Chapter 1

Introduction

This Ph.D. project investigates processes and concepts involved in present-day transcultural violin performance practice. The creative practice driven research engages with the aural traditions of Celtic and modern Sundanese (Indonesian) popular musics.

This Ph.D. comprises several components:

1. Written Exegesis; the dissertation component of the project.
2. Portfolio of Notated Compositions and Arrangements; creative outcomes of the research.
3. Audio Compact Disc of Compositions and Arrangements (including unscored arrangements); performance examples.
4. DVD-1: Recital One, St. Patrick's Day Concert, 17 March 2010; present-day Celtic music performance practices.
5. DVD-2: Recital Two, a performance with the Macquarie University Gamelan ensemble, 17 November 2011; adapting the violin to Indonesian gamelan.

The DVD and CD recordings accompanying this exegesis are a representative sample of performance work, undertaken throughout the course of the research. Performances during this time were targeted towards avenues of research investigation, direction, or in response to research outcomes.

The intention was not to show bias or to proceed with a 'purist' perspective towards any particular genre or style of music. The aim was to proceed on the basis of musical

engagement and practical experience, informed and developed out of a systematic, analytical approach to performance and composition.

The compilation of research data and formulation of creative outcomes has been facilitated via processes of aural analysis, dialogue, literature review and practical application of the research. Sources included: field journal notes from workshop and performance attendance, interview content with performers, observations from recorded rehearsals and performances, website information and involvement in on-line discussion groups, scholarly writing, contemporary journal articles and magazines and the 'unspoken dialogue' that took place during performances. Personal reflections were limited to relevant background experiences as a student of Western Classical and World music - as violinist, fiddler, professional musician and teacher, residing in Australia.

Global Cultural Flows and the Violin

> The sound-producing devices we call musical instruments are firmly embedded in local music cultures worldwide as well as a part of global cultural flows in which they are swept up and relocated (whether in the hands of musicians, tourists, collectors, or museum curators). The forces that move musical instruments around the globe are tied to multifarious systems of social, cultural, economic, and political exchange, their value and meaning negotiated and contested in a variety of cultural arenas (Dawe 2003:274).

Musical instruments are frequently understood to be emblematic of people, places and repertoires. Yet, as Dawe suggests, the symbolic meaning of instruments can be contested and re-imagined when they are adopted by musicians in new geographic locations around the globe. Conventions must be re-evaluated as instruments migrate across cultural boundaries. 'World instruments', as Dawe (ibid.) labels them, might be those that are

'caught up in the transnational movement of consumer goods'. Conventional approaches to organology and instrument classification as well as the interpretation of an instrument's symbolic meaning are severely challenged in these transcultural locations. The violin is clearly one of these transnational instruments – an essential part of numerous musical traditions around the world. This Ph.D. project examines the place of the instrument in several of these locations/traditions and documents some of the procedures and adaptations that must be undertaken by the performer when crossing cultural boundaries. Through performance, composition, arrangement and written analysis, the violin's transcultural flexibility is explored.

Dawe's research is motivated by his interest in musical instruments as cultural objects. He suggests that early twentieth century attempts at musical instrument classification schemes incorporated clusters of morphological, technomorphic, sociological, and anthropomorphic information in addition to facets of performance practice and sound production (Dawe 2003:281). From the performer's perspective, it is impossible to avoid entering into a debate about the relationship between objectification and modernity. Any undertaking associated with the study of musical instruments has to take into account how a people and their cultural artefacts are represented, misrepresented or not represented at all (Dawe 2003:287-8). What exactly may be considered traditional or non-traditional in newly globalized communities is increasingly difficult. Given that the traditional music of any region or group remains a contested concept, at the same time, it serves to bind together musical practices of groups of people associated with a particular historical chronology.

This chapter introduces the theoretical framework that guides this Ph.D. project. At the core of the project is an assumption that understanding musical performance requires both practical creative actions as well as analytically directed logocentric arguments. The

creative tasks documented herein are not simply the products of a transcultural investigation. Rather, they are activities through which an understanding of the dynamics of transcultural music production has been gained.

This Ph.D. project is clearly focused on one instrument – the violin. Yet in various ways the one instrument has been expanded and manipulated to achieve particular tasks. Strings have sometimes been retuned. Conventional bowing techniques have been re-evaluated when necessary. Left hand finger positions have been adjusted when required. Contemporary electronic versions of the instrument have been used when new repertoire ideas require it. These are the kinds of physical adaptations required for the performance aspects of this project.

Underlying these physical adaptations and performance events is a theoretical framework that seeks to understand two things about the place of the violin in a contemporary transcultural setting. First, how music moves between and across cultures and second, the way notation and performance interact in the contemporary world. Not surprisingly, the notion of what constitutes a tradition, or what constitutes conventional practice, are re-evaluated through consideration of the violin's place in numerous different geographic locations and numerous different conceptual spaces.

The violin has evolved into an instrument identifiable in numerous specific cultural contexts from Hungary and the Balkans to Cape Breton and the Shetland Isles, India, Africa and Japan. Its portability, flexibility and popularity offer avenues of exploration into cultural assimilation from one music to another. With the explosion of the public domain and the big business of world music, the violin can be heard, viewed or transcribed in print, playing Irish or Scottish jigs and reels, Jewish wedding music and old Gypsy airs, American Bluegrass contest pieces and Australian bush dance tune sets. It appears in

Cajun fiddle and contemporary rock concerts, at jazz and blues festivals, and in performances of melodic lines or rhythmic accompaniment with Indonesian gamelan and in pop *Sunda* YouTube songs. In spite of this breadth of practice, one also finds large populations of musicians and non-musicians alike who identify the violin as an instrument symbolic of particular national styles of music (such as Celtic, Folk or Klezmer). Since one part of this project deals with the violin in its Celtic form, a brief discussion of this particular location (conceptual and geographic) is needed to clarify the background to the project.

A Brief Overview of the Celtic Violin as World Instrument

Mary Anne Alburger, author of *Scottish Fiddlers and Their Music* (1996), records her belief that 'music is always changing, even if the differences are imperceptible to those in the midst of them' (Alburger 1996:209). Her book situates the performer within the Scottish fiddling tradition both historically and culturally. The types of demands that are placed on fiddlers varies, depending on *what, where* and *whom with* they are playing; that is, at a *céilidh* with a dance band, as soloist at a competition or in a folk group at a club or festival. The variable demands placed on the fiddler in different situations is significant:

> In no two [situations], are the performance demands the same, no more than a player will play the same tune in the same way twenty years from today (ibid.).

Nonetheless, as she continues to write, amateur Scottish fiddlers have contributed to the creation of the fiddle's identification, alongside the pipes, as an instrument iconic of Scotland.

Jordi Savall is a key figure in the contemporary transcultural world of Celtic viol/vielle performance. Savall (2009:23) pays homage to the 'amateur' musicians who keep music traditions alive, reflecting the spirit of their identity as a group of people, whose cultural identity takes shape over time from individual origins. He says this results in a collective image of a cultural space, unique and specific to that people. In his *The Celtic Viol* CD booklet he reflects further as follows:

> All music passed on and preserved by the oral tradition is the result of a felicitous survival following a long process of selection and synthesis. Unlike some Oriental cultures which have evolved chiefly within an oral tradition, in the West only those types of music commonly known as traditional, popular or folk music have been preserved thanks to unwritten means of transmission (ibid.).

Seán Ó Riada (1937-1971), a pivotal figure in the revival of Irish traditional music in the mid to late 20th century similarly reflects on the role of tradition within cultural flows. He writes:

> You might compare the progress of tradition in Ireland to the flow of a river. Foreign bodies may fall in, or be dropped in, or be thrown in, but they do not divert the course of the river, nor do they stop it flowing; it absorbs them, carrying them with it as it flows onward (Ó Riada cited in O'Shea 2008:1).

Like Alburger and Savall, Ó Riada identifies how traditional music functions within a specific regional context. He describes the Irish music tradition as a progressive mechanism, which unavoidably comes into contact with foreign influences. Changes to a tradition in his view, are a necessary part of the survival of that tradition. As O'Shea, author of *The Making of Irish Traditional Music* (2008) states, Ó Riada expanded the audience of Irish native music to include the urban middle class by incorporating traditional music and instruments into his art-music compositions. Ó Riada's 'innovative format of group performance', says O'Shea, was the catalyst for the formation of The

Chieftains and other 1970s revivalist groups such as Planxty and more recently, has influenced the compositions of contemporary artists, such as Bill Whelan in his *Riverdance* show (O'Shea 2008:1). By the end of the twentieth century, according to O'Shea, Irish group performance and informal sessions had become a 'transnational practice'. Today, Irish traditional music is not only a transnational cultural form, it has become a commodity consumed by vast audiences worldwide.

The Celts can be traced back at least to the Iron Age, as a diverse group of tribal societies in the British Isles and Western Europe. When the word 'Celtic' is applied to music, Scottish guitarist Tony McManus[3] says 'the marketing people have appropriated the term to associate it with a romantic idea of mist drenched fairies in the twilight' (McManus 2011). The real deal, he says, is that 'Celtic Music' is the traditional music of communities of people living on the Western fringes of Europe, including much of Scotland and Ireland as well as Wales, Brittany, Galicia and more (ibid.). According to McManus[4], these areas are hard places to survive in, 'battered by the Atlantic and blasted by the wind' (ibid.).

McManus also notes the commonly held perception that all Irish music is Celtic music. In reality, the music is not all Celtic in Ireland. The Celts were only one of many tribes that have invaded Ireland over the centuries (ibid.). He doesn't believe it is possible to define Celtic music, principally as it is not attached to any particular nation-state. For example, it may be found in large parts of Scotland. However, in the Shetland Isles, the music is distinctly Scottish but not Celtic, and could perhaps be referred to as Norse influenced (ibid.). Another example McManus gives, occurs along the north coast of Spain. Galicia and Asturias are officially signified as Celtic provinces, however according to McManus

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[3] Scottish Guitarist Tony McManus has become recognised as a leading guitarist in Celtic music, as accompanist and solo artist. For more information/international tour dates/discography see: http://www.tonymcmanus.com/

[4] when Tony McManus spoke with Margaret Throsby in the 'Morning Interview', broadcast on ABC's Classic FM March 22nd, 2011.

the difference between the music of the Celtic region of Spain and the non-Celtic Basque country is insignificant (ibid.).

A Cape Breton fiddler of considerable international reputation is Ashley MacIsaac. In an interview on the Australian Broadcasting Corporation ('ABC') Radio National's *The Music Show* (26 March 2011), presenter Andrew Ford talked to MacIsaac about the history of fiddle music in relation to matters of migration and recognition of traditional style. In his response, MacIsaac explained that Cape Breton:

> …is an isolation of a group of people that moved at a certain time… [Cape Breton music] retains some of the original characteristics of where it came from…a lot of the settlement was after the Highland Clearances…so the music that came over was retained pretty similar from the early 1800s on…the real strongest connection would be the language…when lost, a lot of the culture gets lost, so there was a long period where Gaelic was the main language spoken in Cape Breton, whereas in Scotland the language was basically lost for a long time except for in the really northern upper islands…that particular dialect and that cadence that comes with having a language keeps the rhythm of the music very, very similar to how it would have been played years ago (MacIsaac 2011).

MacIsaac says people in Scotland would argue otherwise today; both countries' musicians have their own 'unique way of playing tunes that were written years ago but we [Cape Breton musicians] tend to believe that the older way of playing is something that was retained, particularly because of the language' (ibid.).

Regional stylistic differences in Celtic fiddle playing are clearly a significant factor in performance practice. As the citations presented above demonstrate, the term 'Celtic' may be applied to a broad range of musical practices in a variety of locations. The term therefore does not identify a completely uniform set of performance practices. Nonetheless, aspects of performance styles from different locations seem to fit within the label of 'Celtic' even though regional variations persist. At the same time, national labels

like ‘Irish’ and ‘Scottish’ are frequently attached to sounds – often indiscriminately and at times with a desire to promote particular nationalist agendas.

The strathspey is a musical form that is perhaps most often identified with the Scottish part of the Celtic tradition. Nonetheless, as MacIsaac points out, the strathspeys of Scotland and the strathspeys of Cape Breton are indicative of a further level of distinction within the tradition. According to MacIsaac, one way to understand these differences is to listen to or analyse scores of strathspeys from the two locations (MacIsaac 2011). Strathspeys incorporate a ‘very dotted type of rhythm in Scotland…that dotting gives a certain lilt very similar to how you’d see or listen to someone that was playing for a Highland Fling’ (ibid.). On the contrary, according to MacIsaac, when performed for an older type of dancing (Scottish step dancing), which you ‘don’t see in Scotland today…you play that Strathspey much straighter…there’s less accent or less punctuation…the punctuation for the dancing comes from the pulse rather than the dotting’ (ibid.).

Alasdair Fraser is another international artist who is regarded as a Scottish musician (fiddler) well versed in the tradition. He too speaks of exploring the ‘essences’ of playing strathspeys and highlights the regional variation that can occur in their interpretation.

> [One should ask] what kind of Strathspey is it? What style should I be playing? What language? What kind of dance am I playing for?’ Otherwise it’s ‘generic’ (Fraser, A. 2011).

Fraser further emphasizes this link between dance and music, and notes how rhythm can often reveal regional differences.

> In northeast Scotland the dancers would be wearing their soft shoes and kilts, aiming for ‘height and flight’; Cape Breton step-dancers (with no kilts/hard shoes) dance close to the floor; on the Isle of Skye it’s a more ‘boingy boingy’ style; whereas in the Scottish highlands the dancers are doing the Highland Fling. With all strathspeys you must choose your essences – whether to support

> dancers in a regional style, or choose to play in a generic way (ibid.).

Not all repertoire items, however, reveal as much regional stylistic distinction as the strathspey. For example, jigs and reels, according to MacIsaac (2011), are 'pretty much played the same way, whether you play them in/with an Irish, Scottish, French or American style'. Nonetheless, MacIsaac admits that subtle jig and reel ornamentation and regional playing style differences do occur.

The Violin in Indonesia

In contrast to the Celtic traditions discussed above, the violin is almost completely absent from traditional gamelan music in Indonesia. Discussions of regional differences, while valid for describing the different gamelan traditions themselves, are not specifically relevant to the use of the violin. Violins are heard in some popular genres, such as *dangdut* and *kroncong*, but by and large, violin players are a rarity. Nonetheless, at a broader level, bowed string instruments are integral to many parts of musical practice in Indonesia. The *rebab*, while played with a dramatically different playing technique to the violin, is a string instrument within the tradition. However, the project undertaken here does not attempt to emulate the performance practices of the *rebab* on the violin. Rather, the violin is used in a markedly new context that challenges notions of traditional performance practice. Traditional musical textures are utilised, organized in a way that distinguishes between fluid and adaptive melodic lines in contrast to more regularly patterned percussion parts. At this level, the violin neatly adopts the melodic roles associated with singers, *suling* and/or *rebab* players. Even though the violin is very untraditional, the melodic phrases it plays can be understood within a traditional framework for melody.

The Research Questions: Tradition and Authenticity

An overarching concern of this Ph.D. project has been the way performances fit within traditions and the extent to which performances can or should be labelled authentic. Clearly, the use and nature of notation impacts on the authenticity of traditions in different ways. In the Celtic traditions, historically oriented tune collection projects of the 18th and 19th centuries provided notated versions of traditions that have influenced contemporary practices in various ways. At the same time, new ways of notating and recording traditional repertoire in more recent times have created a new paradigm for understanding how notation and tradition are transmitted. By contrast, notation has been used for very different purposes in the gamelan traditions of Indonesia. In many ways its use as an aid to memory is similar to the historical tune collection projects of Celtic traditions. However, the degree to which notation is used in gamelan traditions today and the way this use impacts on the transmission of tradition are very different in the two situations.

At the core of this Ph.D. project, however, is the question of how written modes of musical practice interact, and are influenced by, aural modes of performance. The sonic practice of music is an aurally perceived event, yet transcription, composition and arranging are three fields of musical activity that interact with this aurality in different ways. In the context of transcultural music production, our assumptions about how to shape and create sounds are challenged by different paradigms. By engaging with these different paradigms through practical music production, this exegesis intends to explore the nexus between the written and the aural. Consequently, this exegesis seeks to answer the following research questions:

1. What adaptations and techniques are employed when the violin is used to create music within markedly different traditions that have different histories and practices?

2. How can the historical role and cultural significance of the violin, in terms of its conventional association with specific genres of music, inform one's ideas about 'traditional' and 'authentic' performance.

3. What impact does the study of aural/oral music traditions via the written form have on the resultant performative and creative outputs?

These questions are ones that many musicians grapple with in today's globalized world. Musicians like Ashley MacIsaac and Jordi Savall demonstrate their appreciation for and preparedness to play music from outside their traditions. Numerous contemporary Indonesian ensembles and genres demonstrate a willingness to cross cultural boundaries to seek inspiration. How aural and written forms of musical practice inform these situations is not always clear. Nonetheless, as Savall states for the majority of Western Europe, the invention of music notation has:

> …allowed a formidable development of musical forms and instruments but at the same time it has contributed to the neglect and relegation to a second-class category of all those forms of living music which have traditionally accompanied the daily lives of the vast majority: in other words, popular music (Savall 2009:24).

In Savall's view, the vast repertoires of Irish and Scottish music have had the 'privilege' and 'good luck' to survive when it comes to 'the inevitable and constant cultural amnesia, as well as the globalising folly, of humanity' (ibid.). My own experience with musical practice in a diverse set of national histories and geographies, in addition to those hailing from Celtic and Indonesian music traditions, has highlighted both the relevance of notation and the significant impact it can have on the creative product.

Chapter 2

Literature Review

Disciplinary Perspectives

The research methodology of this thesis is built on *performance*, directed by personal experiences in performing music's functioning (at least originally) within an oral tradition. Processes and concepts associated with transcultural music exchange, performance, arrangement and composition are explored on the basis of this methodology, as part of the broader role of the researcher in current transcultural performance projects and ensembles.

The Cultural Study of Music, edited by Clayton, Herbert and Middleton, raises significant issues and possible avenues of further research broadly, in terms of present-day music migration and globalization, and analysis of music *as* performance. Nicholas Cook's 'Music as Performance' chapter yields particularly significant commentary, responsible for establishing a basis for further reading and pursuit of its content as the 'common thread' in all components of the research. The chapter raises questions about and offers views on the validity and potential of performance analysis for a culturally oriented musicology, where music is understood as being both reflection and generator of social meaning - we perform music and through it we perform social meaning.

Josè Bowen is an Author of note with regard to establishing understandings and critical thinking about Ethnomusicology in the context of this project. Embarking on research as ethnomusicologist/performer, the following description offers a congruent perception, of

particular note to a musician whose foundational music training occurred via the Kodaly and Suzuki aural based methods. Bowen says:

> For them, music is something that sounds. When there is a musical work, a performance is an *example* of that musical work…the score is a spatial representation of only *some* of the elements of the temporal phenomena we call music.…musical performers are engaged in both communication of the work and individual expression (Bowen 2001:424-5.).

The monograph *Rethinking Music* provides practical examples of strategies applicable to the research, in relation to elements of Popular Music study. For example, in John Covach's 'Popular Music, Unpopular Musicology' chapter, scholarly activities or strategies congruent with my work include: hunting down and comparing recorded performances, reading/listening to performer interviews and commentary, familiarization with recording techniques and the machinations of recording companies/radio stations, and, 'being immersed in the popular culture from which the music arose' (Covach 2001:468). In addition, examination of compositional processes that are bound to feed back into larger considerations of style change in music generally, include those associated with multiple versus solo authorship and multiple versions (rewrites/extensions) of works (ibid.). I have identified and employed these processes prior to and during the initial stages of this Ph.D. project, both unintentionally and as a matter of course, in preparing for performances of compositions that emerge from a variety of sources and/or arrangement contexts.

In his 'Analysing Performance and Performing Analysis' chapter of *Rethinking Music*, Nicholas Cook offers insightful commentary on the performative epistemology of music theory, that:

> …one should make analysis true *through*, rather than true *to*, experience…it is not an *aid* to perception, or to the memory of

> perception; we are *in the very act* of perceiving…and… perhaps…analysis…could be regarded as translations (Cook 2001:252-3).

According to Bowen, with regard to the study of Popular Music, a fundamentally new field has arisen out of 'the fact that musical works change through both the creation and reception of performances' (Bowen 2001:424). Bowen puts forward four fundamental categories of study for the 'new' field, in analysing music *as* or *in* performance, the event as opposed to the physical object or the music score. The categories are: analysis of musical style, historic dimensions, tradition/performance histories (practices) relating to a work and innovations of the performer. This is significant given the content of this project. These 'categories' of analysis have been used, for the most part intuitively, at various stages throughout the research and broadly in terms of my working life as a musician.

John Rink and Jonathan Dunsby, in *Musical Performance: A Guide to Understanding*, have also illuminated many aspects of this 'new' field of study. The references to and inclusion of performers' perspectives throughout this publication are significantly constructive in and supportive of the research.

John Rink begins his 'Analysis and (or?) Performance' chapter by discussing the 'current confusion and controversy' surrounding the term *analysi*s and its application in the study of music performance. He records his views on the subject (in light of the 'current author debate'), with specific reference to performers' interpretive work:

> It cannot be denied that the interpretation of music requires decisions - conscious or otherwise – about contextual functions of particular musical features and the means of projecting them…most performers carefully consider how the music "works" and how to overcome its various conceptual challenges (Rink 2002:35).

Principles and categories of performance analysis, in addition to perspectives on the subject, dominate Rink's writing in this chapter. He believes there are two categories of performance analysis: (i) analysis that occurs prior to, possibly serving as the basis of, a given performance; and (ii) analysis of the performance itself (Rink 2002:37).

These categories of performance analysis (in addition to Bowen's classifications) have been employed throughout the creative practice components of this project. They have also served as foundation for further investigation, often highlighting or uncovering the processes and concepts associated with the focal areas of the research. However, I propose there is a third category, analysis that occurs *during* performance. For instance, analysis that occurs in response to: an audience's reaction, participation or restraint during performance, performers' emotional/physical state, and/or connection/communication with other musicians in an ensemble context. These serve as examples of stimuli that can evoke conscious or subconscious analysis and spur-of-the-moment decisions during performance.

Rink's analytical tools served as a potential model of/broad framework for the analytical and comparative work carried out in this Ph.D. project. Personal reflection and study, based on intuitive and deliberate analytical work, was demanded in order to begin compiling and investigating the processes and concepts associated with the creative components of the research. The extraction of processes and concepts, utilised in relation to expanding the performance practice approach, incorporated the application of Rink's following analytical tools: the identification of formal divisions and basic tonal plan, graphing of tempo, analysis of melodic shape and constituent motifs/ideas, preparation of a rhythmic reduction and, the re-notation of music. However, as Rink puts it:

> …any musician could find these techniques beneficial, as long as they are regarded not as an end in themselves but as a means of heightening one's sense of musical process (Rink 2002:42).

Sometimes it is just best to play and enjoy the music, rather than becoming 'bogged down' in theory and process. As Rink says in conclusion:

> The success of a performance will be measured by oneself and one's audience not so much by its analytical rigour, historical fluidity or even technical accuracy (at least in some circles) as by the degree to which "resonance" is achieved in drawing together constituent elements into something greater than the sum of those parts, into a musically cogent and coherent synthesis…Projecting "the music" is what matters most, and all the rest is but a means to that end (Rink 2002:56).

Jonathan Dunsby, in the same publication, seems to echo Rink in the necessary part analysis plays for a performer:

> …structural analysis in some form simply must be part of the performer's work, however hidden from the public gaze, however invisible in the final product…Actual performance is the tip of an iceberg of performers' practice and rehearsal (Dunsby 2002:232-3).

Dunsby deals with the subjects of performers, analysis, context and the creative practice of music making. Perhaps his most insightful words are recorded in the opening to his 'Performers on Performance' chapter:

> All the evidence points to the fact that performers are and always have been – aware, although perhaps not fully, that their work takes place in a cultural context. They know who taught and influenced them. They know that as they become older they are less open to influence in the sense of real change in how they do their work. They know that their "world" of music-making can become increasingly irrelevant to new generations, but, conversely, that in old age they may have a special role in keeping an almost-lost style of performance alive (Dunsby 2002:225-6).

Celtic Music, Commodification and Global Music Exchange

> Celtic music is not shared, but it is exchanged. Its space is not personal and acoustic, but public and mediated. Celtic music only exists after it is produced and marketed; it has no existence outside its commodity form. Traditional music exists on its own, wherever people decide to share it, to play, sing, or dance together, whether or not it is commoditised. The community in which Celtic music resides is the virtual community. It is born in the studio and lives on CDs and tapes, on radio and TV, in the movies, on the Internet and on stage (Reiss 2003:158-9).

Study of the literature with regard to the definition and global identity of 'Celtic' music reveals a category of music that is shaped by contemporary media, migration, tourism and the 'music business'. It is locked within modern nationalist paradigms, circulated globally, as a part of the construction of Celtic 'imaginaries' (ibid.). This portion of the literature review has been limited to definitions of 'Celtic', 'traditional', 'authentic', and the global dimensions of Celtic music, as historical framework and contemporary performance context to the focal popular/traditional crossover fiddle repertoires of Ireland and Scotland. Additionally, study of the literature regarding old or 'foreign' instruments in a new context and the relationships associated with operating in multiple musical codes in transcultural music performance has been investigated.

The literature on Celtic music is dominated by questions such as: what *is* Celtic music? Is it the traditional music of Ireland, Scotland and other nations and diasporic communities that share the heritage of the ancient Celts? Many authors contest the use of the term *Celtic* because it 'erases the boundaries' between traditional musics. This criticism is justified. As Reiss (2003:145) points out, the 'conflation of Irish, Scottish, and other styles enacted by the phrase "Celtic music", contradicts the local, regional, and national associations embedded in the music and its performance'.

'Celtic music' is a media-driven term existing within a virtual community and the community-based traditional musics of Ireland, Scotland and others. It is a global commercial category that often includes 'traditional music' sub-classifications, as seen in the similar 'World music' category displays in record stores or media-driven productions. My use of the term in this project, as transcultural violinist (though it doesn't sit comfortably), recognises the paradoxical benefits of its global recognition with regard to the core music traditions it promotes. However, a difference between the category and the traditional musics that contribute to it should be drawn. Traditional musics are separate but overlap in this category, providing a grounding or starting point for exploring the fiddle music repertoires of living, thriving traditions, due in part to their categorization as 'Celtic music'.

When asked, "what kind of music do you play?" I have found it to be more easily understood and appreciated by the majority of people to respond with "Celtic music", rather than for instance, "music of the North-east Scottish fiddle style, Irish dance tune sets, Cape Breton marches and Galician/Asturian melodies".

In relation to Brittany's 'non-Celtic' musics, Desi Wilkenson says:

> For the tourist from other parts of France…it matters little whether the music they hear is Irish, Breton, a Scots pipe band, or a Welsh choir; it's all *musique celtique* (Wilkenson, D. 2003:227).

In Ireland, Fintan Vallely[5] says, it is rather irrelevant to the subscribing people that:

> …the analyst catalogues the music as a forest containing an ecological balance of varied, indigenous base material, classical influence, Baroque structure, and borrowed Scottish, English, and French artifacts that among potentially pathological urbanization and technology were given enough life support by Romantic

[5] Fintan Vallely - renowned musician and writer/lecturer/commentator/researcher on traditional music. For more information see: http://imusic.ie/

> politicization and Francis O'Neill as to be able to survive until rescue by the mass recordability of the cassette, cozy resuscitation by large-scale production, and commodification (Vallely, F. 2003:202).

Scott Reiss (2003), Fintan Vallely (1997 & 2003), Philip Bohlman and Martin Stokes (2003), Desi Wilkenson (2003), Sean Williams (2010), Peter Symon (2003), Jerry Cadden (2003), Helen O'Shea (2008) and Johanne Devlin Trew (2003) are some of the ethnomusicologist/performers who write about Celtic music, as a category defined by the process of postmodern enculturation. This process is often described as 'globalization', and includes the ways transnational cultural flows produce 'intensely experienced senses of local identity' (Wilkenson, D. 2003:236). The boundaries of Celtic music are extremely vague. Most can be categorised either as extensions, fusions, or departures from traditional musics. According to Scott Reiss, 'extensions' add layers to the traditional tune such as a bass or rhythm section, which inturn can give the music a rock or country beat (as in the sounds of the Irish bands of the 70s); whereas 'fusions' are combinations of traditional music and musics from other cultures (such as Andy Irvine's addition of Balkan rhythms to his traditional music arrangements/compositions); and 'departures' may be described as music that is labelled Celtic, yet has left the domain of traditional songs or tunes entirely (Reiss 2003:159-160). This Ph.D. project makes use of all three of these classifications, as described by Reiss, in the performance arrangements and compositional work undertaken (see the Portfolio of Notated Compositions and Arrangements, and DVD 1 concert performances).

In terms of historical background and the globalised (transcultural) context, this project is primarily concerned with the violin's role in cultural flows and its assimilation into the music traditions of Ireland, Scotland and West Java. The inclusion of critical commentary and background information from historians, musicologists, ethnomusicologists, authors

and performers, concerning matters of historical context and the definition of 'tradition' and 'authentic performance', provided a framework for theoretical understandings and basis for further investigation in the research.

Deborah Wong and René Lysloff (1998), Kevin Dawe (2003) and Karl Neuenfeldt (1998) have been primary sources regarding the adoption of 'foreign' instruments by musicians, to perform repertoire in traditions for which those instruments were not originally designed. Instruments continuously migrate and change, accruing new cultural meanings and sometimes, new physical features; now part of a global cultural economy, circulating in transnational networks of practice, commodities and aesthetics. They are an integral element in how diverse individuals and groups actively express and identify themselves through sound and performance (Neuenfeldt 1998:5-6). These authors refer to the forces that move musical instruments around the globe that are tied to systems of change (Dawe 2003:274).

Many writers in the fields of Irish, Scottish and Indonesian music traditions demonstrate concern for how traditional musics function in a specific regional context. Regional and transnational forms of these traditions and their practices unavoidably come into contact with foreign influences, which change the tradition. Nevertheless, changes to a tradition are viewed by many as a necessary part of the survival of that tradition. Authors such as Scott Reiss, Fintan Vallely and Helen O'Shea acknowledge that a transnational cultural form of Irish traditional music exists, a commodity consumed by vast audiences worldwide, and regional music traditions and other factors feed into these forms.

> Music is not "all just music"; each genre has standards. Fusion and crossover are battles over important things – influence, power, wealth, and the timetable and logistics of cultural change (Vallely, F. 2003:215).

A case in point is the competition world of Scottish pipe band performance, discussed in Jerry Cadden's 'Policing Tradition: Scottish Pipe Band Competition and the Role of the Composer' chapter in *Celtic Modern: Music at the Global Fringe* (Bohlman. P. V. & Stokes, M. eds. 2003*)*. Cadden says:

> In the Scottish pipe band world, one that continues to thrive in the British postimperium, music competition sets up a standard of near-global reach to judge what is "good" or "well played", and a discourse within which musicians can maintain, police and reaffirm what "tradition" might mean. It also provides a controlled context within which this same sense of "tradition" might engage with a broader and self-consciously "modern" sense of the world in which it is embedded (Cadden, J. 2003:138).

The use of the term 'traditional' throughout the written components of this Ph.D. project refers specifically to the Indonesian gamelan music repertoires and instrumental common-practice dance tunes (jigs, reels, marches, hornpipes, slides, polkas, strathspeys) and free rhythm slow air/laments performed on the fiddle in informal settings across the northwest region of Europe. Where does the traditional reside? Is it in the melodies/tunes of the region? According to the literature on Irish and Scottish music; to some, it is the fluidity of the tune, its ephemeral nature and perceived power to embody symbols of the 'past', mythically infused with timelessness that categorises tunes as 'traditional'. For example, Reiss says:

> All great musicians recognise their ancestry and pay respect to it, and they know the thing is bigger than the sum of individuals: it progresses in a multiplicity of experimental steps and fractal variations; and stepping on a butterfly way back there in the past will have an unforseen chaotic implication for the present or the future. Because a note was bent back then, the whole tune has taken on another bent or warp or woof, and sometimes, someone will put in another bend that goes back to the source, just as the flooded Mississippi breaks its banks and takes a straighter, faster course between its hitherto meanderings (Reiss 2003:150).

It is how the tunes are performed, configured, shared, and transmitted that sets the boundaries for traditional music as it is constructed by various groups of people. Vallely writes:

> 'Traditional music' communities are normally either local, or united by a common aesthetic, a 'feel' for the interrelationships of players with their sources, audiences and their local history (Vallely, F. 1997:47).

The 'feel', interpretation or style of the music (the way the music is played) – the *neá*, as it is known – is what 'carves up' traditional music itself into its different interpretive camps' (Vallely, F. 1997:150). Here, speaking the language or local dialect of the music is important when a musician is motivated to play music from a particular tradition.

The authors cited above also offer significant commentary on the political and social history of Irish music and its inherent notions regarding tradition, authentic performance and cultural identity. Mary Anne Alberger (1996), Peter Symons (2003), Jerry Cadden (2003), Iain Fraser (2006) and, Alasdair Fraser and Natalie Haas (2011) relate similar perspectives on the attachment of Scottish identity to its traditional musics and transnational forms, described at one time according to Symon as 'the most trivialized music in Europe' (Symon 2003:246). Much of the commentary on this subject has been sourced from current writer/musicians in the field, related to performer perspectives, past and present performance practices and the acoustic 'sessions' of the current and bygone eras.

Perhaps the most important concept to keep in mind is that the playing of traditional music in Ireland and Scotland is as much a social phenomenon as it is a musical one.

> The music is preserved, transmitted, shared, and developed in musical/social gatherings, at dances, pub sessions or informal playing occasions, as well as through a network of competitions

> and schools. But there is no consensus in Ireland [or Scotland] as to what traditional music is, or rather what its boundaries are…[it] enacts a culture of orality, an awareness of heritage and lineage, and an aesthetic of spontaneous creativity (Reiss 2003:146).

Modern Sundanese Gamelan Traditions of Indonesia

> To Western ears, Sundanese gamelan music sounds mysterious and exotic. To Sundanese ears, accustomed to hearing it in the course of everyday life, gamelan music sounds anything but extraordinary…to many young Sundanese especially, it sounds hopelessly old-fashioned (Spiller 2008:155).

The Sundanese (West Java) *gamelan degung* ensemble has expanded over the past seventy years to include numerous additional forms, styles, migratory influences and instruments from outside its *klasik* ('classical') repertoire. Many of the new developments/forms of *degung* involve additions considered inappropriate in the minds of some traditionalists but are popular nonetheless. From the 1950s onwards, the literature suggests many Sundanese musicians have been captivated by the sounds of Western popular music and have looked for ways to combine instruments and 'new ideas' from the West with their own gamelan music.

Authors such as David Goldsworthy (1999 & 2005), Sean Williams (1989/1990), Simon Cook (1992) and Henry Spiller (2008) have been critical sources in the research regarding Sundanese popular music practices spanning the last three decades. They establish a broad historical context for Sundanese popular music developments that incorporate elements of *gamelan degung*. Additionally, clarification was sought via these sources regarding Sundanese gamelan forms, styles, structures, textures, modes and practices, and in relation to investigation of some of the traditional and contemporary concepts associated with music making in West Java.

> Perceiving a distinctly Sundanese sound emerging from ensemble music that shares a common underlying musical structure with other parts of Indonesia emphasizes that the Sundanese share a heritage with the rest of the nation. Combining the old instruments and sounds with new ones models the ways modern Sundanese cope with a changing world and explores what it means to be Sundanese, Indonesian, and citizens of the world – all at the same time (Spiller 2008:160).

The unique regional pop *Sunda* style began, according to Williams, as:

> …a Sundanese musical imitation of American and European popular music played on Western band instruments (electric guitar, organ, bass, and so on). Performances were always in a diatonic tuning and 4/4 meter on a drum set, and used a heavy, consistent vocal vibrato, in contrast to the Sundanese variable vibrato. The language, Sundanese, was almost the only factor indigenous to the area (Williams, S. 1998:717).

Authors vouch for the importance of Sundanese composers, such as Nano Suratno, who contributed to the reshaping of the genre during the 1970s/80s, when the cassette recording industry was experiencing its 'golden age' in Indonesia. This reshaping included extended use of the *gamelan degung pélog* and Western diatonic tuning systems, arrangement of Western popular hit songs and, the blending of elements of Western popular and Sundanese traditional musics. Today, local and transcultural composers and performers blend Western instrumentation with Sundanese gamelan, many incorporating the violin as a 'solo' instrument into their musical works.

Deeper investigation into the violin's role in this unique transcultural context was directed by the creative process and performance activities with *Swara Naga* and the Macquarie University Gamelan ensembles. The inclusion of performances, composition and arrangement of contemporary music with the Sundanese *gamelan degung* ensemble, highlighted processes and concepts associated with transcultural performance practice, discussed in the fourth chapter of this exegesis. The creative pursuits outlined in Chapter 4

mark a *new* domain in the field, framed by processes and concepts associated with expanding the performance practice approach, oral transmission and 'bimusical' functioning, in the re-interpretation and recontextualisation of multiple traditions.

The original playing techniques and systems of training associated with the conventions of the Classical and Celtic violin/fiddle repertoires are challenged in this unique transcultural context. Finding new ways to hold, tune and play the violin, changing preconceptions about performance and, experimenting in ways that create largely 'new' traditions that encompass new repertoires as well as innovative playing techniques, are of central concern. The processes of intercultural instrumental engagement in this context involve a combination of adaptive strategies that hinge on the circumstances of the repertoire, instrument role/construction and performer background/training, which leads the musician down pathways to bimusical experiences.

Competence in two musical codes ('bimusicality') allows musicians to move comfortably between different cultural worlds. Cottrell (2007) and Bailey (2001), the primary sources accessed on this subject, suggest bimusicality is not simply a state of knowing some things about two different musical codes. It is also possible for instruments to be used by different musicians in different musical codes without any real sense of bimusicality. Definition of the term and clarification of its properties of functioning were sought via engagement with the creative process and analysis of performances/compositions undertaken in this project. For example, the experiences of a Western trained musician, required to deal with musical form from the 'Sundanese thinking' perspective, demonstrates bimusical functioning. Execution of an Irish style tune with 'Sundanese thinking' - where the strong beat is conventionally felt on the fourth beat of the bar (as presented in Sundanese cipher notation) - opposed to the first beat in Western terms, changes the orientation of the

melody and structure. In this case, the performer operates within at least two musical codes, Irish fiddle style practice and Sundanese gamelan form, moving between the two cultural worlds when required.

Performance and Composition Studies: Traditional, Modern and Transcultural Approaches to Transmission

For the musician, there is an instinct, an attraction to a certain form of story telling, a certain form of music and motivation to play that music. The personal enjoyment derived from performing Celtic and Sundanese popular musics was a determining factor in the choice of repertoire, compositional/arrangement direction and systematic approaches shaping this creative practice driven research.

When a musician is interested in attaining a certain sound quality or extracting elements of a style or a tradition's performance practices, many authors advise listening to exponents of the genre or regional characteristics as much as possible. Authors in the literature pertaining to Celtic music performance stress the importance of this, especially in relation to orally transmitted musics, based on the limitations of the written score.

Celtic fiddle tune collections, with explanatory notes on performance, were the primary literary sources for support of the practical application of the research into particular colourings, histories, practices and specific techniques of a variety of fiddle repertoires. Musical form/tune categorisation, rhythmic essences, bowing techniques and ornamental figures are some of the common topics discussed and illustrated in these collections. With regard to Scottish fiddling, writer/compilers such as James Scott Skinner (1999[c.1900]), Iain Fraser (2006), Christine Martin (2002) and Alasdair Fraser and Natalie Haas (2011)

were principal sources. Important sources on Irish fiddle style included Francis O'Neill (1976[1903]), Miles Krassen (1975), Pete Cooper (2004) and Tomás Ó Canainn (1995). Authors' commentary was also sought in tune collections from a selection of other regional fiddling practices, including those of the Cape Breton and Prince Edward Island localities, in pursuit of both elements of regional distinction and stylistic features/techniques common to various traditions within the Celtic music genre. These score based texts support the aural knowledge acquired throughout the research via confirmation of the stylistic features employed by fiddlers in the traditions, and their manner of execution, secondary to the utilisation of imitation and aural transcription of performers in the field.

Chapter 3 of this exegesis explores how the notation and performance of Irish and Scottish musics (from oral traditions) interact in today's world. Aural transcription and imitation of fiddlers in the field were and remain the primary processes employed to learn tunes and acquire stylistic 'essences' via example performance. Case studies, performer commentary and informal surveys of the current state of particular traditions, related to the use of notation and its relationship to/effect on performance, were also sourced via tune transcription collections of particular regions. Significant tune collections in this regard include: *O'Neill's Music of Ireland (New & Revised)*, James Scott Skinner's *The Harp and Claymore*, Keith MacDonald's *The Skye Collection of the Best Reels and Strathspeys*, Iain Fraser's *Scottish Fiddle Tunes: 60 Traditional Pieces for Violin*, Paul Cranford's *The Cape Breton Fiddlers Collection* and Ken Perlman's *The Fiddle Music of Prince Edward Island: Celtic and Acadian Tunes in Living Tradition*. Tutor-style texts (such as Christine Martin's *Traditional Scottish Fiddling: A Player's Guide to Regional Styles, Bowing Techniques, Repertoire and Dance* and Pete Cooper's *Irish Fiddle Solos: 64 Pieces for Violin*) and album transcriptions by contemporary groups and artists, such as *Lúnasa* (*Nótai: Music from the Recordings of Lúnasa*) and, Alasdair Fraser's and Natalie Haas' (*Fire and Grace*

Transcriptions) were additional practical sources in the body of tune collection publications accessed.

Magazine articles such as those found in *Fiddler Magazine* and *The Strad*, and authors such as Jose Bowen (2001), Nicholas Cook (2001 and 2003), Miles Krassen (1975), Helen O'Shea (2008), Jordi Savall (2009 and 2010), Brendan Taaffe (2009) and Peter Symon (2003) were informative regarding broader topics on notation, including; the written form/symbols of particular performance techniques, the use of notation in oral traditions, interpretation of the written score, the place of written scores in music generally and the impact of the written score ('collections') on music traditions. For example, Peter Symon relates Stan Reeve's[6] perspectives on notation (learning Scottish tunes), in his '"You Cannae Take Your Music Stand into a Pub": A conversation with Stan Reeves about Traditional Music Education in Scotland':

> How I learn most of my music, is actually through the written page. But they [one] must play from memory. They must go through a memorization process (a) so they can carry their music with them and (b) because it fundamentally alters the way you perform music…it's very difficult to teach someone an idiom. If I learn a tune and then memorise it, I will inevitably play it with a Scots accent because that's what I've been listening to all my life, I have been listening to Scots music, so I won't do it consciously. It'll just come out like that, but only if I memorize it (Symon, P. 2003:268).

On matters of the transcription of tunes and illumination of the processes involved - from the early collections (such as those of Edward Bunting) to contemporary undertakings (such as *Lúnasa's* collections) – many of the authors and collections noted above have offered perspectives and detailed accounts of how aural transcription has been/is carried out. Principal themes in the literature indicate how factors and elements of past and present

[6] Stan Reeves - musician and supervisor of the Edinburgh Adult Learning Project (including the 'Scot's Music Group' classes/music 'sessions') in 1998.

aural transcription processes can impact significantly on the accuracy of transcription, identification of important collections and loss or dilution of elements of traditions. Errors in transcription (intentional or otherwise), instrument specific and regional style consideration, intended audience, social and political agendas, and commodification often play a part in the past and/or present aurally transcribed collections.

Accessing the work of author/compiler/transcribers from other music genres, such as Edward Huws Jones and Mary Ann Harbar (writers on the performance practices and fiddle techniques of the Klezmer fiddle style) was driven by the creative process and subconscious aural attention paid to traditions outside those of the Celtic regions. The imitation of fiddlers in the field, transcultural compositional contexts, stylistic similarities and contemporary transcultural performance connections between Celtic Music and other fiddle repertoires, directed the research in this regard.

In the broader context, both in pop *Sunda* and Celtic music performance, writer commentary was sought to support the intercultural creative work via examples of performers or traditions that employ multiple fiddle styles or function in a transcultural context. One example is Joanne Devlin Trew's discussion of the Ottawan fiddlers of Canada, who play in two or three different styles, depending on the performance context and composition. Trew says Ottawan fiddlers who have an extensive repertoire and proficiency in multiple styles are 'revered in the community' (Trew, J. D. 2003:93-117).

A common perspective, sourced from the literature on contemporary performance and composition in the 'modern traditions' of Celtic and Sundanese musics, is that 'tradition' and 'innovation' are not compatible terms, though both are often used together to describe what is happening in regional music practices today. This project engages with aspects of the 'modern traditions' of Irish, Scottish and Sundanese musics on several levels: in the

use of modern-day instruments and amplification technologies, transcultural ensemble arrangements and compositional influences, and, in performance and arrangement of traditional melodies in contemporary performance contexts, in line with what is happening in the transnational forms of musics from these regions today.

When it comes to composing in the 'modern tradition', the literature supports my own personal experiences in the utilization of particular compositional processes. Use of modern technologies as well as unconventional ensemble combinations, attention to melody line and conscious or subconscious performance decisions are involved when writing new tunes based on an oral tradition. Jerry Cadden writes that composers of contemporary Scottish tunes speak of:

> …writing the tune (melodic line) of a new composition in its entirety, either straight onto manuscript or after "improvising" on a practice chanter or set of smallpipes until the tune has formed in their ear. They do not, however, often think of harmonies while composing the original tune, in other words, harmony is not an initial or structural factor in composition, but rather, a performative aspect (Cadden, J. 2003:130).

Focus on 'melody' - its construction upon improvisations and memorised phrases, development during solo rehearsal sessions, and total disregard for harmony or chordal movement initially - was a dominant feature of the compositional work in this project (discussed in the 'Performance, Arrangement and Composition' section of chapter 5). Harmony lines and chord progressions were, in this project, most often formalised in notation post-composition, primarily serving as memory aid for some ensemble members in performance. However, support of the melody is to a large extent improvised during performance, as exemplified in the live recordings of WirryCow's unscored arrangements on the audio CD accompanying this exegesis.

Chapter 3

The Aural and the Written in Celtic Music Performance: Transcribing, Arranging and Composing

> ...the score is a spatial representation of only *some* of the elements of the temporal phenomena we call music.…musical performers are engaged in both communication of the work and individual expression (Bowen 2001:425).

As the citation from Bowen above suggests, those who choose to study orally transmitted musical traditions are intensely aware that music is an audible phenomenon occurring in time. When there is a notated score, an audible performance is just one *example* of that musical score (Bowen 2001:424-5). Conversely, it would be argued that a musical score is only one *example* of an audible musical performance. This ambiguous boundary – that which exists between the musical score and the audible performance – is a critical site for investigation in this Ph.D. project. The production of scores such as those contained in the Portfolio of Notated Compositions and Arrangements almost always post-dated the creation of the composition or served as a memory aid to performance. In addition, scores provide a written record of the performances themselves even if that written record relies on the somewhat ambiguous relationship between visual symbols and audible sounds. Bowen's comments usefully express the ambiguous place that these scores occupy – they either represent a 'sample' of the music transcribed from a single performance, or they exist as a 'summary' of the music, constructed as a means of recording the essential qualities, techniques and elements of style required for an 'idealized performance' of the work (Bowen 2001:425).

In this ambiguous space, a score's value is paradoxical. At the same time that the score provides a valuable record of musical sounds, it reduces those sounds to an unmusical and nominally static representation. This paradox has been noted by many musicologists and performers. Authors who have examined and analysed the Irish/Celtic tradition are particularly aware of the paradox.

This chapter explores the ways that written representations of audible music are shaped by the purpose for which they have been written. Music may be transcribed after/during the process of listening to performances and these transcriptions may be directed towards a variety of purposes. Music may be arranged in ways to allow different ensemble combinations and different musical skills to be employed for performance. Music may be composed in ways inspired by audible performances or in ways that assume the eventual creation of an audible event. Thus, this chapter explores the way notated scores influence musical performance and in turn the way notated scores are influenced by interpretations of audible events.

In order to explain these perspectives on the written and the aural, this chapter uses examples from the performance events and traditions that are the focus of this Ph.D. project. Performers, editors and scholars within the Celtic traditions receive particular attention because they have been directly involved with the problematic nature of notation and oral practice for at least two centuries. As conventions change, the ideologies that guide notation processes also change and examples from Celtic music practices demonstrate the way approaches to music notation were used for specific purposes in the past and have subsequently changed in a contemporary environment.

Nationalist Ideologies and the Notation of Music

Even though thirty-two years separate the publications of O'Shea (2008) and Krassen (1976), both offer similar commentary specific to the history and place of transcription in Irish fiddle music. They are unified in their attention to building understandings about transcription and its effect on the paradigm of 'authenticity', as well as any idealized notion of 'ancient' music in Ireland. In particular, the authors share a common philosophy about the value of aural and written sources to learning Irish fiddle music. They also allude to the inadequacies of transcription as part of that process. O'Shea (2008) cites Krassen (1976) and his work on O'Neill in her publication, and verifies the importance of their contribution to the historical context of Irish music transcription. As an 'Irish fiddler' in both Australia and Ireland, O'Shea shares many congruent perspectives on the paradoxical but valuable role that transcription and notation both play in the realization of Celtic music. She also offers an intriguing and comparative viewpoint based on her Australian/Irish heritage.

The practice of transcribing and collecting music from an oral tradition is fraught with dilemmas associated with the political and social contexts that surround such documentation. In the case of Irish music, the Gaelic revivalist agenda has served to convolute this situation further by exerting pressure on the development and promotion of a particular kind of authenticity that is directed towards cultural identity and the 'Irishness' of music. For example, Scott Reiss critiques the use of the word 'ancient' to describe Irish traditional music, as a term that adds a layer of symbolism. He believes it implies:

> …an unquestioned authenticity in a static source, a point of origin from which all Irish traditional music issues. It conjures the image of a "Golden Age" of Irish culture, a pure and ideal past, and the subsequent struggle to assert or preserve Irish cultural identity (Reiss 2003:149).

Historically speaking, and with particular regard to the Gaelic revival of the 18th century, the cultural agenda for music in Ireland established a connection between the culture of the former 16th century Gaelic ruling class and contemporary 18th century practices. According to O'Shea (2008:9), transcriptions of musical pieces from the 16th century ruling class were valued well above and beyond the popular music practices of the lower and middle class Gaelic Irish. Music of the lower classes largely consisted of jigs played on the fiddle and uilleann pipes. By contrast, the harping tradition repertoire was preferred by the aristocracy because the art form had flourished in the courts of the Gaelic nobility until around 1600. With a documented history of admirers dating back to the 12th century, harp music was regarded as uniquely Irish, and therefore emblematic of Ireland (ibid.). By contrast, music of the lower classes was accorded less value.

O'Shea discusses the 'genesis of cultural nationalism in Ireland' and the part written scores have played in the reconceptualisation of music in response to a history of colonial rule and the search for uniqueness in cultural identity (O'Shea 2008:11). Coinciding with the scientific revolution of the early 17th century, O'Shea says the reconceptualisation of music was reflected in the values of the scientific thinking of the time. She explains this theory in terms of the timbre, pitch and tuning of voices and the musical instruments that were preferred. In addition, O'Shea suggests that shifts in emphasis from modal pitch structures to diatonic scales, as well as from melodic lines to tonal harmonies was a similarly radical change being undertaken in European Art music during this time (O'Shea 2008:10). Ultimately, O'Shea believes that a scientific approach to musical practice privileged the stability of the written score over the unpredictable nature and impermanence of performance.

> As the meaning of a musical text expanded to encompass music's capacity to express feelings and values, written texts of certain musical repertoires in Ireland were thought to express the 'essence' of 'the Irish people'. The synchronous expansion of the printing industry and production of cheaper texts meant that collections of printed music became available to the educated middle class for domestic music performance. Paradoxically, once it became possible to think of music as independent of social and ideological forces and to believe that a printed text provided the authority for musical performance, it was possible also to believe that music transcribed in one context, then performed from that text in a different social context, retained its 'original' meaning (O'Shea 2008:12).

O'Shea's commentary suggests there is a loss of social meaning in the music when its performance is directed by the printed text in a context differing to that of the music's initial creation. Social meaning is replaced here with a symbolic one; in this instance, it is co-opted by a revivalist agenda. Similarly, Nicholas Cook (2003:213) comments on the loss of a music's social meaning when the written form is emphasized over the audible performance. He advocates performance analysis be based on a culturally oriented musicological approach. Cook believes the underlying objective of this musicology is to understand music as both reflection, and generator, of social meaning; music then becomes a resource for understanding society.

> …[If] instead of seeing musical works as texts within which social structures are encoded, we see them as scripts in response to which social relationships are enacted…To call music a performing art, then, is not just to say that we perform it; it is to say that through it we perform social meaning (ibid.).

O'Shea is clear in her reflections upon the loss of Irish music's social meaning in the pursuit of cultural nationalism and the resultant impact it had on musical practices in Ireland during the 19th century. Once music had been 'translated' for the 'musically literate bourgeoisie', social meaning in the original performance context of the music was lost. What transferred and was transmitted through the resultant texts of the period was the

symbolic meaning that was assigned to it by cultural nationalist revivalists. Selective musical practices were 'co-opted' by cultural nationalists who believed they had the authority to define what was 'authentic'; namely, the music that was considered to be both expressive and representative of 'Irishness' (O'Shea 2008:13). Discriminatory editing practices formed the basis of the transcription process, with the objective of capturing – and in many cases, 'improving upon' – the 'authentic' Irish music on paper. The expansion of the printing industry and popularity of the 'authentic' Irish music gave collectors these discriminatory powers. Such power resulted in the ability to change the course of traditional music in Ireland, paradoxically, an attempt to preserve it.

Collections of Irish Melodies

Edward Bunting, a collector of traditional Irish melodies who has been cited by both O'Shea and Krassen, rose to prominence as part of the Gaelic revival in Ireland during the late 18th and early 19th centuries. Krassen credits Bunting with being one of the first to make serious attempts to transcribe, collect and publish these melodies in his *Edward Bunting's General Collection of the Ancient Irish Music* in 1796 (Krassen 1975:10). Both O'Shea and Krassen are critical of the errors or alterations Bunting made in transcription and post-performance editing but are objective in their criticism regarding the revivalist agenda and the purpose and process of transcription at the time.

Bunting is still considered to be an important figure in the so-called preservation of the 'ancient' music of Ireland in the literature to date. According to Krassen (ibid.), Bunting's work 'ushered in a century of concern for the survival and preservation of Ireland's traditional music that was to be highlighted by the notable work of several other important collectors'. Bunting was initially hired to notate the music of the last of the Irish harpists at

the first of three celebratory harp festivals, organised by participants in the Gaelic revival, at Belfast in July 1792. Although Bunting's work is considered important, Krassen deems the work to have done little for the 'practice of traditional harping, since the transcriptions took such liberties as rendering the airs in impossible keys and adding accidentals which were unplayable on the harps as traditionally tuned' (ibid.).

Bunting later transcribed and collected music from singers and pipers throughout the northern and western counties of Ireland, forming the basis of a canon of Irish music (O'Shea 2008:9). The process of retrieving and disseminating Ireland's musical culture was in O'Shea's view, both selective and incorporative; defining Irish music in a way that excluded some musical practices that were occurring in Ireland, while including certain repertoires that were patently derived from elsewhere (O'Shea 2008:10).

In transcribing the music of those who Bunting considered to be the traditional bearers of Irish music, not only stripped it of its social context and meaning but also removed its flexibility in performance, rendering it a fixed musical artefact. The cultural translation of the music occurred as Bunting overtly sought to improve it, in an effort to accommodate European conventions and practices, whilst providing the wider Irish population with a fictive authenticity for their musical heritage. Ultimately, Bunting's transcriptions were guided by measures of popularity that would translate and contribute to the Protestant Anglo-Irish propertied class's cultural agenda, whilst catering to European art music tastes.

George Petrie and P. W. Joyce followed Edward Bunting, similarly attaining recognition as significant nineteenth century collectors of Irish music. Joyce's work is considered to be 'much less marred by the kind of prejudices that limit the value of the Bunting and Petrie collections' (Krassen 1975:10). Nonetheless, he too took liberties in the emphasis of Irish

vocal music and, according to Krassen, ‘felt compelled to publish a manifestly untraditional piano accompaniment for the melodies’ (ibid.).

Krassen’s commentary indicates that Francis O’Neill was the first of the great collectors of Irish melodies to concern himself primarily with the jigs, reels and hornpipes of the instrumental dance music of Ireland. These were the tunes ‘rattled off’ by pipers, fiddlers, flute and whistle players and any other instruments of traditional Irish music. Emigrating from West Cork at the age of sixteen, O’Neill eventually took up the position of Chief Superintendent of Police in Chicago between 1901 and 1905 (ibid.). Ultimately, O’Neill’s collections of Irish melodies were published in: *The Music of Ireland* (1903) and *The Dance Music of Ireland* (appearing as ‘the sequel’ in 1907).

O’Neill’s transcriptions of Irish tunes are notated without accompaniment. Single melodic lines are scribed with the primary intention of being used as a memory aid to performance, particularly at sessions and dances. The collections do not reflect an attempt to alter or take tunes out of their original performance context. Rather, there is an assumption that the reader is of an Irish traditional instrumental background, possessing the knowledge and experience to intuitively supplement the notated melodies with ornamentation and stylistic features, according to their instrument, regional style and performance context. The focus for publication is on instruments that traditionally bear the role of playing the tune or melody at dances and sessions. Harmonising or accompaniment parts, it seems, do not require notation. Perhaps this is because accompanists (if present at all) did not need notation. Instead they relied on their aural awareness, knowledge of performance practices and intuitive decision-making, directed by the tune and performance context.

According to Krassen (1975:11), O’Neill did not originally intend to publish his collections. Rather, he simply sought to notate tunes that he remembered from his

childhood. However, O'Neill ended up publishing over 2000 tunes in response to the popular demand of the community of Irish musicians living in Chicago at the time. O'Neill was an accomplished flute player who regularly participated in Irish music sessions in Chicago, aiding in the establishment of his work being regarded as a 'great improvement over that of the earlier collectors' (ibid.). His first-hand knowledge and appreciation of the social art of playing traditional Irish music gave O'Neill 'authority of authenticity' in his publications. O'Neill's collections, according to Krassen, are regarded indisputably as, the 'standard collections for traditional Irish dance music'. This conclusion is drawn out of Krassen's apparent respect for O'Neill's processes and preference for live performance transcriptions. Transcriptions were produced and assessed through performance by 'the best players', with whom O'Neill shared a personal relationship and common philosophy about the 'socially authentic' practice of the Irish music tradition (ibid.).

O'Neill's collections, however, are not devoid of certain flaws. These flaws, to a large extent, are derived from human error. This is not surprising given the vast undertaking and absence of our modern musical technological advances in recording and transcription equipment. O'Neill's difficulties in transcribing the music first lay in his own inability to write music down. He enlisted the support of Sgt James O'Neill to attempt the reproduction of tunes on paper, played by a particular musician. Trained as a violinist, James O'Neill would play from his notation following an initial transcription and solicit comments from the performer then make any adjustments that were recommended. This process continued until the performer was (ideally) satisfied with the transcription (Krassen 1975:11). In his anecdotal writings, Frances O'Neill often laments the obvious shortcomings of this method; the tunes being almost impossible to reproduce on paper, given their slightly different execution in performance or variability in ornamentation, each time they were played or sections repeated (ibid.).

O'Neill did not make use of the wax cylinder recording technology of the day. Perhaps this resulted from a preference for learning tunes from, and working directly with musicians. The extraneous role or lack of importance placed upon the use of such technology may be explained in terms of the natural processes inherent in the functioning of an oral tradition, whereby tunes are learned and passed on from musician to musician with no need for notation. However, it is possible this situation might aid in heightening the potential for human error in notation, based on the context of a live performance opposed to listening repeatedly to a recording. Mistakes in the notation may also have been augmented by the printer (or print setter), uncovered consequently in terms of the recognition by traditional musicians of a wrong note, 'one which could not have been written by anyone truly knowing the work of O'Neill' (ibid.).

Incorrect key signatures and unnecessary accidentals are two of the more easily identifiable errors in James O'Neill's transcriptions, resembling those found in Edward Bunting's work. Both transcribers it seems, 'found it necessary to sacrifice authenticity for musical correctness, according to Western classical standards' (Krassen 1975:12.). Krassen says traditional Irish musicians 'have themselves remained largely uninterested in any form of systematic theoretical analysis' (ibid.). Ultimately, the conventional major and minor key signatures simply do not fit the older Irish tunes, which were generally based on modal scales.

As editor of the revised edition of *O'Neill's Music of Ireland* (1976), Krassen (ibid.) says his aim was to provide a 'service for students and players of traditional Irish fiddle music'. The preservation of 'the real music' attached to O'Neill's transcriptions – that which exists outside the written form and is preserved only in the memories of musicians – was the motivation for Krassen's revisions. According to Krassen, this involved a process of

eliminating the ‘weaknesses’ or errors found in previous publications. Krassen acknowledges however, no matter how careful one is, written music can never hope to convey all the ‘subtlety and expression of a vital music experience which is essentially unwritten in nature’ (ibid.).

Brendan Taaffe (2009:2) relates a similar belief from a contemporary perspective in his introduction to *Handy with the Stick: Irish Fiddlers in Words and Music*. He cautions the reader with an important disclaimer regarding the content of his book, referring specifically to the topic of tune transcription. The book is a compilation of performer interviews conducted and written by Taaffe. He says:

> …standard musical notation is an imperfect system for documenting what happens in a fiddle tune. Turning written notes into music is an act of imagination and interpretation, especially in regards to the rhythm of the tune. I’ve stayed with standard conventions of notating ornamentation and bowing, and hope that will help the reader capture the essence of a particular rendition, but I expect these transcriptions will be most helpful in conjunction with recorded examples of the musicians (ibid.).

At least from contemporary standards and the recorded history of traditional Irish music performance, it may be established that O’Neill’s transcriptions were largely under-ornamented in their final publication. For example, some tunes appear without a single grace note, contrary to the performance practice from which they stem. Other ornaments, says Krassen (1975:12), are ‘indicated in a variety of different ways from tune to tune, often inaccurately’. This problem may have developed via the use of several different instruments/players as sources for tune transcription in the publication. For example, ornamental ‘rolls’ are executed differently on different instruments. This is potentially problematic for the fiddle since a roll played on the fiddle ‘does not contain the same notes as a roll executed on the pipes, flute or whistle’ (ibid.). James O’Neill may not have even known this, given his classical training, which reveals the importance of such

characteristics of style and the potential for them to be lost in the written translation. Loss of the detail associated with instrument specific performance practices reduces opportunity for one to become immersed 'authentically' in Irish or Scottish traditional music.

Nineteenth and Early Twentieth Century Collections of Scottish Tunes

One of the more objectionable practices of late 19th century publications of Scottish tune collections, was the inclusion of piano accompaniments with traditional tunes. Such publications often reveal a similar nationalist agenda to that identified by O'Shea for Ireland. An early example is MacDonald's *The Skye Collection of the Best Reels and Strathspeys*, published originally in 1887. The collection was reindexed, inclusive of Gaelic name translations, and published in 1986. According to Paul Stewart Cranford (1986:ii), author of the Forward to the edition, the collection was re-published in order to 'meet the demand from Scottish musicians to have available again one of the outstanding collections of original airs'. An undercurrent of Scottish nationalism is also part of MacDonald's language, who, as compiler of the original edition, refers to his work as a collection which 'should embrace all the fire and vigour of our National [Scotland's] Music concentrated in one volume, containing all the most musical and best compositions...omitting those of doubtful excellence' (MacDonald 1986[1887]:iii). MacDonald speaks with a misguided authoritarianism about his deliberate tune selections, editing criteria and 'improved' arrangements in the collection. These decisions are largely based on personal opinion and deference to societal tastes of the time. In relation to his improvements to the tunes, with the addition of piano accompaniment, MacDonald states:

> Some of the very best reels and Strathspeys are pipe tunes, which one seldom or ever meets within pianoforte arrangements. This real defect has been remedied in the present volume. The best pipe

> tunes have been introduced, and yet kept within the compass of the bagpipe; so that the performer, whether he be pianist, violinist, or piper, will find something fit for his mettle, and something that will never fail to rouse his enthusiasm (ibid.).

The tunes, numbering approximately 600, appear ‘simple on the page’, with little ornamentation or instrument specific directions. For example, no bowing directions are included for fiddlers. The collection is presented in standard Western piano notation format, with the melody in the right hand and accompaniment in the left. The strathspeys and reels are arranged in the main with continuous crotchet beat accompaniment in the left hand, restricted largely to octaves and fifths with the very occasional inclusion of other intervals. This accompaniment style provides a ‘drone’ as well as a regular rhythmic pulse with simple walking bass lines. Rhythmic interest and harmonic diversity are lacking when played as written, disseminating ambiguity about the arranger’s intentions. The accompaniment does not induce a strong sense of functionality or purpose with regard to enrichment of the melodies, either as drone or harmonic support. There are a few exceptions to the style of accompaniment in the ‘Solos’ section of the collection, particularly in relation to the slow airs and laments. The ‘drone style’ returns however, for the majority of country dances, hornpipes and jigs that follow.

MacDonald offers a word of caution as to the performance of the music even though the melodies have been removed from their original context and setting. He warns against the ‘present-day’ (1887) tendency to play this class of music too fast (MacDonald 1986[1887]:iv). MacDonald recalls the time (in the 1850s) when the style of dancing of the older inhabitants of the Isle of Skye was different, graceful and spirited, as opposed to what we see ‘nowadays in the public ballroom’ (ibid.). He also says in relation to tempo, it is considered an insult to ask musicians to play faster than the ‘proper time’ (ibid.). These remarks show MacDonald’s concern for the traditional performance practice of the music

and its relationship to dance, an ironic situation given his use of the term 'violinist' as opposed to 'fiddler', as well as his attitude regarding the 'real defect' of tune arrangements prior to *his* setting with the pianoforte.

The problematic and invasive role of notation within musical practice in Scotland is observable in a variety of publications from this time. Original compositions, national songs and transcribed tune collections, published in the 19th and early 20th centuries, reflect what was deemed popular at the time via their musical arrangement and the inferred playing style that results from these arrangements. James Scott Skinner's *The Harp and Claymore* collection ('A Volume of Music: Original, Selected and Traditional'), edited by Gavin Greig, was published in 1904 and reprinted in 1984. It includes pastorals, marches, strathspeys, reels, hornpipes, laments and songs for voice, violin, bagpipe and pianoforte. Dr. Blackie, an admirer of Skinner and 'Scotland's National Music', describes the potential of the publication in a letter to Skinner (dated November 10th, 1890) as, a collection of 'genuine Scottish Music' (Skinner, J.S. 1984[1904]:4).

In his introduction to 'The Strathspey', Skinner pays homage to the famous composers, editors and executants of the 18th and 19th centuries for their preservation and handing-on of 'the best traditions of the Augustan age' (Skinner, J.S. 1984[1904]:4-5). Skinner (1843-1927) refers to Niel Gow (1727-1807) as the most imposing figure of the second half of the 18th century, responsible for taking 'great and permanent hold of the Scottish imagination' (ibid.). The only other composers of the Scottish Strathspey[7] in Skinner's time, considered to be in the same or higher class, were Nathaniel Gow (son of Niel Gow) and William Marshall (ibid.). According to Skinner, the development of the violin strathspey brought a new form to the tradition that flourished during the second half of the

[7] It is also significant to note that Skinner describes the Scottish strathspey as 'the one distinctive form that Scottish instrumental music can claim to have evolved' (Skinner, J.S. 1984[1904]:4-5).

eighteenth century. In comparison to the pipes, the violin offered enlarged resources in terms of scale, range and harmonic accompaniment, without compromising the energetic rhythm and unique ornamentations and colourings required in performance of the form (ibid.).

Skinner's own musical education is relevant here. Skinner's elder brother, Alexander Forbes (1833-1883), taught him to play tunes on the violin, and to 'vamp' and play bass lines on the cello. This fact, in turn seems to have been influenced by their father's role as a dance teacher. Skinner played the cello with fiddler Peter Milne (1824-1908) at local barn dances in Aberdeenshire from the age of eight, before joining *Dr. Mark's Little Men* – an ensemble of young male Scottish performers - at eleven years of age. He performed with this group throughout Britain in return for being fed, clothed and educated by Dr. Mark, the manager and leader of the group (Ballantyne n.d.). Skinner eventually took up violin lessons with French violinist and member of the 'new' Hallé Orchestra, Charles Rougier, later crediting Rougier with teaching him to read music and for his success as performer and composer. By the 1870s, Skinner appeared in concerts across northeast Scotland performing his own compositions as well as violin virtuoso pieces by Western art music composers such as Paganini (ibid.).

Referred to nowadays as 'the Strathspey King', Skinner offers explanations for his use of limited harmonic progressions in the drone style accompaniments to many of the strathspeys in his *The Harp and Claymore* collection:

> The Strathspey Reel had been originally a bagpipe tune. The pipe scale is limited and peculiar. It consists of nine notes, and may conveniently be looked on as a combination of the pentatonic scales A and G – the tune alternating between them. The bass is a compound drone in A, and is constant, forming a kind of pedal-point. When, however, pipe tunes are played on a keyboard, it has become a pretty well established convention to make the bass move

> between A and G, to accommodate the modulations…Pianoforte transcriptions of the Strathspey are never quite satisfactory. …When Strathspeys are rendered on the keyboard, the most satisfactory way, as a rule, is to have simply a bass in octaves…(Skinner 1984[1904]:5-7).

Skinner speaks of the more desirable arrangement of the strathspey with respect to its performance in the early days of dance music in Scotland. As solo (unaccompanied) melody, he describes it as the 'pure', 'original' and 'undiluted' arrangement, 'frequently so played still' (Skinner 1984[1904]:6). The inclusion of a bass line for cello or harpsichord was the preference for early printed collections, as 'our modern ears desired accompaniments' (ibid.). This style of accompaniment, Skinner says, 'is always safe, and, in the case of older melodies, is usually sufficient' (Skinner 1984[1904]:7).

The majority of Skinner's 1904 publication is presented using the grand staff of the Western pianoforte notation style. Most tunes are arranged similar to the strathspeys with melody in the right hand and simple crotchet or quaver drone style bass lines in the left. These are indicative of his experience as cellist for Scottish dances. This aspect of Skinner's practical experience shows in the notation, even though the scores imply a hierarchy of classical training over audible performance. Occasionally arrangements include a third line for solo instrument, with piano accompaniment, and parts labelled 'VAR.', indicating the part is a notated variation on the original melody. The variation may be added to or exchanged with performance of the original melody, as one might in traditional performance practice. Skinner's variations to popular Scottish tunes have been frequently notated in subsequent publications, many becoming as well known as the original melodies, such as his variation on Nathaniel Gow's 'Largo's Fairy Dance'(Ballantyne 2012).

As Pat Ballantyne (2012) suggests, numerous other similar examples may be identified to demonstrate Skinner's status amongst Scottish musical society at the turn of the twentieth century. Where specific instructions are given, some of the violin techniques including signs for bowing direction, harmonics and language reveal the influence of 19th century classical style and technique. This is perhaps indicative of the influence of Skinner's classical training on his work or in response to art music tastes of the time and the collections' marketability.

According to Ballantyne (2012), author of 'The Harp & Claymore Collection' pages on the University of Aberdeen's *The Music of James Scott Skinner* website; not all of Skinner's arrangements were selected for final publication in the collection. Whether composed or arranged by Skinner or someone else, many were simplified or 'improved' by other arrangers, such as Gavin Greig, George Riddell or Herr Adolf Roloff (ibid.). For example, some published versions of sometunes have very different versions of the melody and/or accompaniments when compared to Skinner's handwritten scores.[8]

MacDonald's and Skinner's publications appear to have been influenced, at least in part, by European art music and middle to upper class preferences for particular performance practices and ensembles of the 19th century. For instance, this may be determined via the instrumentation and tune arrangements utilized. They are generally scored for 'solo piano', 'violin' (not 'fiddle'), pipes or other 'solo' instrument *and* piano accompaniment (and/or cello bass lines).

One finds both congruency and significant difference in the comparison of collections of Irish and Scottish traditional music, dependant upon publication date, geographical basis, societal influences, historical context, purpose, transcription processes and performance

[8] This may be confirmed via comparison of the published versions with the handwritten scores, available for viewing at the University of Aberdeen website: http://www.abdn.ac.uk/scottskinner/music.shtml.

practice goal of the edition. MacDonald's, Skinner's and O'Neill's collections are somewhat comparable in terms of the timeline associated with their development and in the more recent resurgence in interest towards their re-publication. All compilers demonstrate concern for the authentic or traditional performance of the music. What is clearly different about the collections, apart from the geographic region of tune origins and related variations in music and performance practices, is the underlying belief of the compilers regarding the traditional preservation of music via the written form.

Confronted with the many layers of practical, ideological and economic influences that shape and guide a notated score, a performer must re-evaluate their own intentions when creating an audible performance. The extent to which a performance can be identified as 'traditional', is clearly a moot point. The relationship of that performance to a notated score in no way makes it more or less traditional. Nonetheless, an approach that considers as broad a set of scores as possible, in conjunction with a broad understanding of the commentary surrounding a particular performance style or technique, would appear to be the best possible approach. All scores require interpretation by a performer in order to become audible. Going beyond what may appear 'simple on the page' is acknowledged as a necessary part of that interpretive activity. 'Going beyond' may include consideration of the unwritten world of verbal practice as well as the lineage of musical interaction that underlies a tradition of practice. In some cases, the unwritten world of interaction prompts arrangers and editors to clarify their choices through editorial comment.

Some Issues Influencing the Process of Transcription

The transcription of Irish and Scottish melodies as discussed above assumes the notation process to be essential to the process of collection. As related to the historical practices

described above, this is clearly the case. Even after the advent of recording technology at the turn of the twentieth century, transcription and the notation of tunes continued to be a key activity of some performers and collectors. This process of transcription and collection highlights the nexus between the aural and the written in musical performance, particularly as related to the creative practice research undertaken for this Ph.D. project. It therefore continues to be a problem encountered by contemporary performers and publishers.

Three key issues are identified here in order to provide a framework for understanding this nexus. Firstly, the way music notation may either emphasize or de-emphasize singular interpretations of particular melodies is significant, especially with regard to more contemporary transcriptions. Secondly, the way regional styles and instrument specific practices become subsumed or are emphasized as distinct, within larger geographies of practice, is a key part of understanding the motivations behind particular approaches to notation. For example, the way technical features of individual instruments influence symbolic notation choices is something that must be considered. Finally, extra-musical contexts, such as dance and venue changes, are worth noting.

Interpretation Considerations

A good example of a contemporary group that has used notation in a way that de-emphasizes the strict nature of the score is *Lúnasa*. In his 'Introduction' to *Nótai* ('Notes')*: Music from the Recordings of Lúnasa* (2006), Cillian Vallely directly confronts the issue of whether notation enhances or diminishes the flexibility of interpretation. The aim of the book, Vallely states is, 'to transcribe our own way of playing these tunes' (C. Vallely 2006:9). As player of uilleann pipes and whistles for the group, and editor of the collection, he clarifies that the transcriptions are neither to be considered standard or

definitive versions of the tunes, rather they are written 'so that it is possible to play along with the albums' (ibid.). Vallely is acknowledged for his assistance in the production of the tune collection, specifically in recognition of his editing, tune transcriptions and notes. The content of the book encompasses representative versions of old and new tune compositions (arranged by *Lúnasa)*, potentially differing completely, Vallely says, from other versions, notations, recorded performances or composers' known intentions. His warning is supported by the group's intentions towards offering a different take on the tunes. The tunes are ordered according to album arrangement of recorded performances from three of *Lúnasa's* more recent albums – *Sé*, *The Kinnitty Sessions* and *Redwood*:

> In general, the transcribing of tunes in traditional music is meant only as an aid to learning by ear and in the following book, I have followed standard practice and simplified the notation down to the basic unadorned melody. The writing of ornaments and variations can make the tunes look overly complicated and difficult to read, and the reality is such that there's no definitive way to play or ornament a tune anyway. Most instruments and players, even while playing in unison, have different styles of embellishment and there is therefore no single method of notating a tune (ibid.).

Vallely refers to the function of tune notation of this kind as being primarily a memory aid to performance, under-ornamented and devoid of regional or instrumental specific characteristics of style. He only transcribes 'the simplest version of the tune once through', he says, due to space constraints and for the purposes of providing the fundamental melody on which players of different instruments may base embellishment, repetition and variation (ibid.). It is important to note that Vallely's transcriptions emanate, in general, from the recorded performances of musicians, playing the melody (either solo, in turn or in unison) in a variety of instrument combinations including flutes, uilleann pipes, fiddle, guitar and other supporting instruments. The transcriptions are therefore intended as potentially

valuable for a variety of instruments, unlike some publications that are expressly published for performance on the fiddle or 'violin'.

Regional Style and Instrument-Specific Notation Considerations

Many tunes, rendered unrecognizable if played as written, may suffer from the editor's attempts to convey a particular regional style. Characteristics of regional style may vary considerably from region to region and may become an unconscious part of a transcriber's language. For example, bowing style/techniques, ornamentation, structure of tune sets, fingering, phrasing and/or pitch accents might all be things that are specific to a particular region.

O'Neill's two publications mentioned above highlight this particular problem. At the time O'Neill was transcribing tunes in Chicago, a large number of the musicians had emigrated from various counties of Ireland, undoubtedly retaining certain Irish regional characteristics in their playing. In these circumstances it is not unreasonable to suggest that transcribers may not have been able to adequately distinguish or notate elements from all the regional styles represented. Krassen (1975:11) is one scholar who criticizes this fault in O'Neill's transcriptions. As he states, there appears to be no doubt that 'many of the embellishments as published by O'Neill do not even remotely resemble the ornamentation regularly employed by traditional musicians alive today or on record' (ibid.).

Although the problems encountered at the beginning of the 20th century by O'Neill appear to result from the unique circumstances of the diasporic Irish community in Chicago, the problem of stylistic variation is one that must be considered by contemporary publishers. For instance, Paul Cranford, editor of *The Cape Breton Fiddlers Collection* (volume 7 of

the ‘Cape Breton Heritage Series’), highlights the value of individuality even while considering the regional aspects of Cape Breton fiddle style. One of the most important aspects of Cape Breton fiddle style, according to Cranford, is individuality (Cranford 2007:vi). This, in Cranford’s view, is the reason for the simple notations he offers in his collection, thus leaving room for interpretation; contrary to some notations like that of competition pipe tunes, where every grace note on the page must be played ‘no more and no less’ (ibid.). Cranford believes:

> Written music is simply considered a starting point. Although more detail could be put to paper, defining the music too closely can both make it difficult to sight read and intimidate beginners (ibid.).

Cranford possibly speaks from the perspective of ‘The Cape Breton Fiddler’s Association’, from whom the tunes were collected. If the book were to be used in a session or by a student looking to put a set of tunes together, it would certainly be user-friendly given the clarity of the notation and its division into three main sections: 1. Marches, Strathspeys and Reels, 2. Jigs, and 3. Slow Airs, Laments and other Melodies.

With an emphasis on individuality and clarity, Cranford offers an explanation on the embellishment symbols utilised in the notation. He says the embellishment symbols shown include:

> …possible locations where the editor felt touch or attack might be varied. Players can ignore these symbols or use them as variations. Note that ornaments are not always executed in the same way. One player might start a trill on the melody note and another might commence on a neighbouring note. Single grace notes may become double grace notes, rolls (turns) could be preceded by grace notes or have specific bowings. Bowings and rhythmical variations such as cuts (doublings, triplings etc.) are also possible substitutions. In general, for the sake of clarity, when playing with a group less embellishments are used (ibid.).

The fact that some notation is designed with a particular instrument in mind is undoubtedly true. Some of the cases of such transcriptions are alluded to above. Tomás Ó Canainn is one example of a performer/scholar who spends time discussing the nature of his transcriptions in relation to this specific point.

Ó Canainn's 1995 collection - *Traditional Slow Airs of Ireland*, attempts to convey the performance practices associated with playing Irish slow airs on the violin. The collection includes 118 unadorned melodies, where phrase and tempo markings are the only directions given in the notation (indicating 2, 3, 4 or 8 bar divisions to foster 'playing to the phrase'). In his introductory notes, Ó Canainn says some of the notated airs are by O'Carolan, while others are connected with songs that have 'now become established as purely instrumental pieces' (Ó Canainn 1995:4). As an unaccompanied musical tradition, Ó Canainn says ornamentation of airs must be guided by the performer's 'instinct for the tradition'; his advice is:

> ..to err on the side of too little ornamentation rather than overwhelming the air with the kind of decorative excesses that were not uncommon in some eighteenth and nineteenth century collections of Irish music. I would regard ornamentation as a way of easing movement between the main notes of a melody – a kind of musical lubrication which makes the progression logical and inevitable. The listener must not have his or her attention drawn specifically to the ornamentation by the performance, as that, in itself, would be a sure sign of excessive decoration (ibid.).

Ó Canainn clarifies that instrumental ornamentation is not the same as vocal ornamentation, and as such, should be based on the conventions of the particular instrument and the way it is played traditionally. Ornamentation usually occurs within the framework of a musical phrase, which he identifies as the basic building blocks of the slow air. The phrasing follows patterns and structures similar to those found in human speech (including rhythms related to dialect and rhetorical structures). Ó Canainn suggests holding

the last note of each phrase in a slow air for approximately twice the duration of its indicated (notated) length, reminiscent of a singer taking a breath before singing the next series of notes. He also says '…you should never feel as if you are playing out a series of notes in regular 3/4 or 4/4 time, what you perceive must be an attractively fluid outpouring of music, dominated by its phrasing' (Ó Canainn 1995:5).

Ó Canainn's other concerns for the performance of slow airs on the violin are *variation* and *vibrato*. With regard to variation, he believes there are no unbreakable rules. Varying the phrasing and employing different ornamentation upon repetition of the melody will improve the overall performance, but only if 'you are confident in your ability to make the new variation sound just right and completely unforced' (ibid.). In this context, the unique ability of some instruments to avail the player 'human voice like vibrato' is significant. Ó Canainn (ibid.) feels strongly that the wide vibrato that orchestral string players use 'is not suitable for slow air playing'. Rather, a more restrained, narrower vibrato (not unlike the natural vibrato of the human voice) would be preferable, and this should be restricted to the longer (more important) notes (ibid.).

In contrast to transcriptions like those discussed here that acknowledge and encourage variation in stylistic interpretation, Vallaley (2006:9) points out that there are a large number of publications that provide instrument specific transcriptions. These kinds of tutor-style texts are widely available today for all instruments associated with the performance of the older and modern Irish and Scottish music repertoires. It is therefore crucial the reader be aware of the differences between instrument specific and basic melodic notations.

For a violinist who may have studied music solely via the method of reading and interpreting notation, an authentic approach to learning and performing Irish or Scottish

music may require significant adaptation. The degree of adaptation required in approach and application of unfamiliar violin techniques is dependant on the background, skills, experiences and motivations of the violinist. Bowing, ornamentation and rhythmic variation are three of the principle elements that are often either omitted or vary extensively in notation. Instruction regarding modes and key signatures, time signatures and related tempo, use of chords, and ornamentation deviation amongst different instruments and players of the same tune are also commonplace in collections. It is therefore incumbent upon the violinist to decide the level to which they will extend their technique, adapt to unfamiliar processes or immerse themselves in the detail of the music tradition in order to attain personal satisfaction, enjoyment, mastery or critical acclaim.

Extra-Musical Influences on Notation Choices

Since the early development of the traditions in Ireland and Scotland, music has been inspired by the social contexts within which people operate. In the past, these included social gatherings and dances as well as particularly notable events. Consequently, a strong rhythmic sense and knowledge of the particular dance forms prevalent in Ireland and Scotland is crucial to many instrumental styles of the regions, even if they are not performed while people are dancing.

Alongside the need for a ‘heightened sense of rhythm’, Iain Fraser says there is the challenge to consider the particular tonal qualities, ornamentation and bowing that ‘best serves the dancers’ (Fraser, I. 2006:5).

> As with the unique cadences of human speech that allow us to identify and discriminate between one voice and another and between one region or country and another, the traditional fiddle music of Scotland is imbued with characteristic nuances that can

> identify the geographic source of the melody and often the individual style of the player (ibid.).

Fraser describes the 'Highland Style', for example, as a performance practice and repertoire that borrows from the piping tradition of ornamentation and includes melodies originally composed for the great highland bagpipes or sung in the Gaelic language (ibid.). Where 'Step Dance Style' is concerned, Fraser says dancers step, hop, kick and turn rhythmically to the music, driven by associated accents and rhythms produced through various bowing techniques and accentuation of the melody when accompanied by fiddle. This dance style, according to Fraser (ibid.), once popular in the West Highlands of Scotland, has now been preserved and developed in Cape Breton, a community heavily populated and influenced by Scottish immigration over the centuries. Fraser says the music of this rhythmic style is influenced by dance practice and features 'off-beats' and strong down and up-bows (Fraser, I. 2006:6).

Contemporary Scores: A Reconsideration of Notation's Role

In contrast to MacDonald's and Skinner's use of a notated piano accompaniment, contemporary collections tend to incorporate chord progressions, set out in a now familiar chord chart format. Perhaps the assimilation of 'new' instruments such as the accordion, mandolin, bouzouki and/or guitar into the Irish and Scottish audible performance contexts is responsible for this change in notation. Alternatively, changes in performance contexts, such as the introduction of the *Ceilidh* band, may bear some responsibility. As larger venues and dance halls required larger bands, a variety of migratory instruments entered the traditions and players from popular music backgrounds joined sessions, catered for through chord chart notation.

*Lúnasa'*s transcription collections (from their first six CDs) – *Lúnasa: The Music 1996-2001* and *Nótai* are useful examples of the changing nature of notation in contemporary contexts. Trevor Hutchinson and Paul Meehan, members of *Lúnasa*, notate selected chord progressions in these collections, out of a combination of chords used to support tune melodies in their 'live set' and original studio recorded performances (Vallely, C. 2006:10). Here, audio CDs of the band provide a valuable point of comparison between the notation and recorded performances of the tune arrangements. The notated chords, symbolised by letters and scale degree numbers above the staff, are not necessarily heard in initial delivery of the melody in the recorded performances. In general they are heard in the second and/or third repetitions of the tune. In such cases they provide variation in accompaniment and melody accentuation, increasing the complexity/variation of the tunes throughout the performance. This style of accompaniment, based on the interpretive skills of ensemble members and their desire/ability to 'move the tune forward' – realise a progressive performance/arrangement of the tune - is conventional practice for many contemporary performers/groups.

Upon further analysis, the chord text/symbols provide minimal direction in relation to their timing/rhythmic support of the tunes. Chords are simply indicated at the beginning of bars and when changes are required, lining up with the main beats/pulse of the melody in the notation. The presumption is that the accompanist knows what is required, or will be able to follow the articulation of the melody and render appropriate rhythmic and structural support.

Some extraordinary symbolic instructions are given in *Lúnasa*'s *Nótai* collection. In some cases, bracketing is provided around the chord symbols that are only played in the repeats or variations on the recordings. As Vallely (ibid.) suggests, one might consider this to be a

generous addition to the score when compared to many other contemporary collections. However, additions of this nature that might be deemed generous for some players, may turn out to be problematic for others. For example, the notation of preferred bass notes and chord voicings, such as 'A/c' (an 'A' chord with 'c' in the bass), carries with it the potential for misinterpretation. For any player who is unaccustomed to interpreting this chord chart format, problems may ensue in relation to which 'A' chord is required, which pitches or voicing of the chord are appropriate to support the tune and/or how the chord might actually be played.

The example chord may infer an A minor tonality to some, given the 'c' (natural) in the bass, though 'Amin/C' (capital letter 'C' in the bass) would be a standard way of articulating this in chart form. Equally for some, the 'c' may be representative of a passing note in the bass part of an A major chord voicing. In fact, there appears to be an underlying assumption that the reader should be thinking modally, a point confirmed by the audio recording. A comparison of the recordings of the *Nótai* collection tunes in relation to a chord with an added 6th helps demonstrate this. Places in the score that feature an 'Am6' do not actually infer a chord structure of 'A','C','E', and 'F *sharp*'. Rather, variable voicings of 'A','C','E' and F *natural* are heard in the recordings. If one thinks modally about the chord spelling, the 'F' should be a natural. The 6th degree changes according to the melodic or structural framework of the tune, such as the implied 'F *sharp*' in 'A' dorian opposed to the use of 'F *natural*' in the 'A' minor mode.[9] Or, does the chord labelling reflect a particular chord shape or voicing played in an alternative 'open' guitar tuning, given it is *Lúnasa*'s guitarist who is identified as the transcriber of chord progressions in the collection? Depending on the tuning, 'the 3rd' may be implied, omitted

[9] I am grateful to Stephen Thorneycroft who pointed this fact out to me during one of our rehearsal sessions for the group WirryCow (Pers. comm. 17 June 2011).

from the chord or replaced by suspended notes from the altered tuning. The choice of one of these options is only qualified by the melody. There is consistency in the labeling of chords throughout the collection, therefore it is unlikely that the ambiguity in notation results from an error.

Stephen Thorneycroft, who performs in the Celtic group WirryCow,[10] points out a fact relevant to chord interpretation within an ensemble performance context. Sometimes, he says, 'the traditionally informed guitarist ignores the '/c' and just leaves it to the bass player' (Pers. comm. 17 June 2011). Thorneycroft's impression is that many guitarists who regularly perform publicly in this genre are modally aware. They know instinctively which chords do or do not fit when harmonising and re-harmonising with a tune (ibid.). My own experience with Celtic performers in a variety of other contexts confirms this point. Even though the majority of Irish and Scottish music guitarists are generally not well versed in standard Western harmonic theoretical principles, their aural awareness and intuitive knowledge is what makes the difference in interpreting what is written.

In this situation, those musicians possessing an intimate knowledge of the performance practices associated with their instrument and the music tradition, would no doubt rely on their aural awareness and instinct to inform their playing. The extent to which a musician comprehends, appropriately interprets or instinctively applies the inherent structures of a music emanating from an oral tradition, is largely dependent on their aural history and performance experiences. Music theory may mean little to a musician engaged in performance of a modal, orally transmitted music. A deeper, more intimate knowledge of the performance practices associated with this music is required if the interpreter is to understand, utilise and reflect aspects of traditional style in performance. The performer

[10] See WirryCow's performances on the audio CD accompanying the 'Portfolio of Notated Compositions and Arrangements' in this project or for further information about the group visit: http://wirrycow.wordpress.com/.

must learn to speak the language of the text and go beyond what may appear 'simple on the page'.

The majority of contemporary 'trad. band' or fiddle music based collections either provide minimal standard tuning based chord symbols above the melody,[11] or lack of chordal accompaniment/direction entirely.[12] A contemporary collection which takes the minimal approach to providing harmonic structure is Alasdair Fraser's and Natalie Haas's *Fire and Grace* album transcriptions. Alasdair qualifies the duo's reasoning for this as follows:

> We have included chords in the scores for all of these arrangements (only in sections where an obvious chord is implied – we have left them out of the unison and contrapuntal sections) so that, should you choose, you can add another player or (players) to your ensemble. Also, if the person not playing melody should so choose, he or she can stray from the written part while still adhering to the original chord structure (Fraser, A. & Haas, N. 2011:4-5).

Another example of a modern, Scottish fiddle text that attempts to bridge the gap between written notation and authentic interpretation in performance is Iain Fraser's *Scottish Fiddle Tunes: 60 Traditional Pieces for Violin* (2006). In defining Scottish tune categories and formats, Fraser describes airs and slow strathspeys of the Scottish tradition as slow, melodic, expressive, song-like solitary pieces containing rubato and pauses (Fraser, I. 2006:5). Fraser (ibid.) comments specifically on the Northeast Scottish style of slow air performance, as that which can generally be described as being 'more concerned with tone production and fingerboard dexterity'. He believes the style 'owes some of its development to the influences of Italian violin teachers' (ibid.). In addition to sections devoted to 'Tune Categories and Formats', 'A Brief History' on bowed instruments and 'fiddle playing in Scotland', 'A Guide to Ornaments and Bowing Ideas' and 'Notes on the Tunes'; Fraser

[11] For example, this is the case in Ken Perlman's *The Fiddle Music of Prince Edward Island* and The Coors' *Forgiven, Not Forgotten* (music from the album) collections.
[12] As in The Cape Breton Heritage Musical Series volume titled *The Cape Breton Fiddler's Collection* and Christine Martin's *Traditional Scottish Fiddling*.

distinguishes characteristics of Scottish Fiddling broadly in terms of region and cultural relationships under the heading of 'Performance Styles'. The feature regions and cultural contexts included under subheadings are the Highland Style, Northeast Style, Country Dance Style and Step Dance Style. Fraser says:

> Much of the categorization of traditional styles has been according to the regions of Scotland. Thus, we often refer, for example, to a Northeast, Highland or Shetland style of playing, with each regional style combining different nuances of ornamentation, tempo and repertoire (ibid.).

The competitive nature of the Irish and Scottish print music markets (nowadays flooded by tutor-style texts and tune collections) motivates authors to compete for publication and distribution in a domain increasingly aware of traditional performance practice matters. Author/compilers must recognise regional style and cultural sensibilities related to the music in order to be competitive in this domain. In addition to the inclusion of substantial notes on performance matters, some of which are translated into at least three different languages, importance is placed on interpretation and immersing oneself in the tradition. This is conveyed through encouragement of listening to multiple recordings and attendance at live performances. In the Preface of *Irish Fiddle Solos: 64 Pieces for Violin*, Pete Cooper states the following:

> Leading exponents of each regional style, past and present, are acknowledged in the short texts about the tunes. Serious students of Irish music are encouraged to find recordings of these important musicians and, if possible, hear them live. The CD, however, gives you a general indication of tempo, rhythm and style (Cooper 2004:4).

Cooper, transcriber and author of modern tutor-style texts dedicated to the performance of Irish fiddle music, makes a distinction with his new collection in relation to his earlier book, *Complete Irish Fiddle Player*: '…instead of proceeding in "fiddle method" style

from simpler to more complex tunes, we explore regional repertoire and styles' (Cooper 2004:1). In the Introduction, Cooper describes the collection as a journey through the Counties of Ireland, serving as a contemporary example of a publication that attempts to overcome one of the earlier problematic transcription inadequacies of O'Neill's work, in recognising regional style. This, given the included map of Ireland highlighting 32 counties, also suggests Cooper utilizes an authentic approach towards learning or deepening the reader's interest in Irish fiddle music and its regional styles.

Cooper's text presents itself immediately as an overview of 'Irish fiddle style', with the aim of showcasing prominent features of regional practices, unique to individual counties of Ireland, through musicians' commentary and pertinent tune selection. It appears an impossible and certainly inappropriate task for the 'wanna-be' Irish fiddler to become proficient in all county styles. The choice appears to present itself for the musician: take either a broad, surface approach to learning Irish Fiddle technique, or confine oneself to an individual area, group of compositions or artists to draw inspiration from. Of course, it is not likely either can be achieved through study of a single text.

In his introduction, Cooper reveals his concern for performance of the appropriate form of the tunes (he calls this the 'authentic approach'). The tunes are presented in sets for *concert* performance, in accordance with 'traditional practice in Ireland, where tunes are similarly grouped, both for informal ensemble playing at 'sessions' and at *ceilidh* dances' (Cooper 2004:4).

Similarly, Christine Martin's 2002 publication - *Traditional Scottish Fiddling*: *A Player's Guide to Regional Styles, Bowing Techniques, Repertoire and Dances* - begins with a regional map showing the Border, Lowland, Highland regions and outer Isles of Scotland. The collection is divided into sections as follows: Techniques, Dances (Country Dances,

Circle Dances, Square Dances, Reels, Highland Dances and Hornpipes) and Regional Styles (West Coast/Highland, Shetland, Orkney, The Borders and East Coast). Again, the choice to become immersed in particular regional practices or to take a broad approach to learning Scottish fiddle style presents itself. The main difference with this collection, compared to any other collections sourced to date, is the vast amount of detail included. Not only is there an introduction to the collection, a CD of performance examples, notes on tune origins/background, composers, performers, dances and ornamentation, but there is also a vast amount of text, notated examples, articulation descriptions and symbols explaining many of the techniques incorporated in the various regional performance practices associated with the music.

Fraser (2006), Cranford (2007), Cooper (2004) and Martin (2002) are unified in their attempts to encourage the reader/performer towards an 'authentic approach', These editors'/compilers' texts ideally function as a resource for explanation of aspects of regional playing style and background information about the music and performance examples. All detail the types of tunes that go together, their repetition and set structure. Writers give clear direction and notated examples pertaining to ornamentation, bowing and other interpretive techniques required for appropriate performance. A warning to the reader is also discernable, in being ware of tunes potentially appearing 'simple on the page', when in reality more detail is required as part of traditional performance practice. All compilers agree, the approach is different to that applied to learning Classical music. This reveals a commonly used teaching premise of the tutor-style texts, accessing understandings about the music and notation via Classical music comparison. This is usually conveyed to the reader through discussion or application of style and approach, with the assumption the reader already possesses knowledge of classical technique, theory and training methods. The impact of this kind of direction for a performer, principally one trained in the Western

Classical art of violin playing, may be of significant benefit (as opposed to the insights or understandings that might be gleamed from the notes by one not trained in classical music). The directions arouse immediate feelings of familiarity and comfort for the classically trained violinist through the language and terms used. The language functions instantly as a catalyst for congruent analysis in relation to learning Irish or Scottish fiddle style.

Having observed and taken part in Irish/Scottish music sessions, both in Australia and abroad, notation of any form is generally not utilized. To gain fluency of style and build a good repertoire of tunes, as with any other traditional fiddle language, tunes should be learned by ear and performed from memory. Ultimately, Cooper (2004:4) says, learning a regional fiddle style will take ‘from five to seven years of dedicated listening, practice and playing with others’.

Chapter 4

Expanding the Performance Practice Approach

This chapter consolidates and explains the variety of performance practice considerations that were significant to the creative practice components of this project. As was outlined in the previous chapter, notation and its central role in the interpretation of various Celtic traditions is one area that has required specific attention. In this chapter, the nexus between notation and performance is expanded to consider broader performance practice issues as related to adapting violin technique to perform Irish/Scottish and Indonesian musics. The first part of the chapter examines and summarizes issues relevant to Celtic music performance, while the second part of the chapter examines those relevant to Indonesian music performance.

Performance Practice in Celtic Music Traditions

Once 'hooked' on a musical style, genre or tradition, the process of trying to 'get inside it' begins. Critical considerations for the classically trained violinist wanting to capture the 'idiomatic essences' of a Celtic music tradition are: how one might achieve *that* sound quality and how much one is prepared or even able to commit to that end. This has been one of the most difficult aspects of the Ph.D. project in terms of physical adaptation. Once adaptation or technical refinement has been attained to a satisfactory level, further challenges present when the physical demands of another style or repertoire conflict with

the ‘new’ physical posture or structures acquired. For example, I find particular difficulty when there is a need to revert to the classical bow grip/bow elbow height after spending considerable time mastering a different bow grip and technique for a variety of Celtic music repertoires.

Speaking the Language of Celtic Music (Traditional/Authentic Performance)

An overarching concern of this Ph.D. project has been how the transcultural violinist ‘fits’ into the focal performance traditions and how, if at all, my performances might be considered ‘authentic’ or ‘traditional’. Tomás Ó Canainn says:

> Generally speaking, if a tune has been around for a considerable time and has been transmitted orally. I would call it traditional, whatever its original source. The word *tradition* implies many things…(Ó Canainn 1995:4).

Though symbolic value may be assigned to practices deemed ‘traditional’, cultural practices are constantly changing, there can only be what is ‘new’; as William Morris says ‘change is the natural state of tradition’ (Morris cited in O’Shea 2008:24).

Alasdair Fraser, renowned Scottish fiddler, disagrees with the use of the term ‘authentic’, preferring to use ‘speaking the language of a music’. He says, with regard to Scottish Music and this perspective:

> You will find people saying “this is the correct way”, and if you actually just scratch the surface of it, you find that they’re talking only back as far as 1950…it happens in the dance world too, “here is the proper way to do this dance”, and sure enough, actually that was invented in 1920, so you have to be careful about people who are saying “this is the proper way” or “this is the correct way”…I come in underneath all that and kind of over the top of it and say, “what is the essence of the music?” And, “how do we express

> ourselves in a native culture, how do we develop idiomatic fluency?" (Fraser. A. 2011).

Becoming linguistically interested is key to achieving 'fluency in the vernacular' (ibid.). Learning the language of the music you want to play, developing a pallet and building fluency in 'fiddle-speak' will lead to authenticity of performance. Fraser demonstrated this premise at a *Boxwood* (New Zealand) fiddle class in 2011, playing a variety of pieces from different regions:

> [Classical music excerpt]… nae ['not'] Scottish…I could play…[Jewish music style excerpt] … still not Scottish…what is Scottish? What if I go…[Irish style tune excerpt]…not Scottish but I'm zooming in, I've just arrived in the west of Ireland, not the north of Ireland, what if I keep going?…[Shetland Isles style excerpt]…I've nipped out of Ireland, shot across Scotland, shot way up the north, got on a boat and went to Shetland, where they don't do Gaelic…what if I come back via the North-East?...[North East Scottish Strathspey excerpt]…I'm going to leave the north-east and head to the west of Scotland and play…[slow air excerpt]…my fiddle's now speaking Gaelic…Shetlanders haven't the slightest interest in speaking Gaelic…so, you've got to decide what language you're going to speak in (ibid.).

Authenticating your 'gut reaction', rather than finding a means to play in an authentic fashion is an important first step towards achieving authenticity of performance. Elizabeth Wallfisch, highly respected performer, teacher and advocate for 'speaking the language' of Western Baroque and Classical violin repertoires, says the major difficulty she finds with using the 'A' word, is in the reference point; 'authentic to what or whom is the question...you can only play authentic to yourself at that moment' (Wallfisch 2010).

The development of orally transmitted Celtic music traditions, their repertoires and 'authentic' performance practices, has occurred over centuries. Like the 'layers of a cappucino', Andrew Lawrence-King believes that there is a complicated mix of sounds and influences present in even the earliest repertoires of Celtic music, such as in Irish harpist

and composer Turlough O'Carolan's compositions, 'with Gaelic on the bottom, French baroque in the middle and Italian on the top' (ibid.). It is this mixture, he says, that 'became Irish traditional music as we know it today' (ibid.). For example, when listening to an O'Carolan planxty or jig from later in his compositional life (post 1700), there is an additional overlay discernable, seemingly adopted out of a change in European art music tastes and the influence of Italian music on composers at the time (ibid.).

It is clear there is potentially much to deal with when faced with centuries of layers attached to a music tradition's development, even when researching a single category of stylistic features such as ornamentation. Knowing millions of Celtic tunes is of little consequence, if one does not learn to 'speak' in different ways. An exercise found to be useful in the research has been to meet challenges of playing or 'speaking' tunes in different ways. For example, "I'm going to play this in a Gaelic way…now I'm going to play it in a baroque style, then modernise it or play it in a 1920s 'Kreislerised' style". This was an effective means to learn and develop characteristics of style while simultaneously informing myself about traditions, performers, composers and historical practices at the same time.

Lawrence-King (2010), Fraser (2011) and Wallfisch (2010) share a similar philosophy with regard to the importance of informing oneself about the performance practices and historical contexts associated with a music, and learning to speak the language of that music. They agree this should be directed by one's drive to play that particular repertoire or style, which will ultimately lead to authentic performance of the music. In addition, these experts in their fields of performance have adopted an open-minded attitude towards the place, survival, development and maintenance of 'traditional' or 'authentic' performance practices in relation to our modern times. Deciding what kind of instrument

you will play, which tradition you will draw inspiration from, what resources you will access, who you will play with and what 'language' you will 'speak' are the types of choices available. What is key is the maintenance of awareness that we are not living in the Baroque era, 1920s or even the 20th century. Music traditions and performance practices unavoidably change over time; soaking up technological advances, migratory influences, societal agendas and the impact of the 'music business', in an ever widening globalised community.

There are purists around the world, according to Wallfisch (2010), that will say "you cannot play any music on any instrument for which it was not composed". Like Wallfisch, I am simply unable to adopt that attitude. It is clear that the majority of the Western World play one set of instruments and do not have the opportunity, resources, funds, training and/or locality to learn how to master others.

Idiomatic Fluency

The processes required when adopting a style that is in some sense foreign to one's training and background, are complex. Yet the processes are critical to understanding what it means to be transcultural. In one sense, this is a matter of gaining idiomatic fluency. As Alasdair Fraser says:

> If someone says to me, "play Sweet Georgia Brown", I'm not going to go "hom dra hey dra"...I would use a different set of vocables…it's still language. Listen to Grappelli's fluency in his vocables, he's not hitting notes on the head, either he's entering, he's sneaking up or he's jumping in but in a "sher villy billy bup bup" way' (Fraser, A. 2011).

Fraser says when he would play *Niel Gow's Lamentation for the Death of His Second Wife* in public, at around 18 years of age, he would imbue it with a 1920s 'Fritz Kreislerised style'. Now, he says:

> Looking back to 1750, when Niel Gow wrote a Lament for his second wife, was he playing like that? I'm pretty sure not, for starters he didn't have this [continuous vibrato] going on, he had a short-necked fiddle, he had a Baroque bow…What if I turn that [vibrato] off? If you've got this [vibrato] going on, it's like clogging up the plumbing…how can I put a sensitive wee ornament, whose life depends on just kicking out and getting a bit of light, how can it get a look in when that's happening (ibid.)?

In traditional Scottish music, a major part of the character of the sound comes from the use of distinctive left hand embellishments and bowing techniques. These are idiomatically informed ways of entering and leaving notes as well as spending time in them.

Fraser believes the 'traditional' fiddler should develop fluency in the fiddle language or dialect of choice via inclusion of investigation into historical performance practices. Therefore, investigation into how the older (Baroque period) Irish and Scottish fiddle tunes might be played on a period instrument, compared to the modern violin and bow, was undertaken in this project. The aim was to discover whether this impacted on the execution of techniques and idiomatic essences that exist in the performance practices associated with Celtic music traditions today. When picking up my new baroque violin for the first time, it was like starting all over again in many respects. A shorter, lighter bow and differences in playing postures - playing without a chin rest or holding the violin with the head - whilst keeping everything in its 'proper place', are notable immediate physical adaptations required to play a baroque violin compared to a modern one.

Walfisch (2010) says string players are way behind the brass and the woodwind in terms of how flexible they are, due to the training, use of the modern bow and 'simple matter of a

high right elbow'. Although admitting to this as being a generalisation, Wallfisch regards the high right elbow to be responsible for a lack of control over the bow. She says it is very hard to achieve the lightness and inflection that is demanded for a variety of earlier musics without an alternative elbow position and control over the bow. To address this, Wallfisch suggests string players in modern orchestras, playing pre-Torte model bow repertoires, hold the bow a bit further up the stick, so the frog, not the hand, is carrying the weight of the tip (ibid.).

The modern bow, classical bow grip, flat wrist and high right elbow have developed out of the need for higher volume and sustenance of sound through the entire length of the bow, relevant and appropriate to the performance of music from the last two centuries in particular. The Torte model bow, with heavy hammerhead tip, has been in use for the past two hundred years or so for a reason. As Walter Kolneder attests in *The Amadeus Book of the Violin*:

> Around 1800 a new manner of bowing was adopted in France. The bow stick was firmly grasped exerting greater pressure, which seemed to be appropriate for the style of the classic symphony and for the larger orchestras… Larger concert halls required larger sound, especially from the orchestra's string section…The gradual rise in concert pitch was a by-product of this development (Kolneder 2003[1998]:195).

In contrast to this heavier bow style, fiddlers from a variety of musical backgrounds use a much lighter bowing technique. Greater flexibility, agility and bow control may be achieved via adoption of a lower bow elbow orientation and lighter bow grip.[13] This was

[13] For performance examples demonstrating the use of this kind of bow grip/these bowing techniques, see the following YouTube examples:
Natalie Mac Master (Cape Breton fiddler) http://www.youtube.com/watch?v=Sdc-oL6VjIc; Natalie MacMaster & Donnell Leahy (bowing technique comparison) http://www.youtube.com/watch?v=RzP_kIXsuvA; Martin Hayes (Irish fiddler) http://www.youtube.com/watch?v=JQNlye4BbAQ; Daniel Hoffman (Klezmer fiddle) http://www.youtube.com/watch?v=BVtIl3dqDbM; Alicia Svigals (Klezmer fiddle) http://www.youtube.com/watch?v=q7JcZ6f3oK8&feature=endscreen&NR=1; Bill Monroe (Bluegrass fiddle) http://www.youtube.com/watch?v=bpzoLAwZ-gs; and, The Wallfisch Band (baroque violin) http://www.youtube.com/watch?v=V9V3lS_T13o.

determined out of bowing technique comparisons, made during rehearsal of, for example, fast Irish/Scottish reels, Scottish strathspey rhythm articulation exercises (especially the 'Scotch Snap') and 'flying spiccato' technique (a very fast 'chordal' crossing of three or four strings).

Truer emulation of a lighter Celtic fiddle sound, was attainable by playing with a baroque style bow and by adopting a variety of 'new' bowing techniques. These included holding the modern bow further up the stick with a loose grip playing in the middle of the bow, or, playing in the upper half of the bow with a very loose modern grip (two fingers/thumb) at the frog. Utility of these gripping options varied depending on physical comfort and satisfaction of sound production on a tune by tune basis or regional style, given the confines of maintaining the modern Classical grip for teaching and other repertoires at the same time. Initially, the application of different bow grips and/or bowing technique requirements of concurrent rehearsals or teaching sessions was a challenging aspect of the research. Sometimes, these alterations would lead to tension and incorrect use of the physical structures needed to support posture and technique.

Playing Celtic music on a baroque violin provides a unique and valuable playing experience. Today, fiddlers employ non-classical bow grips and/or elbow height, certain postures and bowing patterns, particular ornaments, minimal vibrato, and restricted register, exemplifying and reinforcing the baroque performance practice connections.

Bowing Essences

An 'alive-bow' (as opposed to a 'boring' or 'dead' bow) is key to good articulation and tone quality, whatever the playing style. Bowing can be informed by many things; in Irish

and Scottish music this may include knowledge of the dance form one is playing, the number and movement of the dancers (whether they are using ‘grand gesture’ or ‘intimate maneuver’), or whether dancers are looking for ‘height and flight’ or are dancing into or close to the floor. It may also be informed by the ‘pull’ or amount of swing in the underlying groove, the size of the room or intimacy of the occasion, dynamics, or otherwise (Fraser, A. and Haas, N. 2011:1).

Informed, playful, variety enriched bowing should add to the rhythmic flow and energy of the music. This is particularly important in the case of dance tunes. According to Fraser (2011), this is done best by varying accents, achieved by varying the use of bowing combinations. Most Irish and Scottish fiddlers, immersed in their traditions and regional styles, are unlikely to ‘bow’ tunes the same way twice in performance. Importance is placed on carving out phrases that inter-relate in a way that forms a bigger picture as you play through the tune, where repetition of a melodic idea does not necessarily imply repetition of a bowing solution.

Although there are specific bowing techniques, patterns and combinations utilized in regional performance practices, there are certain bowing pattern commonalities and bowing technique generalizations that may be applied across many Celtic music traditions. The common strokes and patterns used in this Ph.D. project include those listed below. The list provides an overview of the techniques as well as examples of where these occur in the recorded components of this project.

List of Bowing Techniques that were Critical to this Project

1. Single bow strokes or 'saw-stroke' (Perlman 1996:25) - used to vary melodic accents, phrasing, thrust and 'groove' of a tune. Single stroke 'hack bowing' (Martin 2002:10) – a term used in Scottish music for playing the dotted quaver-semiquaver rhythm separately. For example, in the first tune of *The Whiskey Set* (unscored WirryCow arrangement – 'Whiskey Snap'), Audio CD track 10 and 'The Congress Reel' (third tune of the *Dick Gossip's* set) item 8 on DVD 1.

2. 'Back bowing' (up bow on the strong beat) – used in Baroque and Celtic music repertoires (Martin 2002:17). For example, the first tune of *The Ashplant Set*, item 4 on DVD 1 and *Petit Fiddle Suite* (Gypsy Melody*)* bar 292 in the Portfolio of Notated Compositions and Arrangements.

3. 'Linked bowing' (two notes slurred to a bow) – used for momentum and/or accentuation across the beat (for example from the 'anacrusis' to the first beat of the next bar). 'Cross bowing' (a form of linked bowing) – gives a smooth effect to the semiquaver-dotted quaver rhythm, crossing from one beat into the next (Martin 2002:12). For example, *Petit Fiddle Suite* (Gypsy Melody*)* bar 277 in the Portfolio of Notated Compositions and Arrangements; and *The Ashplant*, *Mom's Jig* and *Dick Gossip's* sets (items 4, 7 and 8) on DVD 1.

4. The 'straight stroke' (Skinner 1999[c.1900]:10) or 'snap bowing' (slurred dotted quaver-semiquaver or double dotted quaver-demisemiquaver rhythm) – used extensively in Scottish, Cape Breton and Prince Edward Island practices (originating from Scotland). Three parts of the bow are given to the accented first note/remaining small portion is given to the second note, separated by a small space. For example: *The Cradle Song Set*, bars 112-115 in the Portfolio of Notated Compositions and Arrangements.

5. 'Across-the-beat slurs' - common to Irish, Scottish, Cape Breton and Galician/Asturian fiddle styles (to name only a few). These produce accents on weaker parts of the beat, such as slurring the third and fourth or sixth and first beats of bars in a 6/8 jig. This is particularly important in getting a dance tune to 'move forward' and create momentum and energy for the dancers (Fraser, A. & Haas, N. 2011:2). For example: *The Cradle Song Set*, bars 120-121 in the Portfolio of Notated Compositions and Arrangements.

6. The 'loop' (Skinner 1999[c.1900]:12) or 'up-driven' bow (a signature stroke of Scottish fiddle music) - used most overtly in Scottish strathspeys, however, it can be used in more subtle ways and across many repertoire styles. The stroke consists of four notes: the first, taken on a fast down bow and the next three on the up bow. In Scottish fiddle style, the second and third notes are generally separated by a *turn* or re-accenting of the third note, while the fourth is played detached (articulated separately) (Fraser, A. & Haas, N. 2011:2). For example: the second and third tunes of *The Ashplant Set*, item 4 on DVD 1.

7. 'One-down-three-up' - sounds similar to the 'up-driven-bow' combination but is more of a legato stroke with no *turn* and is used to give momentum to a reel (Irish/Scottish/Cape Bretton and others). For example: *Selamat Tidur Gunung*

Merapi, bars 69-76 and *Celtic Trade*, bars 84-88 in the Portfolio of Notated Compositions and Arrangements; and *The Ashplant* or *Dick Gossip's sets* (items 4 and 8) on DVD 1.

8. 'Slur-two, bow-two' - a very useful way of providing smooth momentum to a tune, especially if combined with other bow strokes or patterns. For example: 'The Congress Reel' (*Dick Gossip's* tune set), item 8 on DVD 1.

9. Bowed triplets - provide energy, accent and playfulness when applied liberally and are a hallmark of Celtic bowing styles (often built in to the melody itself). A very loose wrist is generally required for their execution, though there are '…other 'tighter' ways of energizing a triplet that are more to do with sending a kind of 'shock-wave' through your bow arm to the bow' (Fraser, A. & Haas, N. 2011:2). Also known as 'bowed grace notes' – the first two notes of a triplet are the same pitch, followed by a different note. The second note has a grace note affect accenting the third note (O'Neill 1976[1903]:17). For example: *The Cradle Song Set* bars 112-114 in the Portfolio of Notated Compositions and Arrangements; the first tune of *The Ashplant Set*, item 4 on DVD 1; and, *The Barren Rocks* tune set, (unscored WirryCow arrangement) on the Audio CD, track 10.

10. 'Cuts' or 'birls' (two short notes-one equivalent long note, usually two semiquavers–quaver) – bowed separately in either direction, more often bowed 'down-up-down' (Perlman 1996:25). Also known as the Scottish 'doodle'- Skinner (1999[c.1900]:15) and Martin (2002:87) – where the birl rhythm is incorporated into the repetition of four notes with the same pitch in a row (often exchanged with the 'Scotch Snap' rhythm). For example: *The Cradle Song Set*, bars 142-144 and *Celtic Trade*, bars 110 & 112 in the Portfolio of Notated Compositions and Arrangements.

11. The 'swinging bow' - an elegant stroke used often in Scottish strathspeys, incorporating four notes to a bow. The first three notes are slurred and the fourth is detached. For example: *The Barren Rocks* and *Whiskey* sets (tracks 8 and 10) on the Audio CD.

12. 'Unisons' (Skinner 1999[c.1900]:11), 'ringing strings' or 'double stopping' (two strings played at once) - either unisons, melody/drone string or melody/harmony note. An effective technique used by fiddlers from a variety of styles to add accent, colour and power to the articulation of melodies. For example: *The Phoenix Set* (Lament) bars 17-18 in the Portfolio of Notated Compositions and Arrangements and 'The Northside Kitchen' (*Mom's Jig* tune set) item 7 on DVD 1.

13. Other common bowing patterns/combinations such as the '3-3-2 pattern' (used in hornpipes and reels in particular) - quavers usually bowed '3 separate, 3 slurred, 2 separate' - provide more options for accent variation and rhythmic drive.

The bow strokes listed above represent a sample of the bowing techniques and combinations employed by fiddlers in Celtic music traditions. Articulating a tune via particular bow strokes and/or patterns is key to developing 'idiomatic fluency'. For instance, they may be employed in a variety of situations, when one wants to reflect a particular style or performance practice, enhance energy or 'groove' (rhythmic drive), or accent/articulate the melody in a specific way. Connection between the music and the performance context is vital when considering bowing choices.

Rhythmic Essences

Lawrence-King (2010) believes French music of the Baroque era has influenced today's Irish and Scottish repertoires, via the rhythmic essences employed in tune composition. He says many of the tunes are inclusive of French Dance Music rhythms, like those heard in French Minuets and Gigues (ibid.).

Instrumental Celtic music rhythms relate to particular forms or dances within the traditions. Articulation of the 6/8 *jig (*or *9/8 slip jig*) dance rhythm for example, may be described as 'long-short-short, long-short-short' when bowed separately on the violin. This would indicate an accent on the first and fourth beats of the bar. However, accentuation can be varied, dependant upon melodic features, rhythmic interest and relationships to other contextual factors, or, simply because one is aiming for a particular groove or 'alive-bow' in their playing. For example, accentuation of the 6/8 groove or melody may begin with emphasis of beats '1' and '4', then often changes, extending the accent patterns over longer phrases. Fraser (2011) says, accenting beats '1', '4' and '6' in one bar, followed by '1' and '5' in the next bar would demonstrate 'informed idiomatic performance practice' in Scottish fiddling, and, 'the longer the phrase length, the more interesting anyway'.

An example of a rhythmic groove accompaniment employed in Scottish and Cape Breton Country Dance music, is the 'offbeat vamp', usually heard in the piano accompaniment. One must become 'offbeat aware' in this context. In Cape Breton, there is also an essential '4/4 groove' played in accordance with what was happening in Baroque period dance rhythms. It may be described as '1, 2, (rest) and 4 and'; playing on or accenting beats 1 and 2, resting on the first quaver of beat three, then playing the rest of the quavers in the bar. Both examples of regional rhythmic grooves may be found in many other music traditions and are employed in many transcultural performance settings, both in relation to rhythmic accentuation of melody and in ensemble accompaniment or 'vamping' roles.

There are rhythmic figures that are unique to certain Celtic music traditions, such as the 'Scotch' or 'Scot's Snap'.[14] Likely to have evolved from the emphasis given to the first syllable of words within the Gaelic language, and inflections of Gaelic singing, this rhythm is an essential part of Scottish strathspey music (Martin, C. 2002:11). The 'semiquaver-dotted quaver' couplet is 'tripletized'; that is, the dotted quaver is twice the length of the first note (semiquaver) when played in reality. The scotch snap is usually played in the middle to upper half of the bow and is often bowed separately but may also be slurred (with a long, fast down bow, followed by a similar length bow for the second note). For best 'affect' the technique requires a very loose bow wrist and fingers, to allow for ease of movement and 'snap' with the fast bow direction change (ibid.).

Alternatively, many contemporary Irish/Scottish performer/composers incorporate rhythmic grooves, accent patterns and/or additive time signatures from the Balkan regions and/or other non-Celtic traditions into their music. Whether a violinist is interested in

[14] For further information see Phillip Tagg's *Scotch Snaps: The Big Picture* on YouTube (including a definition of the Scotch Snap, syncretic traits, language connections to music and Baroque era connections) at http://www.youtube.com/watch?v=3BQAD5uZsLY.

pursuing a traditional approach to rhythmic essences (according to informed performance practice) or in 'borrowing' from other traditions, the music should 'come alive' when rhythmic essences are put in.

Melodic Essences

An understanding of modal scales, instrument specific keys and harmonic support of melodies is important in relation to achieving an appropriate sound in Celtic music arrangement and performance. One may refer to the *church modes* as a starting point for understanding key signatures and related harmonic structures, but in no way be reliant on them in terms of comprehending tune-based composition in Celtic music traditions. Knowing the church modes is only a point of departure for understanding the melodic structure of Celtic tunes, given some tunes simply cannot be pinned down according to this classification (Perlman 1996:29). This is exemplified in two 'Key-of-A tunes' found in Ken Perlman's *The Fiddle Music of Prince Edward Island: Celtic and Arcadian Tunes in Living Tradition*. *The King's Reel* and *The Old Kings Reel* contain two or more inflections of the same tone 'C', namely 'C *natural*' and 'C *sharp*'. The distinguishing feature of interval structure between 'A mixolydian' and 'A dorian' is the inflection applied to the third (mixolydian = major 3rd/dorian = minor 3rd). How can an interpreter assign the tunes to one of these church mode categories when they contain both inflections ('C *natural*' and 'C *sharp*')? Many Celtic tunes are also 'enriched' by a dual inflection of the seventh degree, making it impossible to award them either to the ionian or mixolydian modes.

Perlman describes the pitches of the modes used by Prince Edward Island (PEI) fiddlers as, ones which 'do not coincide with those employed by the *temporal* scale used on the piano or other fixed pitch orchestral instruments' (Perlman 1996:28). When comparing the PEI

fiddlers' 'major scale' to the equal tempered major scale of the piano, Perlman finds the third and seventh degrees are often played somewhat 'flatter' and the fourth degree is often somewhat sharper (ibid.). Conversely, he finds the third and seventh degrees of the PEI fiddlers' 'minor scale' are played a little higher in comparison with the equal tempered equivalent, and, to complicate matters further:

> …there are some tunes where the fiddler intentionally plays the third note of the scale at a pitch that is about half-way between the major-scale and minor-scale values, yielding what is known as a *neutral* third...This does not mean that Island fiddlers are playing out of tune…It does mean that the Island concept of pitch differs from the ones that prevail among tuners of pianos and other orchestral instruments (ibid.).

Counting all diatonic, pentatonic, hexatonic and 'enriched' scales, there are literally dozens of modes in circulation amongst the fiddle tunes of the Celtic traditions.

Ornamentation

Ornamentation is a key consideration for appropriate performance style and regional distinction. Many of the ornaments or 'idiomatic essences' employed by fiddlers in Irish/Scottish music performance today may be connected or attributed to French baroque ornaments. Lawrence-King says these ornaments are 'used slightly differently' to those in Baroque art music, orienting us to *that* sound via emphasis or enrichment of certain pitches and melodic phrases within the 'strange gapped scales' of the ancient Gaelic tuning (Lawrence-King 2010).

Ornaments are essential for bringing many traditional musics to life. Listening to musicians who 'speak fluently' in their musical language, with an idiomatically informed

accent, educates the prospective player about the ways to enter, spend time in and leave notes.

Common types of ornaments employed in this Ph.D. project include the following. The list presented below is further clarified with notated examples itemized in Appendix 1.

List of Ornaments Relevant to Celtic Performance Practices

1. The mordent - 'melody note - note above - melody note'.
2. Inverted mordent (or 'Cape Breton wiggle') - 'melody note - note below - melody note'.
3. Single grace notes - come before the melody note to be ornamented, from the note below (as in the 'slow graces' of the PEI fiddle tradition) or above (as in the 'quick grace' commonly used in Scottish music). The 'cut' (Irish/Scottish) – as opposed to the bowing technique/rhythm 'cut' or 'birl' (see *Bowing Essences* above) – is executed by a light flick of a finger across the string (above the melody note), often used in conjunction with the 'one down-three up' bowing pattern to articulate two slurred notes of the same pitch, as one finds in bagpipe/flute/whistle repertoires - Cooper (2004:6), Perlman (1996:24) and O'Neill (1976[1903]:16).
4. Double grace notes (ascending/descending to the melody note) - rhythmically more effective than the single grace note (delaying the sound of the note being ornamented). The 'percussive' double grace notes are executed by quickly touching/flicking an open or stopped string, with a free left hand finger, the finger does not fully stop the string (pitch is not important in this case) - Perlman (1996:24) and O'Neill (1976[1903]:16).
5. The 'accented grace note' - hugely important in Scottish music for two main reasons: it can induce harmonic/emotional tension by 'holding back' the melody note, and, rather than having every melody note sounded exactly on the beat (where it would be written) accented grace notes can be used to produce a more connected way of playing a phrase, such as gracing the melody note just played to the next melody note (Fraser, A. & Haas, N. 2011:3).
6. Classical turn (five note ornamental figure) - 'melody note - note above - melody note - note below - melody note'.
7. 'Rolls' (1st, 2nd and 3rd finger initiation) - similar to the classical turn, played in one bow stroke, though is executed much faster and with less articulation of the individual notes. Open string rolls; 'melody note – note above – third finger note (3rd above the second note) – return to the second note – melody note (open string)' (Cooper 2004:5). Unlike the classical turn, the offbeat (last

melody note) is accented via bow pressure producing an almost percussive effect.

8. ‘Short rolls’ or ‘graced triplets’ (O’Neill 1976[1903]:16) - grace note before a triplet in the melody (‘grace note – melody note below – melody note below – melody note above’).

9. Unisons (‘straight on’/’set-up’ or ‘giving way’) - a hallmark of certain fiddle styles. ‘Set-up unisons’, when a sharp 3rd finger against the open string resolves to the 4th finger/open string. A unison ‘gives way’ when it resolves to a single open string. This often occurs on beat 1 of a tune (Fraser, A. & Haas, N. 2011:3).

10. ‘Slides’ and ‘falls’ (glissandos) - used ascending/descending to melody notes, usually a quartertone/semitone below/above the melody note.

Left hand articulations are hugely important in Celtic fiddle music traditions. The fiddler can use the left hand to ‘speak’, ‘articulate’ or ‘accent’ the next note by use of a grace note or colouration combination with particular bowing directions. This not only gives the sound a certain flavor, it also multiplies the fiddler’s bowing/phrasing options because he/she can ‘speak’ with both hands.

Aural Transcription and Imitation

When a musician is interested in attaining a certain sound quality, combining stylistic features of particular music traditions in a transcultural context or going beyond what appears ‘simple on the page’, many author/performers advise listening to, as much as possible, exponents of the focal music genre. Aural transcription and imitation are just two of many processes that will further or deepen the analytical approach and success of attainment in this regard. In order to function as an informed transcultural musician, an open minded and flexible approach to experimentation in present-day transcultural performance contexts is also vital.

Imitation is a fundamentally 'natural' and relatively simple way of initiating investigations into a music tradition's performance practices. Although all of the performance work associated with this project has involved the process of imitation to some degree, perhaps its most significant and deliberate employment (from an analytical perspective) came with learning Bill Whelan's *Caoineadh Cú Chulainn* (Cú Chulainn's lament). This DVD 1 item was performed originally on uilleann pipes, in Whelan's *Riverdance* show. Whelan writes that the lament (*Caoineadh* - pronounced queen-ah - in Irish Gaelic) was inspired by the great Irish mythological hero/warrior *Cú Chulain*n (Whelan 2000:5). Study of the mythological hero's place in Irish cultural history and lament performance practices, and intense listening to/imitation of the *Riverdance* uilleann pipe recording facilitated a deeper understanding of and personal/musical connection to the piece.

In introduction to his 2002 score collection, *Riverdance: Music From the Show*, Whelan (ibid.) admits that the 'big tradition' of lament and slow air compositions in the Irish music repertoire is normally performed unaccompanied. In the case of this work and context of the show however, he says a string accompaniment was created to 'support the tune at dramatic moments', though it is contemporaneously intended to remain 'as transparent as possible' in its harmonic voicing, so to 'allow the pipes to speak through' (ibid.).

One of the immediate challenges associated with playing Irish laments or slow airs lies in the lack of regular time (playing to the phrase). *Caoineadh Cú Chulainn's* performance arrangement required focus on ensemble work with accompanist Mal Boyd. Direct communication/explanation during rehearsal and visual/aural cues during performance, were key to binding the ensemble in movement from one phrase to the next. This involved the fiddler leading/directing during the performance, focusing on the production of each phrase of the melody and taking a breath before moving to the next, almost with disregard

for the accompaniment. The challenge for the accompanist in this instance, lay in listening closely to the fiddle and following the phrasing (tempo, rubato, pauses, intensity) and visual cues (movement, bow placement, eye contact), in order to anticipate chordal movement and placement of harmonic support or enhancement of the melody.

There are many specific techniques and pitch groupings that are identified as traditional types of ornamentation in the art of slow air or lament performance, dependent on the instrument and regional style employed. It is generally advised performers of slow airs/laments be guided by their instinct for the style or tradition. In the case of *Cúchulainn*'s lament, several recordings and YouTube video sources were accessed prior to score reading and aural transcription. Ornamentation varied, even when comparing the composer's score to performances in the original staging of *Riverdance*. The aural transcription, imitation of the uilleann pipe sound, adaptations and analytical processes unfolded as follows:

1. Playing from the score - assessment of performance directions/adequacy of score information compared to audible performances/informed performance practices/instrument timbre to be imitated.
2. Comparative analysis of the score and selected recorded performance (the 1997 *Riverdance: Music from the Show CD*).
3. Learning the main melody notes - several drafts of fingering options/pitch positioning on the violin fingerboard were required.
4. Imitating the timbre of the uilleann pipes - this required significant adaptation and application of specific techniques, including experimenting with/practice of very long/slow (controlled) bows, use of 'cuts', open strings versus stopped string timbres, strong tone (applied pressure/changes in bow grip and up/down bow choices), strong/fast/wide vibrato, slides and glissandos; and, reverb/effects pedals with a focus on enhancing the sustained/haunting quality of the pipes.
5. Ornamentation - some grace note groupings differed from those that might be employed by fiddlers, these were transcribed/relocated on the fingerboard (often in unusual positions) so they could be played. These ornaments and need for extremely long bows (due to note duration/phrasing) signified variations in instrument specific practices of the uilleann pipes compared to Irish fiddle practices.

6. Tone colour/quality analysis and graphing - tone colour directions, dynamic shape of notes and phrase markings were added to the score in several drafts.

7. Refinement of techniques - close listening to the pipes. The score served as a memory aid and constant resource for improved decision-making regarding performance of the piece.

This kind of performative research reveals both similarities and uniqueness in the regional styles, performance practices, techniques and sounds of instruments in their Celtic music traditions. It is also an accessible way to become immersed in a particular style or tradition and a means of taking a broad approach to exposing idiomatic essences of the Celtic fiddle music genre. The adaptation and refinement of 'new' techniques and intense focus on sound quality, reveals a new set of essences to draw upon in relation to lament or slow air performance. These may then also be applied in other genres of music or transcultural settings. For example, the technique of using a wide, slow vibrato on phrase end-notes of slow airs, may also be applied in the adaptation of Sundanese vocal or bamboo flute stylings to performance on the violin, when playing with a gamelan ensemble from West Java, Indonesia.

Adapting the Violin to Indonesian Gamelan

Musical instruments make journeys between cultural worlds in many ways. Instrumental training equips musicians not only with the technical capacity to produce sounds and patterns, but also with a repertoire and a series of conventions associated with the musical cultural world of which they are a part. Some instruments are tied more strictly to particular genres and traditions such that technical facility on that instrument is almost inseparable from the repertoire for which it is used. Other instruments, however, have become more flexible.

The adoption of 'foreign' instruments by musicians to perform repertoire in traditions for which those instruments were not originally designed is not a new phenomenon. Instruments continuously migrate and change, accruing new cultural meanings and sometimes, new physical features. As Neuenfeldt states:

> [Instruments] are now part of a global cultural economy and circulate in transnational networks of practice, commodities and aesthetics…Because they are an integral element in how diverse individuals and groups actively express and identify themselves through sound and performance, they do not remain static (Neuenfeldt 1998:5-6).

Adoption and adaptation has been going on for a long time. Documentation of such practices is also not 'new'. For example, the 1998 issue of *The World of Music* edited by Neuenfeldt contains articles that investigate 'old' instruments such as the *mbira, shakuhachi, didjeridu* and more, in 'new' contexts.[15] The ways in which musicians adapt and adopt instruments from one tradition into another are complex and involve a variety of circumstances that cross social, ideological and physical boundaries.

Significantly, of course, *musicians* play instruments. Shifting frames of musical knowledge by musicians is required when instruments are used in new musical contexts. Usually shifting frames of musical knowledge involves considerable experimentation. In circumstances where musicians have knowledge of repertoire from a particular tradition but purposefully adopt new, or foreign, instruments to perform that repertoire, the original playing techniques and systems of training associated with that instrument might be largely ignored. Performers invent new ways to hold, play or construct those instruments in their new context. Strings and keys might be added, reeds might be changed, bows might be held differently and/or new postures might be adopted. In such circumstances an original

[15] Other examples of transcultural instrument migration include Polak's (2000) investigation of the *jenbe* in various parts of the world, Alter's (1997/98) examination of the bagpipes in India, McNeil's (1995) investigation of the guitar in India and Schmidt's (1994) investigation of the guitar in Africa.

playing technique might not even be known. By contrast, in circumstances where instrumentalists have been trained in the playing techniques and conventions of a particular repertoire, the adaptation of the instrument to new repertoire is often an arduous journey - preconceptions and muscular memory need change and refinement. In still other circumstances, musicians might experiment with new instruments in ways that create largely 'new' traditions that encompass new repertoires as well as innovative playing techniques. In reality, processes of transcultural instrumental engagement involve a combination of adaptive strategies that hinge on the circumstances of the repertoire, the instrument's construction and the performer's background/training.

Transcultural instrumental engagement therefore usually leads musicians down pathways towards 'bimusical' experiences. Bimusicality, as Cottrell (2007) points out, is not simply a term that identifies a research tool as outlined by early ethnomusicologists, but rather is a state of musical competence in two musical codes that allows musicians to move comfortably between different cultural worlds. Many musicians regularly display a dual identity that might adequately be described as bimusicality. However, citing Bailey (2001) amongst others, Cottrell (2007:87-90) admits that bimusicality is not simply a state of knowing some things about two different musical codes. For one thing, identifying exactly how different those two codes may be is not always apparent. For another, it is not always clear 'how far one needs to travel…from one performance tradition to the next, in order for competence in both of them to be construed as bimusicality' (Cottrell 2007:90). Moreover, I would suggest that in a globalized musical environment many musicians are not simply 'bimusical' but have deep understanding of three or more musical codes. At the same time, it must be acknowledged that it is possible for instruments to be used by different musicians in different musical codes without any real sense of bimusicality. The violin in India is a prime example of an instrument that has been adopted into a tradition without the

majority of Indian violinists displaying a sense of bimusicality. By contrast, the experiences described in this chapter of the exegesis serve as examples of transcultural migration and bimusicality. In particular, the discussion of violin and Indonesian gamelan presented below provides a useful juxtaposition to the discussion of Celtic performance practice presented above.

Pop Sunda, Gamelan and the 'Biola'

In present-day West Javanese popular traditions, the juxtaposition of the voice against a background texture of instruments including *kacapi*, gamelan and Western instruments has become common amongst commercially released cassettes and CDs. In particular, Williams (1989/90) outlines the history of the pop *Sunda* genre and illustrates how artists in the late 80s incorporated gamelan tuning systems as well as other uniquely Sundanese stylistic features to create a vibrant contemporary style. One of the hallmarks of many Indonesian popular music styles is the foregrounding of the voice and *suling* through amplification and specific recording techniques. Undoubtedly, such a juxtaposition emulates the same textural distinction that is present in more traditional Sundanese performances.

Playing the violin with West Javanese gamelan requires the adoption of adaptive strategies and a significant shift in thinking in relation to classical technique. The primary focus of the research in this regard has been the ways in which a classically trained violinist confronts concepts of tuning, intonation, rhythm and timbre as required by the culturally distant environment of an Indonesian ensemble.

Adoption and adaptation of Western instruments into Indonesian musical contexts has occurred for at least seventy years. As Wong and Lysloff (1998:102-106) clearly outline, numerous Indonesian popular music traditions, including *dangdut* and *kroncong*, have easily incorporated 'non-Indonesian' instruments into an Indonesian context. While not all genres mix gamelan instruments with Western instruments, there are numerous examples of groups and recordings that incorporate both.[16] Experimentation and creative pursuits in this area are therefore not new. However, the opportunity to document personal experiences here, allows for a closer look at some of the more detailed aspects of transcultural music exchange. These reflections also serve to highlight some of the processes and concepts involved with the technical aspects of violin performance in this unique transcultural context.

This transcultural musical dialogue began for me in the early 1990s, with membership of the University of New England gamelan group *Swara Naga*.[17] Following several years of learning to play gamelan in the Central Javanese tradition, *Swara Naga* released their 'gamelan fusion CD', *Metal Magic*.[18] The group then began experimentation in blending West Javanese *gamelan degung* with Western instruments in new and traditional composition arrangements, releasing the *Better Than Bagus* CD in 2004.[19] This CD marked a new dimension of transcultural experimentation for the group, with the addition

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[16] For example groups/music videos and further information see: *Sumbasunda* - http://www.kapa-productions.com/sambasunda/; *Saratuspersen* - http://www.youtube.com/watch?feature=player_embedded&v=854bUUUdNzk or http://www.youtube.com/watch?v=0FsSNQEn0AM, *Syahmie Gamelan* - ('fusion Rock') - http://www.youtube.com/watch?v=LH4EXeyWBXE and *Kua Etnika* ('Mission Impossible') - http://www.youtube.com/watch?v=1h5dcjRIQ-E.

[17] *Swara Naga* was founded and directed at the time by Dr. David Goldsworthy.

[18] *Metal Magic* was released in 1998 under the NEA Music label.

[19] *Better Than Bagus* was originally released independently in Australia then re-released as a cassette in Indonesia by the Indonesian recording company *Gema nada pertiwi*. It may now be downloaded from the Itunes store.

of violin and saxophone to pop *Sunda* style arrangements. Mr. Wahyu Roche,[20] a Sundanese musician, travelled twice to Australia to train and rehearse with the ensemble between 2002 and 2004.[21] He guided *Swara Naga'*s development of ideas related to Indonesian Popular music aesthetics, undertaking most of the arrangements and new compositions on the *Better Than Bagus* CD. Wahyu also took a leading role in organizing the repertoire, teaching performance practices, playing *kendang* (drums) and recording the pieces. His expertise, guidance and enthusiasm for utilizing the violin (Sundanese: *biola)* provoked my initial explorations into the world of popular Sundanese music.

The DVD 2 concert accompanying this exegesis represents the types of transcultural music performances undertaken currently, when I play the violin with West Javanese gamelan. The performed works are either modern compositions (including two original pieces) or contemporary arrangements of traditional pieces that incorporate 'new' instrumentation. It is considered normal practice for members of a gamelan group to play various gamelan instruments when not undertaking a solo role, hence my dual role in playing a gamelan instrument (*saron*) for the traditional concert end piece. During rehearsal, this performance role was often extended to include explanation and tuition regarding cipher notation,[22] given many members of the Macquarie University group had little experience with playing in a gamelan ensemble. Commonly this would entail discussion and comparison in relation to Sundanese cipher and Western notation, and 'Western thinking' versus 'Sundanese thinking'.[23] Additionally, aural transcription and transnotation of parts for Dr. Jennifer

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[20] Wahyu uses 'Roche' as his 'stage' surname. His full name is Wahyu Rohewandy.

[21] Wahyu had travelled to Australia on several occasions prior to working with *Swara Naga*. For further detailed biographical information, see Goldsworthy (2005).

[22] See cipher notation example scores *Baggy Pants* or *Selamat Tidur Gunung Merapi* in the 'Portfolio of Notated Composition and Arrangements'.

[23] For example: in Western terms, the strong beat is felt on beat 1 in 4/4 time, whereas 'Sundanese thinking' places the strong beat on the 4th beat of the bar – hence the placement of the strong beat as '1' in the Western notation versus its position as '4' in the cipher notation (see the scores for *Baggy Pants* or *Selamat Tidur Gunung Merapi* for comparison in the 'Portfolio of Notated Compositions and Arrangements').

Game-Lopata (saxophonist/clarinettist) was required, given her minimal experience in playing with a gamelan ensemble.

Gamelan Tuning, Intonation and Modality

A Sundanese gamelan usually consists of a core group of metallophones (*saron*), horizontal rack mounted kettle gong sets (*bonang*), vertically suspended gongs (*go'ong – gong/kempul*), a set of suspended or rack mounted *jenglong* (or '*jengglong*' - tuned gongs) and a set of 'barrel' drums (*kendang*). Additional instruments may include wooden xylophones, flutes or oboes, a bowed lute (*rebab)*, and/or vocalists, according to the specific type of ensemble/repertoire. Pieces played on the gamelan are normally organized in cycles, marked by the low pitch of the 'big' gong. These cycles may be played many times in a single piece, coordinated and 'controlled' by the *kendang* player, who usually demarcates the cycle by outlining specific patterns leading to various cyclic/melodic punctuation points or in signaling direction/dynamic changes (Williams, S. 1998:702-3).

Pieces that use either the *degung* or *madenda* (*sorog*)[24] scales can be performed on either of the *gamelan degung* ensembles utilized throughout the creative components of this project. This is made possible via the exchange of special keys, for each tuning system, which also changes the modality of the ensemble by creating a different pitch series, as well as a different tonal centre.

[24] The term *madenda* is used throughout this paper, though both terms are synonymous (see Cook, S. 1992: 105). Gamelan musicians (such as *Swara Naga*'s members) generally use the term '*madenda*' rather than '*sorog'*, which is used by *tembang Sunda* musicians.

Many Sundanese musicians use the indigenous solfege system[25] (oral transmission method) in preference to cipher notation numerals to identify/refer to pitch (Williams, S. 1998:702). The tonal pitches in the solfège system are identified by the syllables *da, mi, na, ti* and *la*, equating to 1 2 3 4 5 respectively in cipher notation. Additional sol-fa syllables are sometimes used to designate pitches that fall between the five main *daminatila* pitches (see Goldsworthy's table below).

Table 1: Sundanese Solfege Syllables

Cipher	1	2	3-	2+	3	4	5	1-	5+	1
Sol-fa	*Da*	*Mi*	*Ni*	*Meu*	*Na*	*Ti*	*La*	*Di*	*leu*	*Da*

N.B. '+' (plus) after a note/number = 'large' = lower pitch.
'-' (minus) after a note/number = 'small' = higher pitch.
The **'**+' and '-' pitches are not found on the fixed pitch instruments of the gamelan; they are used by vocalists and players of variable pitch instruments in the ensemble (such as the *suling* and more recently, the violin). For further details of this tuning system as well as the solmisation associated with it, see Cook, S. 1992:6-7)
(Goldsworthy, D. J. n.d.).

The following table illustrates the pitches of the *degung* and *madenda* (*sorog)* scales, specific to the set of *gamelan degung* instruments played in the DVD 2 concert performances accompanying this exegesis. The standard Sundanese cipher notation numbering system is shown, with numbers 1 through 5 designating the *descending* pentatonic scales or modes.[26]

[25] The indigenous solfege system was developed by the Sundanese theorist Machyar Kusumadinata early in the twentieth century.

[26] Note: In Sundanese cipher notation, 'dots' positioned above a number in either mode (*laras)* indicates a 'lower octave' pitch should be played. 'Dots' positioned below a number indicate a 'higher octave' pitch should be played. Double dots indicate pitches another octave lower/higher than those in 'single dot register' should be played. This 'dotting' indicates the reverse in Central Javanese cipher notation, see 'KepatihanPro' - a Central Javanese gamelan cipher notation font used in reverse for gamelan composition/arrangement notations in this project.

Table 2: [27] **A Comparison of the University of New England's Gamelan Degung Ensemble Pitches to the Equal Tempered Western Equivalent Pitches.**

Degung pitches								
Sundanese cipher pitches	5	4	3		2	1	5 ·	4 ·
Western equivalent	B + 5 cents	C + 12 cents	D + 16 cents		F# + 50 cents	G + 30 cents	B	C
Madenda (*Sorog*) pitches								
Sundanese cipher pitches	· 2	· 1		5	4	3	2	1
Western equivalent	B + 5 cents	C + 12 cents		E + 50 cents	F# + 50 cents	G + 30 cents	B	C

The table above spatially arranges the approximate position of the UNE gamelan pitches of the two scales in relation to each other.[28] When changing from the *degung* scale to the *madenda* (*sorog*) scale, the number 3 keys within the *degung* scale are removed and replaced by the higher *madenda* '5' keys. The new keys are unique to the *madenda* scale but the other keys remain common to both scales. In order to represent the fact that the new keys act as the lowest note for the *madenda* scale, they are given the number '5' and all numbers for the remaining keys change even though the *actual pitches* do not change. This is conventional for a Sundanese gamelan system and results in different interval sizes between the numbers 1 through 5 in one scale compared to the other.

[27] Readers who may be familiar with only the Central Javanese or Balinese cipher notation systems will note that the Sundanese numbering system works inversely to these other systems; that is, the pitch '5' is low while the pitch '1' is high.

[28] Readers who are familiar with the numbers associated with *suling* that identify the overall pitch level of a *gamelan degung* may be interested to note that *Swara Naga's gamelan degung* works best with a *suling* number 56.

Conveniently, the number 3 and number 1 keys in the *degung* scale on the UNE gamelan resonate closely to the Western (equal temperament) pitches ‘D’ and ‘G’ respectively. This provides a natural starting point for tuning the open strings of the violin. In practice, when tuning the violin to the gamelan, members of the ensemble are asked to sound a number ‘3’ *degung* key for tuning the ‘D’ string. In reality, however, not all the number ‘3’ keys on all instruments (or across octaves) are perfectly tuned according to Western standards. Consequently, after some experimentation, it was discovered that tuning the ‘D’ string while playing a number of instruments at once, was more successful than tuning to a sole instrument, in terms of resultant tuning accuracy with the ensemble overall.

This is not dissimilar to experiences had in tuning the violin to some accordions. Dependent on accordion tone colour selection, natural vibrato or beating and degree to which octaves are ‘out of tune’, the best solution is to find ‘the middle ground’ for closest tuning equivalence. Stephen Tafra, fellow member and accordion player of Celtic music trio WirryCow, states the following:

> The main problem is age and the fact that it [my accordion] needs a tune. But I gather this is a common problem. In that case, each accordion will need different solutions. My particular accordion, [concert ‘A’ is] approximately 443Hz…[out-of-tune degree] varies from note to note. Also, a single note on an accordion needing attention, can change pitch depending on bellows direction. However, assuming an accordion is well tuned, there is still the issue of which reed is being used. A single reed presents no problems, but once you start combining them, which you inevitably will, issues arise. Just like the Balinese gamelan, multiple reeds of the same pitch are often tuned out so as to achieve a shimmering quality. The French Musette sound is probably the most obvious case. This is tricky to tune to [so it is avoided when tuning the violin]. I often choose the coupling which sounds all the reeds, that way you [the researcher] can average your tuning to suit, a pretty subjective approach (Tafra 2013).

The next step in tuning the violin to the gamelan’s *degung* scale is tuning the 'G' string in the same subjective way, with reference to the number ‘1’ keys of the gamelan ensemble.

As the pitch measurements in Table 2 demonstrate, once tuned to the pitches 3 and 1, the ‘D’ and ‘G’ strings are not in the relationship of a perfect fifth; the violin tuning now has a slightly compressed fifth between the ‘G’ and ‘D’ strings. Nonetheless, as one begins to think and ‘hear’ in an Indonesian melodic context, the necessity of maintaining perfect fifths between strings becomes irrelevant. Significantly, by tuning the violin's ‘D’ and ‘G’ strings to match fixed gamelan pitches, it then becomes possible to use these open strings when necessary.

The ‘A’ and ‘E’ strings, however, have no equivalent in the *degung* scale. These are therefore first tuned in perfect fifths upwards from the ‘D’ string. Once the upper strings of the violin are tuned in fifths, relative to the *degung* number ‘3’ key, the violin's ‘E’ string is close to the *madenda* key ‘5’ pitch when compared to the similar fixed pitch of the gamelan, though requires further higher fine tuning. When the new *madenda* ‘5’ key is used to replace the *degung* ‘3’ key, this presents an opportunity to refine the tuning of the ‘E’ string in relation to the *madenda* ‘5’ keys, so it can be played as an in tune open string with the gamelan. Though there is usually no need to use the open ‘E’ string while playing *degung* pieces, its use as a passing note or in relation to ornamentation (outside the main notes of the scale) appears to be ‘more in tune’ if left at a tuned pitch a perfect fifth above the open ‘A’ string. For *madenda* pieces, tuning the ‘E’ string to the *madend*a ‘5’ key stretches or expands the interval between the ‘A’ and ‘E’ strings. This results in a more accurate basis for tuning in this mode, though requires further adaptation with regard to left hand position/fingerboard placement of the gamelan pitches above the open ‘E’ when compared to their placement in the *degung* mode. Tuning the ‘E’ string higher requires the violinist ‘flatten’ the notes above by moving the fingers towards the nut, to maintain their pitch in relation to the gamelan’s fixed pitches of both scales (see Chart 1 below).

An examination of the intervallic relationships between pitches in both scales (shown in Table 2) reveals another reason why intonation is initially problematic on the violin, even after tuning the open strings as described. Not surprisingly, the distance between individual pitches within each of the scales is not standard; that is, distances between pitches are not equal. Nor do they easily match concepts of semitones and whole steps as is familiar to a Western trained musician. Consequently, the placement of the fingers on the fingerboard and the shape of the hand have to be adjusted to match the gamelan pitches wherever these may land. This not only entails dealing with intonation along individual strings but also with intonation changes in pitch relationships *across* strings.[29] Undertaking such adjustments becomes more a matter of aural conditioning while playing rather than determining a procedure according to the measurement of a predetermined 'position' (see Chart 1 below for position comparison illustrations).

For example, there is a need to slightly stretch the third finger towards the bridge on the 'D' string (already raised by '16 cents') to achieve the sharper third finger 'G' (equivalent equal temperament pitch = G+30 cents) compared to the standard Western third finger position. However, the 'normal' third finger position ('D') on the 'A' string must be maintained, given the raised perfect fifth (+16 cents) tuning of the 'A' and 'D' strings cancels out any further need to raise the pitch. Similarly, the placement of the first and second fingers on the A string to create pitches '4' and '5' in the *degung* scale or '1' and '2' in the *madenda* scale, requires an 'unnatural' gap between the fingers, relative to what the conventional Western trained (equal temperament) first and second finger positions dictate. The semitone between 'B' and 'C' natural is 'stretched' in both gamelan scales, hence the need for a 'gap' rather than close finger position in this case.

[29] For example, the changes in finger position required to produce intervals such as compressed or enlarged 3rds and 5ths across strings.

Chart 1: ***U.N.E. Gamelan and Equal Temperament Pitch Positions on the Violin***

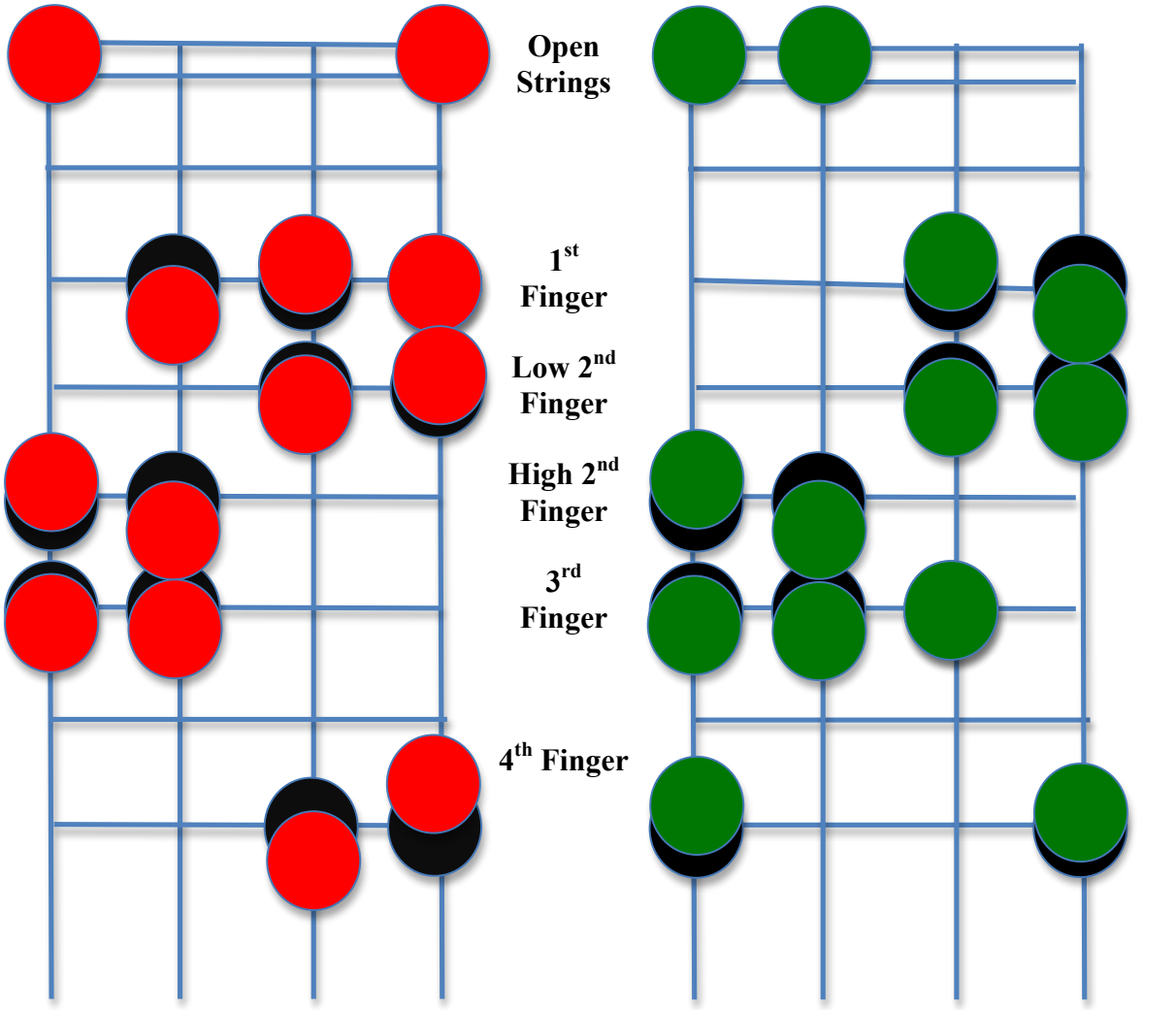
Note: the horizontal lines mark the placement of equal tempered semitone fingerboard positions along each string up to the 4th finger position, a perfect 5th above the open string.

MADENDA (Sorog) Mode
Equal Temperament Pitch Positions
UNE Gamelan Pitch Positions

Open String Tuning:
G:196.0Hz D:293.7Hz A:440.0Hz E:659.3Hz
G:199.4Hz D:296.4Hz A:444.1Hz E:678.6Hz

DEGUNG Mode
Equal Temperament Pitch Positions
UNE Gamelan Pitch Positions

Open String Tuning:
G:196.0Hz D:293.7Hz A:440.0Hz E:659.3Hz
G:199.4Hz D:296.4Hz A:444.1Hz E:665.4Hz



Obviously, it takes time to get used to this kind of adjustment, hence the more time spent experimenting with new pieces and new transcriptions, the more 'in tune' the violin became. Through initial scale practice and then more long-term aural conditioning, it became as natural as any diatonic scale, the fingers eventually simply 'fell into place'

without thinking when playing with gamelan. Reverting to equal tempered tuning positions when required became surprisingly easy.[30]

Melodic Shapes and the Juxtaposition of Solo and Ensemble Textures

What exactly 'playing in tune' might mean when placing a violin with a gamelan ensemble is of course problematic. I take the view here that there is a clear sense of being 'in tune' as there is potentially also a sense of being 'out of tune'. Naturally, pitches on the *suling*, violin, clarinet and saxophone - like the voice - are adjustable during performance in contrast to the gamelan instruments, which remain immovable. One might therefore presume that the violin (or indeed any soloist who is singing or playing with a gamelan) should match pitches with the gamelan instruments when they occur simultaneously. On the surface this seems logical and practical. In reality however, this is not as straightforward as it may seem. On the one hand, gamelan instruments at different octave pitches are not necessarily tuned to perfect octaves. On the other hand, not all gamelan instruments play the same pitch in unison at all times. Polyphonic stratification often results in the sounding of two, or sometimes even three, pitches at one moment in time. Such dyadic or triadic soundings result more from the juxtaposition of conventional melodic contours and not through a vertical relationship dictated by harmonic principles.[31] In short, the intonation of individual scale pitches is governed by melodic considerations rather than vertical relationships. This fact is most easily understood when considering the layering of sound textures that is particularly unique to Sundanese music.

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[30] This was measurable through rapid changes of playing contexts. For example, moving between teaching Western scales and studies, to a gamelan rehearsal, to performing 'Bach' and Jewish wedding music (complete with quarter-tone interval structures), all in the one afternoon.

[31] See Cook, S. (1992: 19-21) who outlines the core tones and patterns within gong phrases of different 'types' of Sundanese pieces.

Layering is present in 'classical' *degung* performance and might best be described as a clearly foregrounded *suling* solo against an integrated 'background' gamelan ensemble texture (see further, Goldsworthy 2005:12). Within such a layering, solo lines like those played on the *suling* or sung by vocalists may be heard as melody while at the same time a more static and less embellished form of that melody may also be present elsewhere in the gamelan. However, the notion of 'melody' can change depending on the style of piece being performed. Significantly, the notion of a *balungan* (core melody), as exists in Central Javanese gamelan, is not present in Sundanese traditions (Cook, S. 1992:18). Both Williams (1989/1990:112) and Goldsworthy (2005:12) indicate that the *bonang,* in conjunction with the *suling*, is responsible for the melody in more classical forms of *degung*, and, in the lighter, more modern form known as *Degung Kawih* – an ensemble with female vocalists that sing a 'melody'. In terms of this Ph.D. project, the melody role is transferred to the violin, saxophone or clarinet.

A closer examination of what may or may not be designated 'melody' and 'accompaniment' in classical, modern and popular Sundanese genres is valuable to the discussion here. Simon Cook (1992:17) describes two types of pieces in Sundanese music, the first, *sekar alit* (based on a framework of destination pitches), and the second, *sekar ageung* (based on melodies). *Sekar alit* are generally shorter pieces that are used to accompany a singer or a *suling* and therefore incorporate the layered texture described above. Thus the melody may seem to exist in the voice or the *suling*. As Cook (1992:22) states, these pieces are organized around the sparse tonal patterns (framework) of the *jenglong* and *gong* and 'can provide the basis for any number of existing melodies or improvisations'. *Sekar ageung*, by contrast, are more lengthy pieces each incorporating their own melody. Of further significance here is the Sundanese ensemble comprising the

kacapi (a zither), *suling* and voice. Music played by this ensemble is also referred to as *cianjuran* (the style from Cianjur) or *Tembang Sunda*.

As Goldsworthy (2005:12) states, many so-called 'modern' gamelan pieces borrow the *madenda* tuning which is typical of *cianjuran* pieces. Similarly, Williams (1989/1990:129) outlines the importance of the scale and singing style of *Tembang Sunda* for popular music in West Java. In essence, the use of the *madenda* (*sorog*) scale within a particular stylistic framework that foregrounds a highly melismatic *suling* and/or voice melody against a quieter rhythmic accompaniment, is a hallmark of *Tembang Sunda* (*cianjuran*). As Williams (1989/1990) contends, the pop *Sunda* sound of the late 80s was defined primarily by these unique aspects of Sundanese tradition and not simply by the use of Western style backing bands like those used in other contemporary world music experiments. Furthermore, an emphasis on complex *kendang* patterns which often include strokes that incorporate pitch alterations through the use of heal pressure on one drum head, creates a particularly Sundanese 'groove' that is also a clearly recognizable part of the style.[32]

The performances and compositions of 'modern Sundanese pieces' accompanying this exegesis, are influenced by the repertoires of the Sundanese 'classical' and 'modern' traditions, as well as by the more broadly defined pop *Sunda* sounds of the past thirty years. The fact that *Swara Naga* worked with Wahyu Roche, a leading musician who had extensive experience in the world of pop *Sunda*, undoubtedly places the group's sound within the broader Sundanese context. In particular, the inclusion of violin and saxophone with gamelan as well as the use of the *madenda* scale for many pieces clearly emulates textures and sounds that are strongly based around Sundanese notions of melody and accompaniment. An understanding of these aspects of performance, including melodic

[32] See *Baggy Pants* and *Selamat Tidur Gunung Merapi* on the 'Portfolio of Notated Compositions and Arrangements CD', original works incorporating features of this compositional style.

embellishment and accompaniment styles, is critical to the formulation of adaptive strategies when playing the violin with *gamelan degung*.

The character and significance of a distinct melodic component in *Gamelan Degung, Gamelan Kawih* and *Tembang Sunda* is best summarized by Cook as follows:

> Sometimes the term sénggol is used to refer to a melody. More often, however, it is used on a smaller scale to refer to a particular turn of phrase in a melody, or sometimes just an ornament…In general there is more vocal improvisation in gamelan than in degung kawih. In panambih tembang Sunda there is almost no improvisation by the vocalist…By contrast, in gamelan different singers are praised for their inventiveness when they spontaneously vary the sénggol (to good effect) (Cook, S. 1992:23).

The relevance of Cook's description of melody to *Swara Naga*'s or MQUG's performances rests on the role of the violin, saxophone or clarinet in relation to the rest of the ensemble's texture. The violin, saxophone and clarinet play or improvise melodies similar to those that might be heard vocally in Sundanese styles, remaining primarily distinct from the ensemble's texture. When rehearsing with *Swara Naga*, Wahyu Roche reiterated many times that this was an appropriate role for the 'solo' instruments. He also often suggested the violin/saxophone add counter melodies and/or short punctuations to enhance performance. Additionally, a history of gamelan music study and performance, combined with other musical codes (such as Western classical/Celtic music performance practices), enables me to draw upon figurations, ornamentation and stylistic traits in bimusical ways. In relation to the DVD 2 performances, punctuations at times resemble the hocket-like effect of *Sundanese senggok*; various Irish and Scottish grace note groupings 'show up' without intent; Classical violin vibrato and a wide 'Sundanese vocal style' vibrato are applied at different points; and bluegrass vamping is occasionally called upon for rhythmic interest. Though some gamelan instruments like the *bonang* and the *peking* occasionally

take on a melodic role in the modern pieces, by and large the gamelan maintains an accompaniment role like that described by Cook.

Bohong Ach! ('you lied to me') is one of the arrangements by Wahyu Roche, performed by the MQUG and *Swara Naga* ensembles, that maintains the 'soloist and gamelan accompaniment' relationship throughout (see Appendix 2: '*Bohong Ach!* Unpublished Transcription' and/or the DVD 2 example performance of the piece*)*. Originally composed as a song with Western instrumental accompaniment, this piece has been presented in a number of different styles and arrangements. The piece is based on the pentatonic *madenda* scale, closest to the Western pitches: 'C B G F# E' (1 2 3 4 5) with 'E' (5) as the principal gong tone/tonal centre. The violin and saxophone parts include the *additional* pitches of 'A' and 'D', making the scale a 'natural minor' or 'aeolian mode' in Western terms (with tonic 'E').

This arrangement of *Bohong Ach!* has three main sections: A, B (Verse), and C (Chorus), presented in the order: Intro [A B B C B] x2 A , ending with the first bar of B, used as a 'tag'. Seven named parts are represented in Kym Hall's unpublished transcription (score) in Appendix 2 - violin, saxophone and five gamelan instruments. An eighth instrument, the 'big' gong, sounds on the first beat of every four bars, and is indicated simply by the word 'Gong' in the appropriate places in the score (under the *jenglong* part). Drums (*kendang)* and cymbals (*kecrek)* would usually also play in this piece. When the violin and/or saxophone are present, they tend to feature as 'soloists', playing the melody, a harmony (duet part) or 'important' gamelan doubling part. The violin plays the melody throughout the 'Introduction' and section C, following the *peking*'s 'call to attention' with the *pangkat* - 'opening'/introduction. The saxophone has the solo role in each return of section B.

It appears to be common practice in arrangements of this genre, where two (or more) 'solo' parts are included, that the feature instruments play particular phrases/sections of the melody in unison to add strength or for dynamic affect. It is also common practice to swap 'ownership' of the melody on a sectional or alternating basis, as is the case with this piece. In the sixth bar of section B each time, the violin part 'breaks away' from its doubling role with the *saron barung*, assuming the role of harmonic support to the saxophone melody, before returning to the melody in unison with the saxophone for the last bar/phrase of the section. It is important to note, the violin harmony here was not taught in the original arrangement of the piece, it developed out of improvised experimentation during performance. The harmony also makes use of pitches outside the *madenda* scale (primarily 'A' and 'D'), taking advantage of minor/major 3rd and 4th harmonies between the violin and saxophone parts and in ornamenting or 'filling in' the line in reference to other gamelan parts. The violin's section C melody is notated simply in the Appendix 2 score. However, according to Wahyu, during rehearsal of the original arrangement, it would be expected the 'violinist' improvise and/or embellish the melody in this section during performance, in the 'vocal style'.

Not surprisingly, the violin is always amplified during performances, given its solo instrument status and need to project above the gamelan's volume. Foregrounding solo instruments in relation to the gamelan, and achieving a satisfactory balance of the ensemble overall, has been an important consideration in the live and recorded performances in this project. The foregrounding of instruments is an example of modern variance to performance practice, in terms of distinguishing traditional Sundanese gamelan ensemble texture from that of a popular Sundanese style. In traditional Sundanese repertoires, the stringed zithers, bowed lutes and *suling* are very much a part of the ensemble in terms of volume and ensemble performance practice. They appear to blend

with the gamelan (regardless of their role in the music), made possible through dynamic control of the ensemble. This is managed via a generally softer repertoire, where instrument specific register characteristics and sensitive arrangement are significant considerations.

Wahyu Roche purposely foregrounded solo instruments like the violin, saxophone and *kendang* when mixing down/mastering *Swara Naga'*s recordings for *Better Than Bagus*. Pushing the gamelan ensemble into the background and applying plenty of reverb to the solo instruments post recording, achieved 'the right sound' in his opinion and appears to be consistent with what is being produced in popular Sundanese music currently. This textural distinction may not actually require any dramatic adaptive strategies on the part of the soloists. However, by adopting the role of soloist, the violinist taps into a deeper tradition of soloistic techniques that are uniquely Sundanese. In particular, once the violinist is familiar with the possibility of scale variation as used by Sundanese vocalists and *suling* players, the choice of notes as well as their particular articulation becomes both more complex and potentially more 'Sundanese'.[33]

One way in which this 'Sundaneseness' may be understood is through an examination of scale variation used by soloists. As Williams states:

> Borrowing pitches from other tuning systems is not at all unusual in Sundanese music, particularly for songs in salendro. In fact, it is considered an important and effective means of making a song more attractive and unusual (Williams, S. 1989/1990:114).

Cook concurs by stating the following:

[33] I have never studied Sundanese gamelan, only Balinese gamelan in 1993, in Indonesia. However, Kym Hall who played *suling* and saxophone in *Swara Naga*, had spent a year in Bandung at the STSI studying *suling* and *kendang*. Interaction during creative sessions with Wahyu, while rehearsing pieces, was the primary means by which particularly 'Sundanese' styles were adapted into *Swara Naga*'s sound.

> One of the juicier features of Sundanese music is that the singer and rebab or suling very often do not use the same scale as the accompanying instruments, particularly when the latter are playing in saléndro…The vocal scales normally have three notes in common with the saléndro tuning: the other notes are in the cracks between the saron keys or kacapi strings. Usually the vocal scale resembles sorog [my emphasis]. Occasionally it is like pélog (Cook, S. 1992:25).

In the context of a solo part that resembles the voice and therefore might even use scale pitches like those of the voice, the tuning of the 'E' string of the violin to the *madenda* (*sorog*) pitch '5' becomes crucial. Even when playing a piece in *degung* tuning, notes from the *madenda* tuning can appear in specific melodic contexts. A more improvisatory approach allows for the insertion of 'E' as well as other non-*degung* scale pitches. These 'inserted notes' occur particularly in passages leading up to the gong tone or in ornamental figurations. Correct intonation is therefore not simply a matter of creating subjective unisons with gamelan instrument pitches, but also a matter of understanding the modal variations that are allowable within a system that borrows and combines a number of tuning systems.[34]

Understandably, it takes considerable experience and time to hear/know where to put one's fingers on a given string or to choose particular figurations and notes. Naturally, such experience results from a variety of activities over time. In my case, figurations slowly began to resemble the vocal and *suling* motifs heard on recordings or played by Sundanese musicians, but did not become 'natural' or 'comfortable' from an improvisatory standpoint for at least two years of performances. In addition, rehearsals guided by Wahyu Roache allowed for direction, experimentation and manipulation of specific ideas.[35] Ultimately, however, combining violin with gamelan requires time to assimilate a number of different

[34] See DVD 2: *Sulanaga* – improvised sections incorporating pitches outside the *degung* scale.
[35] Previous experimentation undertaken with Bandung violinist *Yadi* meant Wahyu was somewhat familiar with the issues of violin performance and tone.

physical practices and conceptual ideas from disparate cultural realms. There is no doubt that rehearsal conditions the ear, so that intonation, melodic contour, pitch choices and the combining of ideas occur naturally rather than theoretically. These are elements of popular Sundanese musics that are not recorded in cipher notation or their Western translations. For the classically trained violinist, aural knowledge requires moving conceptually into the realm of Sundanese modality and away from a technique built on position work.

Chapter 5

Epilogue: Continuing Negotiations Between Tradition and Contemporary Performance

There is no single theoretical perspective that can organize the varied procedures encountered by musicians working in transcultural creative environments. Nonetheless, this Ph.D. has highlighted a number of my own experiences in these kinds of environments. The adaptation of new instrumental technologies, including electrification and expanded tonal ranges was a key adaptation undertaken in both the Celtic and Indonesian inspired performances/arrangements. Whether amplified to achieve 'better' concert hall sound quality, ensemble balance or to cater for larger audiences, amplification technologies and variations in instrument design continue to provoke a widening of the transcultural violin's role across a variety of genres. Today, amplified violins may be heard alongside symphony orchestras and highland bagpipe/brass bands; in jazz string quartets, chamber ensembles and Celtic Rock/*Ceilidh* bands; at Javanese wedding ceremonies and in pop *Sunda* YouTube music videos; at World music festivals and in touring concert stage productions.

In addition to the technical considerations of the instrument's sound and its physical structure, this thesis has also examined the way violin playing techniques, including bowing, ornamentation and left hand positioning, require adaptation in a contemporary transcultural environment. Intonation was a key issue in several repertoire items including those utilizing the great highland bagpipes and performances with gamelan. Over time the ear develops a sense for the kinds of adaptations that are required in new cross-cultural

environments. This sense for new pitch systems ultimately translates into major adaptations to fingerboard positioning.

However, of particular concern to this thesis, and the issue that received the most analytical attention, was the way notation influences audible performances in the transcultural environment. The act of composition frequently requires the symbolic notation of sounds in ways that allow performers now, and in the future, to create and recreate pieces of music. Naturally the use of notation, whether cipher notation in the gamelan setting, or modified western staff notation in the Celtic inspired repertoire, requires assumptions about conventions of performance. Adapting notation to challenge those assumptions is a part of the creative process. Even simply choosing to use any form of notation creates an environment that at times challenges musicians' perceptions of the authentic and the traditional. The authentic and the traditional remain in a symbiotic relationship and come into particular focus when so-called 'modern' forms of music are created and played. The tension between the two was brought into particular focus recently when I attended a concert, *Scotland the Brave*, in Sydney's Opera House on 1 May 2010.

A Word on Commercialized Modern Celtic Performances

Modern day Celtic music based concert stage productions that are marketed to worldwide audiences, such as Michael Flatley's *Lord of the Dance*, take advantage of the music/dance traditions on which they are based. The focus is on elements of the traditions that have become popular and/or symbolic of the places and people from which they stem. The inclusion of amplified live or recorded traditional instrumental accompaniments, loud synthesised bass lines/drones, driving rhythms and traditional dance elements, combined with contemporary mythological story lines and choreography are some of the elements

seen nowadays on large concert stages and their related DVD publications. Here, the music is taken completely out of its original acoustic performance context and validated as part of a so-called 'modern tradition'.

One of the most significant and perhaps ironic features of these contemporary productions is the reliance they seem to have on utilizing and promoting older repertoires, newly arranged and staged in modern contexts.

> *Scotland the Brave* 2010 is a journey of tradition and nostalgia. It encompasses centuries of Scottish folklore bought to life with the colour and technical know-how of the 21st Century. The journey takes us to the misty hills and heather of far away places, where streams trickle to hidden valleys and ghostly pipes lament from afar. Rousing tunes sweep us to a time of Robbie Burns, William Wallace and a cry for freedom (O'Boyle 2010:6).

As Producer/Presenter of *Scotland the Brave,* Andrew McKinnon relates his synopsis of the show in the introduction ('Welcome') to the program notes. He says the show, which has been 'delighting audiences for more than a decade', is a 'spectacular celebration of the best of Scottish music and dance'[36] (McKinnon 2010:3). Upon being 'picked up' by the ABC (Australian Broadcasting Corporation), the show aired nationally on television and was recorded for sales release by ABC Enterprises. Since then, the show has toured throughout Australia and internationally to New Zealand, Canada and the U.S.

My expectations of the show were challenged as an audience member, particularly with regard to repertoire choice and arrangement of the music. It seemed all of the 'standard' popular Scottish songs and tunes were included, targeted at an older matinee audience who revelled in the spectacle and sing-a-long angle of the show. Complete with orchestra, choir, pipe band, kilted amplified fiddler, highland dancers, pianist, and, soprano and tenor

[36] McKinnon credits Colin Alistair Harper with the shows' conception and original staging in Brisbane (Australia) in 1998.

to lead the sing-a-long part of the show; I struggled with the overall concept of the show and its supposed 'celebration' of the Scottish places, people, sentiments and 'best of Scottish music' being combined on one stage, so far removed from geographical, historical and original performance contexts. A lone piper lament to open the show, *One Hundred Pipers, Ye Banks and Braes, Skye Boat Song, The Gael, Highland Cathedral, Amazing Grace and Auld Lang Syne* were included. The show ran for approximately 150 minutes, the repertoire was chosen and orchestrated by conductor Sean O'Boyle and was inspired by 'the rich tradition of the lyrics, the steadfastness of a mighty people and the unique tradition bestowed upon the world' (O'Boyle 2010:2). Perhaps I was simply in the wrong demographic or my expectations were far too 'traditional'. Upon reflection, I find myself drawing analogies to other touring shows such as *Celtic Women* and *Celtic Thunder*, those which popularise the famous Irish and Scottish songs and 'celticise' pop songs to appeal to a broader demographic. At least the informative sections of *Scotland the Brave*'s program notes on highland dancing and 'The Enduring Appeal of Scottish Music' could guide the audience to putting aspects of the show into perspective, particularly in terms of its association with events such as the Edinburgh Military Tattoo and origins of traditional highland dancing in Scotland.

I could relate to the 'solo fiddler' (Marcus Holden), set apart from the violinists in the show's orchestra by dress and in the program notes by title ('solo fiddler'). Classically trained, Marcus plays many styles of music as a soloist including Jazz, Folk, Country, Blues and Classical, and is also a member of many groups. He composes, arranges, teaches and records his and others' music across a variety of genres (Holden, M. n.d.). As transcultural violinist and confident showman, Marcus seemed to be right at home in the show's musical genre. To some, his performances might be viewed as having been 'generic' in style, born of the migration and popularization of traditional musics. This has

been a common concern of traditionalists in the research, caught up in the debate about the future of the contemporary tradition.

The Acoustic Session

In contrast to *Scotland the Brave* style 'shows', the modern tradition is sustained through informal acoustic sessions in many countries globally. In 2007, attendance at several sessions in Scotland confirmed my expectations that music and contexts of a more contemporary style operate alongside the more traditional style sessions. There are usually one or more fiddlers, an accordion, occasionally a set of small pipes or uilleann pipes; guitars, mandolins and/or bouzoukis; a bodhran player, whistles, flutes and rarely, players of the spoons, present during these gatherings.[37]

There are, however, sessions operating in Scotland that are exclusively devoted to upholding the traditional practices and repertoires of the region. Participation at many of these sessions is by invitation only (especially if you are a tourist), generally via an informal audition or in relation to personal connection with session members, as was the case for me at two sessions in Edinburgh and The Cedar Inn, Fyfe, in 2007. I was told, "the young fiddlers, with their fast, modern compositions, are not welcome here" (Anon. Edinburgh, 2007). Paradoxically, in an attempt to preserve traditional practices and older tune sets/session repertoires, these gatherings appeared to lack the social, relaxed, audience inclusive, low key, pub corner atmosphere promoted as the traditional context for the session. Although session members were clearly enjoying playing the music, there was an air of exclusivity and competitiveness related to hierarchical procedures, repertoire choice

[37] The highland bagpipes are seldom heard playing alongside these instruments in an acoustic setting, because of their historical military association and their ability to drown everything else out.

and playing style. Rarely were accompaniment instruments present at sessions of this type I observed.

I was somewhat surprised therefore when I was asked by local musicians in Oban to lead a session when I travelled to the west of Scotland recently. I felt honoured but extremely nervous about the situation; I was not born in Scotland, nor had I studied there, I simply loved the music and sought to 'speak its language'. When expressing my delighted confusion, a reason for the request came forth from one of the session players: "we only know mostly Irish tunes…we would love you to teach us some Scottish ones and show us how to get that Scottish sound" (Anon. Oban, 2007). Indeed the distance from Oban to Ireland is much shorter than it is from Oban to Edinburgh, so perhaps migratory influences bear some responsibility. Alternatively, perhaps it was the impact of the 'modern tradition' on their fiddle repertoire, a situation reminiscent of Fraser's reference to 'pre-revival times of Scottish music' in the region (Fraser, A. 2011).

Performance, Arrangement and Composition

One seldom finds notation present at sessions or performances in Scotland today. Importance still appears to be placed on oral transmission and memorisation, even within the 'modern tradition'. In this Ph.D. project, basic notation served as a memory aid in performance or was produced post-performance to record the primary musical features, performance practice aspects, context related directions and basic arrangements utilized in performance. As this was a key component of the project, a more comprehensive summary of the way notation was used is a valuable way to conclude this thesis.

The DVD 1 concert *Ashplant Set*, originally arranged by contemporary Irish group Lúnasa*,* is an example of a more traditional style performance, in relation to the use of a standard violin, tin whistle, 'DADGAD' tuned guitar[38] and the techniques/elements of regional style and ensemble arrangement employed in performance. In contrast, the *Mom's Jig Set*, originally arranged by contemporary Cape Breton fiddler Natalie MacMaster, features solo fiddle melody lines, played on a 5-string violin, with '*Ceilidh* rock band' style accompaniment. The 5-string violin offered a preferable sound in this ensemble context, compared to that of the 1878 Derazey used in the *Ashplant Set* performance. Both tune sets include dance tune forms jigs and reels, though they are performed here without dance, and receive their rhythmic 'dance drive' from different instruments in the ensembles. The chordal harmonies and bass lines employed in the sets stem from very different traditions, somewhat related to the ensemble members' musical backgrounds; with the simple I-IV-V 'rock "n" roll' chord format of the homophonic *Mom's Jig Set*, opposed to the dual melody instruments, multi-layered texture, harmonic subtleties/transitions (drone pitches/suspensions) and varied bass lines of the *Ashplant Set* ensemble. Some ensemble members utilized basic notation during both tune set performances. This generally took the form of a simple chord chart, scribed by the musicians in their own language. All ensemble members learned/defined their roles in the music based on aural recordings of the tune sets, rehearsal direction and in drawing connections to other genres of music that they were well versed in.

In my own compositions it is not expected that players adhere strictly to, or read from, scores during performance, particularly where rhythmic accompaniment is concerned. The scores of *The Cradle Song* and *Phoenix* sets, *Celtic Trade* and *Petit Fiddle Suite*, are

[38] The adoption of the guitar as a 'traditional' instrument of Irish music is a relatively recent phenomenon. It is referred to as part of the 'traditional style' within the context of the 'modern tradition' and contemporary group performances of Irish music, such as those recorded by Lúnas*a*.

simply a representative record of the music – essentially a product of the improvisations on melodies and chord chart formats used in performance.

Cross-cultural exchange and the adoption of 'new' ensemble contexts are just two of the primary factors that influenced the compositions and arrangements in this project. In addition, the ability to balance any instruments' sound output with others in an ensemble setting via electronic means was relevant to the success of performances. On the one hand, issues of balance may require technical manipulation during performance. On the other, they may be taken into consideration when notating the music. This was certainly a major consideration in the Indonesian ensemble based performances, and in the arrangement of *The Cradle Song Set*. The electric 5-string violin was included initially because of its ability to match the volume of the pipes when amplified. Secondarily, the extended range of the instrument provided more scope in arrangement possibilities. Making use of the violin's fifth low 'C' string for low harmonic/drone support and 'duet' parts with the pipe melody was a determining factor in the creative direction of the work. Intended as a *Ceilidh* style (dance band) item in the concert, the tune set not only sought to merge three unique instrumental practices from Celtic music traditions, it also brought about new understandings and experiences for all ensemble members with regard to contemporary performance practice.

According to traditional practices, it would normally be expected the basic tunes would be memorised and embellished by players according to their instrument specific style and knowledge of ornamentation. When the melody is played in unison on different instruments, ornamentation tends to be simplified so as not to lose the basic tune to 'over-adornment'. Therefore the notation must be used only as a guide to performance and not as a prescriptive symbolic representation of desired sounds.

Tuning and transposition were the major issues confronted by *The Cradle Song Set* ensemble in the initial stages of performance rehearsal. The great highland bagpipe scale of 'A' mixolydian (with an additional low 'G') does not usually match the Western equal tempered equivalent pitches. During rehearsal/performance it was found 'A' often sounded closer to concert 'B *flat'* (an average of 450Hz) and in some set-ups and environmental conditions approached concert pitch 'B *natural*'. For the violin and piano, this meant transposing parts up one semitone, close to being 'in tune' with the pipes (hence the differing key signatures for these parts in the score). Without transposing, 'E' and 'A' violin string breakage was likely. Fortunately, the use of an electric piano with micro-tuning capabilities allowed for ease of tuning, especially when variation occurred supplementary to transposition.

Given that the Scottish 'trad.' tunes of the set are usually played in 'A' mixolydian and D major, transposing the tunes to 'B flat' mixolydian and 'E flat' major required significant and unnatural adaptation in their performance on the violin. Some typical bowing patterns of the Scottish style were extremely difficult, if not impossible, to execute in the transposed keys, given the loss of 'open' strings and related unusual crossing of strings required in particular melodic phrases. This necessitated experimentation, assessment and further adaptation throughout rehearsal sessions and performances. Such adaptations, while difficult, were confronted in this case with the same flexibility as required with Indonesian gamelan. The two intonation contexts were completely different yet required mental, aural and technical agility to approach success in the contemporary context.

Inspiration for Compositions

The first tune of *The Phoenix Set* - 'Phoenix Lament', was inspired by the tradition of Irish slow air composition/performance - to be played to the phrase. Other major influences on the initiation and development of the work included the mythological subject matter, melancholy nature of the 'viola range' of the 5-string violin and blending of 'classical', 'Celtic' and transcultural elements of style and technique (see further: 'Composer's Notes' on the work). The tune set was arranged in a joint effort with Mal Boyd (keyboard player in the DVD 1 concert) over the course of several 'jam' sessions. The sharing of works with other musicians who hold similar beliefs about playing music in a social or informal setting, is an important component of the compositional process and fluid nature of the music in this context.

The Phoenix Set explores the capabilities and combination of instruments utilized in the modern traditions of Celtic music, with regard to new composition as opposed to new treatment of existing repertoire. The 11/8 time signature of 'The Rising' (second tune in the set) might be considered unusual in terms of traditional Irish or Scottish music repertoires. However, in the contemporary world, the migration of elements of style and structure, such as Balkan rhythms and additive time signatures, has become a feature of many contemporary transcultural performances. The consistent synthesised drone, non-standard guitar tuning, and keyboard/guitar rhythmic accompaniment style are characteristic features employed in the arrangements of many contemporary Celtic music ensembles.

In contrast, *Celtic Trade* is a set of five tunes, aimed at taking the performers and audience on a musical journey from the Celtic traditions of Northern Europe to the Klezmer music

of Jewish Diasporas, via the incorporation of particular modes/keys, fiddle techniques and elements of transcultural music performance.

Klezmer music cannot easily be narrowed to a style or genre. Throughout the course of the research, certain attributes of a variety of fiddlers' styles/performances and their music 'grabbed my aural attention', such as Itzhak Perlman (especially his *Fiddler in the House* CD*)*, Michael Alpert (East European Klezmer fiddler) and Cookie Segelstein (American Klezmer fiddler). Aural attention in this regard was also drawn to recordings by contemporary groups such as *Veretski Pass*, *The Klezmatics* and *Klezmeritis*; many YouTube fiddlers from a variety of Jewish/Klezmer/Gypsy music backgrounds; and, tune collections/tutor-style text CD examples from authors such as Edward Huws Jones and Mary Ann Harbar.

Both *Celtic Trade* and *Petit Fiddle Suite* incorporate particular transcultural aspects of ornamentation and the unmetered 'doina'; accelerando from American Klezmer; 'off-beat' and 'Hora style' rhythmic accompaniments from a variety of traditions; and modes common to Jewish American Klezmer, synagogue para liturgical music and some Gypsy music. Specific fiddle techniques and idiomatic essences employed in these compositions include 'gypsy trills' (vibrato trills), *krekhts*,[39] slides/glissandos, natural and artificial harmonics, chordal crossing of strings (the 'flying spiccato' technique), a variety of grace note groupings, particular bowing patters and accents, and, left/right hand combination pizzicato (see further: 'Composer's Notes' on the works).

Baggy Pants and *Selamat Tidur Gunung Merapi* showcase a bimusical approach to composing in the transcultural context. Many composers from the Western world are

[39] Krekhts: a technique utilised by fiddlers in many 'Jewish'/Klezmer/Gypsy music traditions. It is a sob-like, catch-in-the-throat sound, achieved by stopping the sound of a note by tapping the 4th finger lightly on the string and stopping the bow for a split second (like a ghost note in jazz), followed by a descending glissando.

writing music that is inclusive of gamelan instruments and/or ensembles, or elements of gamelan music - including modes, melodies, textures and/or forms - played on Western instruments.[40] Both compositions incorporate a 'Celtic flavour' via use of particular time signatures (reel/jig related), the sonority of the pentatonic (*madenda)* gamelan tuning, and 'E' aeolian melodies of the 'solo' instruments. Both works also incorporate aspects of 'classical Sundanese style' in terms of the layering of elaborations on melodies (polyphonic stratification) and the compositional foundation of gong cycles and main melody notes of the *jenglong* parts[41].

Wirrycow's unscored *The Barren Rocks* and *Whiskey* sets perhaps best exemplify my standard approach to writing/arranging Celtic music in the present-day transcultural context. I work with other highly trained musicians in this ensemble, aurally transcribing, writing and arranging tunes as a group, inspired by the performance practices of a variety of Celtic music regions. The example Wirrycow tune sets are 'one take' live recordings based on aurally focussed 'jam' sessions. Combined with members' unifying classical training and a variety of rich cross-cultural musical experiences, the performances demonstrate an understanding for a wide variety of techniques, ornamentation of various kinds and specific ensemble dialogue. This emerges through a unified understanding of a traditional musical language within a contemporary performance environment.

By examining, performing and creating repertoire for the violin in transcultural locations of musical engagement, the music itself emerges not only as a product of transculturation

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[40] For further information/examples see composers: Lou Harrison – Double Concerto for Violin and Cello with Javanese Gamelan' at http://www.youtube.com/watch?v=b5xZLMKsbLw; William Kanengiser - 'Gongan' played by the L.A. Guitar Quartet at http://www.youtube.com/watch?v=R2VaeB3N4LU; Christine Southworth – 'Super Collider' at http://www.youtube.com/watch?v=T4iHpvFeO4A&feature=youtube_gdata_player and Evan Ziporyn at http://www.ziporyn.com/scores.html.

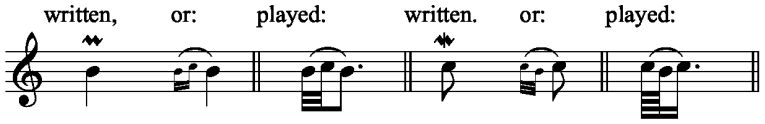
[41] For example, see the staggered entry introduction of *Selamat Tidur Gunung Merapi* in the 'Portfolio of Notated Compositions and Arrangements' for an illustration of gong cycles, *jenglong* tonal patterns and specific instrument roles associated with the layering of gamelan parts.

but as a process through which the technical and symbolic features of the violin are expressed in different cultural locations. In discovering how written modes of musical practice interact and are influenced by aural modes of performance in the context of transcultural music production, assumptions are challenged, and paradigms about the creation and shaping of sounds are confronted. The transcultural musicians' creative expression is informed through consideration of the complex nexus between aural and written forms of musical practise. The processes involved in transcultural performance practice are initiated by a willingness to cross cultural boundaries in the search for inspiration and a preparedness to treat all modes of musical expression equally.

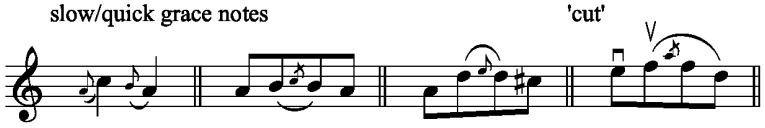
Appendix 1

Ornamentation Examples: Left Hand Articulation

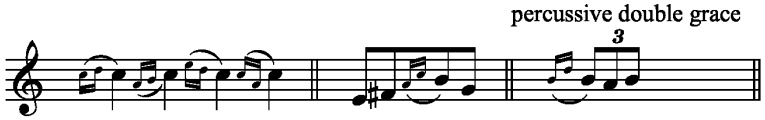
1. & 2. Mordent/inverted mordent examples:



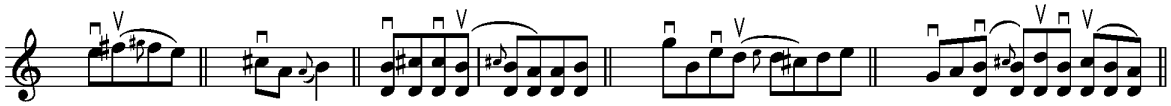
3. Single grace note examples:



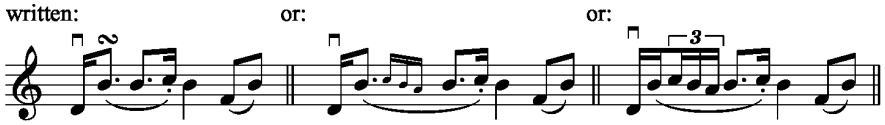
4. Double grace note examples:



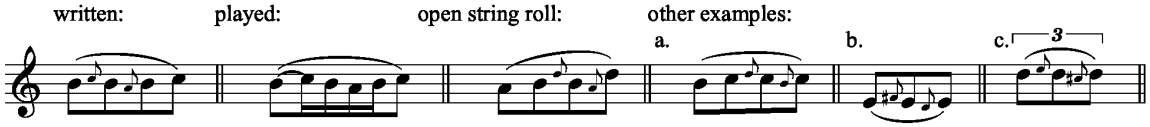
5. Accented grace note examples:



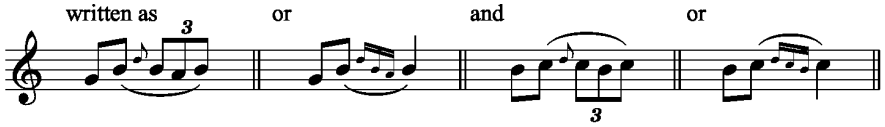
6. Classical turn example:



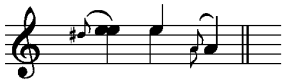
7. Roll examples (also notated in the same way as the turn):



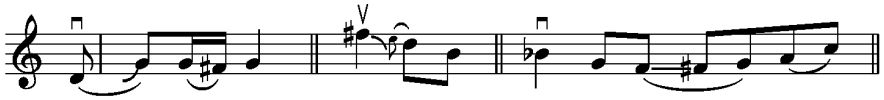
8. Short roll/graced triplet examples:



9. Unison examples:

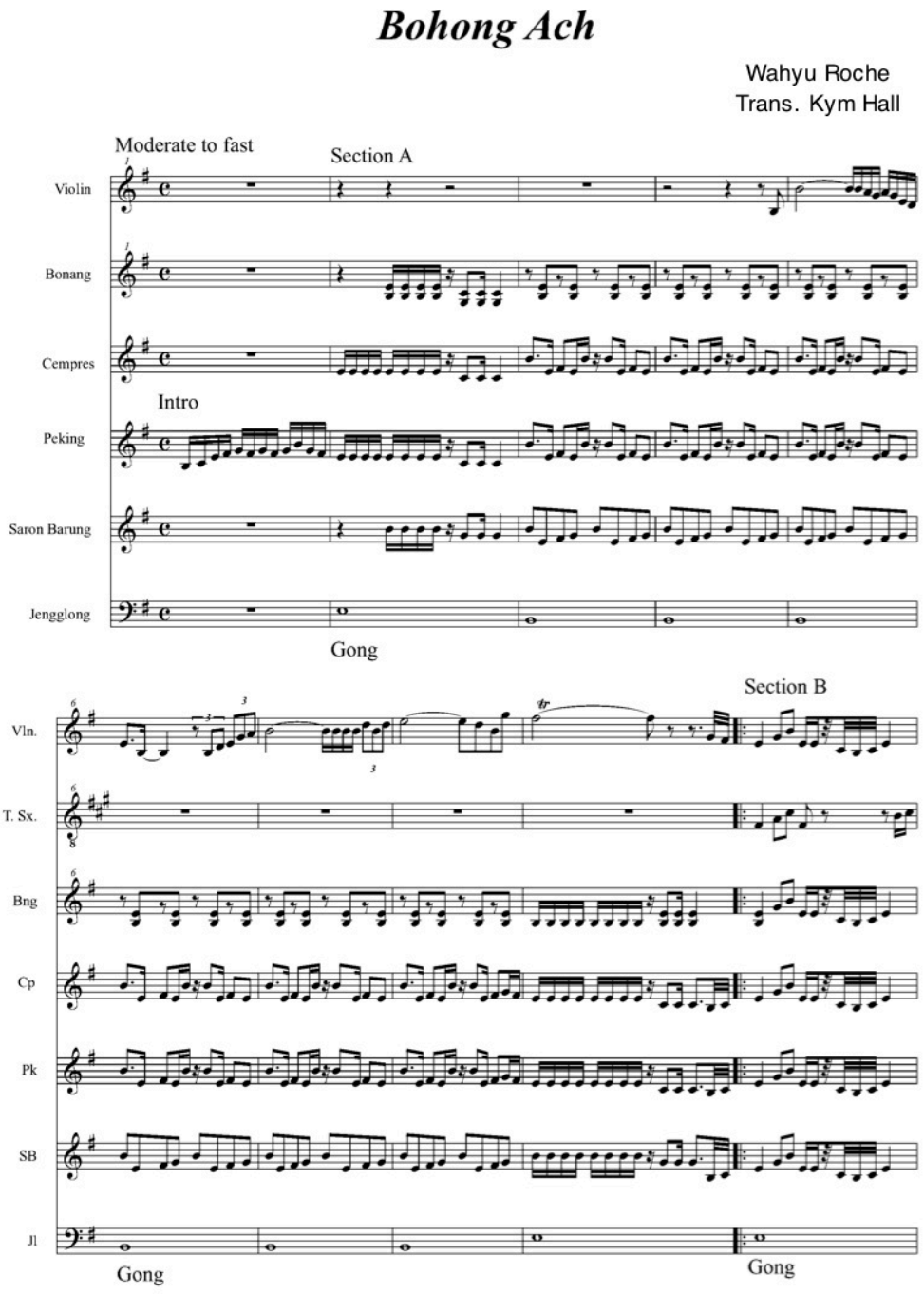


10. Slide/fall examples:

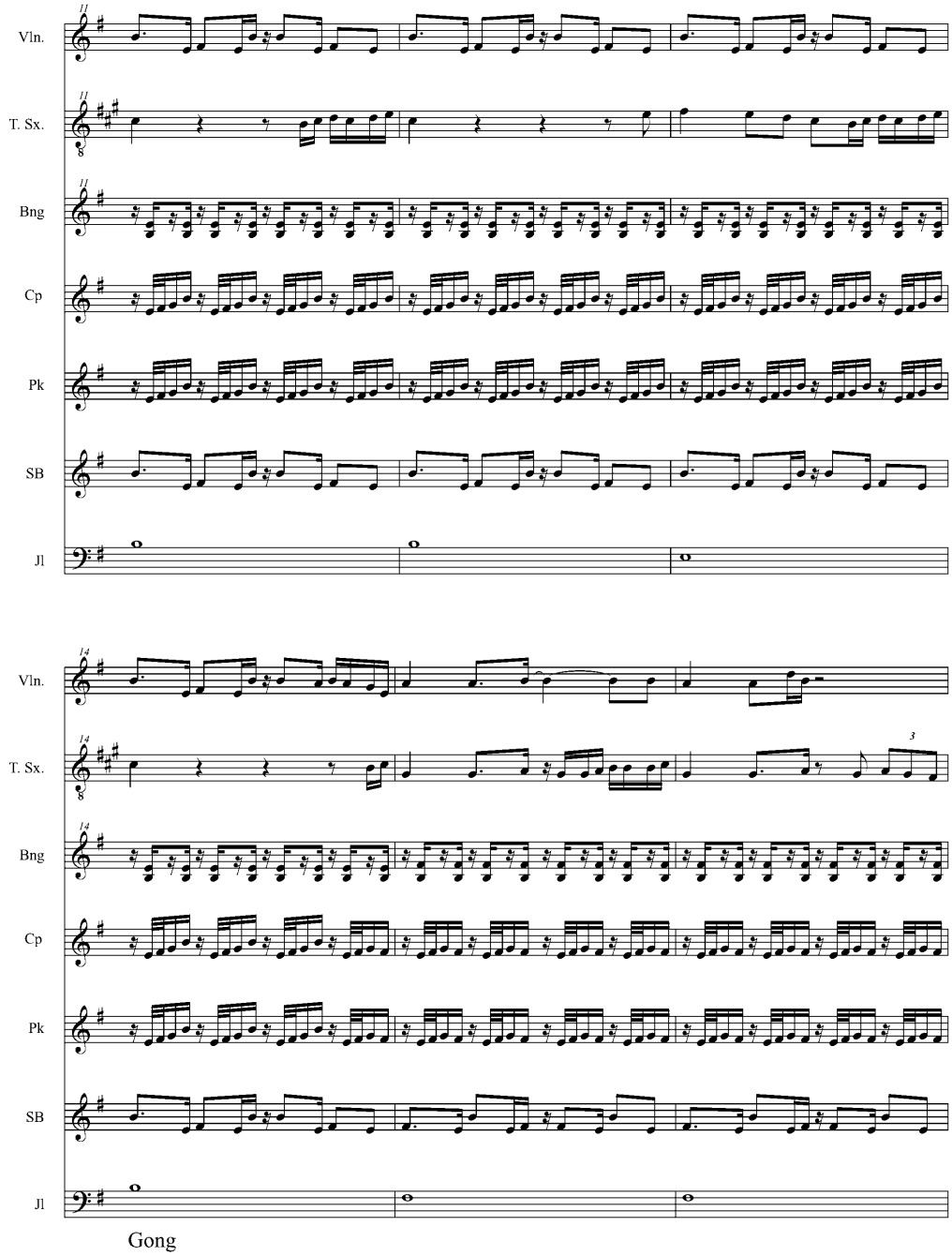


Appendix 2:

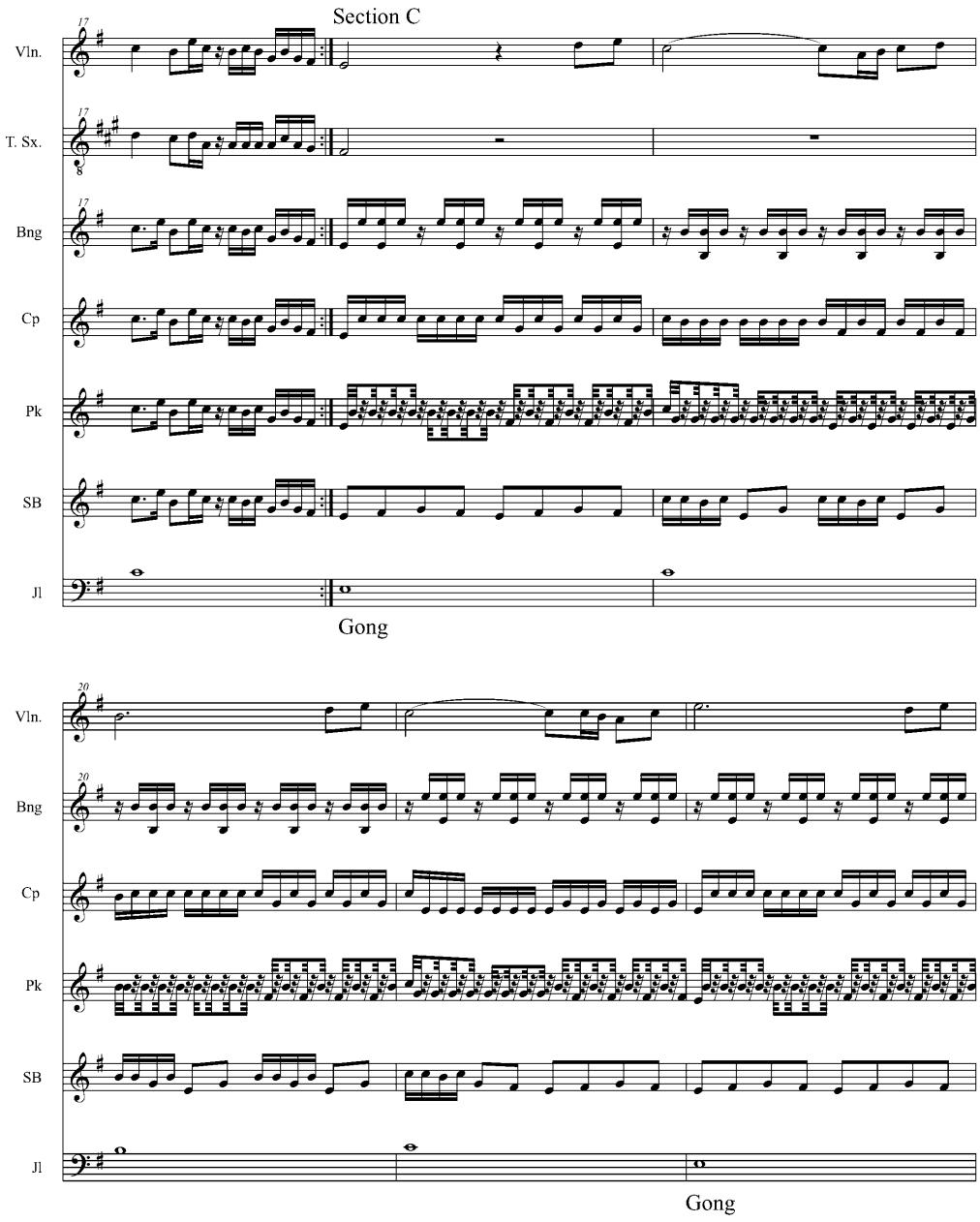
Bohong Ach! Unpublished Transcription



Bohong Ach



Bohong Ach


Section C
17
Vln.
T. Sx.
Bng
Cp
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SB
Jl
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20
Vln.
Bng
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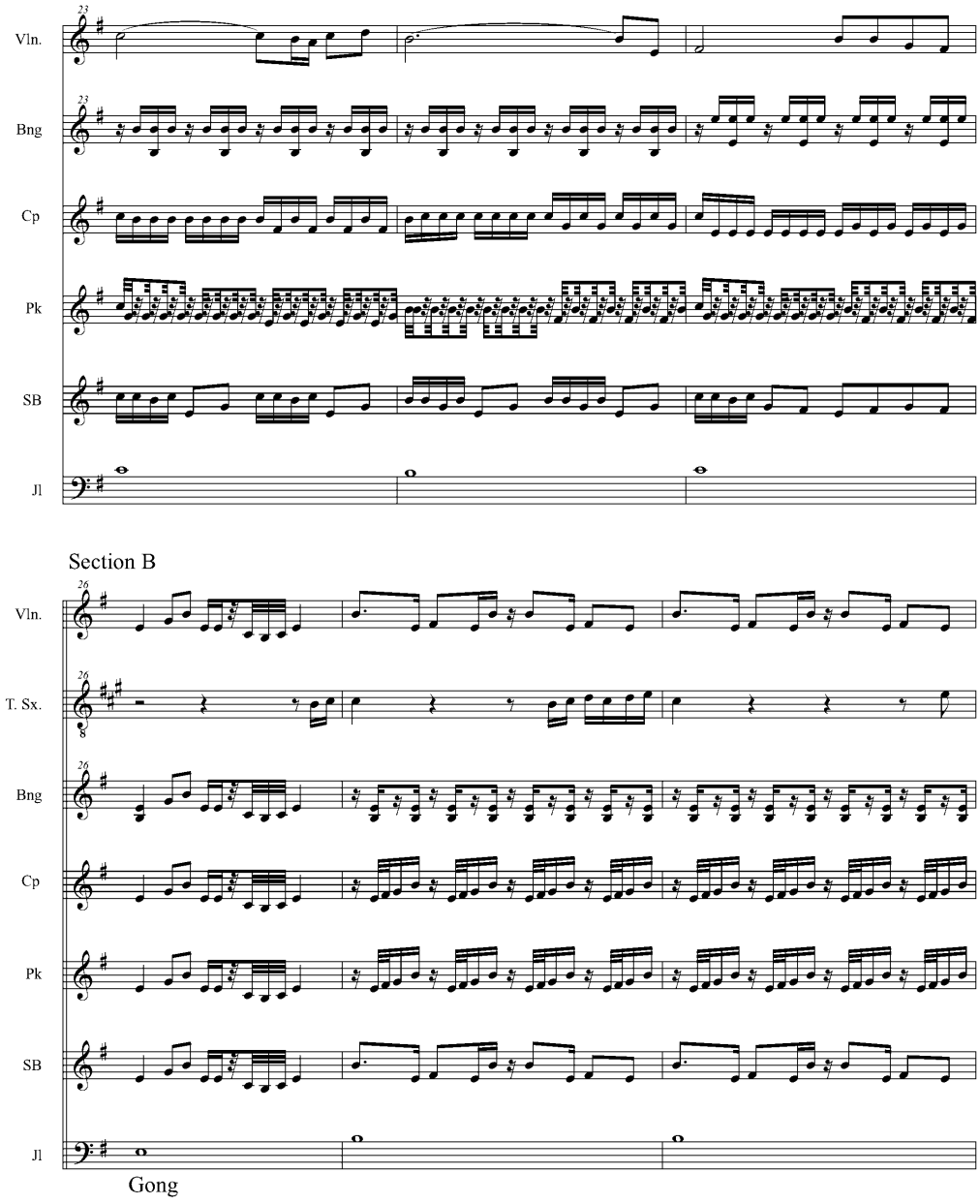
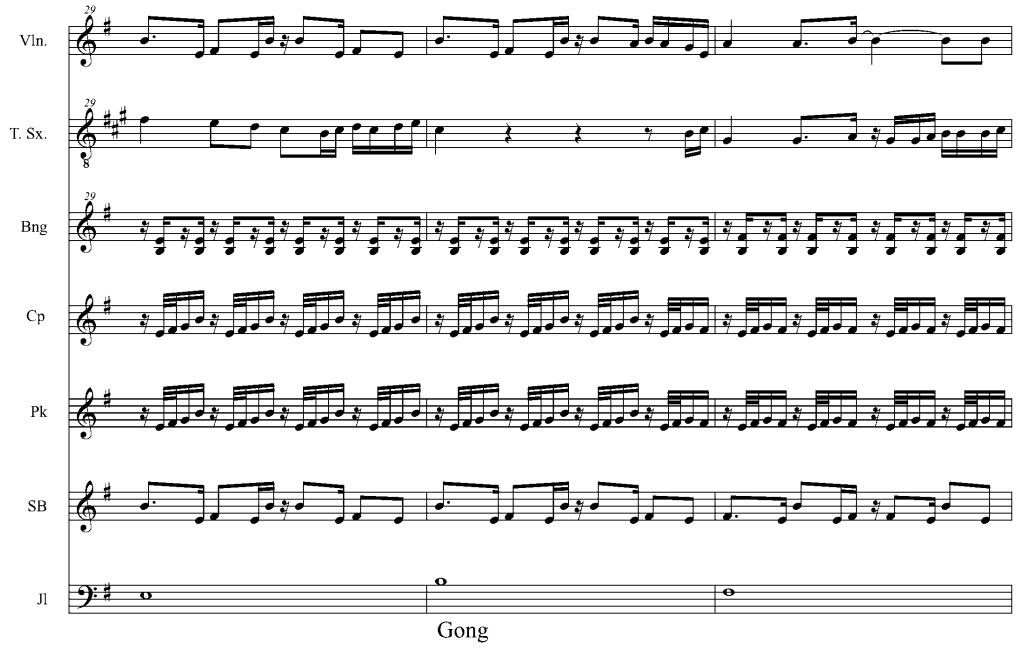
Jl
Gong

Bohong Ach



Bohong Ach


29
Vln.
T. Sx.
Bng
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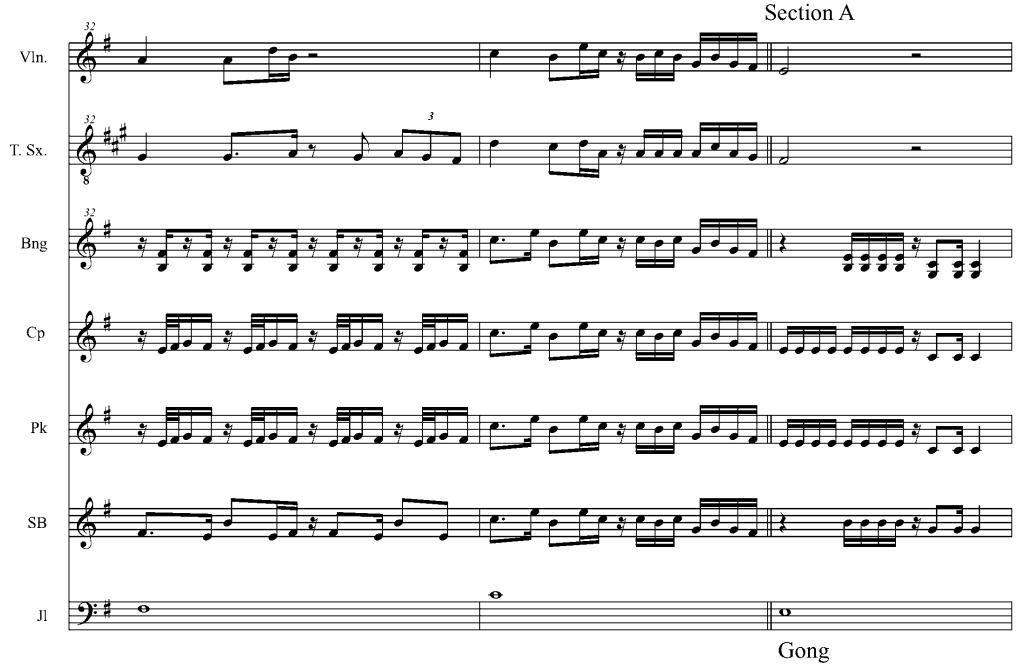
Gong


Section A
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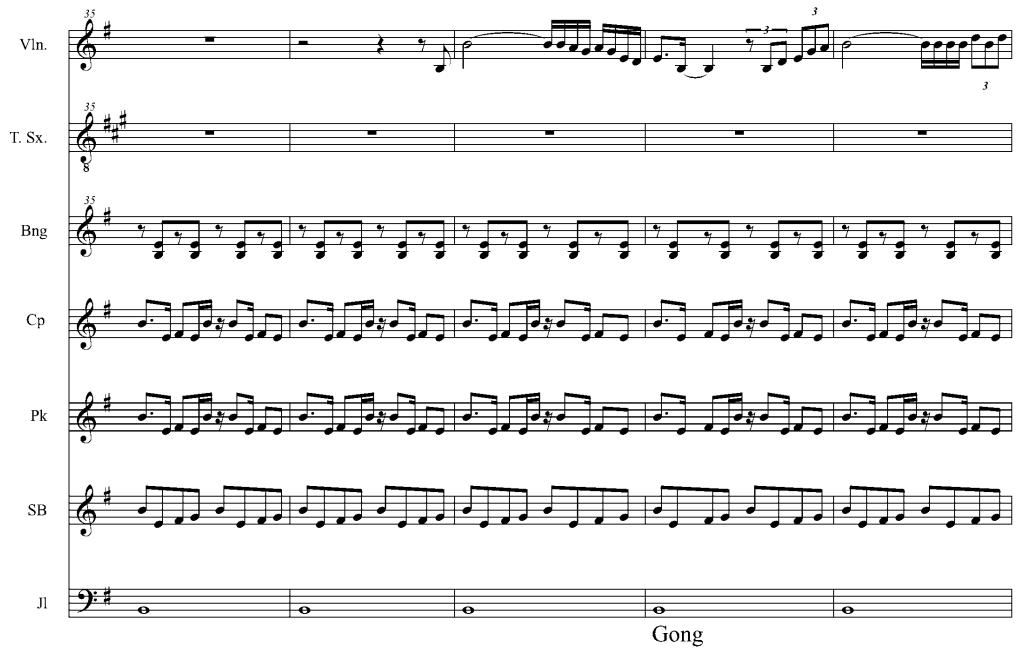
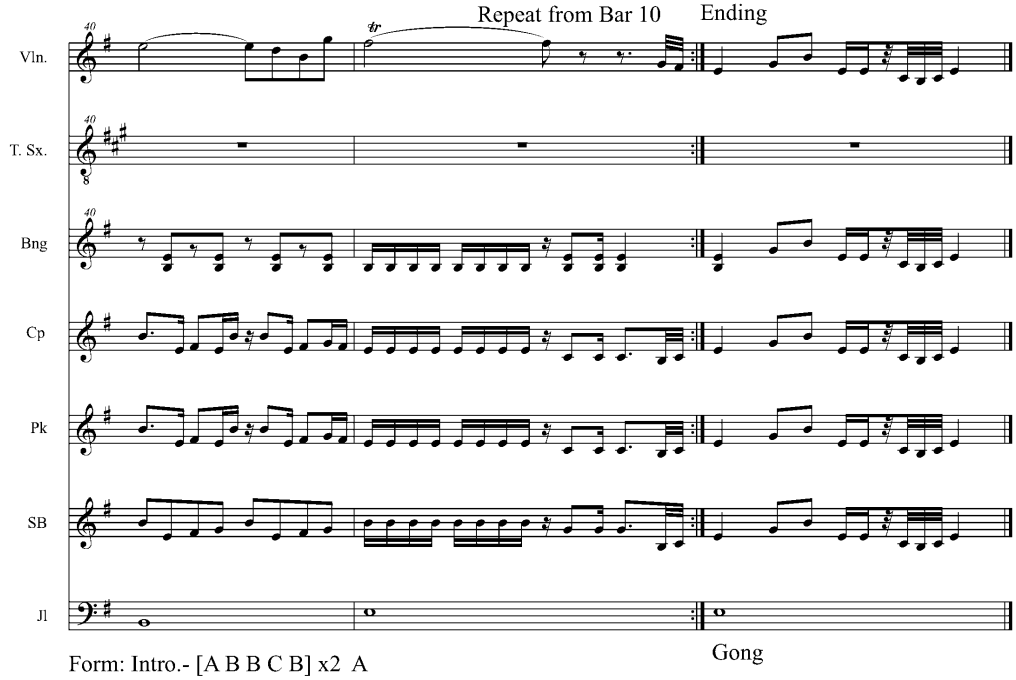
Bohong Ach



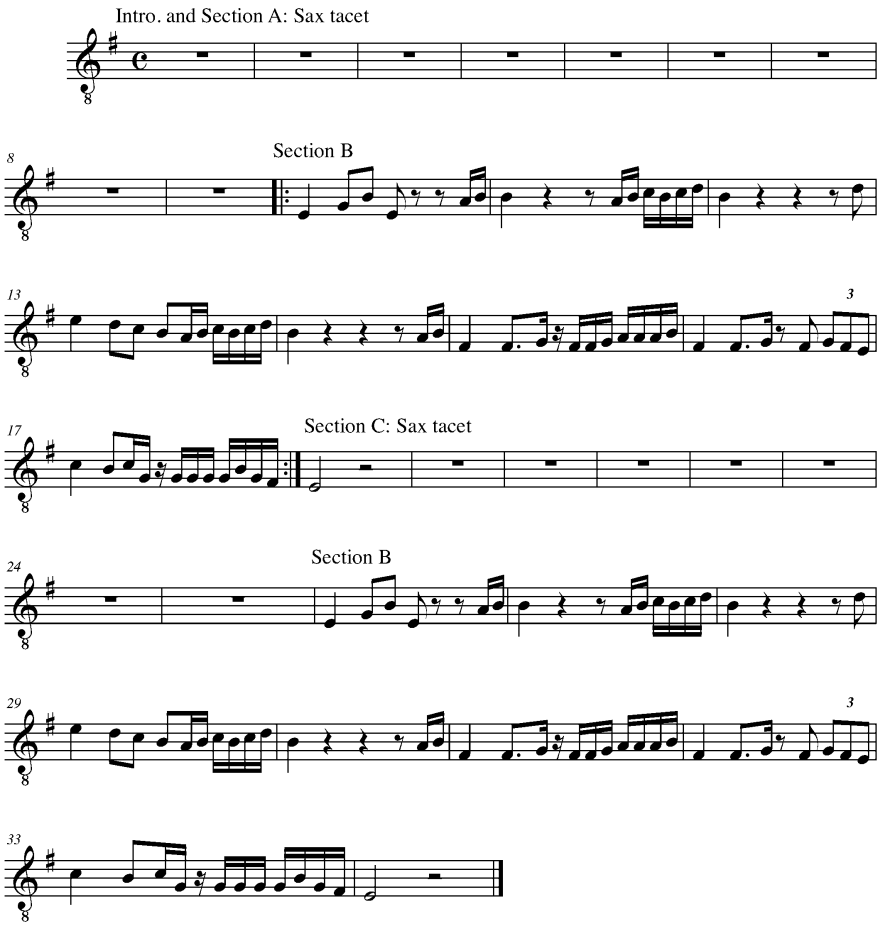


Form: Intro.- [A B B C B] x2 A

Wahyu Rohewandy, 1999
Transnotated by Kym Hall

Bohong Ach

Sax part at concert pitch



Form: ABBCB x2 A

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