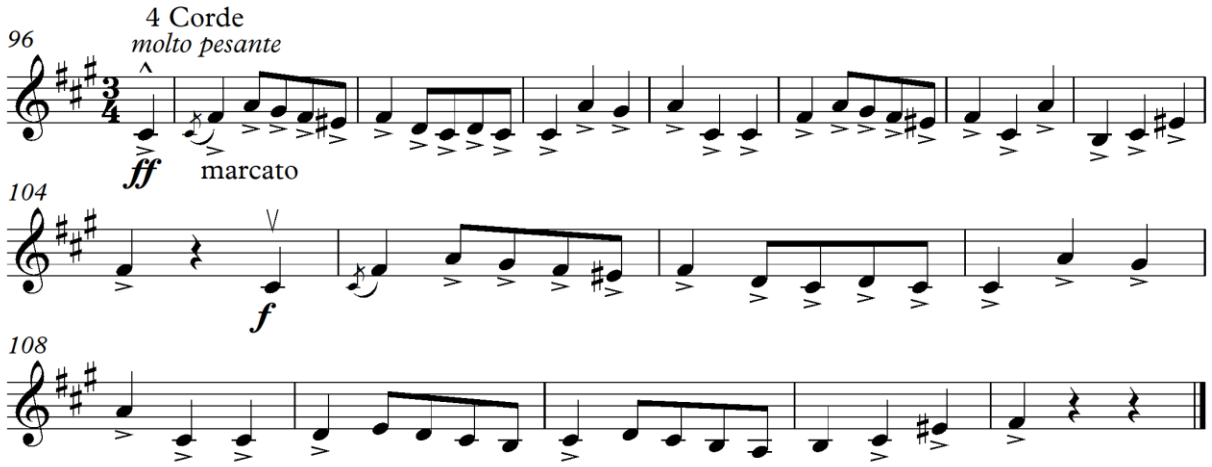


Below, figure 13.1, is the version of The Humours of Glen that Mackenzie uses coupled with the score of the traditional version above. This is played strictly as the score dictates.

Recording no. 43

https://youtu.be/4CNUk8BR_w0

Figure 13.1

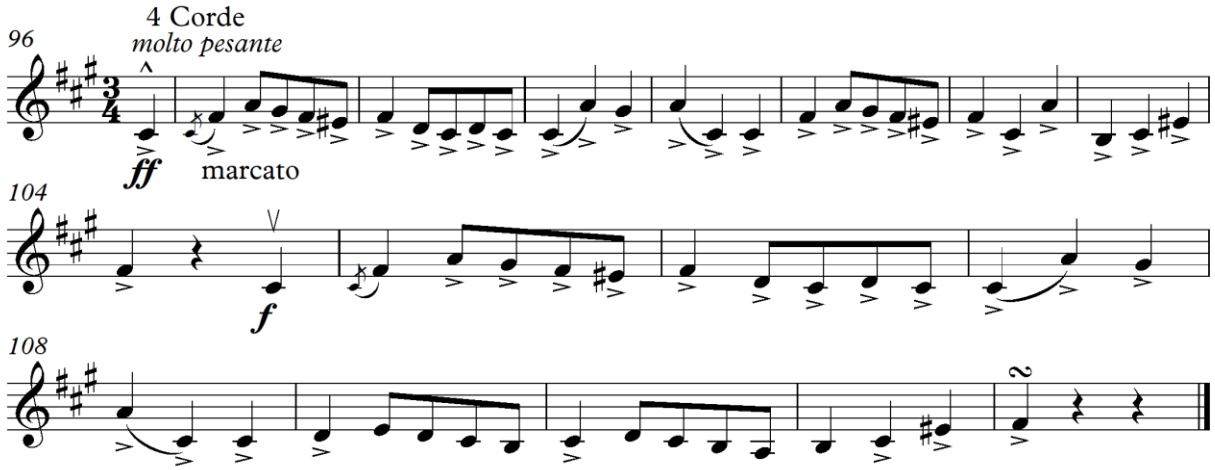


This is the first version I made with use of my own bowings (which are fairly similar to Mackenzie's) with the addition of a slur over the second grouping of 3 quarter. This is done in order to emphasize the 2nd beat of the bar. I have also added a turn at the end of the A section.

Recording no. 44

https://youtu.be/loc9q0Wqvs0

Figure 13.2



B Section - Mackenzie below version with Gow version above, figure 13.3:

Recording no. 45

https://youtu.be/uWh1AulvoDw

Figure 13.3

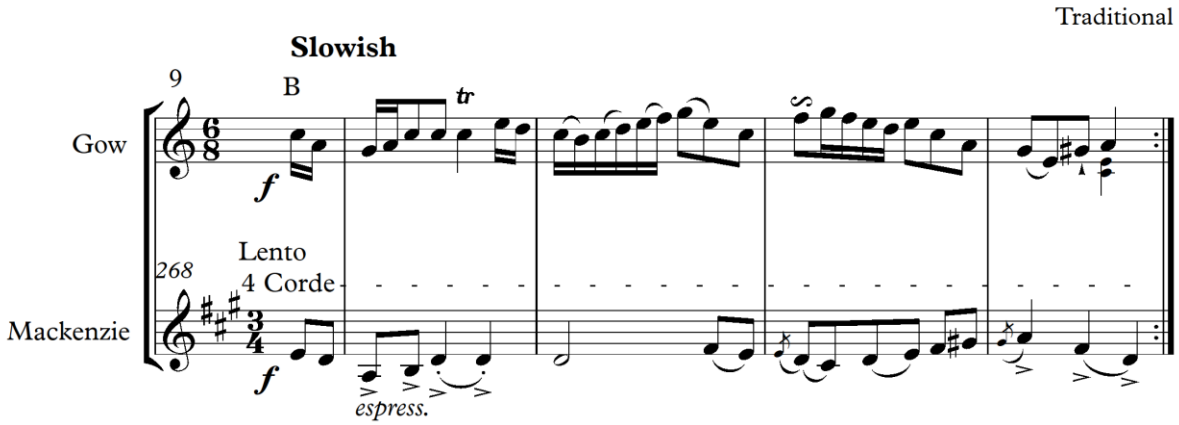
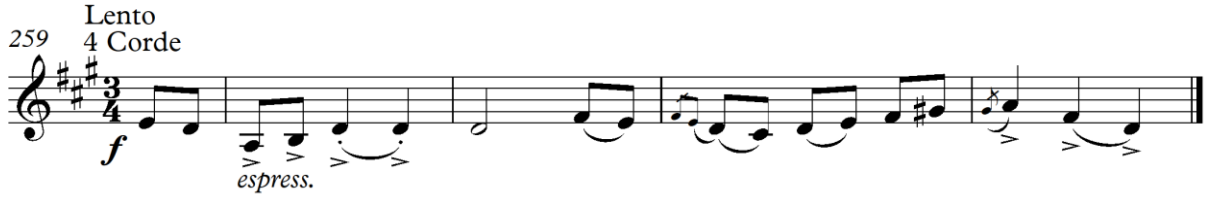


Figure 13.4 and recording no. 46 is the version that I did with a slight addition in ornamentation, using a cut instead of a grace note.

Recording no. 46

https://youtu.be/0SrYOxBeI5Q

Figure 13.4



I decided later to add pull offs and a turn into the beginning half of this section, which appears in my annotated score and final recording.

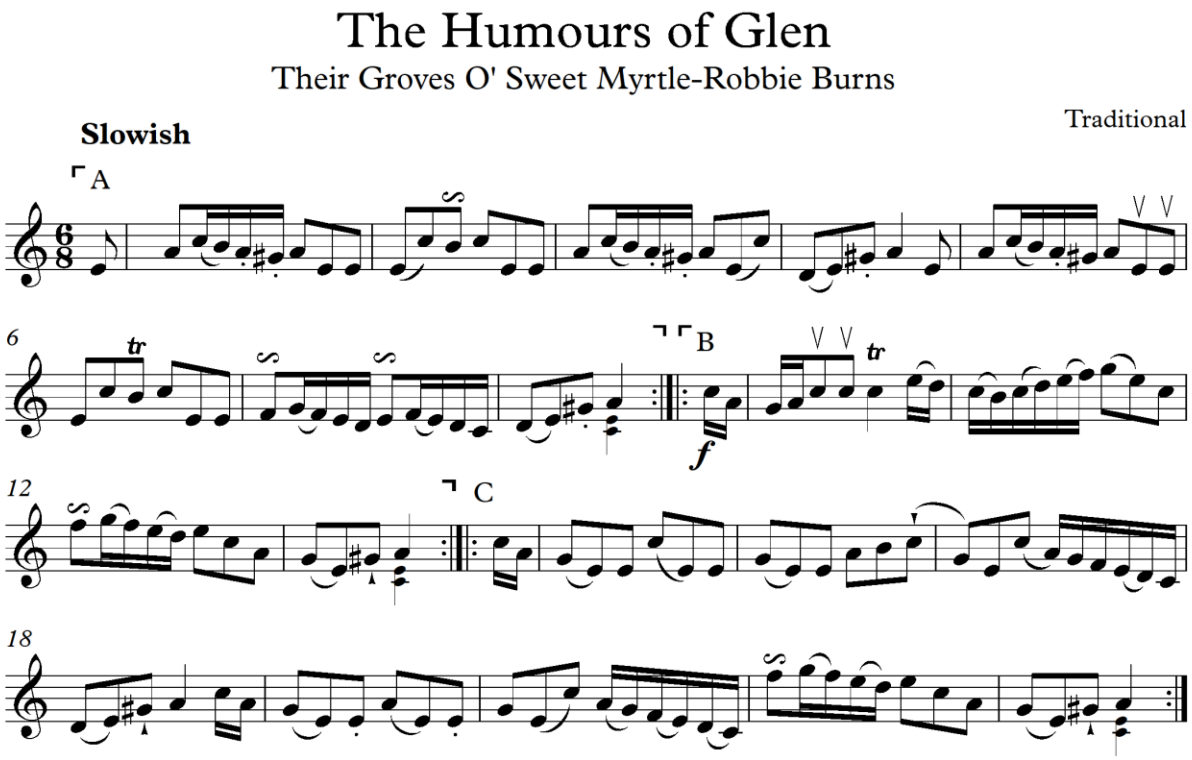
The Humours of Glen No. 2

The videos below depict the changes that I instilled after having a lesson with Gilles Rullmann and implementing some of his ideas and suggestions in combination with my own.
The Humours of Glen traditional version, figure 14.0:

Recording no. 47

https://youtu.be/svTcXfI_nbU

Figure 14.0



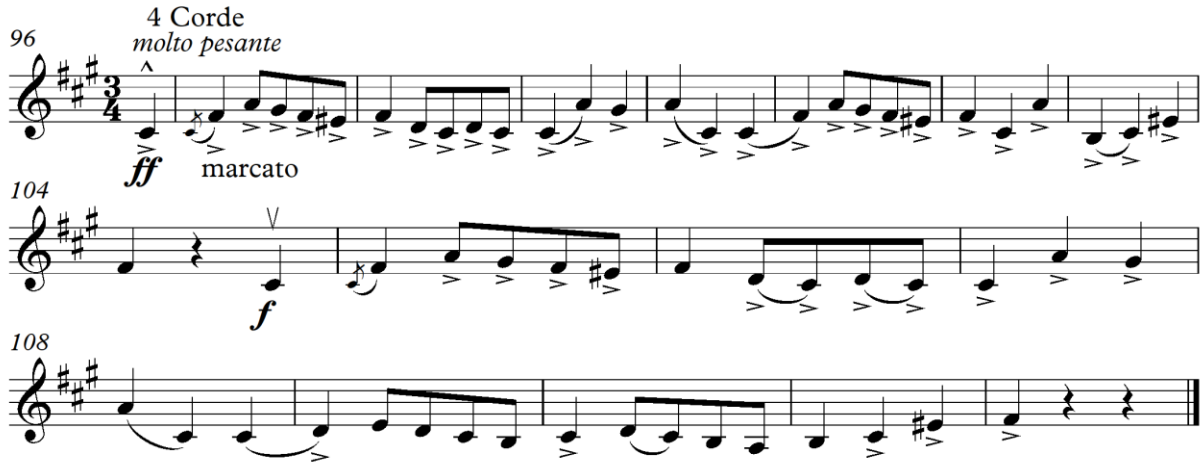
In this version, there is a large use of cross the beat bowing as well as additional turns than are in the manuscript. This is the basis for the additions that I made on the following videos.

The Humours of Glen A Section Final, figure 14.1:

Recording no. 48

https://youtu.be/2RfdvK5dOP8

Figure 14.1



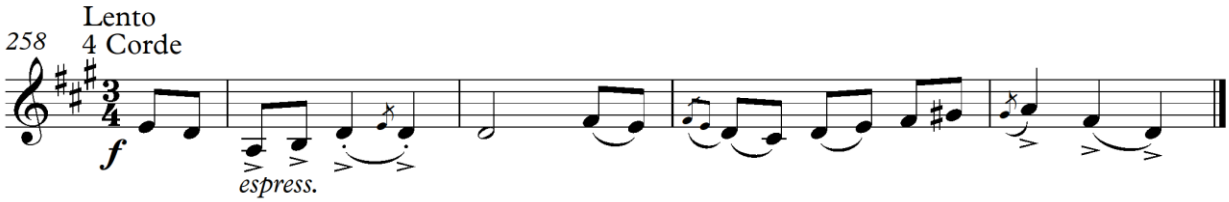
This video shows the implementation of bowings such as slurring over the first two eighth notes in a group of 4 and in the following repetition slurring two and two together.

B Section:

Recording no. 49

https://youtu.be/WQWZMSnvBmc

Figure 14.2



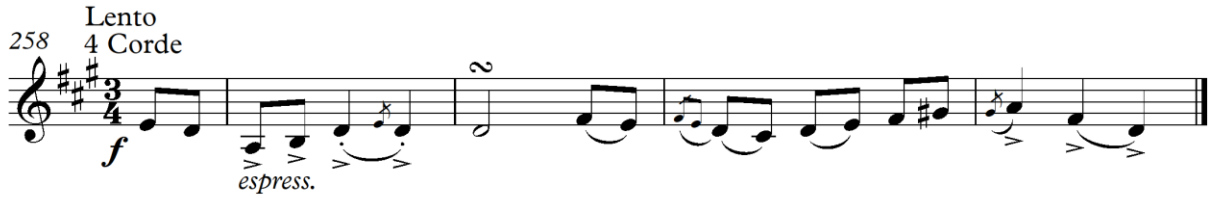
In figure 14.2, I have added a crushed grace note on the second D out of the three in a row.

The second video from the B section, recording no. 50 and corresponding figure 14.3, adds a turn on the D half note instead of using a crushed grace note seen in figure 14.2.

Recording no. 50

https://youtu.be/Ae3wdFPZecc

Figure 14.3

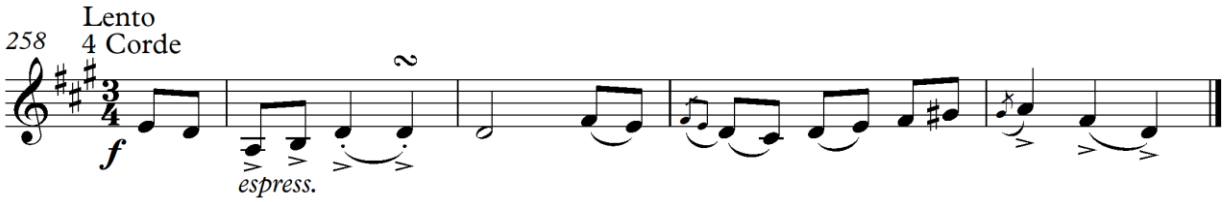


In the final version below, figure 14.4, I have chosen to do the turn on the second of the two quarter note D's instead of on the half note D that follows it as well as keeping the cuts that are demonstrated above. This version has been chosen as the final version because I think that it stays true to both the romantic and Scottish influences in the tune.

Recording no. 51

https://youtu.be/5HI9VS_WkEc

Figure 14.4



Research Result

The research result is compiled through my data collection procession and the recording can be viewed below, while the annotated score is found in the documentation and description of my research result section. While it may seem that there are few changes, it is important to note that Mackenzie was a fiddler himself and did input his own ideas onto the score, and so the score was not originally barren of Scottish.

Recording no. 52

Pibroch Suite - III - Dance – A.C. Mackenzie

https://youtu.be/v8yXV8Q3LjY

Appendix 1

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Appendix 2

Network List

1. Gordan Nikolic – Primary teacher, performer and concertmaster of the Netherlands Chamber
   http://www.orkest.nl/muzikant/gordan-nikoli%C4%87
   nnikolic@codarts.nl
2. Rachel Barton Pine – American concert violinist who recorded Mackenzie's *Pibroch Suite*
   https://rachelbartonpine.com/
   rachel@rachelbartonpine.com

3. Nicole Jordan – Artistic research at Codarts and vocalist.
   http://www.nicolejordan.info/
   nicolejordan@me.com

4. Kate Dunlay – Celtic music specialist at Cape Breton University
   http://www.katedunlay.ca/
   katedunaly@eastlink.ca
   1-902-445-9797

5. Richard Mackinnon – Celtic music lecturer at Cape Breton University
   http://culture.cbu.ca/ccbs/rmk/introduction.html
   richard_mackinnon@cbu.ca
   1-902-563-1284

6. Patricia Yarrow – folklorist and modal researcher
   yarrowp@msudenver.edu

7. Jenna Gallagher – Canadian Celtic Fiddler and classical violinist
   jenna.rennae@gmail.com

8. Barbara Varassi Pega – Research Coach and pianist
   bvarassi@codarts.nl

9. Gilles Rullmann – Irish/Scottish fiddler
   http://www.gillesrullmann.com/

10. Matt Cranitch – Irish fiddler - County Cork
    http://www.mattcranitch.com/

11. Alasdair Fraser – Scottish Fiddler
    http://www.alasdairfraser.com/

12. John Purser – Musicologist specializing in Scottish traditional music
    iainmacs@hotmail.co.uk
    http://www.johnpurser.net/

13. Paul Chamberlain – Accordionist from HotScotch ceilidh band, specializing in Scottish traditional music
    info@myceilidh.co.uk
    www.myceilidh.co.uk
    + 447799 896050
14. Callum – Accordionist from Stravaig ceilidh and Scottish traditional band (it is important to note that he would not share his last name with me, and since I found him through his band I had no way of find it out)
    www.stravaigceilidhs.com

stravaigceilidhs@gmail.com
+44 (0) 7928 115 770

Appendix 3

1st Intervention Cycle Feedback

Gordan Nikolić – Violin Teacher

Sound Quality and Production:

- You have a great sound and have clearly been trying to discover new colours

Celtic Mix:

- In the reels, the sound is sometimes lost in the quickness of it. It becomes too active and loses the feeling of ease. Meaning that I became stiff in my right wrist and the sound was rigid.
- When you are trying to make your sound bigger or larger don't try and do this just through dynamics but try and do it through the expanse/width/depth of sound that you create not necessarily by getting louder.
- In *Women or Ireland* also don't lose the sound through dynamics, keep the feeling of longing through depth as well.

Pibroch Suite:

- Great sound, you allowed the violin to really breath. Meaning that your violin had an open quality that you achieve through varying colours in the vibrato and bow arm.
- Don't start the sound too large in the beginning but start it less present, creating the image of your story from the very beginning.
- Do 20% of what you can (in dynamics, strength of sound etc) to keep the feeling of the story, less forceful playing.
- Use original bowings to keep the sound flowing and less disruptive.

Body Stance and Movement:

Celtic Mix:

- Immediately your body stance and feeling was different when you picked up your violin to play Celtic music than to play classical.
- Your wrist was very loose and free
- Your body was more relaxed in general

Other:

- These (Celtic) stories are never in the now, they express a feeling or an expanse.

Ella van der Mespel - Peer

Sound Quality and Production:

- Very pure sound in both the Celtic Mix and *Scottish Fantasy*.
- Make sure you do not strangle the sound at times and keep the up bows consistent in sound quality as well.
- You have an organic sound to the Celtic Mix and generally in the Mackenzie but make sure that the sound is not lost during shifts.
- "I really love your sound in both, but somehow more magic comes from the Celtic mix. You really capture this sense of longing and melancholy."

Ornamentations and Embellishments:

- Good ornamentation at the beginning as well as glissandos, nice folky feel.

Body Stance and Movement:

- When playing Celtic music your body stance changed and became more relaxed.
- *Pibroch Suite* seemed to be more stiff and rigid.

Cisem Ozkurt – Peer

Sound Quality and Production:

- Very nice sound generally
- Sometimes the sound quality was lost in the fast passages such as Drowsy Maggie and Cooley's Reel – Try relaxing both hands in these passages

Ornamentations and Embellishments:

- Very nice glissandos in Mackenzie and slides in Celtic Mix

Body Stance and Movement:

- Don't tense up when hard passages arrive
- Make sure your facial expressions don't show that something is difficult. It is easy to tell when you are uncomfortable just by small tilts of the head or expressions.

Other:

- Maybe consider separating the Celtic pieces into different recordings instead of a medley

Jenna Gallagher – Canadian Celtic Fiddler

Sound Quality and Production:

Celtic Mix:

- "You have a great concerto sound, wonderful pure tone, etc, which is great for Bruch, but less stylistically true of "Celtic" music. Like baroque, bow pressure shouldn't sustain."
- "Imagine each note has an accent shape to it (like this, >). Front of the sound is bites into the string, but the resonant sound results not from sustained bow, but from ringing, unstopped strings. The stroke is kind of like a legato version of off the string."

Pibroch Suite:

- "You have a great concerto sound, wonderful pure tone."

Other:

- "Also a slower speed for the reels would actually be more stylistic, and you could fit more ornaments on there, like triplets and cuts."
- "Irish session players I've talked to are actually in favour of slower tempos, the wilder tempos appear to come from the Americas. (probably mostly Cape Breton)."
- "So, in a sense, yes Celtic fiddling should be easier and sound easier because it's less anal retentive about tone production. it's of the mindset that whatever happens, even if it sounds scratchy compared to classical tone, or if you play all the strings at the same time (most fiddle bridges are planed to be flatter than classical violins to suit this)."

Personal Feedback

Sound Quality and Production:

Celtic Mix:

- Try to not sound so classical especially in the reels.
- Be freer in your sound and worry less about having the most perfect tone. Let go of classical style and inhibitions. Not everything needs to sound with the same precision.
- Look for some of the Celtic “dirty sound”.

Pibroch Suite:

- Create the colour/story right from the first note.
- Relax the sound and try and find the same ease you have in playing Celtic music.
- Experiment with using no vibrato then bringing it in later in the note – same as Celtic style.

Ornamentations and Embellishments:

Celtic Mix:

- Try slower tempos in the reels in order to experiment with more ornament.
- Don’t use only one style of trill and slide. Look into the Scottish trilling that sounds similar to bagpipes.
- Experiment more with rhythms.
- Trills are sometimes too fast.

Pibroch Suite:

- Explore different possibilities for slides
- Don’t let the trills sound to forced

Body Stance and Movement:

Celtic Mix:

- Don’t be afraid to move around in the recordings like you would when playing at home. Relaxing the stance in the feet and allowing for the occasional foot “rhythm” section to occur.

Pibroch Suite:

- Much stiffer than in the Celtic Mix, especially in the shoulders and neck. Try and relax it like you would if you were going to fiddle

Other:

- Relax in the run in the middle, it sounds forced.
- Keep your pulse a bit steadier in the Celtic music, when you want to change tempos make it purposeful not by chance.

2nd Intervention Cycle Feedback:

Gilles Rullmann – Celtic Fiddler

Leslie's Lilt – traditional version

- Don't play the written chords separately but as double stops.
- You can also change the bottom notes of the chords to fit in first position as that would be more common in traditional playing.
- Try using bowings that cross over the beats and don't emphasis all the main beats as strongly.
- In this tune, sometimes where you want to put an ornament might not actually work so you need to find other places to put them.
- In the second last bar where the six eighth notes are slurred in groupings of three emphasize the last of each slur without a break between the notes.
- For slurs, try and make the slur smoother, two up bows in a slur with dots for example would not happen traditionally
- You shouldn't always put turns at the cadence

Leslie's Lilt – Mackenzie

- No real comments about the A section
- Try and emphasize more than just the downbeat of the bar
- In the B section try to play the three eighth notes that appear after each chord as slurs upwards emphasizing the first and third.

The Humours of Glen – traditional version

- Watch that your trills aren't too romantic – not too many rotations
- It's an Irish tune but since it was played in both Ireland and Scotland at the time they would be played totally differently.
- The Scottish version would suit you more easily, it is a little more drier than an Irish version would be.
- It looks like a jig on first glance but since it is an air the tempo would be slower than "slowish"
- How you emphasize the beats is too classical.
- Use cross beat bowings as well.
- Turns could use more emphasis on the second beat.

The Humours of Glen – Mackenzie Version

- You could put turns in, but you would have to not play it on the G string.
- The key makes it hard to play as a traditional player would, so the turns are harder.
- Use cross beat bowings.
- In the variation of the A section you could play it as a slip jig if you ignore the dots and use slurs (cross beat).
- In B section put a turn on the 3rd beat of the first bar, the second D out of the three in a row.
- You could also put a fake roll on the open D but you would have to play on D string rather than the G string,

Goran Gribajcevic

General Comments;

- Don't use a contactless sound, you should still have a core to your sound.
- When using full bows bring your arm a bit to the right at the frog instead of straight out as it will give you a better contact point and continuous sound quality.
- In *Leslie's Lilt* play chords as chords rather than broken.

- The feel of the beat needs to be more folky.

3rd Intervention Cycle Feedback:

Gordan Nikolić

General Comments on *Pibroch Suite – Rhapsody:*

- Your sound is very open at the beginning but once the chordal passages appear you tense up and close the sound.
- Your ornaments should be slower and in more of a romantic style. [This comment I disagree with]
- The cadential runs are very nicely played, but the gapped mixolydian could be smoother.
- The overarching phrasing could be bigger
- The ending needs to be in a faster tempo

Goran Gribajcevic

General Comments on *Pibroch Suite – Rhapsody:*

- Phrasing needs to be longer.
- Use more romantic ornaments
- In the runs, in order to get them in your fingers you need to have a look at what the scale patterns are.
- Try flipping your bowing on the chordal passages to create a longer effect on the 16th notes

Jenna Gallagher

General Comments:

- Your playing style is incorporating more of the traditional music with the classical in contrast to your first intervention cycle recordings.
- Try and play the melodies that are traditional sounding with less classical phrasing.
- Don't be afraid to add ornaments but you are right in saying that the ornaments that are in the score are thoughtfully placed.

Appendix 4

Interviews

Rachel Barton Pine

Interview with Rachel Barton Pine – American born concert violinist who recorded Mackenzie's *Pibroch Suite* in a Scottish traditional music informed manner. March 28th, 2017

Question 1:

Stringer: Why did you choose Mackenzie's *Pibroch Suite* to record and why do you find it an important work?

RBP: Hi Allison it's Rachel Barton I thought that answering your questions verbally would be easier than trying to tape a bunch of stuff up and also easier than trying to schedule a phone call. So, if you need any further clarification after listening to my answers please feel free to send a follow up email. I will do a couple of short clips to make sure that they're short enough to e-mail. So, number one "why did I choose Mackenzie's *[Pibroch] Suite* to record and why did I find it to be an important work"? Well basically I was researching, I was invited as you probably read in the program notes to my Scottish fantasies CD I was invited a number of years ago early two thousand or two thousand and one something like that I'd have to look it up but the date is in there. I was invited to perform a Scottish themed recital in Arkansas of all places and so I started looking into what repertoire existed. Of course, the Bruch *Scottish Fantasy* though not by a Scottish composer is a cornerstone of what we think of as Scottish violin music and I was fascinated by the fact that Sarasate was the dedicatee and it didn't take much digging in the obvious Scottish books to discover that Mackenzie had also written a major work for the same dedicatee and so obviously that was a work that really intrigued me and then when I started to play it and realized that it also had the flavour of Scottish folk tunes. It was something that I thought would be perfect for the concert that I was putting together. After I had performed the recital with piano I realized that I had the core of the amazing concerto album right there in hand between the Mackenzie, the Bruch and then of course Sarasate's own rather earthier medley of Scottish tunes. After all neither Bruch nor Mackenzie includes an actual jig nor an actual strathspey for goodness sakes. So, with those two pieces I only needed a little more repertoire to round out the album which of course was the McEwen. It was the first time that the Bruch *Scottish Fantasy* had ever been presented in the context of its Scottishness so that was really the motivation. But of course, in a way the most important piece on there, though not the most famous, is the Mackenzie because of course that is the most significant work by an actual Scottish composer and really a piece that ought to be better known. I've been very pleased to have performed it with a few orchestras thus far including the Orchestre de Libritant in France and a couple of orchestras here in the U.S. and I certainly hope to have the chance to play it more as the years go on.

Question 2:

Stringer: I know that you worked with fiddlers such as Alasdair Fraser on ornaments etc. but how did you choose in the end where to place ornaments or make changes in the score that would bring out the Scottish "colour" in the *Pibroch*?

RBP: So first, question two, I really had not done anything with Scottish traditional fiddling at the time that I was preparing for my Scottish fantasies recording. I had been on the faculty of Mark O'Connor's fiddle camp since ninety-seven as a classical instructor teaching baroque ornamentation as well as basic technique which really exists outside of any particular genre. It doesn't matter if you're playing, you know, Irish or bluegrass or Appalachian or what, you still need to have a good bow hand et cetera and I did a little bit of heavy metal depending on whether they had a rock violinist among the faculty any a given year. Anyhow I became exposed to folk music and various types of fiddling through being at the camps but hadn't really gotten to know any particular variety in depth at that point it and I'd only been going for a few years and had

merely dabbles, I certainly hadn't sorted out the so-called Celtic styles one from another. How Scottish and Irish and Cape Breton and everything are different from each other let alone regional differences. I couldn't even hear them let alone articulate them let alone play them so that's why I was lucky enough to engage the help of Alasdair Fraser for my project and really when it came to deciding on the ornaments it was not us playing the actual concertos it was playing the more, you know, eighteenth century versions of the actual tunes Gow et cetera, McGibbon of course. And playing those tunes through and just seeing what he would do with them and then trying to apply that to the concerto and seeing if you have that made sense and so yeah it was just the first attempt of someone very inexperienced but I still ten years later, more than ten years as I listened back, now having gotten very in-depth with Scottish fiddling, I still I'm very happy with the results and certainly don't feel displeased with any of the ornaments that were chosen and it was definitely worth it to give it that that extra flavor that it really needed. Honestly, I feel like knowing that Sarasate toured in Scotland and knowing from personal experience that once you get the lilt in your ear it's not just about ornaments, it's about timing, it's about inflection, it's about sound, you know, ornaments are almost the least of it, and so just trying to bring out that Scottishness. You know, once you hear it you can't and unhear it and I truly believe that there's that he must have played, you know, the Bruch more Scottish than German and the Mackenzie of course and his own piece. You know, we don't have any recordings any way to prove things one way or the other but it just seems absolutely logical that if he was hanging out with guys like Skinner he must have played with some degree of a clue.

Question 3:

Stringer: I am very interested in how the narrative structure works in traditional music and how it varies from area to area depending on how different regions might play the fiddle for example. Is there a particular style that you felt was most useful when you were choosing how to phrase or placing ornamentations?

RBP: OK So question number three is very quick to answer because at the time that I was working on my album in 2004 I had no clue about regional styles. You know, even something as extreme as, you know, Orkney music, I didn't get it, I don't know Highland versus Lowland you know now it's absolutely clear to me, you know, with the strathspeys and everything else. But no, I mean looking back interestingly the strathspey in the medley that I orchestrated and of course Alasdair Fraser, you know, being affiliated with Skye and so on, we played it very much in a Highlands style. But I had no clue about that at the time and now of course I tend to play much more in a Lowland style because I'm much more influenced by more of the earlier eighteenth century. Scottish baroque stuff and do more of the double ups in the longbow style but yeah that I wouldn’t have known what I was talking about if I had heard me say that thirteen years ago.

Question 4:

Stringer: How much of an influence did the appearance of the traditional tunes *Three Good Fellows, The Humours of Glen and Leslie's Lilt* have in using a fiddle style over a more classical approach when they appeared in the Pibroch? Did you find that you used fiddle techniques more at those instances or not?

RBP: Question four, yeah definitely where there is an actual traditional tune then I felt like it was especially imperative that I try to bring out the fiddle flavour or the traditional music inflections for the iterations of the tune. Now when it would veer off into crazy classical variations then obviously, you're getting beyond the realm of what one can Scottish-ize. For, you know, when it appears in a more straightforward melodic version then certainly I try to make it sound appropriate. Their worst moments I'm sure you've heard in my interpretation about the Mackenzie and the Bruch, where I did add little things even in the bits that were just filler material by those composers or original material by those composers just because they were moments that either Alasdair suggested something or just somehow the music itself suggested something to me. But definitely whether it was a known tune then I made extra sure to make sure I wasn't playing it in some square an idiomatic kind of a way.

Question 5:

Stringer: Did you take into consideration the harmonies that are used in the *Pibroch* in regards to how you phrase or do you believe that the music illustrates this enough without emphasis? This is specifically in regards to the first movement where Mackenzie uses modes (phrygian, iononian and mixolydian) to move between some Scottish traditional modes and the over-arching F major tonality.

RBP: So, I didn't do a complete harmonic analysis of the *Pibroch Suite.* I certainly, as someone who's been immersed in early music since age fourteen, I'm highly aware of listening to harmonies even if I don't name them. You know, like I might say that's a seven chord but I can hear that's a dissonance, you know, it's just more of an instinctual thing, but it's also a listening thing. I'm always shocked in master classes when young artists play for me and there's something radical like the piece that's been in major up to that point now shifts over into minor and they don't change the emotion one iota and it's like they've they haven't even noticed. How is that possible? Yeah so in other words I was listening but I wasn't analyzing and I of course had read David Johnson's seminal book and, you know, I had done some further reading about Scottish and music, you know, going back to that original Arkansas recital and was very well aware of, you know, the mixolydian mode. I love the specifically Scottish term for it, the double tonic, you know, the sort of, you know, dual one chords really. And it's interesting to see how, you know, Haydn and Beethoven utterly failed to attempt to harmonize that double tonic stuff which really shouldn't have been in the first place et cetera. But of course, Mackenzie knew what he was doing and yeah, it's just lovely that way that he takes some of that, you know, very earthy stuff and elevates it into high art. You know, one of my favorite quotes which I think I used in my essay from his big autobiography was when he talks about having written a folk tune, you know, just a simple folk tune and kind of having sent it out into the universe overheard a little while later a fiddler playing it and referring to it as an old tune and that he was so personally gratified that something he had written had been mistaken for something ancient. So, he obviously knew his stuff and you can definitely tell I think also obviously. He was a master orchestrator and one commonality that I find between the Bruch and the Mackenzie, written for Sarasate, is the use of the harp. I wish that we had mic'd the harp separately on my album which in fact we didn't think to do until it was too late. Because I would have loved to have mixed it a little bit differently to have the harp a little more prominent in the mix. You know, when each of those composers uses the harp of course it's very, very special and does suggest, you know, the Gallic type of flavour.

Question 6:

Stringer: What do you think is the importance of including both the Scottish roots as well as the classical roots in the *Pibroch Suite* in regards to performance practice and how do you think it can reflect upon other performers wishing to perform folk music inspire classical works?

RBP: Question six, so this is something I talk about a lot. There are a number of factors that I think artists don't always remember to take into consideration when crafting their interpretations. One is the role of the dedicatee. Now this of course isn't always true and it certainly isn't true if a composer is also a performer and wrote a piece for themselves to play, but in the case where one artist wrote it for another that can often have a strong influence. I'll give you a great example, Beethoven, when you think about the Beethoven violin concerto it was written for Franz Clement, that was a subject of another of my albums by the way. But in any case, Clement was a very delicate player, his own concerto written one year earlier which served as a model for Beethoven's concerto. The orchestra played the melody and the violin played filigree, you know, kind of descant stuff in the upper registers without many double stops and, you know, in a very elegant way above the orchestral melodies. Clement was known as a very refined player etc and then of course you think about the *Sonata Number Nine* the so-*called Kreutzer Sonata* which Rudolph creates or of course never actually even played it was written for dedicated to and premiered by one of the great African descent a violinist George Bridgetown and then the originally dedication was rescinded and it was rededicated to Clement after Beethoven and Bridgetower had a falling out supposedly over a girl. But in any case, the two of them premiered it together and It was by all accounts an extremely successful performance. Now Bridgetown belonged to the new school of violin playing which morphed from what we now think of as the the standard Franco Belgian tradition that was just coming into vogue which is a much more aggressive

style *sturm and drang.* You can see that there's a lot of just, you know, very strong playing, there's a lot of double stops there's a lot of lower register stuff intensity continually in Beethoven's *Sonata Number Nine* written for Bridge tower. So, while Beethoven was certainly never a not true to his own voice. I firmly believe that if you had gotten a concerto for Bridgetower and a Sonata for Clement you would have had two completely different pieces. So, it's important to really understand the personality of the dedicatee.

The other great example is Brahms and his collaborator Joseph Joachim. Joachim was a very serious player who did not believe in frivolity he decried to the fact that Wilhelmj had taken Bach's air from the third orchestral suite and put it all on the G string which he considered to be circus tricks. So, he was a very conservative guy he didn't believe in any flashiness in one's playing so people who play some of the triple stops and some of the, you know, passage work in the Brahms concerto in a more virtuosic manner are in fact not interpreting the concerto as Joachim would have done or nor as Brahms would have envisioned it being written for Joachim. You know, any difficulties present should be mere side effects of the musical intention and just simply bad luck that we have to overcome and ignore. So those are just two examples of how important a role the dedicatee plays of course in the case of things like the Bruch, Mackenzie Scottish flavored pieces knowing about Sarasate's musical personality and style of playing and human personality but also the fact that he himself toured in Scotland and was familiar on the ground with Scottish fiddling that's important. It's also very, very important to know about the extra classical roots of concertos that have such things (*singing*). Whether we're talking about Hungarian and folk music used in Bartok and, you know, the kind of (*singing)*. If you don't know that, you know, Hungarian folk music is full of (*singing*) all the time then you're going to play it (*singing*). You're probably going to have the right emphasis because the music tells you to do that regardless of what, you know, about folk music, but you're not going to do it enough and no you're not going to have that real set up that, you know, kind of un-notatable slightly over dotted snap. it's now just like in the Bruch it's not square it's in the in the *I'm down for lack of Johnny* movement (*singing*). You know, that would be the German way to play it but once you understand (*singing*). It's neither a triplet nor a sixteenth plus a sixteenth plus a dotted eighth, certainly not even eighths but, he had to get the pitches on the page somehow and of course I'm sure he didn't want you to go (s*inging*) in a pedantic way, you know, or in like it's the first violin concerto which of course is supposed to be German. But no, he wanted (*singing*), I strongly believe that. And so yes, to understand the folk music roots, you know, if it's inspired by jazz if it's inspired by, you know, whatever the extra flavour might be certainly it's important to know about all that stuff. That was one of the big things I got out of being at Mark O'Connor's camp is just realizing that I was improving myself as a classical player by learning about all of this non-classical music and that lesson has stuck with me ever since.

Question 7:

Stringer: What is your opinion of Mackenzie as a composer now having both performed and researched him?

RBP: OK, what is my opinion of Mackenzie as a composer. Yeah, I think he's one of the great composers it's really sad that, you know, we revere Elgar and forget Mackenzie that disparity between them is certainly not justified and it's tragic really. There are plenty of composers who deserve to remain in obscurity but then there are others who are being and justifiably neglected and Mackenzie definitely falls into that category. His own violin concerto is absolutely lovely and I do wish that I had the opportunity to perform and even record it but I'm at a stage in my career where it's really important for me to record some of the major repertoire in presentations where the focus of the reviews of my performances is going to be about my interpretations and not about the merits of the unusual repertoire on the program. So therefore, when I just recorded Elgar with B.B.C. a few months ago I paired it with Bruch *G minor* as opposed to Mackenzie as would have been my ideal dream in such a such a fitting pairing but it wasn't meant to be. But who knows maybe someday before I die I'll get to play that concerto. It is definitely on my wish list and of course he's written other works for Violin and Piano and chamber music and all kinds of good stuff. I actually got to know his lullaby, he didn't make the cut of the twenty-five that I recorded on my lullabies album, but it was among one hundred twenty-five that didn't make the cut and you had to cut things somehow. But it was, it

was definitely a contender and absolutely gorgeous so yeah, I love Mackenzie and his music I certainly came to feel that I was still very warmly towards him as a person. Having read not only about him but also he's one of those composers that you wished you had had a chance to meet and hang out with for sure, not one of those ones you admired but you wouldn't actually want to have to hang out with. Definitely not in that category. So yeah thanks doing your part to help bring a little more light to things and good luck in all of your research and I'm curious and I imagine you're a violinist are you going to be performing some pieces by Mackenzie yourself? Anyway, please do keep in touch I would love to read your thesis and I would also love to read your dissertation someday if it's a similar topic and yeah I'm going to hook you up with one of our Chicago based Scottish slash classical music researchers just so that you can become part of his community and vice versa and again good luck and thanks for reaching out.

Alasdair Fraser

Interview/Conversation with Alasdair Fraser – Scottish born fiddler who was the fiddle coach to Rachel Barton Pine for her Album with Mackenzie's *Pibroch.* January 24th, 2016

Conversation with Alasdair Fraser

Stringer: What importance to you put on the acknowledgement of traditional origins in pieces such as *Scottish Fantasy* or the *Pibroch Suite* in regards to how you would perform them?

Fraser: This is a topic that is near and dear to me. I worked with Rachel Barton Pine when she recorded the Bruch *Scottish Fantasy* for violin and orchestra and Mackenzie. She is someone who really wants to do her homework. She took me on basically as her dialect coach. So, I gave her grace notes, I gave her my bowings. She used them on that record that she made, it's totally unique. She took the time to do that and she did use my bowings, she used bowings that emanate from the dance floor or grace notes that are ways of entering notes and spending time on notes, so a lot of integrity. It's a huge topic, you look at Brahms dance tunes, it's based on Hungarian fiddle tunes. If you listen to an actual Hungarian fiddler, these same melodies that Brahms used they sound way more complex when played by actual fiddlers.

By the way I love classical music, I probably listen to more of that than anything, I have all my heroes there. The training and the goal is so different right now and I defined where it converges is back in time with the Baroque where there was a bit more commonality. But even then, lots of people were reading notes who have not taken it into their soul that they have freedom to go off the page. Then you get a lot of written notes being played. We fiddlers don't think like that. We have a lot more freedom of expression or even notes and pitch, so there have been many, many discussions about classical music and traditional music. There have been a lot projects of that here [at Celtic Connections] at this festival to try and bring it together a little bit. Violin sections are notorious for not wanting to get involved in this. They used to be, they would get involved in informed bowing. That's changed now because we are now getting the multi lingual fiddler. Which has been my goal. A lot of the land I have lived in has been morphing, one minute you are playing your Bach and the next minute you are playing an old strathspey. They can support each other but you have to go in deep to both and very few people take the time to do that. More and more of that is happening, we are finally breaking down some of these walls.

Stringer: There seems to be a bit of a resurgence in the love of traditional music. At least in my generation friends and musicians of mine are all very curious to see what type of music is from where they come from and how they can explore that more. Maybe that has been common but I'm not sure…

Fraser: No, no it's definitely a resurgence in the last twenty – thirty years. That's is why I am doing this and my school on Skye. Man, have we journeyed. We have come back from fear, we've come back from the cultural fringe, we've come back from violinistic thinking. We've had adults in tears when suddenly they've been given the permission to go on and put in their grace notes or make up their own version of a tune. They say "is it ok? Is it really ok?". We are dealing with the human soul and it is a really really big deal. So

much of it is goal oriented. I watch Maxime Venvergov, I love him, he is so free and easy with his playing. He is to fluent with what he does.

Stringer: It's great because he has such a great core of understanding. But he has the ability to say screw it, I'm going to make it my own and do something really unique.

Fraser: Even something like solo violinists playing their own cadenzas, that needs to come back. There is so much control in that world… I've been bonking my head against a wall all of my life.

Stringer: Me as well.

Fraser: I've had so many students that aren't allowed to come to my courses because their conductors say that they aren't allowed to. I have so many stories. Natalie [Haas], she wasn't allowed and she had to escape. We sent her to Julliard, and she went and we were worried she'd have her soul stolen. But she was too strong, she came out, she has great ideas that kept her on a strong center. So, they didn't take her grace notes away. I don't want to sound bitter about any of this but it's just really interesting to me.

Stringer: I think that is where my path is taking me, I want to go away from this very structured base that I have been given. Especially in North America I think they are even more so than here that you must play like your teacher.

Fraser: That's here too.

Stringer: Is it? Ok yeah, well it's very hard to find someone who is really open minded about this.

Fraser: Well you'll have to come to one of our camps and we can talk all week about this.

*(This is where the relevant information to this thesis ended and has been edited out of this transcription)

Paul Chamberlain:

Interview with Paul Chamberlain – Accordionist from HotScotch ceilidh band – Edinburgh, Scotland
November 14th, 2016

Stringer: What would you view as the biggest importance between the ceilidh musicians and dancers?

Chamberlain: I guess Rhythm, because you're talking about country dancing and ceilidh dancing and obviously, there is a distinction with the country dancing. The emphasis is very much on the steps and foot work and there are quite intricate movements that are built into that as well as the rhythmic aspect that goes with that. Country dancing is a lot slower than you would find at a Ceilidh dance and you'll find if you play too fast for country dancers they won't like it and won't be able to get in all their steps. The emphasis of the rhythm is different, there is also a lot of strathspeys where that pulse is there a good dance with get the feeling of the pulse in it. You'll find people have an original tune written for that dance where the tune is based around the dance or vice versa, where the tunes are written in a way to fit that so that you can feel that you are in the right place.

Stringer: I know that there are common dances that appear in ceilidhs but can you have multiple tunes for the same dance?

Chamberlain: Yeah of course, if you are doing an eightsome reels or strip the willow most of the time there are original tunes for country dances, and dashing sergeant has an original tune as well and one or two like that. But generally, for any type of dance usually once through the tune, so 32 bars or 40 bars depending on the dance and you have six of 8 tunes that you play one after another, one for each couple. The key thing is that if people are dancing it correctly by the time each couple's turn is finished it should correspond

with when that tune is finished. It always works with ceilidh dancing that some people know what they are doing and some people get a little out of step with the music but generally that is how it should fit. There are some dances where you start off with jig and change in the same dance into a reel, for instance strip the willow.

Stringer: What would be the reason for that?

Chamberlain: Just kind of speeds up the tempo. There are one or two dances that works with equally with 6/8 tunes or reels of 4/4. Some people do it one way or some people do it another way and there are always variations of the actual ceilidh steps.

Stringer: Do you think that the tunes for dances would change regionally?

Chamberlain: Not necessarily, outside of Scotland there are some ceilidh bands that have more barn dancing and more influence from English folk music and plenty of Scottish tunes played in a different way. Within Scotland you can go to 10 ceilidhs and do the same dance and hear completely different tunes every time. There is no real formula for each dance, different bands will make their own sets of tunes and order. Certain parts of the country there's different styles within Scotland a lot less now though. if you go up to the Northwest of Scotland, the west coast it's a slightly different style then you will get on the east coast. Some people play more traditional tunes where there are a lot of more younger bands that play more modern tunes and writing tunes that have slightly different harmonies and different rhythms and are trying to progress it.

Stringer: Do you think that there is a resurgence in this style of dancing?

Chamberlain: Yeah, I think so definitely. In the last 10-15 years ceilidh dancing has become pretty popular, especially at weddings. Most of the times it works well but sometimes people feel like they have to. There are quite a few public ceilidhs that happen in Scotland, there are two in Edinburgh that run every week. We play for them kind of on a rotating thing, different bands play. There is about 120 people that come, lots of young people come. There is a core of people come as well as lots of visiting people or international students. It's great fun and you don't need to know anything about it which is this great thing. If you go to ballroom dancing, you need to know what you you're doing but [ceilidhs] are just about having fun.

Stringer: Are the tunes that you play modern, older or a mix?

Chamberlain: We play a pretty good mix. You get into that habit of playing the same thing week to week and some bands have it all written out. We've got our sets of tunes pretty figured out but I like that bit of freedom. I like that bit of modern tunes [included] for the different rhythms and it makes it more fun to play and more fun to dance. Take dance bands from the 70s or 80s and they are kind of dry and very steady and a bit unimaginative I think. You'll find some of the older people not liking 'that stuff' but that is everywhere in music.

Stringer: How do airs fit in with dancing?

Chamberlain: Airs are kind of an old-fashioned term for all sorts of things. If you look at Scot Skinner he has a whole bunch of 'airs' which is a slower sort of tune. In dancing, you have waltzes and then strathspeys are your slowest.

Stringer: We could skip the term air and go straight to waltz. The tune that I am specifically looking at is *Leslie's Lilt* from the Skene manuscript which comes from the Court of King James the VI around 1620 is a as far as I have deciphered is an air. So, I am wondering what dances might go with that tune specifically?

Chamberlain: Essentially that is a waltz and you could use that more in a country dance setting rather than a ceilidh. That type of thing has a very straight forward first half and a slightly more intricate second half which you could translate into a ceilidh.

Stringer: In regards to beats would the waltz be emphasized in the usual manner of a waltz or have other beats that are emphasized? [Here we switched to the term waltz even though in fact the tune is an air since it was written well before the onset of waltzes]

Chamberlain: The first beat is the strong beat so it would be done the same as all watzes. If it's a ceilidh you could fool around with the rhythm but if it's country dances it has to be pretty straight forward.

Stringer: The other tune that I am looking at is *The Humours of Glen* but also appears as *The Humours of Glendart* as a jig. *The Humours of Glen* appears in the complete Neil Gow collection.

Chamberlain: It's one of those tunes that is thought of as an Irish tune I guess.

Stringer: I think that there is a bit of debate on that, it appears in writing originally in an Irish manuscript but also appear in Scottish manuscripts later on. Since Ireland was way ahead of Scotland in writing down their tunes they have a bunch of Scottish tunes written in their manuscripts that they believe to be Irish but Scots believe they are Scottish.

Chamberlain: It's the kind of tune that you would play for strip the willow. It would be quite common for that kind of set. (referencing *The Humours of Glendart*, jig version).

[Niel Gow's version *The Humours of Glen*] is very different from the jig. That would be more of a courtly dance than a country dance. If you were playing that up to speed for dancing, you would lose all the detail. You could almost play it like a waltz I would think. A lot of these things were solo fiddle so you would have that type of rhythm behind it, that kind of feel.

Stringer: Would country dancing or ceilidhs appear in higher court back in say the 17th century?

Chamberlain: I don't think so, I don't think it goes as far back as that. A ceilidh goes back quite a long way, something where people would sing and dance and the Scottish country dance society is only about a 100 years old or something like that which isn't particularly far back. But there might have been something vaguely similar that has evolved but there is probably quite a gap in time between that would have been happening as a court dances rather than going to an event purely as a social function.

Stringer: What would you say are differences in playing styles in regards to playing at a ceilidh or playing in a session?

Chamberlain: Probably no difference in style. You find in a session you have lots of people and you have lots of instruments and it's really quite free. Somebody will play a tune then we all join in and play that for a while then someone else will start another tune. But in terms of the actual style of music, a lot of people who play in session use it as a way to learn tunes and as a social thing then will take that into a ceilidh. Equally a lot of people who play sessions just do that, it's not a public thing, but kind of for fun. It is more of a social thing, and a lot of people play ceilidhs just for fun.

Stringer: I would imagine maybe tempos would be different, would they?

Chamberlain: Not necessarily, sometimes in a session you get a slow session where people play slow to learn tunes but once a session gets going you'll find it pretty fast. With ceilidhs it slightly adjusts to the dances and dancers, if you have people who know what they are doing you can play it a bit faster or if you have older people you adjust that too.

Stringer: Would people generally use the same ornamentations?

Chamberlain: In sessions, there are probably not a huge number of ornaments going on. If you're playing pipe tunes then sometimes you put the odd piece in, little grace notes and things. Not like if you have a Gow fiddle tune you wouldn't bother put anything like that in a ceilidh. In sessions people aren't interested in ornaments.

Stringer: In the dances, tempo changes would only be used to speed up and get a tune going correct?

Chamberlain: Yeah, you wouldn't really tend to slow down. There are country dances where you would have the same tune in two different tempos. Sometimes it's exactly the same steps and it just goes up in tempo into a different style of tune. A strathspey to a reel, sometimes a 4/4 to a jig time in a country dance as well. Sometimes that second part is almost like an extra bit in a dance, most times it's the same thing they just do this this little clap thing. You wouldn't start off in one speed and slow down to something else.

Back to when you said something about airs, they are more really strathspey type of tunes. Scott Skinner was a strathspey king but they are all talking about his airs.

Stringer: You get in a funny world doing research because you get tied up in a different terminology than someone who is actually playing might use.

Chamblerain: That has come about from that transition. Different court dances all have their different their different jigs and airs and that has all translated to what we have today, jigs and reels and things. From there, there was different tempos and styles. There is a link still.

Stringer: For fiddlers specifically do you think they have any different roles in ceilidh bands than other instruments?

Chamberlain: It depends on the ceilidh band set up, you get some bands that are fiddle led, some bands that have several fiddles in, some bands that have no fiddles. For instance, my set up has accordion, fiddle and drums. Sometimes the fiddle is doubling essentially what I'm doing, because the accordion is the lead instrument, sometimes he is doing second harmonies. The more experienced the fiddler is, sometimes people are only comfortable playing the tunes, but if you are able to have that freedom then that's good. You'll sometimes get groups of three or four fiddles in a ceilidh band, it's not that common but you do get it with fiddles and a guitar and that doesn't quite have the same drive to it. It just depends on the set up of the band. I guess there is a slightly different style of playing in the traditional feel as opposed to someone who plays classical then plays in a traditional way.

Stravaig

Interview with Callum from Stravaig Ceilidh Band – Glasgow, Scotland

Email interview November 9th, 2016.

Stringer: What do you view as the biggest relationship between ceilidh musicians and dancers?

Callum: The greatest relationship between the band and the dancers has to be the music…. although this is closely followed by the relationship between the dance caller and the dancers. We think it's really important to build up some rapport with the dancers during the event and try to have a bit of fun when calling the dances (rather than simply announcing the name of the next dance).

Stringer: Is there a specific formation for ceilidh bands or does that vary/depend on availability of musicians/regions/etc.?

Callum: There is no specific formation for ceilidh bands – there are pretty much no rules! For example, I have seen ceilidh bands which have a brass section! For us in particular, we generally put ourselves out as a 4-piece band as we feel this gives a very full sound and we can generally guarantee that at least 4 band members will be available. We have a relatively traditional line-up, which is (at the full 6-piece): Accordion, 2nd Accordion, Fiddle, Guitar, Piano, Drums.

Stringer: I know that there are common dances that are done at ceilidhs now, but was that always the case or is that a result of ceilidhs being less popular and people less knowledgeable about the dancing itself? Or is that a complete misconception on my part entirely?

Callum: I would actually say that ceilidhs are becoming more popular again, especially in Scotland for events such as Graduation balls and Weddings. We also play at a huge amount of university functions all over Scotland which goes to show that ceilidhs are popular with student societies. In general, they are a great way to get people mixing and meeting new people which is why they work so well for student events. At our events, we tend to do all of the traditional dances plus some more modern dances which people are less familiar with (but are a bit more adventurous!) and I think other bands are following the same theme more and more.

Stringer: Are the tunes always the same for a particular dance or can you dance multiple dances to a single tune and vice versa?

Callum: For ceilidh dancing, anything goes really, as long as you've chosen the right tempo of tune that fits the particular dance you can choose any tunes you fancy. There are a few dances (such as the Strip the Willow, The Flying Scotsman, or The Riverside Jig) which we often switch between jigs and reels (as both work equally as well for these dances!)

Stringer: In regards to tempo and rhythm does that have to remain completely steady for the dancers or can you fluctuate it or speed up for example?

Callum: In general, for ceilidh dancing, it is definitely a good idea to largely keep to a solid tempo that doesn't fluctuate during the dance. That being said, if you have a particularly experienced crowd you can raise the bar for them a bit and speed up some of the dances towards the end (for example we often do this in the Dashing White Sergeant) which can be fun and something different.

Stringer: What are the major differences between styles of playing for a ceilidh over a session for example?

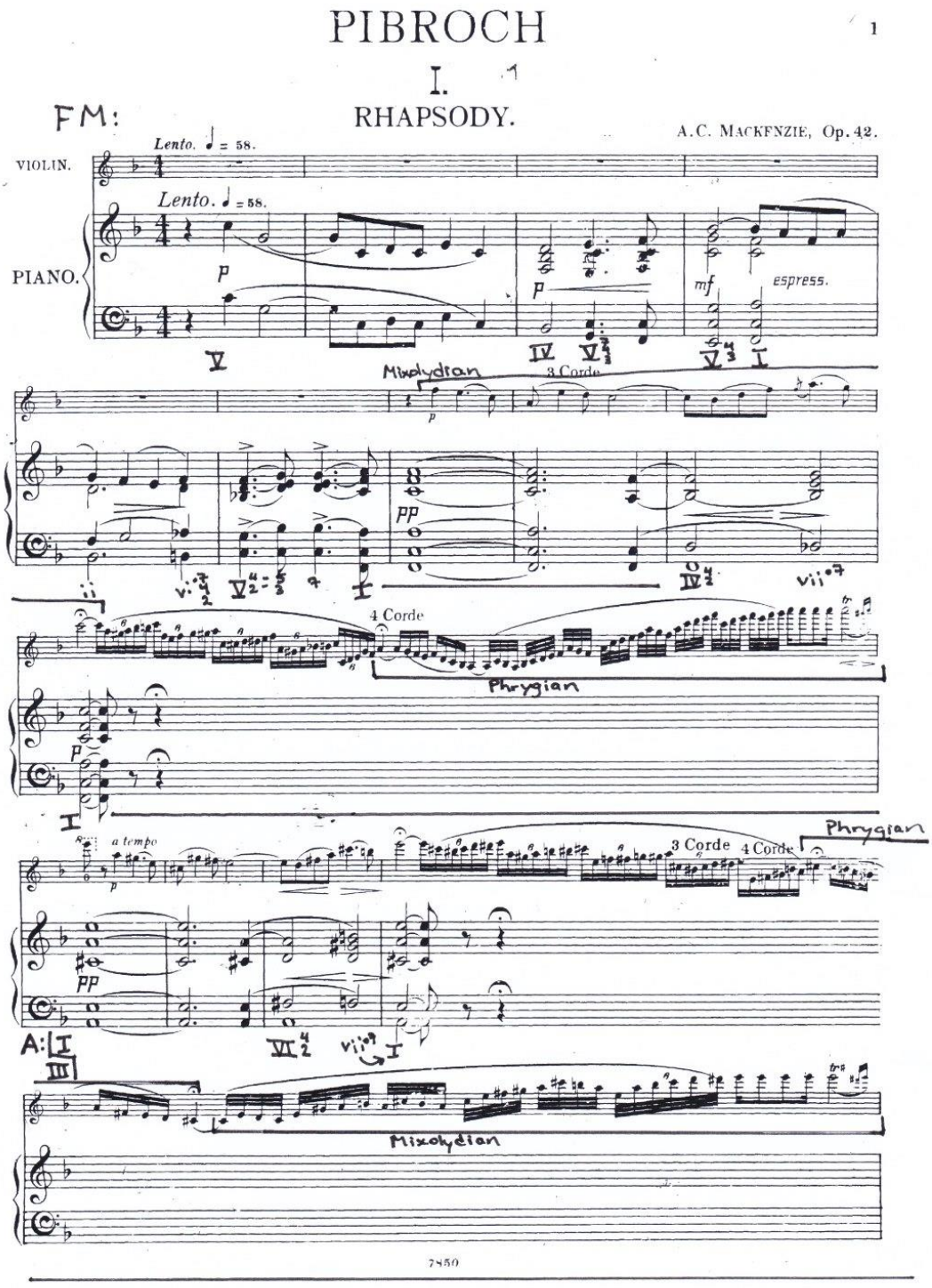
Callum: The major difference between playing for a ceilidh and playing in a session is the tempo of the tunes – at a ceilidh the tempo of the tunes you are playing needs to be suited to the dance, whereas in sessions you can often find tunes being played extremely fast (or slow) compared to the required tempo for dancing. Also for ceilidhs, you would tend to have a set of tunes planned out before you start playing, as opposed to in sessions where folk might take turns in 'leading' a set and simply shout out the name of the tune (or sometimes just the key!) to other musicians just before the change.

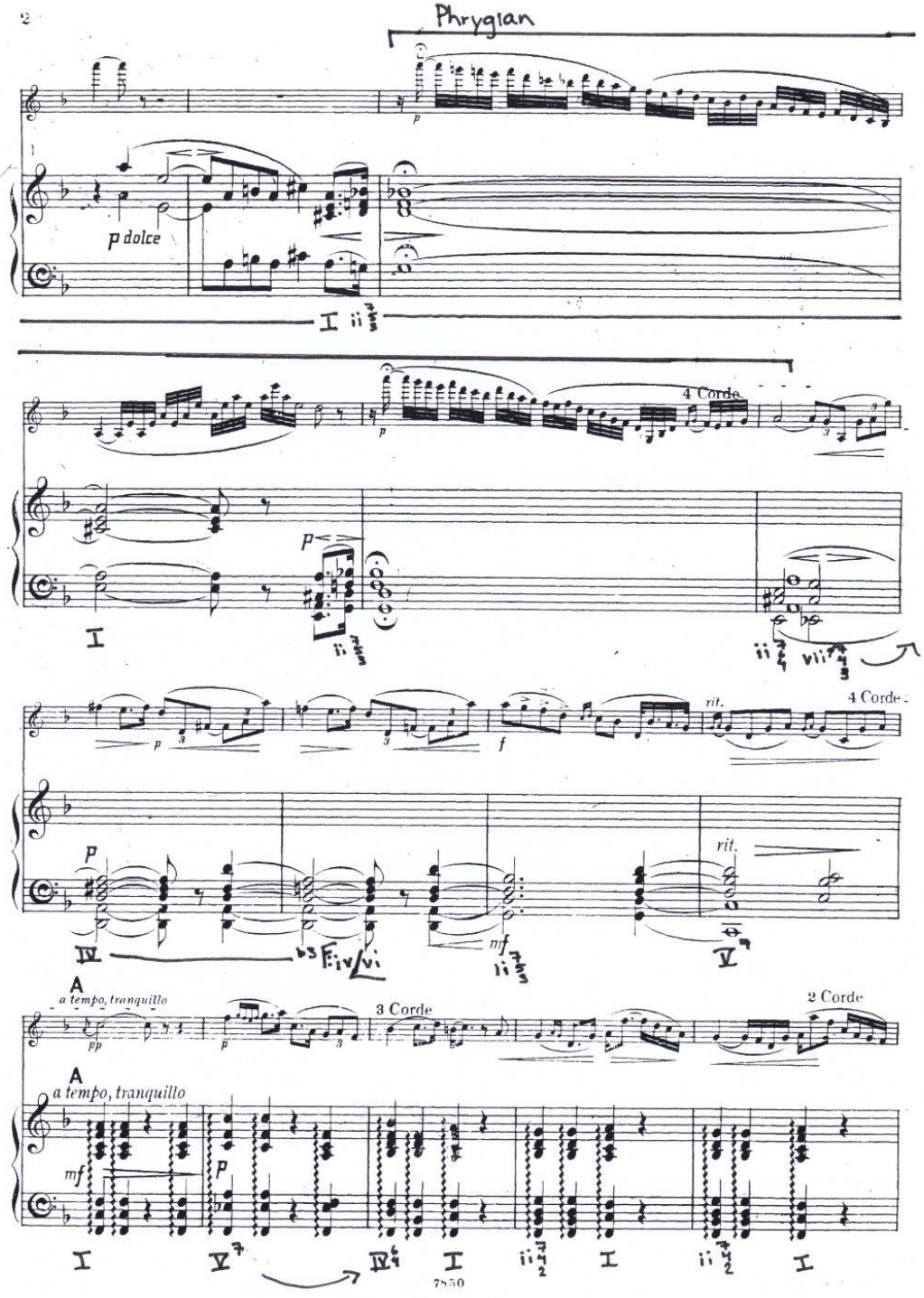
Stringer: Are you familiar with the tune *Leslie's Lilt* from the Skene manuscript as well as *The Humours of Glen*? Do they ever appear as tunes that are danced to?

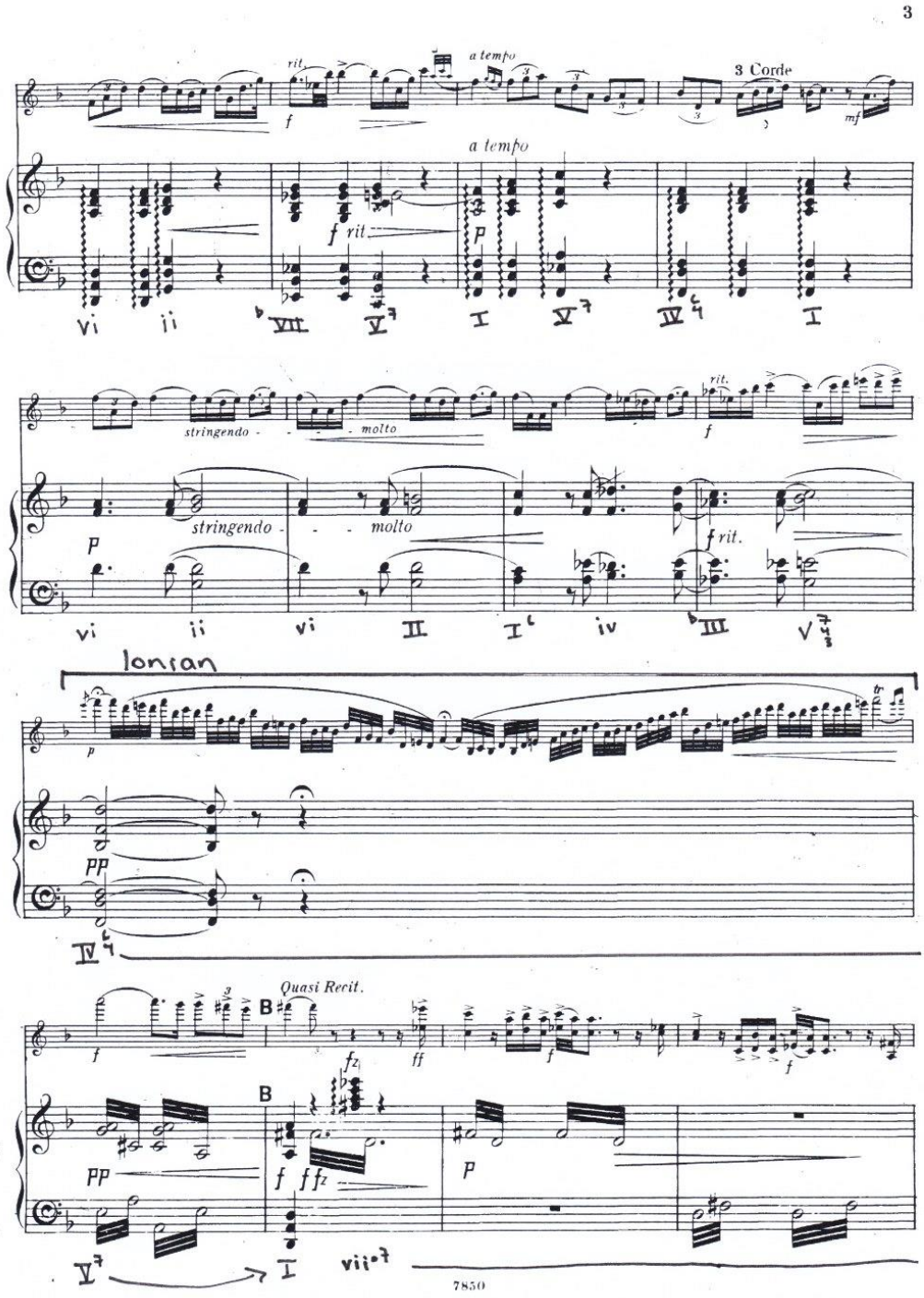
Callum: Unfortunately, I'm not familiar with either of these tunes, though from a quick Google search I can see that *Leslie's Lilt* is a waltz, and *Humours of Glendart,* I assume that's the tune you meant, is a jig. These tunes could definitely be played as part of a set of tunes in the same tempo for ceilidh dancing. For example, *Leslie's Lilt* could be played for a St Bernard's Waltz, and *Humours of Glendart* could be played for a Strip the Willow or any other set dance which uses jigs.

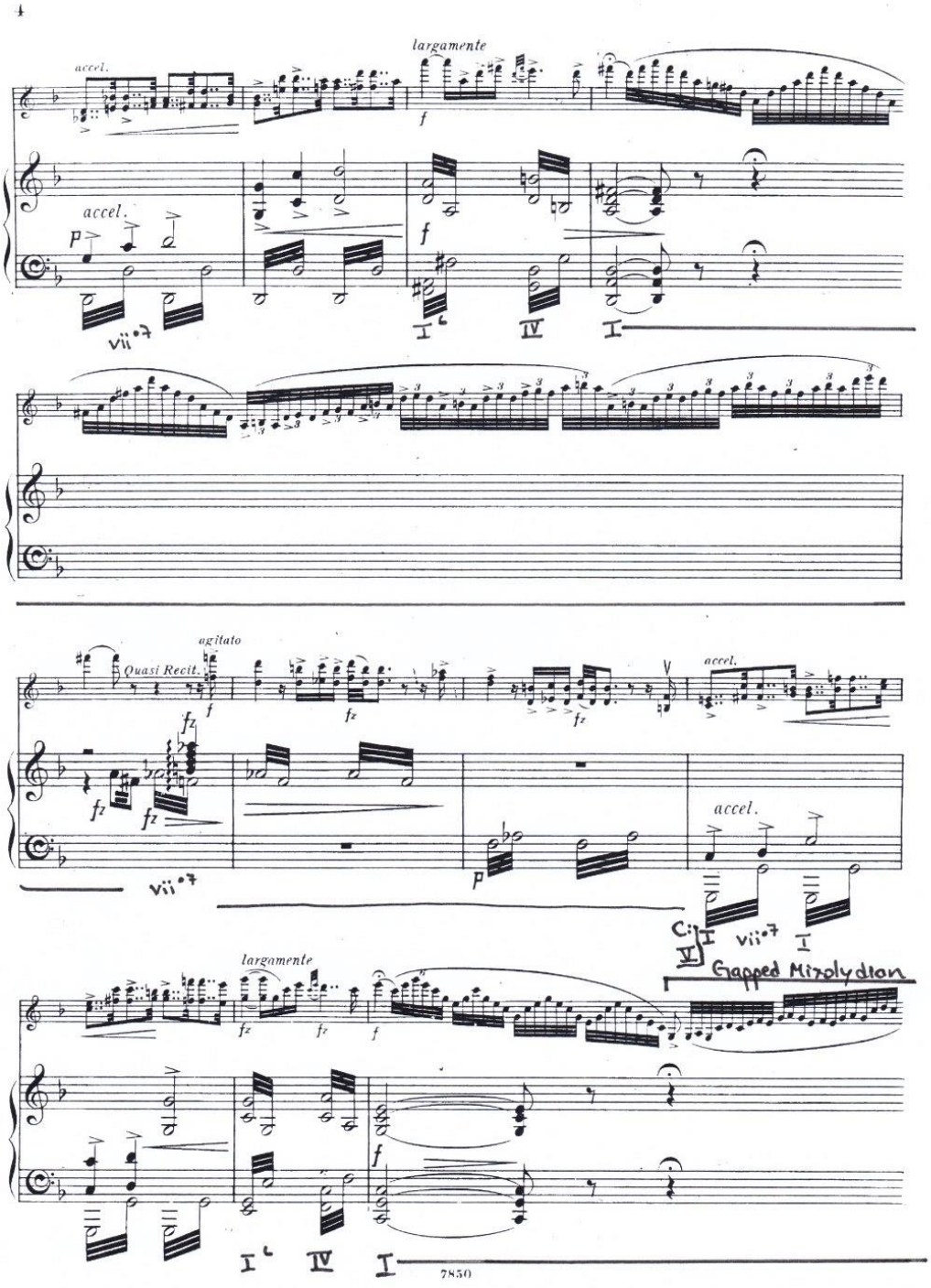
Appendix 5

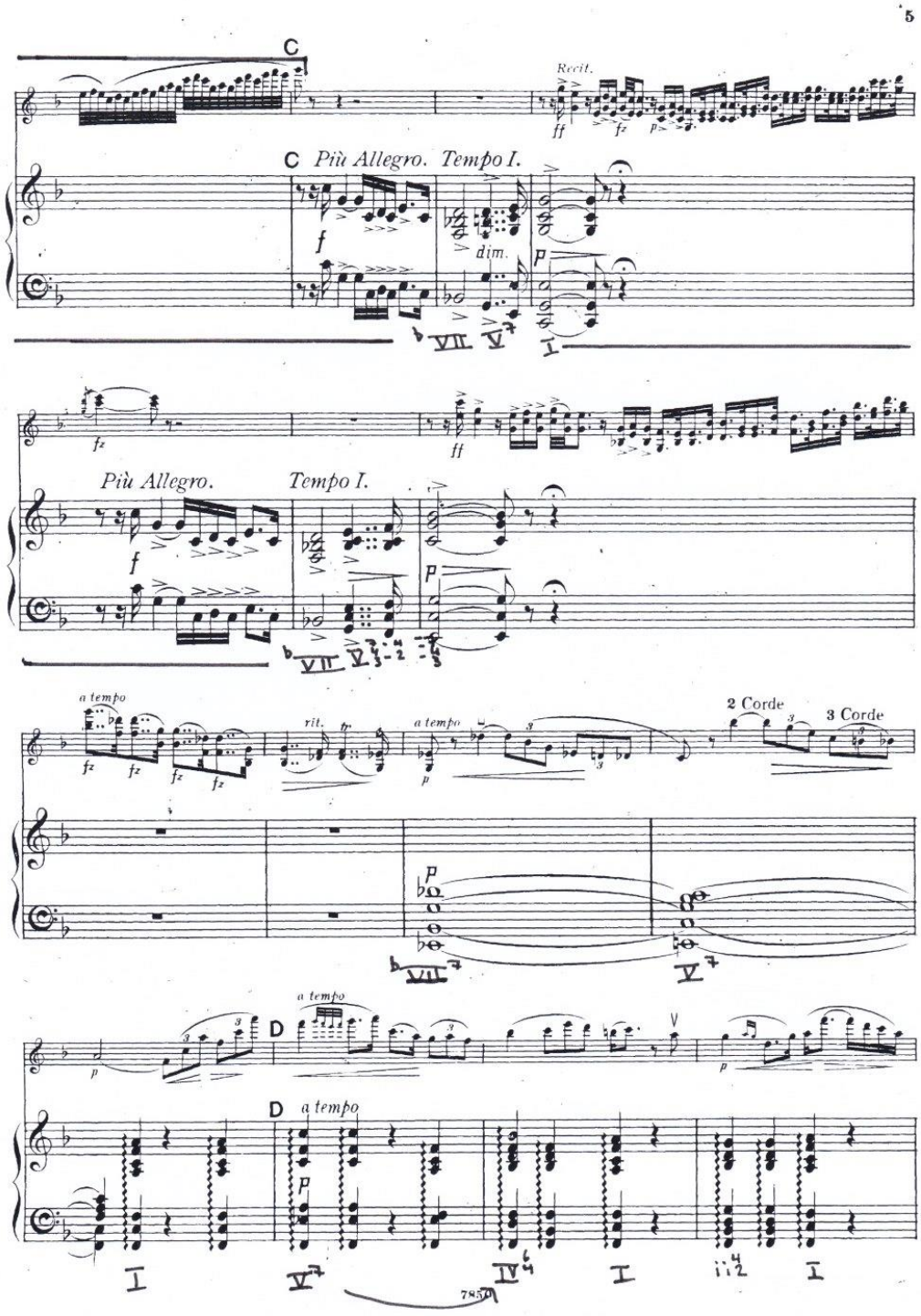
Harmonic analysis of *Rhapsody:*

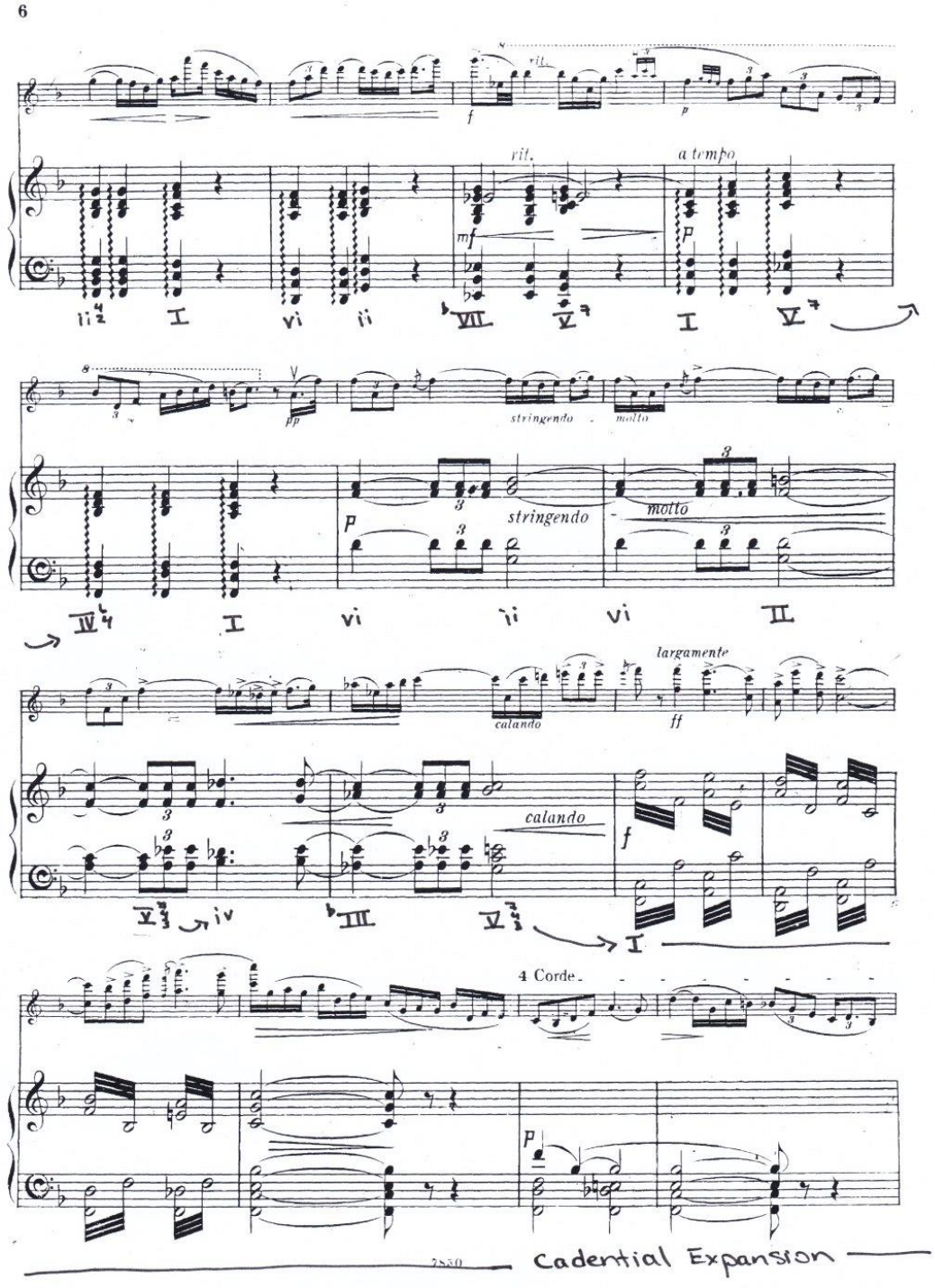

PIBROCH
1
I.
RHAPSODY.
A.C. MACKENZIE, Op. 42.
FM:
Lento. ♩ = 58.
VIOLIN.
PIANO.
espress.
Mixolydian
3 Corde
4 Corde
Phrygian
a tempo
A: I
Mixolydian

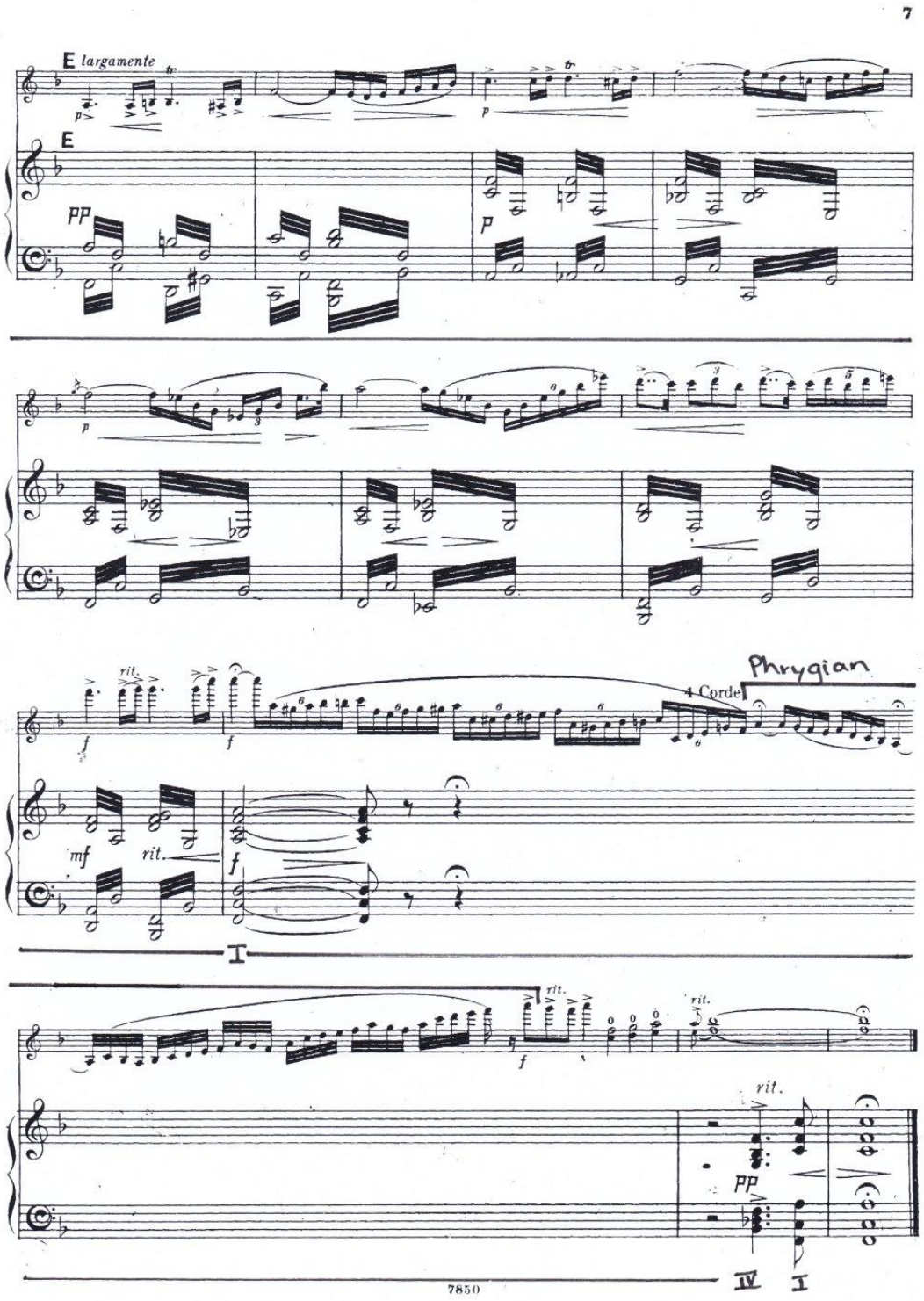

Phrygian
p dolce
4 Corde
rit.
4 Corde
rit.
A
a tempo, tranquillo
3 Corde
2 Corde
A
a tempo, tranquillo
7850


3
rit.
a tempo
3 Corde
a tempo
f rit
vi ii ♭VII V7 I V7 IV6 I
stringendo - - - molto
rit.
stringendo - - - molto
f rit.
vi ii vi II I6 iv ♭III V7
lonian
PP
IV6
Quasi Recit.
B
ff
B
PP
f ff
P
V7 I vii°7
7850


largamente
accel.
accel.
vii°7
I
IV
I
agitato
Quasi Recit.
accel.
vii°7
accel.
I
V
vii°7
I
Clapped Mixolydian
largamente
I
IV
I
7850


5
C
Recit.
ff
fz
p
C Più Allegro. Tempo I.
f
dim.
p
fz
ff
Più Allegro.
Tempo I.
f
p
a tempo
fz
rit.
fp
a tempo
p
2 Corde
3 Corde
p
a tempo
D
p
D a tempo
p
I
V7
IV6
I
ii42
I
7850


6
rit.
a tempo
stringendo
molto
largamente
calando
4 Corde
Cadential Expansion


7
E largamente
E
Phrygian
4 Corde
rit.
I
IV
I
7850

Appendix 6

Track list of audio visual recordings

1. Result from third intervention cycle, 18/03/2017 - *Pibroch Suite-Rhapsody*; https://youtu.be/XgUXcPemSt0
2. Result from first intervention cycle, 18/03/2017 - *Pibroch Suite-Caprice;* https://youtu.be/Vy7aFGDYLHQ
3. Result from second intervention cycle, 18/03/2017 - *Pibroch Suite-Dance:* https://youtu.be/JYxceKX8vBw
4. Reference recording third intervention cycle, 02/02/2017 - *Pibroch Suite- Rhapsody* mm. 1-30*;* https://youtu.be/vFynYKUFxQw
5. Result from third intervention cycle, 18/03/2017 - *Pibroch Suite-Rhapsody*; https://youtu.be/qS6ew0vlEp8
6. Interview, Rachel Barton Pine- Question no. 1. 03/28/2017; https://goo.gl/0pBIem
7. Interview, Rachel Barton Pine- Question no. 2. 03/28/2017; https://goo.gl/cjeSuu
8. Interview, Rachel Barton Pine- Question no. 3. 03/28/2017; https://goo.gl/NuZ6uq
9. Interview, Rachel Barton Pine- Question no. 4. 03/28/2017; https://goo.gl/1ZQQZF
10. Interview, Rachel Barton Pine – Question no. 5. 03/28/2017; https://goo.gl/1ZQQZF
11. Interview, Rachel Barton Pine – Question no. 6. 03/28/2017; https://goo.gl/tXZQE0
12. Interview, Rachel Barton Pine – Question no. 7. 03/28/2017 https://goo.gl/dleJhm
13. Self-experimentation, 16/03/2017 – *Pibroch Suite – Rhapsody* Phrygian mode mm 10; https://youtu.be/-n9ELN7jczs
14. Self-experimentation, 16/03/2017 – *Pibroch Suite – Rhapsody* Phrygian mode mm 10; https://youtu.be/YzXib5WmsoM
15. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Phrygian-mixolydian mode mm. 14; https://youtu.be/3OJAmpTGVo0
16. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Phrygian-mixolydian mode mm. 14; https://youtu.be/JZ4WgZpepR0
17. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Phrygian mode mm. 17; https://youtu.be/R_2D3e00O2g
18. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Phrygian mode mm. 17; https://youtu.be/wkHBOkzfnoM
19. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Ionian mode mm. 38; https://youtu.be/6kj1hvFMpm0
20. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Ionian mode mm. 38; https://youtu.be/nxdQs9GQf6Y
21. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Mixolydian mode mm. 53; https://youtu.be/CULlDwv6hLM
22. Self-experimentation, 16/03/2017 - *Pibroch Suite – Rhapsody* Mixolydian mode mm. 53; https://youtu.be/Z-uyfmoZ3BU
23. Result from third intervention cycle, 18/03/2017 - *Pibroch Suite-Rhapsody*; https://youtu.be/XgUXcPemSt0
24. Reference recording from first intervention cycle, 08/05/2016 - *Pibroch Suite-Caprice;* https://youtu.be/_KF6_bWt50k

25. Reference recording from second intervention cycle – 08/11/2015 – Celtic Mix; https://youtu.be/Pl3qCMRQMqo
26. Result from first intervention cycle, 18/03/2017 - *Pibroch Suite-Caprice;* https://youtu.be/Vy7aFGDYLHQ
27. Interview with Alasdair Fraser, 29/05/2016; https://youtu.be/h0Orvtdp_6A
28. Self-experimentation, 10/03/2016 - *Pibroch Suite-Caprice* mm. 24-31*;* https://youtu.be/fprAc2VZVqo
29. Self-experimentation, 10/03/2016 - *Pibroch Suite-Caprice* mm. 24-31; https://youtu.be/XuXND3hwntM
30. Self-experimentation, 28/05/2016 - *Pibroch Suite-Caprice* Three Good Fellows; https://youtu.be/NBZw-lMPA2g
31. Result from first intervention cycle, 18/03/2017 - *Pibroch Suite-Caprice;* https://youtu.be/Vy7aFGDYLHQ
32. Reference recording second intervention cycle, 10/03/2016 – *Pibroch Suite – Dance* mm.82-88; https://youtu.be/LLhpOx8Dmso
33. Reference recording second intervention cycle, 10/03/2016 – *Pibroch Suite – Dance* mm.82-88; https://youtu.be/KWa9YTViLH4
34. Result from second intervention cycle, 18/03/2017 - *Pibroch Suite-Dance;* https://youtu.be/JYxceKX8vBw
35. Alex Giordano recording, 15/03/2015 – *Leslie's Lilt;* https://goo.gl/KSHtUS
36. The Highland Way recording, 22/11/2016 – *Their Groves of Sweet Myrtle;* https://youtu.be/TdMWHbhhY_c
37. The Complete Songs recording, 21/11/2016 – *Their Groves of Sweet Myrtle/The Humours of Glen;* https://youtu.be/5cuZMkHk68E
38. Self-experimentation second intervention cycle, 28/11/2016, *Leslie's Lilt;* https://youtu.be/9vFDaqjjsFs
39. Self-experimentation second intervention cycle, 28/11/2016, *Leslie's Lilt;* https://youtu.be/6tVlRiiS9wo
40. Self-experimentation second intervention cycle, 28/11/2016, *Leslie's Lilt;* https://youtu.be/J_3wP7eYLUA
41. Self-experimentation second intervention cycle, 02/12/2016, Mackenzie version: *Leslie's Lilt;* https://youtu.be/_uBYBNJkOaA
42. Self-experimentation second intervention cycle, 28/11/2016, *The Humours of Glen;* https://youtu.be/Cz_BWaKKZiE
43. Self-experimentation second intervention cycle, 28/11/2016, Mackenzie version: *The Humours of Glen;* https://youtu.be/4CNUk8BR_w0
44. Self-experimentation second intervention cycle, 28/11/2016, Mackenzie version: *The Humours of Glen;* https://youtu.be/loc9q0Wqvs0
45. Self-experimentation second intervention cycle, 28/11/2016, Mackenzie version: *The Humours of Glen;* https://youtu.be/uWh1AulvoDw
46. Self-experimentation second intervention cycle, 28/11/2016, Mackenzie version: *The Humours of Glen;* https://youtu.be/0SrYOxBeI5Q
47. Self-experimentation second intervention cycle, 02/12/2016, *The Humours of Glen;* https://youtu.be/svTcXfI_nbU
48. Self-experimentation second intervention cycle, 01/12/2016, Mackenzie Version - *The Humours of Glen;* https://youtu.be/2RfdvK5dOP8
49. Self-experimentation second intervention cycle, 01/12/2016, Mackenzie Version - *The Humours of Glen;* https://youtu.be/WQWZMSnvBmc
50. Self-experimentation second intervention cycle, 01/12/2016,Mackenzie Version - *The Humours of Glen;* https://youtu.be/Ae3wdFPZecc

51. Self-experimentation second intervention cycle, 01/12/2016,Mackenzie Version - *The Humours of Glen;* https://youtu.be/5HI9VS_WkEc
52. Result from second intervention cycle, 18/03/2017 - *Pibroch Suite-Dance:* https://youtu.be/JYxceKX8vBw