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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

JEAN RITCHIE'S *FIELD TRIP – SCOTLAND*: AN EXAMINATION OF UNPUBLISHED FIELD RECORDINGS COLLECTED IN SCOTLAND, 1952-53

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

SUSAN HENDRIX BRUMFIELD
Norman, Oklahoma
2000

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A Dissertation APPROVED FOR THE
SCHOOL OF MUSIC

BY

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CHAPTER ONE

INTRODUCTION

"It is all in vain to preach about bad music if we do not teach children what good music is . . ."
- Zoltán Kodály

In March of 1994, the national conference of the Organization of American Kodály Educators was held in Chattanooga, Tennessee. Its opening concert consisted of a solo performance by Kentucky folk singer Jean Ritchie. A live appearance by the legendary singer presented a rare opportunity for many in the audience, one through which songs known only through books and occasional recordings suddenly sprang to life. Ritchie's quiet presence dominated the room as she sang children's songs, ballads, play-party tunes, and mining songs from Kentucky. She spoke informally from the platform stage on which she sat alone, with a mountain dulcimer across her lap. The audience was visibly moved by the stunning simplicity of her final selection, an unaccompanied rendition of "Guide Me, O Thou Great Jehovah." Ritchie stood, acknowledging the thunderous applause and standing ovation, then grinned mischievously at the audience as she asked, "You want to hear 'Skin and Bones'?"

Later, Jean Ritchie met with music teachers in an informal session on folk music. She graciously shook the hand of each participant and signed copies of her

autobiographical book, *Singing Family of the Cumberlands.*[1] During the session, Ritchie spoke of growing up in a musical family in the Southern Appalachians and of her travels through England, Ireland and Scotland in search of her musical roots.

Ritchie's appearance at the OAKE conference as an invited clinician and guest artist demonstrated a renewed commitment on behalf of the organization to provide its members with exposure to authentic performances of American folk and traditional music in a variety of genres. An affiliate of both the International Kodály Society and the Music Educators National Conference, the Organization of American Kodály Educators was founded in 1973. Its purpose is "to promote Kodály's concept of 'Music for Everyone' through the improvement of music education in schools."[2]

OAKE publishes a quarterly journal, *The Envoy,* and produces collections of music for children, bibliographies, audio and video tapes, essays, and other materials for teaching. Its annual national conferences have included concerts and discussions by other notable traditional performers, including Pete Seeger, Mike Seeger, Frankie and Doug Quimby and the Georgia Sea Island Singers.

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[1] Jean Ritchie, *Singing Family of the Cumberlands* (New York: Oxford University Press, 1955).

[2] Organization of American Kodály Educators, *The Organization of American Kodály Educators Home Page*, <http://oake.org/directory/oake_info.html>, 01 March 2000.

The Kodály Approach

The Kodály approach to music education is internationally recognized as an emergent method of music education in the twentieth century.[3] Trained practitioners of teaching based on Kodály's principles generally take exception to the term *method*; they object to the reduction of Kodály's ideas to any single prescribed technique. However, Lois Choksy, leading authority and pioneer in the early stages of the movement in North America, defends the use of the term, defining *method* as that which has "a specific set of principles, a unique and well defined practice, integrity and goals and objectives worthy of pursuit."[4]

Zoltán Kodály (1882-1967) was a Hungarian composer, musician and teacher. His interest in educational reform began in the early 1920s, while serving as Chairman of Music Theory at the Academy of Music in Budapest. Though he did not invent the pedagogical method now associated with his name, his goals, principles and philosophy served as the framework upon which Hungarian music education was built.

Kodály believed that music was fundamental to the cultural, intellectual and emotional development of man.[5] He insisted that musical literacy was the right of every human being and that, with proper training, it could be acquired by any person capable of

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[3] Other methods which have received widespread attention in the United States are Orff, Dalcroze, Suzuki Talent Education, Comprehensive Musicianship, and, more recently, Gordon Music Learning Theory. Michael L. Mark's *Contemporary Music Education*, 3rd ed., (New York: Schirmer Books, 1996) contains a summary of each method and a brief discussion of its application to music curricula in the United States.

[4] Lois Choksy and others, *Teaching Music in the Twentieth Century* (Englewood Cliffs, NJ: Prentice Hall, 1986), 2.

[5] Sr. Lorna Zemke, *The Kodály Concept: Its History, Philosophy and Development* (Champaign, IL: Mark Foster Music Company, 1977), 11.

lingual literacy. He believed that singing was innate human behavior and that it should serve as the basis for all music education.

Concerned for the state of music education in Hungary, Kodály encouraged his colleagues and students to investigate existing European methodologies, seeking the most effective models for teaching music. Under his guidance, they combined the tools of tonic solfa and hand-signing from England, rhythm syllables from France, along with techniques used by Swiss educator Emile Jaques-Dalcroze with Pestalozzian principles of teaching and fundamentals of developmental psychology. The result was a unique curriculum based on singing, reading, writing, ear training, composition, improvisation and listening.

Folk Music in the Kodály Approach

Kodály stressed the importance of a musical *mother-tongue* as the basis for the literacy-based music curriculum in Hungary. He sought to expose Hungarians to their true musical heritage, which had been repressed during the Austrian-German empire. Despite criticism from those who viewed Hungarian folk music as inferior to the European-influenced art music of the time, he continued to base his own compositions on the pentatony, modes, melodic turns and characteristic rhythms he had discovered while collecting, transcribing and analyzing folk songs with his colleague, Béla Bartók.

Kodály's research on the peasant songs of Hungary firmly cemented his view that folk music should serve as the vehicle through which children would become musically sensitive, as well as musically literate. A primary tenet of his philosophy demanded that only music of the highest quality be used, beginning with folk music of the people,

followed by folk music of other peoples and finally, the finest examples of composed, or art music. Adamant in regard to musical materials, he stated that:

> . . . at the beginning, it is best that the child must learn from his own surroundings, and what he adds to them from his own improvising and composing. The next step would be folk songs. Each country has its own folk songs which give a very rich material to the most different moods and styles. Later on, if the supply of native folk songs is exhausted, it is possible to go to the folk songs of other people – of other countries; first the neighboring countries and later on to far distant countries. Many great musicians have agreed that the best means by which you can know a person is through his folk songs. And then gradually the "big" music is introduced. Many very easy pieces of Haydn and Mozart are accessible to every child without special music training. And the . . . great classics are always, in the end, related somehow to the folk music of their composer's own country, as, for example, Haydn to the Austrian and Beethoven to the German. From folk music the leap is very easy to the great classical music.[6]

American Adaptation of the Kodály Approach

As word of successful implementation of a nation-wide music curriculum spread, music educators from around the world flocked to Hungary to study the so-called Kodály method. After observing a 1964 demonstration lesson with children from a Kescemét primary school, University of Illinois musicologist Alexander Ringer was convinced that "a carefully structured program of Kodály-inspired teaching and research was bound to raise the level of musical literacy of American youngsters."[7] With the help of violinist Isaac Stern, Ringer was able to secure funding for a pilot program through which promising young musician-teachers would spend a year immersed in study and teaching

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[6] Richard Johnston, ed., *Kodály and Education, Monograph III* (Ontario: The Avondale Press, 1985), 70-71.

[7] Alexander Ringer, "In the Kodály Mode: Some Personal Reflections," chap. in *Reflections on Kodály,* ed. László Vikár (Budapest: International Kodály Society, 1985), 196.

in Hungary, then return to the United States to spread the Kodály approach to music education.

Ringer recognized that, regardless of its success in Hungary, "wholesale transfer"[8] of the Hungarian model was not a simple solution to the problems facing American music educators. Many teachers returned from visits to Hungary anxious to reap instant musical rewards from Kodály's method, yet armed with only a surface understanding of his philosophy. Ringer, however, expressed serious doubts about the desirability of adapting every detail of an approach so "clearly predicated on specifically Hungarian historical, socio-political and musical circumstances"[9] for use in schools operating in a different cultural climate. Offering his complete support and endorsement of Ringer's fellowship program, Kodály concurred that the purpose of total immersion in the Hungarian system was to provide a thorough understanding of the factors that had led to the pedagogical decisions made there.

In a 1966 interview for California Education Television, Kodály spoke of graded pedagogical materials for the school curriculum:

> I am surprised to find that there is so much general interest in this material in foreign countries, because in my mind it was nothing more than the improvement of the situation in Hungary. All my work was done expressly for Hungarian surroundings. If the system is to be adopted in foreign countries, each country must add his [*sic*] own motivic and musical background.[10]

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[8] Ibid., 196.

[9] Ibid.

[10] Johnston, 68.

Ringer understood that duplication of the process, rather than the product, was Kodály's vision for the application of his ideas outside Hungary. He stressed the importance of collecting and analyzing American folksong materials, and determining an appropriate sequence for teaching based on those songs, rather than importing Hungarian folk music and curricular materials. Critical of the attempts by some American music educators to short-cut this important step, Ringer argued that:

> . . . in the United States, the name of Kodály has become virtually identified with educational precepts which, given their phenomenal success in his native country, are expected to prove no less effective abroad. The notion of a tried and proven "method" ready-made for transfer to the American educational assembly line holds substantial appeal for an industrial society accustomed to subjecting its schools to an interminable succession of "innovative" experiments. And, in doing so, even those genuinely striving for improved musical literacy pay little or no attention to Kodály's original motivation and orientation.[11]

Ringer was not the only American committed to Kodály's ideals; in parallel, pioneering efforts were being made by Boston pianist and teacher Denise Bacon. After meeting Kodály in 1965, Bacon was determined to bring Hungarian teachers to the United States and to provide not only teacher training programs, but model classes with children for prospective teachers to observe. Despite political red tape from both Hungarian and American government officials, Bacon obtained permission to bring Lizst Academy graduate Péter Erdei to Boston. Their work together ultimately led to the establishment of the Kodály Musical Training Institute, the first Kodály-inspired teacher-training program offered in the United States.

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[11] Ibid., 199.

Among Erdei's main tasks were those of locating and analyzing appropriate song material for an American-based curriculum. According to Bacon, Erdei intended to follow in the steps of Kodály and Bartók through his efforts to identify, develop and preserve a national culture in America. The task seemed, according to Bacon, "overwhelming." She said:

> Comparing the tiny country of Hungary with our huge United States (which I suggested was more like fifty countries), I had asked [Kodály] how we could possibly proceed to identify our national cultural heritage. He replied optimistically and enthusiastically: "Why, you have the richest possibilities in the world with your vast melting pot of cultures."[12]

Erdei was joined by Hungarian Katalin Komlós, then a researcher at the Institute of Musicology at the Hungarian Academy of Sciences in Budapest. Kolmós spent three years at KMTI, painstakingly researching folk music from every geographical area of the United States and from each of the ethnic groups that had settled there. The result was the publication of *150 American Folk Songs to Sing, Read and Play*,[13] the first pedagogically-conceived collection of American folk music transcribed and collected from field recordings and other primary sources.

As interest in the Kodály approach spread throughout the United States, the demand for classroom teaching materials increased. Though classroom anthologies and

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[12] Denise Bacon, *Hold Fast to Dreams* (Wellesley, MA: Kodály Center of America, 1993), 32-33.

[13] Peter Erdei and Katalin Kolmós, eds., *150 American Folk Songs to Sing, Read and Play* (USA: Boosey and Hawkes, 1974).

pedagogical texts soon became more readily available, many focused on the reading of simple rhythmic and melodic elements.[14] As Denise Bacon recalled,

> I did not understand why we could not simply pick some not too difficult songs with suitable texts . . . from existing folk song collections. I did not realize that selection involved far more than methodological considerations (that is, finding enough *so-mi* or *ta ti-ti* songs to begin first grade teaching) or even considerations of musical taste . . .[15]

Admittedly, a proportionately large number of folk song materials intended for use in the classroom have been found to be less than authentic in nature; many contain versions which have been edited or simplified, presumably to make them suitable for use in a literacy-based curriculum. Elimination of ties, scoops, slides and other vocal gestures, simplification of rhythm and melody, editing of texts and omission of verses have emerged as common flaws in music series texts and classroom song anthologies.[16] Furthermore, recordings which accompany these texts often display a lack of contextual awareness on the part of the arrangers and performers who have produced them.

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[14] Early materials developed for use in the United States include, among others, Robert Kersey's *Just Five* (Melville, NY: Belwin Mills, 1972) and *Just Five, Plus Two* (Melville, NY: Belwin Mills, 1975), Katinka Daniel's *The Kodály Approach* (Champaign: Mark Foster Music, 1979), Lois Choksy's *The Kodály Method*, 2nd ed. (Englewood Cliffs, NJ: Prentice Hall, 1988) and *The Kodály Context*, 1st ed. (Englewood Cliffs, NJ: Prentice Hall, 1981), and Choksy and Hein's *The Singing Book* (San Francisco: Renna/White Associates, 1981).

[15] Bacon, 31-32.

[16] Jill Trinka, "The Performance Style of American Folksongs on School Music Series and Non-School Music Series Recordings: A Comparative Analysis of Selected Factors" (Ph.D. diss., University of Texas, 1987).

Even the carefully chosen and well-researched songs in *150 American Folk Songs*, selected by Erdei and Kolmós from authentic Library of Congress field recordings, have been criticized as "dull" and "boring" by teachers and students alike. The prescriptive, or skeletal notation of the rhythm and melody of the songs, often interpreted literally by teachers unfamiliar with folk music, provides little guidance in terms of performance style. Though a general discography is included, the actual field recordings are not readily available for school use; therefore, relatively few music teachers have actually heard traditional performances of the songs in the collection.

Perhaps there was an assumption on the part of the Hungarian authors that American teachers would be at least marginally familiar with the various genres represented in the collection, and would possess some degree of skill in performing them. However, for a number of reasons, this has not proven to be the case. The songs, chosen by Erdei and Kolmós as the very finest examples of American folk music, are often reduced to straightened-out, white-washed versions by teachers who have not been trained to understand folk music in cultural context.

Folk Music in American Music Education

Alexander Ringer coined the term "Kodály-inspired teaching" in an attempt to clearly reflect the concept as one which is "meant to challenge the creative pedagogical impulses of appropriately prepared music educators."[17] It also raises a question of definition: What exactly comprises "appropriate preparation" for music educators?

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[17] Ringer, 205.

During undergraduate study, music education students develop their own performing skills – often reaching an advanced level – through repertoire studied in the applied studio and in college level ensembles. This repertoire, however, often bears little similarity to the music best suited for teaching music in the elementary school. However, faced with the task of bringing folk music to life for children, music specialists soon discover the need for performance skills and contextual understanding based on the repertoire of folk and traditional music.

Some undergraduate and graduate teacher-training institutions, particularly those offering specialized courses in a Kodály-inspired approach, have begun to address the study of folk music, including issues pertaining to performance practice, collection, transcription and analysis.[18]

As more emphasis is placed on authenticity and cultural context, demand for quality teaching materials increases. Collections which provide scholarly treatment of the songs have been developed for classroom use by music educators with specialized training in ethnomusicology. However, the need for more still exists.[19] Music specialists with limited time and resources for development of curricular materials often turn to these collections as an alternative to commercially prepared textbooks in an effort to provide a more culturally and musically accurate experience for their students.

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[18] Several Kodály summer certification courses for music teachers, endorsed by the Organization of American Kodály Educators, emphasize the collection, research, analysis and retrieval of folk music. Institutions offering specialized study in folk music include, among others: The Kodály Institute of Texas, Portland State University, Westminster Choir College of Rider University, and the Hartt School of Music.

Of perhaps even greater significance is the need for aural exposure to the music from which pedagogical collections are drawn. In order to be used effectively, the notation in such collections must serve primarily as a "blue-print for the informed performer,"[20] with an understanding that the vocal gestures and stylistic nuances of the traditional singer are as much a part of a folk song as its rhythmic and melodic features.

According to Alan Lomax, the singing styles and the playing techniques of traditional singers and musicians carry "at least half of the emotional and aesthetic messages of folk song." He recommends the study of authentic recordings as "the best way to learn to sing or to understand folk music."[21] Lomax asserts:

> Style is half of folk song, as it is of all music, and it can be acquired as art is acquired, first by imitation, second by absorption and finally by understanding. Therefore, the student cannot spend too much time at first listening to the authentic recordings now available. When he has the hang of these, he can apply what he knows to printed songs.[22]

The study of primary source recordings is indispensable for the musician-teacher who wishes to address issues of authenticity in folk song performance style, cultural and contextual awareness and appropriate adaptation of folk music for use in the music curriculum. Opportunities for listening, comparing and performing music from a variety of cultures and genres must be provided, so that teachers can make well-informed,

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[19] See, for example, Jill Trinka's four-volume set of *Folksongs, Singing Games and Playparties* (Austin, TX: Folk Music Works, 1987, 1988, 1989, 1997). Trinka, 1975 recipient of a Ringer Fellowship and American Kodály master teacher, has made a significant contribution in this area through research, publication and dissemination of folk songs in workshops and summer courses throughout the United States.

[20] Bruno Nettl, *The Study of Ethnomusicology* (Champaign: University of Illinois Press, 1983), 68-76.

[21] Alan Lomax, *Folk Song U.S.A.* (New York: Duell, Sloan and Pearce, 1960).

[22] Id., *Folk Songs of North America* (Garden City, NY: Doubleday, 1960), xxvii-xxix.

intelligent decisions about the *music* with which they teach musical *elements*. Recordings by traditional singers such as Jean Ritchie, along with field recordings from the Library of Congress, the School of Scottish Studies and other regional sound archives can provide a basis for such comparison and examination.

Finally, before presuming to alter folk songs for the sake of pedagogy, music educators must realize that these are songs that have survived for generations on the basis of their intrinsic value, and that more than a surface knowledge of the musical traditions they represent should be cultivated. Ralph Rinzler writes:

> The point to be made is that collectors of cultural tradition must be responsible to the tradition-bearers as well as to the lay public and community of scholars for whom they have done their collections. Primary responsibility should be to the very people without whose generous cooperation collectors and scholars would have no access.[23]

Jean Ritchie, widely accepted as one of America's finest folk singers, is described by Kenneth Goldstein as

> . . . one of those few highly gifted tradition-bearers whom the "ordinary" folk themselves recognize as the best or great singers of their respective communities. These are the folk with the largest repertories, the finest voices (in terms of a folk aesthetic), the most representative and engaging singing styles, and who are the greatest creative and re-creative singing personalities.[24]

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[23] Ralph Rinzler, liner notes in *Watson Family Tradition*, Rounder Records 0129, 1994.

[24] Kenneth Goldstein, liner notes in Jean Ritchie, *Child Ballads in America, Vol. I.*, Folkways Records and Service Corporation FA 2301, 1961.

American music educators who have made a serious commitment to Kodály-inspired teaching must recognize the importance of studying not only the musical traditions, but also the tradition-bearers in our own culture, as Kodály did in his. Jean Ritchie's stature validates the exploration of this aspect of her work, which, prior to this study, has not been discussed.

Jean Ritchie's Role as Collector and Scholar

Jean Ritchie's life and career as a singer and collector of folk music have been chronicled in autobiographical books, articles and dissertations. However, none of these reports have focused specifically on her work as a Fulbright scholar in 1952-53. During the year that Mrs. Ritchie spent in Britain with her husband, George Pickow, she traveled throughout England, Scotland and Ireland, collecting folk music, meeting traditional performers, and giving concerts. Ritchie's collecting work, closely tied to that of folklorists Alan Lomax, Ewan MacColl, Seamus Ennis and Hamish Henderson, had a significant impact on the folk music revivals which would soon follow in both the United States and the United Kingdom.

It was Mrs. Ritchie's intent to trace the geographical roots of the "Ritchie family" songs in her repertoire.[25] In the course of numerous collecting trips throughout the United Kingdom, she discovered a number of songs that bore obvious resemblance, either in text, tune or subject matter, to the songs that had been passed down through her family over generations.

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[25] Jean Ritchie, interview by author, Port Washington, Long Island, NY, 19 May 1997, tape recording.

Upon her return to the United States, Ritchie recorded and released an album titled *Jean Ritchie Field Trip*.[26] This "Collector Limited Edition" record in a plain white record jacket is rarely listed in discographic accounts of Mrs. Ritchie's recordings, though in *Folksingers and Folksongs in America*, it is described as "most excellent, both musically and technically."[27] (Collector was the label of Selections Records, Ltd., a small London company specializing in folk music.) Though a few of the Scottish songs were included, this recording consisted mainly of the English and Irish field recordings from Mrs. Ritchie's collection. Notable, though, was the inclusion of "Ritchie family" variants of a number of songs, as sung by Mrs. Ritchie, "showing similarities and differences between Old and New World versions."[28]

In addition, two albums of field recordings made on the trip, *Field Trip – England* and *As I Roved Out: Field Trip – Ireland*, were released through Folkways Records. There was to have been a third release which would have consisted of Scottish song material; however, the project was never completed. According to Mrs. Ritchie, the demands of a "burgeoning family and career" led her to put the project on hold, and though the songs had been chosen and a master tape had been made, a *Field Trip – Scotland* was never released.[29] Mrs. Ritchie's tapes from her Scottish field work

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[26] Id., *Jean Ritchie Field Trip*, Collector Limited Edition CLE 1201, 1956, LP.

[27] Ray Lawless, *Folksingers and Folksongs in America: A Handbook of Biography, Bibliography and Discography* (New York: Duell, Swan and Pearce, 1965), 560.

[28] Ibid., 194.

[29] Jean Ritchie, interview by author, 19 May 1997.

remained in a box at her home in Long Island until 1997, at which time they were transferred to DAT format for preservation.

Purpose of the Study

The purpose of this study is to investigate and transcribe unpublished field recordings of selected Scottish songs collected in 1952-53 by Jean Ritchie. The following questions are addressed in subsequent chapters:

1. What is the historical background of the selected songs?
2. What are the salient musical and textual features of the selected songs?
3. Who were the informants, and under what circumstances were the songs collected?
4. What technical considerations exist in regard to the actual field recordings?
5. What field notes from the trip exist, and what is the nature of their content?
6. What other written and recorded materials pertaining to the field recordings exist, and what is the nature of these materials?

Rationale

Mrs. Ritchie's role as a folk song scholar, which has been noted only cursorily in literature, is central to this study of her field recordings. An attempt to place this aspect of her work in a historical framework of significant events leading to a revival of folk music scholarship in Scotland is made.

Ritchie's original plan to show relationships between her family songs and the variants being sung in the United Kingdom was only partially realized. Since the only significant published documentation of her fieldwork is found in the liner notes of *Jean Ritchie Field Trip*, *Field Trip – England* and *As I Roved Out: Field Trip – Ireland*, very

little information on the more than 200 songs collected in Scotland is available. Her field tapes include early recordings of important singers in the Scottish folk tradition, including rare performances by Jeannie Robertson, Jimmy McBeath, Jimmy Stewart and Elizabeth Whtye. Though Ritchie provided the School of Scottish Studies, Edinburgh University, with duplicate copies of a number of her tapes, many recordings exist only in her private collection.[30] Mrs. Ritchie's willingness to allow her recordings to be transcribed and to provide a personal commentary on each one creates a unique opportunity for a study of her relationships with informants, as well as her perspective on her own work, within the larger framework of the revival of folksong scholarship in Scotland.

While an examination of the entire body of Ritchie's collection of Scottish songs is beyond the scope of this study, an in-depth investigation of the songs selected for the unreleased album of Scottish field recordings may reveal insights into the process by which Mrs. Ritchie chose songs for inclusion in the Folkways anthologies and the Collector Limited recording. Furthermore, it is possible that renewed interest in these materials could provide impetus for completion of the recording project begun by Mrs. Ritchie in the 1950s, and the eventual re-issue of the complete set of Mrs. Ritchie's field recordings from all three countries.[31]

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[30] A comparison was made between Ritchie's original list of songs and the 1952-53 log entries located in the School of Scottish Studies, Edinburgh University. Of the 242 items recorded by Ritchie, duplicate tapes of only 92 items exist in the School's sound archives. Ritchie confirmed this fact in a telephone conversation on 21 October 1998, in which she explained that she had given copies of several of the tapes to Hamish Henderson, as a gesture of thanks for his help in arranging meetings with a number of Scottish traditional singers. Henderson subsequently deposited the tapes in the newly established archives of the School.

[31] Jean Ritchie, interview by author, Port Washington, Long Island, NY and Lubbock, TX, 21 October 1998, telephone conversation. Citing the interest expressed in "these old tapes," Mrs. Ritchie mentioned the possibility of a release of her field recordings on compact disc on her own Greenhays label.

Research Design and Procedure

The study consisted of the following six phases:

Phase I

Pertinent published recordings were located and procured for preliminary study. These recordings included *Field Trip – England* (Folkways Records, FW 8871), *As I Roved Out: Field Trip – Ireland* (Folkways Records, FW 8872), and *Jean Ritchie Field Trip* (Collector Limited Edition 1201).

Phase II

Unpublished tapes from Mrs. Ritchie's 1952 trips to Scotland were obtained. These recordings included field tapes of all songs and interviews collected in Scotland (Jean Ritchie's personal collection), extant duplicate recordings (School of Scottish Studies, Edinburgh University), and the unreleased master tape for *Field Trip – Scotland* (Jean Ritchie's personal collection).

Phase III

Tape recorded interviews with Jean Ritchie and her husband, George Pickow, were conducted at their home in Port Washington, New York.

Phase IV

Tape recorded interviews with Hamish Henderson were conducted at his home in Edinburgh, Scotland.

Phase V

Written documentation of Ritchie's 1952 field work in Scotland was obtained. These documents include logs from the School of Scottish Studies (Edinburgh) and Henderson's personal trip diary and notes on the songs. This data was entered on a collection instrument for comparison of notes on titles, informants, location of recordings and technical considerations.

Phase VI

Each of the 16 songs selected by Mrs. Ritchie for inclusion in the anthology of Scottish songs was transferred from the original reel-to-reel tape to DAT format. The songs were then transcribed in a descriptive manner, indicative of the singer's performance style, as well as rhythmic and melodic notation. Each song was analyzed and discussed within specific parameters regarding historical context of the songs, biographical details on the informants, geographical area of collection, overall performance form, rhythmic and melodic interpretation, text, singing style, and similarity and dissimilarity to Ritchie family variants. Ritchie's existing field notes, School of Scottish Studies log notes, and Ritchie's more recent commentary on the songs were included in the discussion.

Organization of the Study

This study is divided into five chapters. The first chapter provides an introductory discussion of the use of folk music in the context of Kodály-inspired music education.

The issue of Jean Ritchie's role as a folk music performer, collector and scholar is raised and a rationale for the examination of this particular body of song material is given.

The second chapter consists of a review of related literature. Studies on Jean Ritchie, Hamish Henderson, Alan Lomax and folk song scholarship in the 1950s are investigated, as are studies in the areas of folklore, fieldwork, transcription and analysis of folk music. Studies connecting the folk music of Appalachia to its roots in the United Kingdom are also examined.

Chapter 3 provides background information pertaining to Mrs. Ritchie's 1952-53 trips to Scotland, and contains a retrospective chronology of the events surrounding her field work with Hamish Henderson, obtained through interviews with Ritchie, George Pickow and Henderson.

Chapter 4 consists of descriptive transcriptions of the items selected by Mrs. Ritchie for eventual inclusion in the unpublished anthology of Scottish songs, as well as a systematic examination of each song. Technical considerations of the actual recording procedure and resultant tape are documented in this chapter and issues raised in the proposed research questions are addressed.

Chapter 5, the final chapter, contains a summary report of the project and this researcher's observations and conclusions in regard to the Scottish songs, existing corresponding "Ritchie family" variants, and the historical impact of the trip. An attempt is made to glean insight into the process by which Mrs. Ritchie chose songs for the documentary recordings, and recommendations for further study are given.

In addition, the dissertation includes a bibliography and appendices determined in the course of the study to be pertinent. Appendices include detailed song analysis charts,

transcripts of interviews with Jean Ritchie, George Pickow and Hamish Henderson, a discography of related recordings, a compilation of data from both Ritchie's and Henderson's notes and trip diaries, and 1952-53 trip logs found in the archives at the School of Scottish Studies in Edinburgh.

CHAPTER TWO

RELATED LITERATURE

In this chapter, the examination and discussion of related literature is organized into four sections. Section 1 contains a summary of literature pertaining directly to Jean Ritchie: her life and work as a singer, collector and scholar. Section 2 explores the history surrounding the folk music revivals of the 1950s, including an examination of the contributions of Alan Lomax and Hamish Henderson. The literature reviewed in section 3 consists of a brief overview of the scholarship pertaining to the study of Scottish songs found in the Appalachian Mountain region of the United States, studies which trace and compare versions of specific Scottish songs with American variants, and a list of major print collections in which comparative versions of Ritchie's selected songs may be found. Section 4 contains a brief discussion of the process of transcription and notation of folk music as it relates to this particular study.

Section One

Accounts of Jean Ritchie's life and career as a folk singer are often included in literature pertaining to folk music. Brief biographical entries appear in *The Folk Music Sourcebook*, *The Encyclopedia of Folk, Country and Western Music*, and *Folk Music:*

More Than a Song.[32] In Lawless's *Folk Singers and Folksongs in America*,[33] a separate entry on the "Singing Ritchies" is also included.

These articles are generally limited to discussion of the highlights of Ritchie's early life and career. Her birth in Viper, Kentucky on December 8, 1922, her childhood, growing up as the youngest of Balis and Abigail Ritchie's fourteen children, and her family's musical activities are all well-documented. Ritchie's book, *Singing Family of the Cumberlands*,[34] is an autobiographical account of these years, and is described as "a sort of roadmap to the development of the traditional folk music that was the core both of the folk revival of post World War II years and the parallel rise in the popularity of country music."[35] The book, written in colloquial Southern dialect, consists of anecdotes, stories and songs which reflect Ritchie's view of family life and changing times in rural Kentucky.

Also chronicled are Ritchie's university career (she was a Phi Beta Kappa graduate of the University of Kentucky, where she earned a B.A. in Social Work), her move to New York in 1947 and her work at the Henry Street Settlement, where she taught songs and games to the children of New York's Lower East Side. Ritchie's subsequent acquaintance with folklorist Alan Lomax led to recordings for the Library of

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[32] Larry Sandberg and Dick Weissman, *The Folk Music Sourcebook* (New York: DaCapo Press, Inc., 1989), 68, 143; Irwin Stambler and Grelun Landon, *The Encyclopedia of Folk, Country and Western Music*, 2nd ed. (New York: St. Martin's Press, 1984), 607-09; Kristin Baggelaar and Donald Milton, *Folk Music: More Than a Song* (New York: Thomas Y. Cromwell, 1976), 315-17.

[33] Lawless, 191-94.

[34] Jean Ritchie, *Singing Family of the Cumberlands*.

[35] Stambler and Landon, 607.

Congress Folksong Archives and concert appearances in New York, as well as at festivals, folk clubs, and college campuses across the country.[36] She performed regularly on radio and television, and enjoyed an active recording career.[37] In fact, the liner notes from her many recordings provide far deeper insight into Ritchie's life, her career, and her thoughts on her own music than the biographical entries noted above.[38]

Jean was married in 1950 to New York photographer George Pickow. The following year, she was awarded a Fulbright scholarship which enabled her to travel, accompanied by her husband, to England, Scotland and Ireland to trace the roots of her family repertoire. This trip is briefly noted in most existing biographical accounts and newspaper articles; only the dissertation by Karen Carter-Schwendler makes more than a passing reference to its details. In fact, that study includes the only comprehensive examination of Ritchie's life and work beyond the 1960s found in the literature.

Carter-Schwendler's exhaustive compilation of Jean Ritchie's entire body of published works includes books, sound recordings and video recordings. Songs on each recording are listed, from Ritchie's first recording for the Library of Congress[39] through

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[36] Jean Ritchie, *The Dulcimer Book* (New York: Oak Publications, 1963), 42.

[37] Numerous listings of Mrs. Ritchie's recordings have appeared in the literature during the past forty years. Two recent and comprehensive accounts are found in Norm Cohen, *Traditional Anglo-American Folk Music: An Annotated Discography of Published Sound Recordings* (New York and London: Garland Publishing, Inc.), 107-12; and Karen Carter-Schwendler, "Traditional Background, Contemporary Context: The Music and Activities of Jean Ritchie to 1977" (Ph.D. diss., University of Kentucky, 1995), 275-97.

[38] Further reference to the contents of the liner notes will be made in the section of the study pertaining to the songs.

[39] *Child Ballads Traditional in the United States*, AAPS-L57, Library of Congress Archive of Folk Culture, 1946.

her 1992 CD releases of *None But One* and *High Hills and Mountains*,[40] and a table of contents for each of Ritchie's books is included. Carter-Schwendler also notes the release of Ritchie's most recent recording effort, *Mountain Born,* and the video recording of the same name, which were released in 1995, though their content was unavailable for inclusion at the time of her study.[41]

Interviews with Jean Ritchie, Edna Ritchie Baker (Jean's sister) and Oscar Brand (leading figure in the U.S. folk music revival and contemporary of Jean's), along with letters, notes, flyers, posters and concert programs from Mrs. Ritchie's personal collection, comprise the primary sources used in Carter-Schwendler's research. Though her study encompasses a great deal of biographical information, Carter-Schwendler seeks primarily to present an examination of Ritchie's transitional role from that of traditional "family" singer to concert and recording artist, and from "folksinger" to commercially recognized "popular" musician.

In 1977, Ritchie's *None But One* was reviewed in *Rolling Stone* magazine, an event which, in Carter-Schwendler's view, signified Ritchie's acceptance into the "popular mainstream."[42] While performers such as Jean Ritchie are often idealized as "traditional" folk musicians, their musical evolution is likely to include modern adaptation of their songs, composition of original material and use of contemporary instruments and recording technology. The importance of works by such performers

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[40] Jean Ritchie, *None But One* and *High Hills and Mountains,* Greenhays GR 70708, 1992, CD.

[41] Ibid., *Mountain Born,* Greenhays GR90725, 1995, CD and VHS videocassette.

[42] Carter-Schwendler, 3.

which fall outside the narrowly defined realm of "folk" or "traditional" music is often underplayed or ignored in scholarship. Pointing out the challenge in categorizing a contemporary traditional musician, Carter-Schwendler attempts to provide a "more in-depth study of an individual in order to illustrate just how diverse the activities of a contemporary traditional musician may be."[43]

Gene Bluestein categorizes the work of Jean Ritchie as "poplore," qualifying his use of the term as a positive rather than a pejorative expression. While folklorists have generally considered poplore "an invasion of folk tradition by insidious popular and commercial materials,"[44] Bluestein attempts to redefine the term to mean "the tradition developed early in our history in which creative individuals integrated sources similar to those appearing in older, more traditional cultures with popular or commercial elements."[45]

In his discussion of Jean Ritchie's work, Bluestein asserts that much of her music, like that of Pete Seeger and Woody Guthrie, is the result of a different process than the "folk process" defined by scholars. He cites Jan Harold Brunvand's observation that, regardless of the definitions they use, most folklorists agree that five essential qualities characterize *true folklore*: it must be oral, traditional, anonymous, formularized, and present in different versions. In Bluestein's view, singers like Ritchie, Seeger and Guthrie are among those whose "artistry expresses itself within the framework of a folk

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[43] Ibid, 14.

[44] Gene Bluestein, *Poplore: Folk and Pop in American Culture* (Amherst: University of Massachusetts Press, 1994), 6.

[45] Ibid., 8.

process that, instead of developing over long periods, changes very quickly. Whether consciously or incidentally, they revive strong stylistic elements and values from the matrix of our traditional culture."[46]

Bluestein cites Ritchie's own recollection of the influence of the radio and phonograph on her family's musical tastes, noting her admission of a preference for the "slick city music on the radio" for a time.[47] In her professional career, though, she chose to adapt her family repertoire to performance situations rather than to sing in a popular, commercial style. Bluestein observes that, though Ritchie's own compositions are "so folk in quality that they are widely accepted as traditional,"[48] she continues to explore modern adaptations of old songs by experimenting with new arrangements and non-traditional instrumentation. He asserts that:

> Ritchie has shown over more than fifty years that a consciousness of responsibility to an inherited repertoire can resist the impact of commercial styles. Poplore represents a deep and very delicate balance between traditional and selected popular styles that, in the hands of less devoted artists, can result in an overwhelming of the folk elements rather than the syncretism of poplore.[49]

Section Two

No chronicle of Jean Ritchie's field collecting in Scotland may be attempted without reference to the social and political climate of the time, the role of folk music in its expression, and specific mention of two key figures in what came to be known as the

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[46] Ibid., 8.

[47] Ibid., 97.

[48] Ibid., 98.

[49] Ibid., 98.

"folk music revival" of the 1950s: Alan Lomax and Hamish Henderson. It was Lomax who, after having worked with Henderson on an earlier recording project in the U.K., arranged the 1952-53 collaborative collecting venture in Scotland, with Henderson serving as Ritchie's guide. Ritchie's fieldwork, impressive in its own right, carries even greater significance when examined in this broader framework.

After her move to New York in 1946, Jean Ritchie gradually began making a place for herself on the folk scene under the patronage of Alan Lomax, who arranged her first concert bookings and recordings. Lomax introduced Ritchie to many of the source singers he had recorded for the Library of Congress, and to others in urban folk music circles; among them, Oscar Brand. Ritchie sang on Brand's "World of Folk Music" radio show, eventually becoming a regular performer. After her marriage in 1950, Ritchie and her husband, photographer George Pickow, moved to Greenwich Village, which was, at that time, the center of the folk music scene in New York. Brand recalls:

> They had a place in the Village . . . they lived right on Seventh Avenue South. A little walkup; a three flight walkup. It was right above the Tamawaw Club . . . so they were right above the political club, which was very helpful to them . . . We all congregated very often at the Ohta house (Pete and Toshi Ohta Seeger lived in the basement of her parents' townhouse). We'd go there and we'd sing and we'd exchange songs, especially the left wing. They respected me, even though I wasn't along with them in politics. And they respected Jean.[50]

The "politics" to which Brand refers were the liberal views shared, to varying degrees, by many of Ritchie's contemporaries in New York. As early as the late 1930s and early 1940s, Alan Lomax, his sister Bess, Pete Seeger, Woody Guthrie, the Almanac Singers and others, had been key participants in a politicized folk song movement which

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[50] Carter-Schwendler, 347.

was supportive of the labor union movement, critical of the capitalist system, and to some degree, sympathetic to the views of the American Communist Party.

Though considerably slowed by the advent of World War II, the efforts of these singers had continued into the 1950s, as increasing emphasis shifted to the rights of the working class. Writer Josh Dunson observed:

> Not only the Almanacs, but many traditional singers in those years identified themselves, intellectually as well as musically, with the broad Left movements . . . The hard-won victories of the union drives of the 1930s and the anti-facist crusades of that decade and the 1940s had a great and moving influence on the thinking and action of topical song writers after the war.[51]

Jean Ritchie, described by Oscar Brand as "absolutely unpolitical,"[52] was not unaware of left-wing efforts to use folk music as a vehicle for propaganda. Her wide repertoire included mining songs, weaving songs and mountain songs, "grist for the mill of the left wing,"[53] according to Brand, and she was often included on programs designed to promote various causes. Of her political involvement in New York City, Ritchie recalls:

> I was around it – I was on the verges of it all the time. Because while I was there, Henry Street, well, the social workers, organized a union. And that was like we were all called Communists by everybody, because we were a union. If you were in a union, you were automatically listed as a Communist. It was right around the McCarthy era, so everything we did, practically, that was not extremely right wing, was called "Communist." They would label you that right away. I never was listed in anything. I never saw the book, but there was something put out called *Marxist Minstrels,* and a little girl in Jackson, Kentucky came up to me at one time, she was about fourteen or fifteen years old, and she said, Miss Ritchie, why did you join the Communist party?" And I said, "Well, I

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[51] Ailie Munro, *The Democratic Muse: Folk Song Revival in Scotland* (Aberdeen: Scottish Cultural Press, 1996), 14.

[52] Carter-Schwendler, 345.

[53] Ibid., 345.

> never joined the Communist party. I never even knew anything about it."
> "Well," she said, "you're listed in *Marxist Minstrels.*" But I never did find a copy to check her out.[54]

Despite her lack of interest in the overtly left-wing activities of her contemporaries, Ritchie was accepted and well-liked. Oscar Brand says that:

> they [the musicians] reacted in a way which was respectful, and understanding, and a feeling that she was . . . the real thing. She is what they were supposed to be singing about.[55]

A detailed account of the turbulent years both before and after the advent of World War II, and the events which ultimately led to blacklisting of many musicians during the McCarthy era, is found in *How Can I Keep From Singing,*[56] David King Dunaway's biography of Pete Seeger. Oscar Brand also vividly describes these events, beginning with the 1947 publication of the anti-Communist newsletter *Counterattack*, in *The Ballad Mongers.*[57]

According to Brand, a list of alleged "subversives" was included as an appendix to the transcripts of hearings of the House Committee on Un-American Activities. This list, compiled from documents from the New York Public Library, such as "letterheads, notices of meetings, notices of dinners, and all that sort of thing,"[58] served as a starting point for accusations directed toward those persons, primarily in the field of entertainment, who had seemed to be excessively connected to left-wing causes. In 1950,

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[54] Ibid., 300.

[55] Ibid., 346.

[56] David King Dunaway, *How Can I Keep From Singing?* (New York: McGraw-Hill, 1981).

[57] Oscar Brand, *The Ballad Mongers: Rise of the Modern Folk Song* (New York: Funk and Wagnalls, 1962).

[58] Ibid., 127.

the publishers of *Counterattack*, American Business Consultants, produced a 213-page booklet called *Red Channels, The Report of Communist Influence in Radio and Television,* which listed the names of 151 singers, writers, actors and others, along with the Communist organizations with which they were allegedly affiliated. The effects of this compilation were, according to Brand, "immediate and devastating."

A brief annotation of significant studies on the interrelationship of folk music during the revival and its political context is included in *Ethnomusicology: Historical and Regional Studies*.[59] In her chapter on folk song scholarship in North America, Helen Myers summarizes studies by Jackson,[60] Reuss,[61] Denisoff,[62] and Spector,[63] in which further discussion of various aspects of the U.S. folk music revival may be found.

It is ironic that Jean Ritchie would be granted a Fulbright scholarship to study folk music in Britain at a time when the activities of many of her contemporaries were under intense scrutiny by the U.S. government. Once the proposal was selected for funding, however, Ritchie was able to begin formulating plans for carrying out her research. The logistical aspects of such a trip were daunting; the sort of field work she hoped to undertake would require help from resident collectors in the countries she planned to visit. In this respect, Ritchie's acquaintance with Alan Lomax would prove invaluable.

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[59] Helen Myers, *Ethnomusicology: Historical and Regional Studies* (New York: W.W. Norton and Co.,1993),445-46.

[60] Bruce Jackson, "The Folksong Revival," *New York Folklore* xi (1985): 195.

[61] R. A. Reuss, "American Folksongs and Left-Wing Politics," *Journal of the Folklore Institute* xii (1975): 89.

[62] Serge R. Denisoff, *Great Day Coming: Folk Music and the American Left* (Urbana, IL: University of Illinois Press, 1971, 1972).

[63] Bert Spector, "The Weavers: A Case in Blacklisting," *Journal of American Culture* v (1982): 113.

Details of Alan Lomax's work are also thoroughly documented in the literature.[64] The son of folklore pioneer John Avery Lomax, Alan had already begun a lifetime career of collecting and recording authentic folk music by the time he was a teenager. In 1933, he accompanied his father on a major collecting tour; the Lomaxes set out with a 350-pound tape recorder built into the back of their car, discovering hundreds of new songs in prison camps of the Southern United States. The original field recordings from the trip were sent to the Library of Congress, and as a result, John Lomax was asked to serve in Washington, D.C. as an honorary consultant and head of the Archive of Folk Song. In 1934, Alan Lomax and his father collaborated on the first of many joint publications, *American Ballads and Folk Songs.*

After completing a degree at The University of Texas, Alan joined his father as an assistant archivist at the Library of Congress, traveling extensively to collect materials for the Archive of Folk Song. During his six-year tenure at the Library of Congress, he recorded both new and established singers (including Jean Ritchie); in all, the Lomaxes contributed recordings of more than three thousand songs. The Archive grew into one of the most comprehensive collections of its kind in the world, and Alan earned an international reputation as a folklorist in his own right.

In 1939, Alan Lomax initiated a new radio program on Columbia Broadcasting's School of the Air, called *Wellsprings of America,* on which he played recordings of old and new artists, discussed folk music, and sang some songs himself.[65] During World

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[64] Stambler and Landon, 411-12; Baggelaar and Milton, 231-32; Lawless, 144-45.

[65] Stambler and Landon, 410.

War II, he was active in government-sponsored morale programs, working in the Office of War Information and with the Army's Special Services section. After the war ended, he accepted a position as the director of folk music for the Decca Records label, and continued his work in broadcasting with such programs as *American Folk Music, Transatlantic Call,* and *Your Ballad Man Alan Lomax.*[66] In 1947, Lomax received a Guggenheim grant, which allowed him to continue collecting, recording and presenting lectures on folk music.

Maintaining political neutrality (or at least the appearance of neutrality) had become increasingly difficult for those in the field of entertainment, and Lomax was no exception. Even singers, actors and writers obviously uninvolved in Communist politics were pressured to testify against others in order to avoid being blacklisted themselves. Alan Lomax, though well known as a liberal, had somehow managed to avoid becoming a direct target of committee investigation. Nevertheless, when, in 1950, Columbia Records commissioned him to edit a series on folk and primitive music of the world, a project which would keep him out of the country for several years, he readily accepted the offer.[67]

Through this venture, Lomax began an association with Hamish Henderson, poet, activist, songwriter, and leading figure in the Scottish folk music revival. His work on the Columbia project, combined with Henderson's collecting efforts in the U.K., set the scene for a series of events which would have considerable effect on the future of folk

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[66] Baggelaar and Milton, 230.

[67] The series, *Columbia World Albums of Folk and Primitive Song,* included a volume of songs from Scotland (Vol. VI).

song study in Scotland. In the afterword to *The Armstrong Nose: Selected Letters of Hamish Henderson,* Alec Finlay notes the importance of their of their collaboration:

> If the Folk Revival was . . . consciously planned, its beginnings can still best be traced to a chance encounter – one signalled [*sic*] in a letter Henderson received from his friend, Ewan MacColl in Feb 1951 (42), warning him of an imminent arrival:
>
> There is a character wandering about this sceptred isle at the moment . . . Alan Lomax. He is a Texan and none the worse for that, he is also about the most important name in American folksong circles. He is over here with a super recording unit . . . Columbia Gramophone Company are financing his trip. The idea is that he will record the folk-singers of a group of countries . . . He is not interested in trained singers or refined versions of the folksongs . . . This is important, Hamish. It is vital that Scotland is well represented in this collection."[68]

Through MacColl, Lomax had made numerous contacts in England, Ireland and Scotland, many of whom shared his liberal political views as well as his passion for collecting traditional music. He was able to arrange for Ritchie to meet Henderson, Peter Kennedy, and Seamus Ennis, who would serve as her guides during the year she spent in Britain and Ireland. Ritchie explained:

> Hamish was wonderful. He was also one of the collectors for the BBC; Hamish, Seamus and Peter. Peter was English, Seamus, Irish, and Hamish, Scottish. So the three of them went collecting; they would go together, and Seamus knew every Celtic dialect there was, in Ireland and in Scotland. So he was a marvelous collector. See, all of us could talk to the people in their own language, you know, the ones that couldn't speak English. And Hamish was an expert on Scottish music and pubs. You got a lot of good singing in pubs, you know![69]

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[68] Alec Finley, ed., *The Armstrong Nose* (Edinburgh: Polygon, 1996), 314.

[69] Jean Ritchie, interview by author, 19 May, 1997.

While certainly helpful to Ritchie, this arrangement may have been even more beneficial to the U.K. collectors; Lomax's interest in their work, combined with his reputation as an important American scholar, gave them sorely needed credibility in academic circles. Lomax was also responsible, at least indirectly, for arranging some sort of compensation, which allowed them to continue to finance collecting ventures. Hamish Henderson later recounted, "Every Christmas I would pray for a "Yank;" . . . in other words, an American collector with funding, to whom Lomax might introduce him. Henderson referred to Lomax's appearance on the scene as "a real breakthrough" in his efforts to secure a position with the newly formed School of Scottish Studies.[70]

The importance of Lomax's extended visit to the U.K. is noted in a number of written accounts. Ailie Munro's *The Democratic Music* explores the revival from its roots in the U.S. to present developments in Scotland, and provides a contextual frame in which to view the far-reaching consequences of Lomax's involvement with Henderson. In the foreword to Munro's study, Hamish Henderson cites the date of Lomax's arrival (1950) as the "inception of the present 'folk revival.'"[71]

Munro's study contains a useful chronology of key events, such as the Edinburgh People's Festivals, establishment of the School of Scottish Studies, Henderson's "discovery" of the travellers and of Jeannie Roberston, and his subsequent appointment at the School.[72]

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[70] Hamish Henderson, interview by author, 18 August 1997, Edinburgh, tape recording.

[71] Munro, *The Democratic Muse*.

[72] Ibid., 14-18, 26-28.

Further insight into the folk music revival in Scotland may be gained through an examination of the essays found in *The People's Past: Scottish Folk, Scottish History*.[73] Contributions by Henderson, Norm Buchan, and Adam MacNaughton are of particular relevance to this study.

MacNaughton served as guest editor of a 1991 edition of *Tocher: Tales, Songs and Tradition Selected from the Archives of the School of Scottish Studies* honoring Hamish Henderson's seventieth birthday. The tribute issue "presents a selection of items collected by Hamish during that first exhilarating decade of the School's activity, when material was spooled in at such a rate that transcription and research have still not caught up."[74] Also of note is a 1985 biographical article on Henderson by MacNaughton.[75]

G.W. Lockhart devotes a chapter in *Fiddles and Folk*[76] to Henderson's contributions to the folk song revival, while Ailie Munro's study on the history of the School of Scottish Studies[77] documents Henderson's long involvement with the School, noting Lomax's role in the acquisition of the first recordings in the sound archive.

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[73] Edward J. Cowan, ed., *The People's Past: Scottish Folk, Scottish History* (Edinburgh: Polygon, 1980).

[74] Adam MacNaughton, ed., "Hamish Henderson," *Tocher: Tales, Songs and Tradition Selected from the Archives of the School of Scottish Studies* 43 (1991): 5.

[75] Id., "Hamish Henderson – Folk Hero," *Chapman* 42 (1985): 22-29.

[76] G. W. Lockhart, *Fiddles and Folk* (Llandybie, Scotland: Gwasg Dinefwr Press, 1998).

[77] Ailie Munro, "The Role of the School of Scottish Studies in the Folk Music Revival," *Folk Music Journal* 6 (2) (1991): 132-68.

Finally, Henderson's own accounts of the revival may be found in two important collections of his articles and personal letters. *Alias MacAlias*,[78] an anthology of essays written over a span of fifty years, and the previously mentioned publication, *The Armstrong Nose*, provide invaluable insights and perspective on the musical, intellectual and political influences that shaped Henderson's life and multi-faceted career. Henderson would later reflect on these influences:

> As far as the theory – the whole idea – of a Folk Revival was concerned, I was very much preoccupied with just this at the beginning of the fifties, partly because I had been working on a translation of the *Prison Letters* and other writings of the great Italian Marxist philosopher Antonio Gramsci; these contained a number of illuminating passages on popular culture and the working class movement . . . Gramsci's insights, combined with the experience I had gained during field work with Alan Lomax and his tape-recorder, suggest one urgent need: that of placing examples of authentic native singing-styles, and – wherever possible – actual performances of good traditional artists within the reach of the young apprentice singers of the Revival.[79]

Correspondence between Henderson and Lomax is documented in *The Armstrong Nose;* also pertinent are Henderson's letters to Ewan MaColl in the 1980s in which he recounts the early years of the folk song movement.

Alan Lomax had already established an international reputation as a folklorist by the time Jean Ritchie was awarded her 1952-53 Fulbright grant. Hamish Henderson believed that the formation of a center for folk music research was inevitable, but efforts toward that end were limited by the lack of interest or financial support of an established academic. Jean Ritchie, with no formal training in field work, was about to embark on

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[78] Hamish Henderson, *Âlias MacAlias: Writings on Songs, Folk and Literature* (Edinburgh: Polygon, 1992).

[79] Id., "It Was in You That It A' Began: Some Thoughts on the Folk Conference," chap. in *The People's Past: Scottish Folk, Scottish History*, ed. Edward J. Cowan, (Edinburgh: Polygon, 1980), 13-14.

pioneering research that would yield a large and significant collection of Scottish song material. The fortuitous intersection of the lives of Ritchie, Lomax and Henderson would have enormous impact on the folk music revivals on both sides of the Atlantic. While perhaps unaware at the time of the far-reaching consequences of their actions, these young, enthusiastic idealists committed to preserving the past were engaged in history-making of their own.

Section Three

A concise report of scholarship pertaining to British-American folk music appears in *Ethnomusicology: Historical and Regional Studies.*[80] Compiled by Helen Myers, a summary chapter, organized into sub-sections, includes annotated lists of reference materials, checklists and catalogues, regional song collections, and ballad studies, as well as an extensive bibliography. Myers also authored a chapter in the same publication on the history of ethnomusicology in Great Britain, which contains a chronological review of research on indigenous folk music from the 16th century to the present.

According to Myers, much of the early regional scholarship in the United States focused on the collection and preservation of "Old World" folk songs, especially the Child canon. (Harvard Ballad scholar Francis J. Child was renowned for his systematic collection and study of British folk song texts. The "Child ballads" mentioned in virtually every subsequent study refer to the 305 songs in his collection.)[81] It was Child's

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[80] Myers, 129-46; 438-52.

[81] Francis J. Child, *The English and Scottish Popular Ballads, Vols. I-X* (Boston: Houghton Mifflin, 1882-1898).

intention to include every extant version (compiled from previously published manuscripts) of each ballad. His collection also contains an historical discussion and bibliography of each ballad, an extensive bibliography, and an index of published ballad airs.

An abridgement of Child's *The English and Popular Ballads* was compiled in 1904 by Professor George Lyman Kittredge.[82] It contains one or more versions of 300 of the 305 ballads, including brief introductory remarks and notes on each item. Child's list of manuscript sources for the ballads texts is given in its entirety, though for other bibliographic information, the reader is referred to the full Child collection.

Also of note are the contributions of English folk song scholar Cecil Sharp. Particularly pertinent is his research in the United States. In the early 1920s, Sharp and his assistant, Maud Karpeles, collected more than 1000 tunes and variants from scattered and remote communities of English, Lowland-Scots and Scots-Irish descendants living in the Southern Appalachian Mountains.[83] Sharp had previously published a study of traditional song in Britain, *English Folk-Song: Some Conclusions*,[84] in 1907. Noted ethnomusicolgist and scholar James Porter notes that while Sharp's study contains "faulty

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[82] George L. Kittredge, *The English and Scottish Popular Ballads* (Boston: Houghton Mifflin, 1904, 1932).

[83] Cecil Sharp, *English Folk Songs from the Southern Appalachians*, Vols. I and II (London: Oxford University Press, 1932).

[84] Id., *English Folk-Songs: Some Conclusions* (London: Oxford University Press, 1907).

statements about the origin, function and purpose of traditional music,"[85] it is considered a classic by researchers in the field.

Porter's thorough bibliography, *The Traditional Music of Britain and Ireland*, is an invaluable tool in locating materials for comparative study of the Scottish songs. The introduction contains a summary of folk music scholarship in Britain and Ireland from Playford (1651-1728) to the present. The bibliography itself is divided into two categories: Collections and Research works. Each category is then subdivided by country.

Porter cites major references such as Bronson Bertrand's *The Traditional Tunes of the Child Ballads, with Their Texts, according to the extant records of Great Britain and America*, in which the musical tradition of each ballad is discussed, together with a printing of all the known variant tunes. (Child dealt only with the ballad texts, although fifty-fine tunes, taken from previously published collections, are contained in an appendix to volume 10.) Bertrand's abridgement of this work, *The Singing Tradition of Child's Popular Ballads*,[86] is also mentioned. This work was based on the previously discussed Kittredge abridgement of Child's collection.

Porter's exhaustive bibliography provides annotated references to every major collection of Scottish music, and research and journal articles through 1988. Among

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[85] James Porter, *The Traditional Music of Britain and Ireland* (New York: Garland Publishing, 1989), 11.

[86] Bertrand Bronson, *The Singing Tradition of Child's Popular Ballads* (Princeton, NJ: Princeton University Press, 1976).

those listed are Kennedy's *Folksongs of Britain and Ireland*,[87] Campbell and Collinson's three-volume *Hebridean Folksongs*,[88] Collinson's *Traditional and National Music of Scotland*,[89] and Grieg's *Last Leaves of Traditional Ballads and Ballad Airs*, edited by Alexander Keith.[90] Also listed by Porter are two volumes of the *Greig-Duncan Folksong Collection*. At the time of Porter's publication, the collection was incomplete; it has since been published in its entirety.

Edited by Emily Lyle and Patrick Shuldham Shaw, the eight-volume *Greig-Duncan Folk Song Collection*[91] is Scotland's largest manuscript collection of folksong. The manuscript collections of Gavin Greig and Rev. James B. Duncan, which contain more than 3000 items gathered in Aberdeenshire and the surrounding vicinity in the early 1900s, are housed in the Library of King's College, Aberdeen.

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[87] Peter Kennedy, *Folksongs of Britain and Ireland* (New York: Schirmer Books, 1975).

[88] John Lorne Campbell and Francis Collinson, *Hebridean Folksongs I: A Collection of Waulking Songs by Donald MacCormick in Kilphedir on South Uist in the year 1893; II: Waulking Songs from Barra, South Uist, Eriskay and Benbecula*; *III: Waulking Songs from Vatersay, Barra, South Uist, Eriskay and Benbecula* (Oxford: Clarendon Press, 1969-1981).

[89] Francis Collinson, *The Traditional and National Music of Scotland* (Nashville, TN: Vanderbilt University Press, 1966).

[90] Gavin Greig, *Last Leaves of Traditional Ballads and Ballad Airs Collected in Aberdeenshire by the Late Gavin Greig*, ed. Alexander Keith (Aberdeen: The Buchan Club, 1925).

[91] Emily Lyle and Patrick Shuldham-Shaw, *Greig-Duncan Folk Song Collection, Vols. 1-4* (Aberdeen: Aberdeen University Press), 1981, 1983, 1987, 1990; *Vols. 5-8* (Edinburgh: School of Scottish Studies), 1991-1998.

A number of instrumental collections helpful in researching bagpipe and fiddle tunes are noted in Porter's bibliography. Included are collections by Gow,[92] Stewart-Robertson,[93] and MacLellan.[94]

Though many of the manuscripts are located in Scottish archives, and a number of the collections are rare and out-of-print, every effort to obtain copies for direct consultation was made. Archivists at the School of Scottish Studies and at King's College, Aberdeen were especially helpful in obtaining facsimiles of manuscript material.

Section Four

The process of transcription has been widely discussed in the general literature of ethnomusicology, as in comprehensive surveys by Stockmann[95] and, more recently, Ellingson.[96] Though transcription has long been considered a requisite skill for the ethnomusicologist,[97] it is generally accepted that it is an "imperfect, inexact and

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[92] Neil Gow and Sons, *The Complete Repository of Original Scots Tunes, Parts 1-3 (*1799, 1802, 1806: facsimile ed. by Serpent Press, 1985).

[93] James Stewart Robertson, *The Athole Collection of the Dance Music of Scotland* (Edinburgh and London: Olver and Boyd, 1961).

[94] John MacLellan, *Ceol Beag agus Ceol Mor (Little Music and Big Music)* (London: Paterson's Publications, 1971).

[95] Doris Stockmann, "Die Transkription in der Musikethnologischen: Geschichte, Probleme, Methoden." *Acta Musicologia* 51 (1979): 204-45.

[96] Ter Ellingson, "Transcription," chap. in *Ethnomusicology: An Introduction*, ed. Helen Myers (New York and London: W. W. Norton & Co., 1992), 110-151.

[97] See, for example, Mantle Hood, *The Ethnomusicologist* (New York: McGraw Hill, 1971); Alan Merriam, *The Anthropology of Music* (Evanston, IL: Northwestern University Press, 1964); and George List, "The Musical Significance of Transcription." *Ethnomusicology* 7: 1-16.

subjective science which can never visually produce everything that is aurally apparent."[98] Bruno Nettl pointed out the ironic nature of the task:

> Concerned with a study of music that lives largely in oral tradition, ethnomusicologists have spent a great deal of their energy reducing it to visual form.[99]

Nevertheless, he contends that one value of the aural transcription process is the concentrated and disciplined attention to the details of musical style required by the listener.[100]

Ailie Munro adds:

> Realistic transcriptions may even reach, and awaken interest in, some people hitherto unexposed to this music, and so provide an impetus for them to listen to the thing. This is what should and must be urged, for transcriptions are at best *faute de mieux*, bound by the limitations of a book.[101]

Nettl has chronicled the development of the transcription process from the nineteenth century, when the idea of preserving disappearing musics dominated, through the middle of the twentieth century, with its emphasis on acoustic and electronic transcription devices, and to the end of the century, which has seen a focus on the theory and methodology of transcribing.[102] One issue present throughout this history is the contrast between *prescriptive* and *descriptive* notation.

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[98] Trinka, "The Performance Style of American Folksongs," 112.

[99] Nettl, *The Study of Ethnomusicology*, 65.

[100] Id., *Theory and Method in Ethnomusicology* (New York: Free Press, 1964), 126-28.

[101] Munro, *The Democratic Muse*, 53.

[102] Nettl, *The Study of Ethnomusicology*, 67.

Formalizing a distinction first identified by Benjamin Ives Gilman, in 1908, Charles Seeger used the terms to define a contrast in function: prescriptive notation served as a "blueprint of how a specific piece of music shall be made to sound," while descriptive notation described a "report of how a specific performance of any music actually did sound."[103]

Ailie Munro draws similar distinctions between skeletal notation, which she calls "the bare bones which the traditional singer knows how to cover with the flesh and blood of his or her own singing style" and exact transcriptions, which show "every nuance of grace-notes, plosives, sung consonants, detailed time values and so on."[104]

Munro advocates the use of a third, or "compromise" type of notation, one in which most of the ornaments are given, along with the main changes in time structures. She describes her own transcriptions of Scottish folksongs as "an attempt, aided by some verbal description, to give an idea of the singer's style: very necessary, especially for those readers who are unfamiliar with traditional singing."[105]

Similar notation may be found in a number of studies containing notated versions of a particular body of repertoire. James Porter and Herschel Gower describe their transcriptions of the songs of Scottish singer Jeannie Robertson as "both prescriptive and descriptive," in that they "combine description, in conventional notation, of major variations in melody and rhythm with a prescription that reflects Jeannie's preferences in

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[103] Charles Seeger, "Prescriptive and Descriptive Music Writing." *Musical Quarterly* 44 (1958): 184-95.

[104] Munro, *The Democratic Muse*, 53.

[105] Ibid.

these two areas."[106] In *Step It Down*, Bess Lomax Hawes advises readers of Bessie Jones' African-American game songs to "learn the basic tune," shown in standard notation, before adding Jones' decorative scoops and slides, which are indicated by small grace notes.[107] In addition to the vocal nuances and accompanying hand claps and body percussion indicated in the transcriptions, Hawes provides detailed verbal instructions in regard to performance style of the songs and instructions for playing of the games.

Roger Abrahams' transcriptions of Ozark folk singer Almeda "Granny" Riddle are "intended to present the spirit, if not the letter of her singing."[108] He argues that a full descriptive transcription would only exist as "a single frozen example" of Granny's art, because at her next performance of the songs, she would "undoubtedly vary her variations again."[109] Abrahams describes his transcriptions as abstractions on the musical ideas that Granny Riddle "knows." He suggests that the tune should be studied independently and learned thoroughly; so that it may be used as a "framework on which to string the words."[110]

The transcriptions in this study are written in traditional staff notation. Given its limitations, additional diacritical symbols have been used to denote ornaments,

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[106] Porter and Gower, *Jeannie Robertson: Emergent Singer, Transformative Voice* (Knoxville: University of Tennessee Press, 1995), 108-09.

[107] Bessie Jones and Bess Lomax Hawes, *Step It Down: Games, Plays, Songs and Stories from the Afro-American Heritage* (New York: Harper & Row, 1972), xx.

[108] Roger Abrahams, ed., *A Singer and Her Songs: Almeda Riddle's Book of Ballads* (Baton Rouge: Louisiana State University Press, 1970), 161.

[109] Ibid., 162.

[110] Ibid.

indeterminate time values, pitch inflections and other vocal nuances.[111] Detailed descriptions of the symbols are given in chapter 4, as is discussion of the specific transcription procedures employed in this research.

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[111] Trinka adapted and expanded symbols found in Bruno Nettl, *Theory and Method in Ethnomusicology* (New York: Free Press, 1964), 107; Hally Wood, "A Musical Note," in John Cohen and Mike Seeger, eds., *Old Time String Band Songbook* (New York: Oak Publications, 1964), 19; Jeff Todd Titon, *Early Downhome Blues: A Musical and Cultural Analysis* (Urbana: University of Illinois Press, 1977), 66; and Béla Bartók and Alfred B. Lord, *Yugoslav Folk Music,* Vol I. (Albany, NY: State University of New York Press, 1978), 90-91.

CHAPTER THREE

SETTING THE SCENE

Details of Jean Ritchie's move from Kentucky to New York City in the late 1940s, her association with folklorist Alan Lomax and her marriage to photographer George Pickow have been noted in previous chapters. In this chapter, however, an attempt is made to further "set the scene" in a historical sense and to provide a framework for discussion of Ritchie's field work in Scotland. Interviews with Ritchie, her husband, George Pickow, and Hamish Henderson comprise the majority of this account.

The Fulbright Scholarship

By the early 1950s Jean Ritchie had become established in the folk music circles of New York City. She had already received contracts from Oxford Press and Broadcast Music Incorporated to author books on folk music. Ritchie had long been interested in studying the background of her family's traditional repertoire. Upon learning of the possibility of obtaining funding for travel abroad, she applied for a Fulbright grant. Ritchie explained:

George had some friends who had just been to Italy, and so when we were first married and were living in the loft in the village and they came one night for dinner and they told us all about their Fulbright, and they had studied art in Italy, in Florence. And they said, "Well, you should do something with folk music. It's a field they haven't given one out in." So, we wrote an application . . .[112]

In the proposal for the grant, Ritchie stated her intention to travel to the British Isles to research the roots of her own family's music, and to learn more about the culture from which it came. She wrote:

> The articles planned would deal with the whole collecting job from Jean Ritchie's family and community and their complete background, and with an intelligent comparison of versions current in other countries, particularly in the United Kingdom, whose lands are the mother countries of this material.
>
> Mrs. Pickow feels strongly that the real impetus her articles need at this stage is to be got from first hand contact with people in the older sourcelands [*sic*]. She will sing with them and learn their viewpoints, exchange knowledge, and thus get a better understanding of how this large slice of Americana can best be presented.
>
> Jean Ritchie has her own tape recorder, and intends to bring back as much on tape as she can, for her own personal use and then to be filed with the Library of Congress, Folklore Division, in Washington, D.C.[113]

A newspaper article titled "128 Sailing Today in Fulbright Plan" publicized the recipients of the 1952 award. It read:

> A green-eyed, red-haired Kentucky mountain girl, 'fourteenth in a family of fourteen' who sang Elizabethan ballads together while doing dishes or working in the cornfields, will sail for England today to do some academic sleuthing into the origins of such songs . . . A tape recorder, a dulcimer and a guitar will be the most important things in her luggage.[114]

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[112] Carter-Schwender, 111.

[113] Ibid., 112.

[114] Ibid.

The tape recorder mentioned in the article was a Magnacord PT-6, one of the earliest magnetic tape recorders manufactured for the consumer market. The machine, which was marketed as a portable recording device, "weighed a ton," according to Ritchie.[115] It consisted of two separate parts, the tape drive mechanism and the record/reproduce amplifier, each measuring approximately 18 x 8 x 16 inches. The tape drive mechanism was designed to use 0.25 magnetic tape on 7-inch diameter reels.[116]

Ritchie and Pickow still have the tape recorder used on their field collecting ventures. During the 1952-53 trips, George Pickow generally served as technical recording engineer; however, a number of photographs taken during the trip portray Ritchie wearing headphones and adjusting the sound levels on the recorder. Ritchie later explained:

> George did do most of the recording; I usually held the microphone and did the interviewing, if any. While George was photographing, I did the recording.[117]

Ritchie's Headquarters in London

Once the Fulbright grant had been awarded, Ritchie and Pickow began making logistical arrangements for their trip. Though they had originally planned a nine-month visit, they extended their stay by five months. During that time, a London flat at

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[115] Jean Ritchie, interview by author, 19 May 1997.

[116] Eric D. Daniel and others, eds., *Magnetic Recording: The First 100 Years* (Piscataway, NJ: IEEE Press, 1999), 81-82.

[117] Jean Ritchie, Port Washington, Long Island, NY to Susan Brumfield, Lubbock, TX, 26 October, 1999, original in possession of Susan Brumfield, Lubbock, TX.

64 Bellsize Park served as the home base from which they traveled throughout England, Scotland and Ireland on collecting jaunts.

Ritchie and Pickow were fortunate to have made the acquaintance of Miss Victoria Kingsley, a wealthy English woman who had visited the States prior to Ritchie and Pickow's trip abroad. Ritchie explained:

> Victoria Kingsley was an older lady then, and she sang in a sort of semi-trained English voice. She was mad about folksongs; she had been all around the world and collected songs, and she would do programs in schools. But she said that her ploy was that she never sang English songs in England; she always sang African songs. So when she went to Africa, she sang English songs. She never let herself sing songs from the country where she was performing, because she knew they would say, "Oh, that's not the way it's supposed to be!"[118]

Jean Ritchie's meeting with Victoria Kingsley was a chance encounter, but it was one which would be mutually beneficial for both of them. Ritchie recounted:

> She [Kingsley] came over here, and she was singing all kinds of songs in schools. I had sung in the school where she came the following week. She was staying at a family's home, and the girl came home from school and said, "Oh, Miss Kingsley, we had a singer just like you; she sang the same kind of songs you do!"
>
> So, she was very much interested and right away, she got in touch with us and came down to visit. We lived in Greenwich Village at the time, in New York. She came down to visit us and she got very taken with me. She wanted to help me when I went [abroad].[119]

Victoria Kingsley offered the couple the use of her London flat during their stay in the United Kingdom. She suggested an arrangement in which Ritchie and Pickow would pay rent to her in advance. As Ritchie recalled,

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[118] Jean Ritchie, interview by author, 19 May 1997.

[119] Ibid.

The Fulbright was coming up, and she [Kingsley] said, "Well, I need money here; I could only bring so much money out of the country. You pay me x amount of dollars, and you can live in my flat while you're over."

So that's how I arranged my housing. We helped her; we gave her dollars while she was here, and then we went over and had a ready-made place to go.[120]

In September of 1952, Ritchie and Pickow sailed from New York to Southampton on the U.S.S. America. After setting up house in Victoria Kingsley's flat, they began to explore opportunities for song collecting. They hosted gatherings during their stay in England, one of which was described by Mrs. Ritchie:

> The "Barnyards of Delgaty" was sung at Ewan MacColl at a party in our London flat, either in late 1952 or early 1953, probably. Young Ewan was still acting at the time, but had just ceased to be Jimmy Miller and become Ewan MacColl (MacColl was his mother's maiden name) and was getting interested in traditional music.
>
> Also present at that party was Bert [A.L.] Lloyd, Louise Bennett, Isla Cameron, us and several others we had just met and whose names escape me. I remember Louise singing, "Oh, Lord, not a light, not a light – What a Saturday night!" I think Isla sang "Brushes and Briars," Bert sang some old humorous ballads, I sang Kentucky folk songs, of course, and, oh yes, Seamus Ennis was there too, making his own brand of music. We have a tape of that party somewhere.[121]

Ritchie had made several important contacts in the United States, and she used these connections to establish others in the United Kingdom. Ritchie explained:

> Douglas Kennedy from the Cecil Sharp House [in London] was over [in the States] the year before we went, and he said, "Go and see my son, Peter, because he'll help you. He's collected all around the country for the BBC."

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[120] Ibid.

[121] Jean Ritchie, Port Washington, Long Island, NY, letter to author, Lubbock, TX, 26 October 1999, original in possession of Susan Brumfield, Lubbock, TX.

So, we did; Peter and Seamus Ennis were working for the BBC. We went to see them when we got there. And Alan Lomax was over working and collecting. So, we went, and they said, "Sure!" And they gave us all these names in all the countries to go to.[122]

George Pickow elaborated on Ritchie's remarks. He said:

> I was there taking pictures. So what we would do, whenever we could, [was] make the two things work together, and that way we would also come up with new people. Because I would take pictures of something and we would ask the people around, "Do you know any old people who sing?" We used their information and we came up with some on our own.[123]

Field Trips to Scotland

In addition to their travels throughout England and Ireland, Ritchie and Pickow made three different trips to Scotland during their fourteen month stay in the United Kingdom. One of Pickow's photographs shows Jean Ritchie stepping out of the "newly rented Citroen," in which they traveled during their collecting jaunts. As Pickow recalled,

> In Scotland, we went up there once, and then we went again . . . to Glasgow. And then we went all the way up to Inverness and up to Skye, though we didn't get to go across to Skye.[124]

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[122] Jean Ritchie, interview by author, 19 May 1997.

[123] George Pickow, interview by author, Port Washington, Long Island, NY, 19 May 1997.

[124] Ibid.

Ritchie added:

> A lot of it was just sight-seeing and picture taking, you know, but we had the names of people to contact. It was usually very easy to get people to sing. Even in Scotland, where they're a little more aloof than in Ireland. They never invite you into their homes, unless the sky is falling or something . . . I think it's just that they're thinking you're from America and you're used to a lot better than what they have. But they don't just invite you into their homes, or they didn't in those days. Whereas, if you went to Ireland, they would sweep you in right away and give you tea.[125]

Ritchie recalls keeping a trip diary, but has thus far been unable to locate her notes from 1953. Hamish Henderson, whose role as Ritchie's tour guide and co-collector in Scotland has been previously noted, filled several notebooks with detailed accounts of their joint ventures. During the course of interviews which took place over a period of two years, Henderson made reference to his missing notebooks several times. However, in July 1999, visibly moved after listening to a recording of Jean Ritchie's "Scottish Sampler" master tape, he became intent on locating them.

At age 79, Henderson, in excellent spirits if in rather fragile health, made the trip from his third floor flat on Melville Terrace to the School of Scottish Studies, at 27 George Square in Edinburgh, where he has kept an office (also on the third floor) since his retirement in 1989. Since neither of the buildings has an elevator, and both have very steep and narrow steps, the excursion required a great deal of effort. Henderson was energized, however, by talk of the 1952-53 collecting trips, and was able to recall in great detail events from nearly fifty years before.

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[125] Jean Ritchie, interview by author, 19 May 1997.

After nearly three hours of searching though Henderson's extensive collection of assorted letters, papers, manuscripts, recordings and books, the notebooks were found. They contain notes on informants, expense records, rough drafts of future essays, lists of recordings and Henderson's own sketches and drawings, including several of various singers from whom he collected songs and stories.

Between Ritchie's recollections, Henderson's trip diaries, School of Scottish Studies trip logs and Pickow's itemized photographic log, it has been possible to construct a rough chronology of their field collecting work in Scotland. Documentation of singular events has been relatively easy to obtain; however, the exact order in which they may have occurred is less certain. Nonetheless, the anecdotal information gleaned through the examination of these materials provides valuable insight into the lives of many important figures from the folksong revival, including, of course, Jean Ritchie herself.

The Edinburgh People's Festival

Jean Ritchie's activities in Scotland were not limited to collecting folk songs; she also performed publicly on numerous occasions. Perhaps the most important of these was the Edinburgh People's Festival Ceilidh held on July 12, 1953. It was organized by Hamish Henderson in association with the Edinburgh Labour Festival Committee, whose representatives included members of the Labour Party, the Edinburgh Trades Council, various trade unions, the Cooperative Movement and the Workers' Music Association.[126]

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[126] Munro, *The Democratic Muse*, 28.

The first Edinburgh People's Festival had been organized in 1951, in response to a growing concern that the Edinburgh Festival (established in 1947 as an attempt to establish Edinburgh as a world-renowned center of culture) was an elitist function, and that it was not representative of traditional Scottish culture.

As a result, informal gatherings outside the umbrella of the Festival were loosely organized by musicians, poets, actors and artists. These events eventually evolved into what is now known officially as the "Edinburgh Fringe Festival." As Jean Ritchie explained:

> It was the fringe festival, you know, where all the folk singers were singing around in small halls, while all the big music was going on in the big halls . . . The Edinburgh Festival is very well-known, you know. And then all these other people started having little things on the side, so they're called "the fringe." I think the fringe is more organized now, but in those days, it was like, "Oh, let's have a little festival while all these people are here!"[127]

Norman Buchan, Glasgow English teacher, folksong enthusiast and central figure in the 1950s revival, voiced the sentiments of many of his contemporaries in the movement when he stated: "If there was any starting point for the Scottish Folk Revival, it was in the People's Festival Ceilidh of 1951."[128] Buchan elaborated on his pronouncement, explaining:

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[127] Jean Ritchie, interview by author, 19 May 1997.

[128] Cowan, 171.

I had known Hamish for some years. Every now and again he would mutter about collecting songs, seeing the traveling folk and so on. I had heard songs . . . I knew what song was, but I didn't know what Hamish was on about! . . . We had to be confronted with the material and the traditional singers themselves. And that is what Hamish did at that extraordinary event in 1951.[129]

Ewan MacColl shared Buchan's view, commenting on Henderson's role in a 1989 article, reprinted in *Tocher*:

Hamish's extempore performances were as far as I am concerned one of the most memorable aspects of the early People's Festivals . . . By day one encountered him on the streets and squares of Edinburgh, generally accompanied by one or two of his discoveries, Jimmy McBeath, Frank Steele or Jeannie Robertson . . . At night he would be found presiding over the ceilidh which began an 11 p.m. and finished at two or three in the morning. There must have been hundreds of Edinburgh folk who heard their first traditional song at those splendid affairs.[130]

There were, in all, five People's Festivals in successive years. Henderson took no personal credit for the success of the Festivals, though he was aware of the impact they had upon the folksong revival movement. He observed:

What made this inaugural People's Festival Ceilidh so important was that this was the first time such a masterly group of authentic traditional musicians and ballad-singers from rural Scotland had sung together to a city audience; the result was a veritable cultural explosion, for a number of the "folk" virtuosi of the future were present in the audience. It is no exaggeration to say, therefore, that this powerful "shot in the arm," given by veterans to the apprentice revival, was directly due to the far-sighted and imaginative initiative taken by the Scottish labour and trades union movement.[131]

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[129] Ibid.

[130] Ewan MacColl, "Hamish Henderson," *Tocher: Tales, Songs and Tradition Selected from the Archives of the School of Scottish Studies* 43 (1991): 20.

[131] Henderson, *Alias MacAlias*, 17.

A few months prior to the third Festival, Hamish Henderson had discovered the traveller ballad-singer Jeannie Robertson in Aberdeen. Her appearance at the 1953 Ceilidh was considered by Henderson a "high point" in the People's Festival activities.[132] It was on that occasion that the legendary Scottish singer and Jean Ritchie met for the first time. Ritchie recalled:

> As a matter of fact, the night we had our little festival, Jeannie Robertson was there, and I sang about three or four songs; I sang "Little Devils" and one or two other songs. Jeannie came over to me and said, "And what part of Scotland are you from?" I told her, "I'm from the USA, from Kentucky." And she said, "Oh, I thought maybe you were just from a different part of the country!" That's where I met her. She was a wonderful singer.[133]

The two women had other opportunities to swap songs during Ritchie's stay in the U.K. On one occasion, Jeannie Robertson traveled to London to appear on a television show that Alan Lomax was producing for the BBC. During the trip, she became seriously ill with peritonitis, and was eventually hospitalized. Jean Ritchie stayed with Robertson at Alan Lomax's flat, tending to her while the others went for doctors. When Jeannie Robertson was finally well enough to return to Aberdeen, Jean Ritchie and Alan Lomax delivered her to the train station for the return trip. Months later, Ritchie and her husband visited Jeannie Robertson at her home in Aberdeen as part of their tour of the North East.

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[132] Ibid.

[133] Jean Ritchie, interview by author, 19 May 1997.

Hamish Henderson vividly recalled the impact of Jean Ritchie's performance at the 1953 Ceilidh. He described her singing of "Guide Me, O Thou Great Jehovah" as a "slap in the face" of the Communist Labor party at that time. She was warmly received by the audience, however, and her gentle humor and rapport with the audience are clearly evidenced in the recording of the Ceilidh (the tape of the 1953 program is held, along with the other People's Festival recordings, in the School of Scottish Studies Sound Archive at Edinburgh University.)

"Come Gie's A Sang:" Glasgow 1953

Few details of Ritchie's trip to Glasgow have emerged; however it is likely that she and her husband traveled there to record one of the many ceilidhs organized by Henderson and his colleagues. George Pickow referred to their "second trip" to Glasgow "for the festival" in a 1997 interview, and Ritchie later confirmed that she had recorded the singing of Betsy Whyte of Fraserburgh "backstage at the festival in Glasgow."

Hamish Henderson's 1953 diary contains the program order for a concert titled "Come Gie's A Sang." Held in Glasgow in the fall of 1953, it included performances by Jeannie Robertson, Flora MacNeil, Ella Ward, Blanche Young, Jimmy MacBeath, Jessie Murray, Annie Arnott, John Strachan, Isaac Higgins, Kitty and Marietta MacLeod and Betsy Whyte. Ritchie's trip log lists recordings by most of these performers, so it is quite possible that she obtained the recordings on this occasion.

The North East Tour

According to Ritchie, her "main visit" to Scotland took place in September of 1953, lasting for several weeks.[134] Although various accounts of events which took place during this trip exist, it has been difficult to document the entire trip without Ritchie's 1953 diary. Nevertheless, it has been possible to piece together enough information to provide an overview of the trip.

George Pickow's list of photographs from the trip includes a description of pictures taken at the Braemar Highland Games and Gathering. This event is traditionally held near Balmoral each year on the first Saturday in September, so it is possible that this occasion may have taken place early in their tour. Pickow noted that Queen Elizabeth and her family were in attendance, and his collection includes a number of photographs of the Royal family. Pickow also photographed dancing, caber tossing and other scenes from the games.

Hamish Henderson's diary includes the following entry:

> After the [1953 People's] Festival, I went again on a brief tour of the North-East with American folklorist and Fulbright scholar Jean Ritchie, who paid a large share of the expenses of the tour. We were chiefly after the classical ballads in which Mrs. Ritchie is writing a thesis, and succeeded in recording a great deal, chiefly from Jimmy Stewart, a Forfar tinker! and Jeannie Robertson. We also recorded the songs of an elderly Fraserburgh woman, Betsy Whyte.[135]

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[134] Jean Ritchie, letter to author, 26 October 1999.

[135] Henderson, personal diary, Edinburgh, 1953, original in the possession of Susan Brumfield, Lubbock, TX.

Henderson's diary entry continues with a description of their visit to a tinker camp:

> Near Lawrencekirk, we made recordings in a tinker's camp, and got some interesting specimens, including a long and complicated version of "Binnorie."[136]

Henderson recounted the tale that while in a Forfar pub, he, Ritchie and Pickow were informed that there was a tinker camp located in nearby Lawrencekirk. Henderson, whose name and reputation had spread through his work with other traveller families, suggested that they try to collect songs there. Upon their arrival at the camp, they were met with suspicion, and at first only Henderson was allowed into the camp. Jean Ritchie and her husband stayed outside until Hamish Henderson (armed with songs of his own and whiskey to go around) was able to convince the travellers to allow the couple to join the group.[137]

Ritchie reflected upon the events nearly fifty years later. When asked if it had been a frightening situation, Ritchie replied: "It wasn't really scary. It was something very exceptional to me, because I never thought I'd be in a gypsy camp, sitting around a fire and singing songs."[138]

Songs collected during the visit to the tinker camp are listed in both Ritchie's trip log and the School of Scottish Studies log, but interestingly, Ritchie did not include any of these songs in her "Scottish Sampler" compilation. Ritchie later explained:

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[136] Ibid.

[137] Hamish Henderson, interview by author, Edinburgh, 31 July 1999, tape recording.

[138] Jean Ritchie, interview by author, Port Washington, Long Island, NY and Lubbock, TX, 15 March 2000, telephone conversation.

We had a battery, like a car battery [for the tape recordere] because, of course, there was no electricity. We couldn't use the recordings on our tape because they didn't come out very well; some of the voices were distorted and garbled. That's why nothing got on from the camp.[139]

She suggested:

> It would still be valuable for someone to write out those ballads, though. There was one fragment of a ballad that I had never heard before. It was a ballad, but I couldn't place it.[140]

During this tour of the North-East, the trio visited Aberdeen, where they were guests of Jeannie Robertson. They recorded a number of her songs and stories on that occasion, and Ritchie remembered that Blin' Robin Hutchinson was also there, singing "blue" (slightly off-color) songs.[141] Ritchie recalled that at the time of their visit to Aberdeen, Jeannie's daughter Lizzie was a young girl of eleven or twelve years.

According to Ritchie, she and her husband spent part of the trip sight-seeing. George Pickow's list of photographs include pictures taken in Fife, Edinburgh and at Eileen Donan, a castle in the Scottish Highlands. Also listed are a number of pictures taken in the city of Inverness.

Ritchie was especially interested in visiting Inverness. She talked about being in the city:

> I loved being in Inverness, because that's where the Ritchies are supposed to have come from, you know. My family . . . we never did anything about tracing the family.

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[139] Ibid.

[140] Ibid

[141] Jean Ritchie, letter to author, 26 October 1999.

Well, we traced it back to a ship that sailed in 1768; the ship was called "Marigold."

That's pretty far back. But we don't know exactly where it sailed from; I think probably Liverpool, because a lot of people had come down from the north to work there, and then had come over to the States. I don't think we were part of the removal, but I went down, just going around the city, looking, saying, "Is this where we used to be?"

So we went down to the docks, there in Inverness, and this nice old man sitting on one of the posts, had an old cap on, and I said, "He looks like my family!" So I went up and I said, I mean, we were talking, so I asked him, "What's your name?" And he said, "Andrew Ritchie."

And Andrew is a name in my family, you know; you can sort of tell what . . . where you're from if you know . . . by first names sometimes, because they keep on going down in the line. So I said, "You're a cousin!" And he said "Aye!" I told him I was a Ritchie, and that Andrew is in our family, too.[142]

Ritchie recalled staying in a hotel in Inverness, and watching a processional down the street. She was able to record a pipe band as it marched past the hotel by holding the microphone out the door. They later collected several songs from members of the marching band.

She recounted the details of the event:

We fell in behind them and asked some of the musicians to come to the hotel and record. To get them to do it, I played "Don't You Want to Go to Meetin', Uncle Joe." One of them asked what the tune was.[143]

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[142] Jean Ritchie, interview by author, 19 May 1997.

[143] Ibid.

Hamish Henderson's diary also includes a note about their Inverness finds which reads: "In Inverness we recorded a fiddler, George Innes, who plays the traditional dance music with great elan and masters' technique."[144]

According to Jean Ritchie's account, she and her husband returned to New York, sailing on the U.S.S. United States, sometime around October or November of 1953. Evidently, the trips they took to Scotland were among the last of their U.K. collecting jaunts.

Ritchie's son Jonathan transferred the tapes to DAT format shortly before the 1997 interview at her home in Long Island. She said that, until that time, she had not listened to the tapes in "about forty years." Nevertheless, her ability to recall conversations and specific details about the informants from whom she had collected was most impressive, given the number of years that had passed.

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[144] Henderson, personal diary, 1953.

CHAPTER FOUR

JEAN RITCHIE'S "SCOTTISH SAMPLER"

TRANSCRIPTIONS AND ANALYSES

The issues surrounding the transcription of folk music have been discussed at length in section 4 of chapter 2 of this study. The transcriptions of Ritchie's field recordings are shown in traditional staff notation; however, given its limitations, additional diacritical symbols, shown in figure 1, have been used to denote ornaments, indeterminate time values, pitch inflections and other vocal nuances.

This approach represents an attempt to notate the songs in a "compromise" manner which, as described by Ailie Munro, falls somewhere between a prescriptive skeleton and a fully descriptive transcription.[145] Preservation of the song is not the primary purpose of transcription of this nature; of greater importance is the process, through which the transcriber gains a fuller understanding and appreciation of the nuances of a particular performance style.

At best, these transcriptions, aided by verbal description, serve only as a "roadmap" for the informed listener. No significant observations can be made about the music without actually listening to the recorded performances from which they have been transcribed.

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[145] Munro, The Democratic Muse, 53.

Though Ritchie's original recordings were made on 7-inch reels of magnetic tape, she provided a copy of her "Scottish Sampler" on a standard cassette tape which served as the source for these transcriptions. A Panasonic Standard Cassette Transcriber (Model RR-830) was used to listen to the tape at both normal and slow speeds for transcription.

Initial, final and intermediate metronomic markings and beat-note time values were established using Seiko digital metronome (Model DM-10). It should be noted that tempo markings are intended only to provide a metric framework for listening, and that the characteristic rhythmic flexibility of traditional music performance occurs to some degree in all of the songs.

The tonic of each piece was determined by identifying the final pitch and the pitch of phrase endings using a Zen-On Chromatina Quartz Chromatic Tuner. It is possible that a slight discrepancy in pitch might have occurred as a result of mechanical problems. The original reel-to-reel tapes and recording machine were unavailable for examination and comparison with the newer duplicate recordings, and the subtle differences in tape speed of various machines used in the duplication process (reel-to-reel to DAT and DAT to cassette) could have had some effect on pitch as well. However, the tape provided by Mrs. Ritchie was checked on three different cassette players for consistency, and no evidence of such a discrepancy was found.

Tunes have been notated in the pitch level of their performance. Though transposition to staff notation with a final of g^1 is common practice in the transcription of folk music collections, it was decided that notation of actual pitch was more appropriate in this case, given the nature of the study. A comparison of the songs on Ritchie's tape was not the primary reason for transcribing them; rather, the notation is meant to serve

more as a guide for the listener. Instead of the common final, the system of moveable-*do* solfegge is used to facilitate comparative discussion and analysis.

Key signatures are used to indicate consistent characteristics of the tune and do not necessarily indicate a particular key. Many of the songs can, however, be identified as being in a certain key or mode. It should be understood that, as in any transcription of traditional music, the notation represents a single performance of the song by one informant, and that on any given day he or she might place the song in a different key. This statement is obviously more pertinent in the case of unaccompanied singing; however, it may also hold true for instrumental folk music; for example, fiddle or guitar tunings may be approximate, depending on the circumstance of the performance.

Meter signatures are indicated when the songs fall clearly into consistent metric patterns. Intermittent interpolations of altered meter are shown in the notation, but slight variations and rhythmic flexibility in performance are to be expected, and are not shown in meticulous rhythmic notation. Again, the purpose of these transcriptions is primarily to provide a listening guide to these particular recordings.

1. Pitch slightly higher than notated

2. Pitch slightly lower than notated

3. ( ) Pitch uncertain

4. ( ) Pitch indefinite, in the vicinity of where the stem ends.

5. Scoop attack (no greater than a half-step)

6. Scoop release (no greater than a half-step)

7. nnnnn Glissando

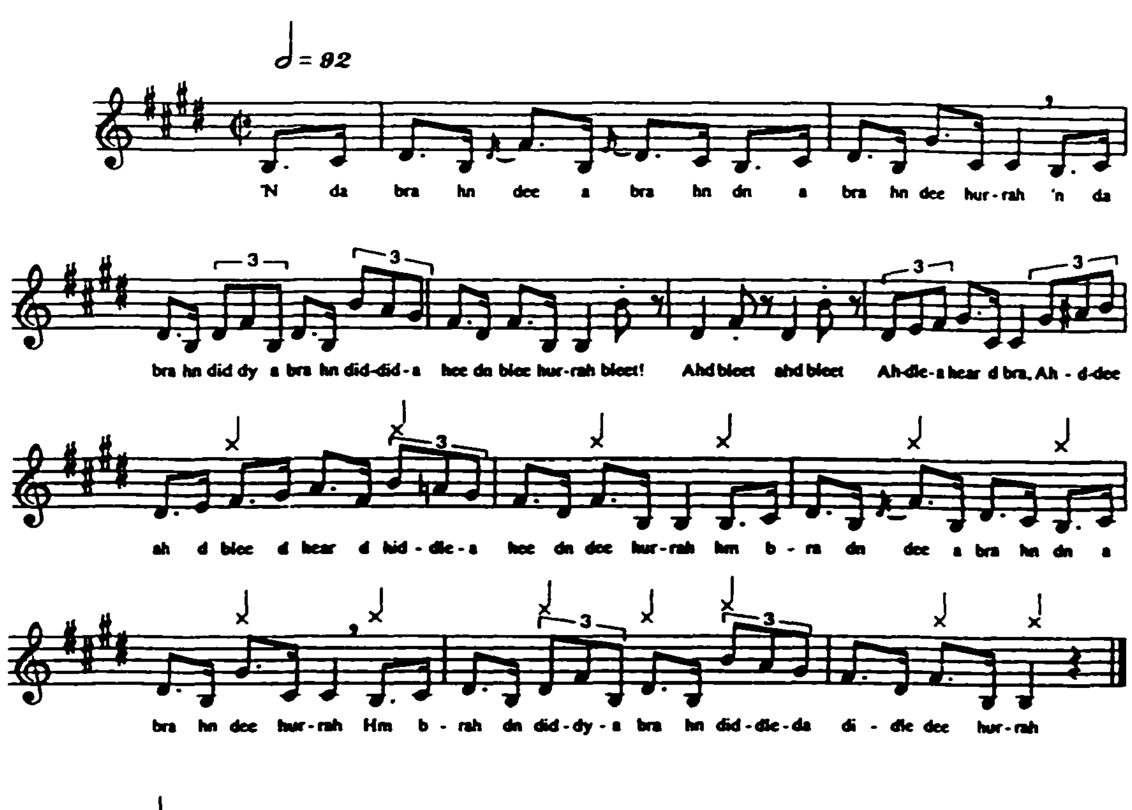
8. Slide connecting two identifiable pitches (single pitches within the slide are not necessarily discernable)

Fig. 1. Supplementary Transcription Symbols.

Song No. 1: Old Betty Campbell

(Spoken)

"Here's to auld Betty Campbell from the shire of Argyll.
She jumped over the slop buckets of Carlisle.
She jumped over four and twenty glasses of water and never spilt a drop."



= foot tapping

Research Question No. 1

What is the historical background of the selected song?

"Old Betty Campbell" is described in the School of Scottish Studies log as a *rigamarole* followed by diddling of a strathspey. The strathspey is an indigenous Scotttish dance, first noted in print in the third volume of Oswald's 1751 *Caledonian Pocket Companion* and in Bremner's *Scots Reels or Country Dances*, an undated Edinburgh publication, circa 1757.[146] Written in common time, the strathspey is generally performed at a slower tempo than a traditional reel and is characterized by the frequent inclusion of the dotted eighth-sixteenth rhythm and its inversion.[147]

While no specific evidence of the existence of "Betty Campbell" has been uncovered , the name "Campbell" and the "shire of Argyll" do go "hand in hand," as Hamish Henderson explained.[148] The Campbells of Argyll are one of four branches of Clan Campbell, one of the oldest Highland clans. The surname Campbell is probably derived from the Gaelic *cam-beul*, which translates as "twisted mouth" or "crooked mouth." The founder of the Argyll line was Cailean Mór (d.1294), whose descendant, Colin Campbell (d. 1493), first Earl of Argyll, married Isabel Stewart of lorne. To this day the eldest son of the family has borne the title of Marquis of Lorne.

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[146] Collinson, 207.

[147] *The New Grove Dictionary of Music and Musicians*, Vol.18 (London: MacMillan, 1980), 202.

[148] Henderson, interview by author, 31 July, 1999.

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. The use of vocables in the text is a particularly interesting and notable characteristic of this piece.

Diddling (also known as *doodling, lilting* or *jigging*) is a means of performing "mouth music," a highly developed song form in the Gaelic tradition. It differs from other song types in the genre in that, unlike the Gaelic *puirt a beul*l, its text consists entirely of vocables.[149]

Singers generally work out rhythmic and melodic variations on well-known tunes; reels, jigs, schottishes and other quick tunes often provide a source of material. Traditional music festivals feature diddling competitions in which each singer performs a march, a strathspey and a reel. Singer and diddling champion Gordon Easton of Aberdeenshire described diddling as a skill that requires doing ". . . just what comes natural." He explained, "Your mind has to be on the breathing more than the tune."[150]

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[149] A detailed description *puirt a beul* is given in the discussion of Song No. 13, "A Cur Nan Gobhar às A' Chreig."

[150] Matthew Kopka, liner notes in *Celtic Mouth Music*, Ellipsis Arts . . . CD 4070, 1997.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

According to Hamish Henderson, he and Jean Ritchie visited Mrs. Elizabeth Whyte (known as Betsy) at her home on School Street in Fraserburgh in September of 1953. However, Jean Ritchie recalled recording these particular songs backstage at a festival, or ceilidh, in Glasgow. Ritchie's husband, George Pickow, operated the recording equipment.

During the session with Betsy Whyte, Henderson asked specific questions, such as "Do you know any songs?," "Will you sing that one?" and "Can you remember any others?" Amid much laughter and talking, Whyte sang a number of songs, listed below. Unfortunately, the tape was stopped between songs, so most of the casual conversation between songs was not recorded. Prior to singing "Old Betty Campbell," Betsy Whyte asked, "Did you ever hear about Old Betty Campbell?" Henderson replied that he had never heard of it, and urged her to "Go on, sing it!"

The second line in the Betsy Whyte's toast, "She jumped over the slop buckets of Carlisle," was the source of great amusement to the group, according to Mrs. Ritchie. Ritchie explained that the term "slop buckets" was used as another name for chamber pots, and that Whyte was quite tickled with her slightly "blue" or off-color toast.[151]

After she finished singing, Betsy burst into laughter, saying, "Oh mither! Oh, that was nae good, I'm goin' awa!" Henderson replied, "Very beautiful, that's a smashing

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[151] Jean Ritchie, interview by author, 15 March 2000.

finale, anyway!," and Ritchie added, "It is, yes, lovely!" The master tape indicates that they were able to coax her into singing at least one more song before leaving.[152]

Though she lived in the North-East at the time she sang for Henderson and Ritchie, Betsy Whyte's people were originally from the Perthshire Highlands. School of Scottish Studies records indicate that her father was well-known around Glen Lochay, Perthshire and Deeside as a travelling tin-smith and talented piper; her mother was from Blair Atholl. Her son, John Whyte, was also known as a singer.

Betsy Whyte recorded songs for the School of Scottish Studies on a number of subsequent occasions. Tapes made in 1954, 1955 and 1958 include recordings of Gaelic and Scots and English songs, conversations, descriptions and stories.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 40s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[152] Ritchie did not include this dialogue on her Scottish Sampler tape; it was found on the duplicate of her master tape in the School of Scottish Studies Sound Archive. An examination of these tapes of the entire recording session yielded further insights into the setting and context of the actual fieldwork.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/196; RL 973) catalogues "Old Betty Campbell" as Item No. 6, collected by Hamish Henderson and Jean Ritchie, Fraserburgh, September 1953. However, the numbering may be in error; since it appears between Items 6 and 8, it should probably be listed as Item No. 7. Descriptive notes indicate that the tape consists of "songs, talking and much laughter," with an occasional "squeak between items." The song is described as a "rigamarole, followed by diddling of strathspey."

Seven other songs sung (evidently on the same occasion) by Betsy Whyte, are listed in this particular log. Included are: "Tramps and Hawkers" (Item No. 1), "The Beggarman" (Item No. 2), "The Moss o' Burre Dales" (Item No. 3), "Many's the day I gane roon' yer cradle" (Item No. 4), "Andrew Lammie" (Item No. 5), "Monymusk" (Item No. 6; precedes "Old Betty Campbell"), and "My Mouth it is Full of Mould, Maggie" (Item No. 8). The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate that she may have recorded Whyte on more than one occasion. While her tape, catalogued in her records as S15, contains the recordings listed above, Ritchie lists nine additional items sung by Betsy Whyte on another tape, catalogued as S23. These items include diddling of "The Cuckoo's Nest," "Katie's Farewell," "Maggie Cameron," and two untitled tunes, humming of "Bonny Boy's

Young But Growing," and a version of "Dowie Dens" described by Ritchie as "slightly printed."

Hamish Henderson's 1953 diary contains the following field notes:

> After the festival, I went again on a brief tour to the N.E.{North-East} with American folklorist and Fulbright scholar Jean Ritchie . . . We were chiefly after the classical ballads, on which Mrs. Ritchie is writing a thesis. . . We also recorded the songs of an elderly Fraserburgh tinker woman, Betsy Whyte, who has rich Child ballads, including a fragment of "The Jew's Daughter, and a classical ballad which I have not as yet identified.
>
> My last tour of the season was made the weekend of 21-22 November with another American folklorist, Oscar Brand. We proceeded straight to Fraserburgh and there recorded more songs from a previous find, Betsy Whyte.[153]

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/196: 6; RL973. This particular recording may also be found on "Celtic Mouth Music" (Ellipsis Arts Compact Disc 4070, 1997), a compilation of commercially produced and field recordings of diddling and mouth music, performed by various artists. Jon Pickow, son of Jean Ritchie and George Pickow, provided the album sequence for the recording. The song is listed on the recording as "Piping Imitation, " sung by Elizabeth White (*sic*). The following comments appear in the liner notes:

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[153] Henderson, personal diary, 1953.

Appalachian folk singer and folklorist Jean Ritchie and her husband, photographer George Pickow, made these recordings of Betsy White of Fraserburgh, Aberdeenshire, Scotland, in 1953. Their guide was Hamish Henderson of the School of Scottish Studies. "Henderson knew what was needed to set everyone's throat at ease- the bowl went around," says Ritchie, and soon everyone was "quite happy." White *is* in good fettle here, performing these brilliant pipe imitations and a rhyming toast to a mythical Betty Campbell.[154]

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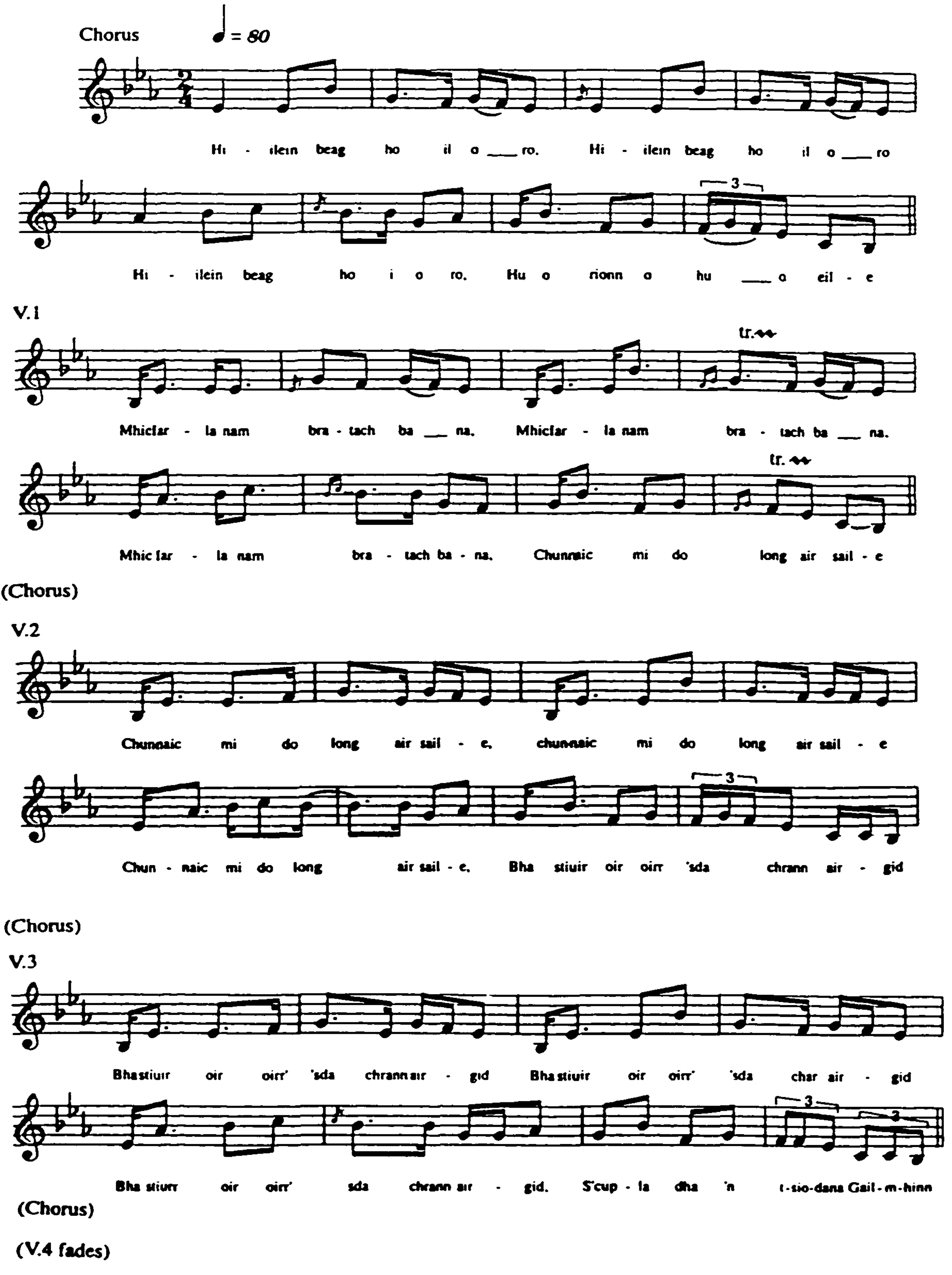
[154] *Celtic Mouth Music*, Ellipsis Arts . . . CD 4070, 1997, CD.

Song No. 2: Mhic Iarla nam Bratach Bàna



Translation:

Hi-ilean beag ho il ò ro	Hi, boys, ho iI o ro
Hi-ilean beag ho il ò ro	Hi, boys, ho iI o ro
Hi-ilean beag ho il ò ro	Hi, boys, ho iI o ro
Hu o rionne ò hu o èile	Hu o, of a verse, o hu o, another one (a verse or two)
Mhic Iarla nam Bratch Bàna	Son of the Earl of the White Banner
Mhic Iarla nam Bratch Bàna	Son of the Earl of the White Banner
Mhic Iarla nam Bratch Bàna	Son of the Earl of the White Banner
Chunnaic mi do long air sàile	I saw your ship on the high seas
Chunnaic mi do long air sàile	I saw your ship on the high seas.
Chunnaic mi do long air sàile	I saw your ship on the high seas.
Chunnaic mi do long air sàile	I saw your ship on the high seas.
Bha stiùir òir oirr' 's dà chrann airgid	She had a golden helm and two silver masts.
Bha stiùir òir oirr' 's dà chrann airgid	She had a golden helm and two silver masts.
Bha stiùir òir oirr' 's dà chrann airgid	She had a golden helm and two silver masts.
Bha stiùir òir oirr' 's dà chrann airgid	She had a golden helm and two silver masts.
'S cupla dha 'n t-sioda na	Couplings of silk of Galway Gailmhinn.

(Text provided by Audrey Paterson, Oban, Scotland, and translated by Gaelic scholar Mary MacKinnon, Argyll, Scotland.)

Research Question No. 1

What is the historical background of the selected song?

The title given by Ritchie is a phonetic estimation of the first line of the text, which is sung in Gaelic. *Mhic Iarla nam Bratach Bàna* may be translated as "Son of the Earl of the White Banner." "Mhic Iarla nam Bratach Bàna" appears in *Tog Fonn 2: Gaelic Songs and Dance Tunes,*[155] described as a *Port Mèarrsaidh*, or marching tune.[156] It is notated in verse-chorus form, though in Ella Ward's rendition, the chorus (sèist) is sung first, followed by the verse (rann.) It is listed as a song "in praise of the MacNeils of Barra which dates from about the 16th century" in notes contained on the recording of *Mary O'Hara's Scotland.*[157]

Clan MacNeil claims descent from Niall of the Nine Hostages, founder of the U'Niell dynasty of High Kings of Ireland. Niall first established himself on Barra in 1049, and is considered the first chief of Clan MacNeil.[158] The MacNeils were famous for their sailors and their lawlessness on the high seas; Hamish Henderson described them as marauders, some of whom "lined up with Ireland" (this may explain the last line of

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[155] Cairstiona Mhartainn, *Tog Fonn 2: Gaelic Songs and Dance Tunes* (Isle of Skye, Scotland: Taigh na Teud, 1997).

[156] Alexander MacBain, MacBain's Dictionary: An Etymological Dictionary of the Gaelic Language (Glasgow: Gairm Publications, 1982).

[157] Mary O'Hara, *Mary O'Hara's Scotland*, Emerald Records Ltd., 1974, LP.

[158] *Gathering of the Clans*, <http://www.tartans.com/clans/macneil.html>, 01 March 2000.

Ella Ward's version: "'S cupla dha 'n t-sioda na Gailmhinn," which translates as "couplings of silk of Galway).[159]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in apendix A. The verse form of the text is a particularly interesting and notable characteristic of this piece. Each line is sung three times, then followed by the second line, which in turn is sung as the lines one, two and three of the next verse. Each verse is sung as a solo, with the other singers joining in on the chorus.

Ritchie's tape of Ella Ward fades out before the end of the song, so it is not known whether or not Ward chose to omit certain verses. Paterson and MacKinnon contributed the additional text:

Bha stiùir òir oirr' 's dà chrann airgid Sìoda reamhar ruadh na Spàine	She had a golden helm and two silver masts. Heavy red (reddish brown) silk from Spain.
Sìoda reamhar ruadh na Spàine 'S cha b'ann an Glaschu a bha e.	Heavy red (reddish brown) silk from Spain And it was not in Glasgow.

Campbell and Collinson collected a more complete version Gaelic version (with English translation) sung in 1938 by Roderick MacKinnon at Northbay, Barra.[160] In it, the following verses precede those sung by Ella Ward:

A bhean ud thall a ni 'n gàire Nach truagh leat piuthar gun bhràthair?	O yonder woman who is laughing, (3x) Do you not pity a brotherless sister?

[159] Henderson, interview by author, 31 July, 1999.

[160] Campbell and Collinson, 86-89, 361-62

Nach truagh leat piuthar gun bhràthair?	Do you not pity a brotherless sister? (3x)
Is bean òg gun chèile 'n làthair?	Or a young wife without husband by her?
Is bean òg gun chèile 'n làthair?	Or a young wife without husband by her? (3x)
'S gur h-ionann sin 's mar atà mi,	That is the same as my condition.
*M'inntinne trom, m'fhonn air m'fhàgail,	My mind is heavy, my cheer has left me,
Mu'n fhiùran fhoghainneach alainn,	On account of the handsome valiant hero,
Sealgair sidhn' o fhrith nan ardbheann,	Hunter of deer from the mountain forest,
'S an ròin lèith o bheul an t-sàile,	Of the grey seal from the shore of the ocean.
An earba bheag a dh'fhalbhas	The little roe deer that moves proudly,
Le crios iallach ullach airgid	With a handsome silvered leather belt
Air uachdar a lèine bàinead.	Above his white linen garment.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"Mhic Iarla nam Bratch Bana" is sung by Ella Ward (McEvoy). She is joined on the choruses by at least one unidentified singer. Ward was a protégé of Hamish Henderson during the early days of the folk song revival. Henderson, committed to bringing young singers into contact with the living folk tradition, urged students to learn songs from field recordings rather than books, arranged ceilidhs at which they could meet and sing with older traditional performers, and encouraged them to form folk music clubs. Henderson explained:

> At that time, Calum [MacLean] and I were working in a corner of an old warehouse in Chambers Street transcribing and annotating our tapes by day, and playing tapes to all who would listen by night . . .A sense of revelation may sound a corny phrase, but it is accurate enough if you wish to describe the feelings of hundreds of young folk introduced to our tape-recordings "in the spring of the year."[161]

Though Ella Ward was born in Scotland, she spent her childhood in Uruguay. According to Henderson, "she sings Spanish songs with rare *èlan*" and "still laughs in Spanish." Her husband at the time was Simon Ward, an Irishman described by Henderson as "a hard-working civil servant who has done a lot for Scottish agriculture" whose alter ego was that of "Sean Sweeney," Irish poet.[162] Their apartment was the scene of "hundreds of memorable occasions" during the early 1950s, private ceildhs often hosted by Henderson.

Hamish described Ella Ward, an Edinburgh housewife with two small children in the 1950s, as "a real person."[163] Jean Ritchie recalled that "he thought she was great, and he was teaching her to do a lot of the things that he had collected; he would teach them to her."[164]

Ritchie described Ward as fairly young ("she'd be about our age") though her husband George remembered her as being younger. Commenting on Ward's voice, Ritchie noted:

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[161] Henderson, *Alias McAlias* (Edinburgh: Polygon, 1992), 8-9.

[162] Ibid., 11.

[163] Henderson, interview by author, 31 July, 1999.

[164] Ritchie, interview by author, 19 May, 1997.

> It was unusual, in that it was higher, because in Scotland they all, mostly all sing . . . they have pretty voices, low voices, usually. If a girl had a high voice, she was too embarrassed to sing (laugh). But this is a high voice that's pretty.[165]

Ward's last recording for the School of Scottish Studies was made in 1959. After the death of her first husband, she married songwriter John McEvoy (best known for his satirical "The Wee Magic Stane.") According to Henderson, she is currently living at Tay Bhealic on the west coast of Scotland.[166]

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 51s (tape fades before singing ends)

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she may have recorded Ward on more than one occasion. While her tape, catalogued in her records as S27 contains the recording listed above, Ritchie lists four additional items sung by Ella Ward on other tapes, catalogued as S15, S22, S26, S27 and S28. These items include "Banks of Red Roses," "Bonnie Rantin' Laddie" (Child 240), "Licht Bob Honey (Lassie)," and "The Road of the Swan."

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[165] Ibid.

[166] Henderson, interview by author, 31 July, 1999.

None of Ritchie's recordings of Ella Ward are listed as duplicates in the School of Scottish Studies trip logs.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's field recording is not duplicated in the School of Scottish Studies Sound Archive.

Song No. 3: Mary Hamilton (Child 173) (The Four Marys)

(Dialogue)

HH: "Where did you first hear that one?"

JR: "I heard that one when I was a child."

HH: "And who was it had it?"

JR: "Well, it was old people from Perthshire that I heard sayin' it."

HH: "Aye, aye, and what part of Perthshire?"

JR: "Well, I mean it was a way above Blairgowrie."

HH: "Aye. And tell us, what was the way they used to say it?"

JR: "Well, they didn't sing it. They used to say the three verses, just like a poetry."

HH: "Aye."

JR: (Spoken)

A knock cam' to the kitchen door,
it sounded through a' the room;
that Mary Hamilton had a wean
to the highest man in the toun.

"Where is that wean you had last night?
Where is that wean, I say?"
"I hadnae a wean to you last night,
nor yet a wean today."

But he searched high and he searched low,
and he searched below the baid;
and there he found his ain dear wee wean.
It was lyin' in a pool o' blood.

V.1
=92-100
Yest reen there were four Mar - ies. This night they're on - ly three
There was Ma - ry Se - ton an' Ma - ry Bea - ton, an' Ma - ry Car - mi - chael an' me.
V.2
A knock cam' to the kit-chen door, it sound ed through a' the room
That Mar - y Ham - il - ton had a wean, to the high - est man in the toun.
V.3
Where is that wean you had last night, where is that wean I say?
I had - nae a wean to you last night nor yet a wean to - day.
V.4
But they searched high and they sear - ched low, and they searched be - low the beid
An there he found his ain dear wean, it was lyin in a pool o' blood.

V.5
O' lit - tle did my moth - er ken the day she cred - lit me
The land I was to tra - vel in or the death I was to - dee.
V.6
For oft - times I hae dressed my queen an' put gowed in her hair;
but lit - tle I got for my re - ward was the gal - lows to be my share
V.7
Oh hap - py hap - py is the maid that's born o' bea - ty free;
for it was my dimp - lin ros - y cheeks that was the ru - in o' me.
V.8
Yest reen there were four Mar - ies. This night they're on - ly three
There was Ma - ry Se - ton an' Ma - ry Bea - ton, an' Ma - ry Car - mi - chael an' me.

Yestreen there were four Maries,
this night they're only three;
there were Mary Seton an' Mary Beaton
an' Mary Carmichael an' me.

A knock cam' to the kitchen door,
it sounded through a' the room;
that Mary Hamilton had a wean
to the highest man in the toun.

"Where is that wean you had last night?
Where is that wean, I say?"
"I hadnae a wean to you last night,
nor yet a wean today."

But they searched high and they searched low,
and they searched below the baid;
And it was there he found his ain dear wean.
It was lyin' in a pool o' blood.

Yestreen there was four Marys,
this night they're only three;
there was Mary Seton an' Mary Beaton
and Mary Carmichael an' me.

O little did my mither ken,
the day she credlit me;
the land I was to travel in
or the death I was to dee.

For oftimes I hae dressed my queen
an' put gowed in her hair;
but little I got for my reward,
was the gallows to be my share.

Oh happy, happy is the maid
that's born o' beauty free;
for it was my dimplin' rosy cheeks
that was the ruin o' me.

Yestreen there was four Marys,
this night they're only three;
there was Mary Seton an' Mary Beaton
and Mary Carmichael an' me.

yestreen – yesterday
wean – child
toun – town
baid – bed
mither – mother
ken – know
credlit – cradled
dee – die
gowed – gold

Research Question No. 1

What is the historical background of the selected song?

According to MacEdward Leach, "Mary Hamilton" first appears in print in Scott's *Minstrelsey of the Scottish Border*, 1802.[167] Scott's collection included eight different versions; Child printed twenty-eight, noting the impossibility of weaving all the versions into "an intelligible and harmonious story."[168] Though the origin of the ballad is unclear, there is an agreement among scholars that Mary Hamilton is represented as one of four women who attended Mary, Queen of Scots. Mary Fleming, Mary Livingston, Mary Seton and Mary Beaton had been companions of Mary Stuart since childhood. Only Mary Seton and Mary Beaton are mentioned in the last stanza of the ballad. The other two Marys are replaced by the names of Mary Hamilton and Mary Carmichael, neither of whom have been historically associated with Mary Stuart. Leach reports that all four girls eventually left the Queen's service (Mary Seton became a nun, and the others married.)

The "highest man in the toun" in Jeannie Robertson's version refers to the Queen's husband, Lord Darnley. A common core in most reported variants is that Mary Hamilton gives birth to the king's illegitimate child, kills the baby and is then executed by order of the Queen.

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[167] MacEdward Leach, *The Ballad Book* (New York: A. S. Barnes & Co., 1950), 481-83.

[168] Child, 349, 421.

While none of the Marys were ever accused of infanticide, there was, however, an incident which occurred in 1563 in the court of Mary Stuart involving a French maid-in-waiting and her lover, the Queen's apothecary. The two were reportedly hanged for murdering their new-born child. One theory suggests that the character of the French girl may have been confused with one of the Queen's four Marys, providing the gist of the story.

An unrelated event which later occurred at the court of Czar Peter the Great of Russia may have added to the confusion about the ballad's origin. Mary Hambleton, a Scottish lady-in-waiting to the Empress Catherine, was accused of murdering the illegitimate child to whom she gave birth as a result of an affair with Ivan Orloff, an aide-de-camp of the Czar. Mary Hambleton was found guilty and executed on March 14, 1719; Orloff was banished to Siberia.

Emily Lyle points out that since the ballad is not known to have existed before 1790, it could quite possibly have had its starting point with the story of Mary Hambleton. More likely, however, is Lyle's suggestion that details reminiscent of both historical events have made their way into the ballad narrative.[169]

A thorough discussion of story types and North American variants of "Mary Hamilton" may be found in Coffin's revised edition of *The Traditional Ballad in North America*.[170]

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[169] Emily Lyle, *Scottish Ballads* (Edinburgh: Canongate, 1994), 282-83.

[170] Tristam P. Coffin and Roger deV Renwick, *The British Traditional Ballad in North America*, rev. ed. (Austin,TX: University of Texas Press, 1977), 114-15.

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. One notable feature of the tune, which belongs to Bronson's class D, is that it is consistent with the "Ritchie family" variant, "The Four Marys."[171]

Ritchie recorded two volumes of Child ballads sung in America, neither of which include "Mary Hamilton" or the "The Four Marys." Ritchie's only recorded performance of the ballad is found on a 1984 release titled *The Most Dulcimer*.[172] The text is similar, but not identical to Robertson's: Ritchie's version does not include Robertson's second, third, or fourth stanza, and her fifth stanza is not part of Jeannie Robertson's version. However, the emotional core of the ballad remains intact:

Last night there were four Marys,
The night, there'll be but three;
There was Mary Seton and Mary Beaton
And Mary Carmichael and me.

Last night I dressed Queen Mary
And put gold on her hair,
And all I'm to get for my reward
Is the gallows to be my share.

Oh, little did my mother ken
The day she cradled me
O' the land I was to travel in
Or the death I was to dee.

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[171] Bronson. *The Singing Tradition.*

[172] Jean Ritchie, *The Most Dulcimer*, Greenhays: GR714, 1984.

Oh happy, happy is the maid
    That's born o' beauty free
For it was my dimple and rosy cheeks
    That was the ruin o' me.

They'll bind a 'kerchief aroon my een;
    They'll no' let me see to dee.
They'll never tell my father and mother
    But what I'm awa' o'er the sea.

Last night there were four Marys,
    The night, there'll be but three;
There was Mary Seton and Mary Beaton
    And Mary Carmichael and me.

The retention of some, but not all of the Scottish words in Ritchie's text demonstrates a gradual evolution of the ballad as it was passed from Scotland to the Southern Appalachians. Though she learned a number of "family versions" of the old ballads from her Uncle Jason, Ritchie recalled learning "Mary Hamilton," or "The Four Marys," as they called it, from her older sister, Edna.[173] Ritchie said that they knew "the ordinary school version of it,"[174] which had probably been learned by Edna at the Pine Mountain Settlement School she attended as a girl.[175] Ritchie observed:

> . . . none of [our family] had ever heard of Francis J. Child, nor had anyone else in that part of the Kentucky Mountains, I believe. The word 'ballad,' or 'ballit' meant, in our community, the written-down words for a song . . .

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[173] Jean Ritchie, interview by author, 15 March 2000.

[174] Ibid.

[175] Karen Carter-Schwendler examined the impact of the Settlement School repertory on the Ritchie family repertory. She noted that many of the songs learned by Jean's siblings who attended at the settlement schools were later sung at the Ritchie home, and some were eventually accepted into the family repertory. Jean Ritchie never attended a settlement school because by the time she was old enough to do so, a public high school had been constructed in Viper. For further discussion of the settlement schools in rural Kentucky, see Carter-Schwendler, *Traditional Background, Contemporary Context: The Music and Activities of Jean Ritchie to 1977* (Ph.D. diss., University of Kentucky, 1995).

> 'Writing out the ballit' for our family songs was rarely done. All of us, Mom, Dad and all thirteen children could write, but these old songs and their music were in our heads, or hearts or somewhere part of us, and we never needed to write them down. . . Nobody got scholarly about them and I have a feeling that's why they have been genuinely popular all these years.[176]

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"Mary Hamilton" was sung by Jeannie Robertson during a visit with Ritchie, Pickow and Henderson. It was recorded at her home at 21 Causewayend in Aberdeen.

Jeannie Robertson (1908 – 75) is widely regarded as the finest Scots ballad singer in recent history. She was described by Alan Lomax as "a monumental figure of world folksong."[177] Born into a "traveller"[178] family, she was discovered by Hamish Henderson in Aberdeen in 1953, and quickly became internationally known through concerts and recordings for her extensive knowledge of traditional songs and stories. She was awarded an MBE (Member of the British Empire) by the Queen in 1968 for her "services to Scottish folksong," the first member of a Scottish traveller clan to be decorated by a reigning British monarch.[179]

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[176] Jean Ritchie, liner notes in *Child Ballads in America, Vol. I.* Folkways Records and Service Corporation, Album FA 2301, 1961.

[177] Henderson, *The Armstrong Nose*, ed. Alec Finlay (Edinburgh: Polygon, 1996), 70.

[178] "Travellers" or "travelling people" (as they prefer to be called) are members of an indigenous, Gaelic-speaking group who for centuries lived a nomadic life-style, working as tin-smiths, horse-dealers, hawkers, pearl-fishers and seasonal laborers.

[179] Porter and Gower, 69.

Porter and Gower's extensive biography of Jeannie Robertson contains Jeannie Robertson's own account of her first meeting with Henderson. She recalled that one of local travellers, Bobby Hutchinson, had directed Hamish to her home:

> "If you want a puckle o' auld sangs," he said to Hamish, "go up to Jeannie Robertson" – he nivir even said my married name – "at 21 Cassiend. You cannae go wrong." So Hamish comes up an' the knock comes to the door an' there's this great big man in a beautiful Highland dress. O, he wes beautiful-dressed that day, real military-lookin' he wes. But I said, "I'm too tired to think aboot singin'. I'm that tired I'm ready to collapse. I cudnae sing for naebody today." But Hamish wes nae easy to put awa'. . . Hamish stayed on to tead an' I sung for him steady till two o'clock in the morning. I nivir got my rest – nae rest that day, you see. An' that's the God's own truth if I nivir rise from this chair.[180]

Hamish Henderson was directly responsible for the dissemination of recordings made by Jeannie Robertson and other traveller singers during the early 1950s.[181] He arranged for programs on folk traditional music to air on the BBC Scottish Home Service. He also arranged ceilidhs and concerts throughout Scotland at which Jeannie and other traveller singers were featured performers. Notable among those events was Robertson's appearance at the 1953 Edinburgh People's Festival concert, on which Jean Ritchie also performed.

Later that fall, Ritchie, her husband George Pickow and Henderson visited Jeannie Robertson at her home in Aberdeen. They recorded a number of songs and stories, among them "Mary Hamilton." Ritchie described Jeannie Robertson's voice as

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[180] Ibid., 41-42.

[181] Hamish Henderson's reputation spread among the traveller population, and he was eventually allowed to camp among them during subsequent years, collecting and recording their songs and stories. His fascinating account of those experiences is included in Timothy Neat's *The Summer Walkers: Travelling People and Pearl-Fishers in the Highlands of Scotland* (Edinburgh: Canongate Books, 1996.)

"big; it's a low, sort of contralto," and commented on her distinctive singing style: "See there, there's no hurry, there's no rush. They just sing the song, you know?"[182]

Jean Ritchie and Jeannie Robertson met again in 1953, this time in London. Robertson had been invited by Alan Lomax to appear on a television show he was producing. Unfortunately, she became ill just after the dress rehearsal and was taken to the hospital, where she was diagnosed with peritonitis. Jean Ritchie, who was living in London at the time, looked after her in the hospital, and, with Lomax, escorted her to the train when she was well enough to return home.[183]

Henderson recorded countless hours of interviews with Jeannie Robertson for the School of Scottish Studies, spanning more than twenty years. Their friendship continued until her death in 1975. In an obituary notice in *The Scotsman*, Hamish Henderson commented that

> . . . [Jeannie Robertson] had a vast repertoire of songs, ballads and stories, and was unique in reshaping them and recreating them with powerful, creative intelligence. . . She was a storyteller of genius, and spoke a form of Lowland Scots which was almost eighteenth-century in character. She was a poet in song, a virtuoso at the art, and an artist of the first order."[184]

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[182] Jean Ritchie, interview by author, 19 May 1997.

[183] Ritchie's recollection of this event is corroborated by Porter and Gower, 48.

[184] Porter and Gower, 91.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 1m 19s (dialogue); 4m 29s (song)

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

On the original field recording (duplicated as SA 1953/96, #10; RL 973 in the School of Scottish Studies sound archive), this conversation between Hamish Henderson and Jeannie Robertson follows Jeannie's singing of "Mary Hamilton." On Ritchie's "Scottish Sampler" tape, however, the dialogue precedes the song. According to Gower and Porter, Jeannie usually sang rather than spoke the verses.[185]

However, according to Ritchie, Jeannie Robertson knew the first three verses only as a "poetry" which preceded the song. Upon hearing Robertson speak the verses, Ritchie told her that they were actually part of the song as she knew it. Ritchie explained:

> That was the most exciting thing; she had those verses, but she had never felt them as part of the song. Her eyes lit up – she sang it several times trying to get the words to fit [the tune]. She was kind of clumsy with it at first but then she got them down.[186]

Evidently, Robertson practiced singing the song with the "new verses" several times before making the final recording. Examination of the original tape suggests that perhaps more than one take was required; it sounds as though the tape was re-wound and re-recorded.

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[185] Ibid., 250.

[186] Jean Ritchie, interview by author, 15 March 2000.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/196; RL 973) catalogues "Mary Hamilton" ("Yestreen there were four Marys") and the dialogue which accompanies it as Items No. 10 and No. 11, collected by Hamish Henderson and Jean Ritchie, Fraserburgh, September 1953.

Two other songs sung by Jeannie Robertson, apparently on the same occasion, are listed in this particular log. Included are: "The Butcher Boy" (Item No. 9), and "MacCrimmon's Lament" (Item No. 12), The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate that she recorded Robertson on more than one occasion; this is corroborated by information from the School of Scottish Studies trip logs. Ritchie's tape, catalogued in her records as S9, contains the recordings listed above, but is described in her notes as "a compilation of dubs from other tapes by Jeannie." In all, Ritchie lists sixteen songs sung by Jeannie Robertson, on tapes catalogued as S5X, S6, S7, S10, S11, S17, S20, S22 and S26. In addition to the above, they include "A Pretty Young Fair Maid in her Garden Walkin'," "As I Went Down By Overgate," "Bonnie Wee Lassie Never Said No," "Brennan On the Moore,"" "Dinty Doonbye," "The Handsome Cabin Boy," "For the Moon Shined on my Bed Last Night," "Lord Lovatt," "Mill o' Tifty's Annie," "Miss Brown of Dublin," "Reel o' Tullochgorum," "Up a Wide and Lonely Glen," and "What a Voice." With the exception of "A Pretty Young Fair

Maid in her Garden Walkin'," "Bonnie Wee Lass Never Said No," "Lord Lovatt," and "Hush-A-Bye" and "The Lord Knows Your Daddy," all are duplicated in the School of Scottish Studies trip logs.

Ritchie's notes give the title of "Mary Hamilton" as "Four Marys" and contain only brief written comments ("several trials; false starts. Complete song begins at pencil mark on reel.")

Hamish Henderson's personal diary from 1952 contains fragments of notes which confirm that he and Jean Ritchie visited Jeannie Robertson at her home in Aberdeen on their fall tour of the North East of Scotland.

> After the [People's] Festival, I went again on a brief tour to N.E. with American folklorist and Fulbright scholar Jean Ritchie, who paid a large share of the expenses of the tour. We were chiefly after the classical ballads on which Mrs. Ritchie is writing a thesis. . . A great duet . . . Jimmy Stewart, a Forfar tinker! And Jeannie Robertson. . .[187]

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/196: 10; RL 973. 1953 logs from the School of Scottish Studies note "9Q" (quatrains); "v.1, 5, 9 all the same"; however, verse 5 (repeat of verse 9) appears to have been omitted in this performance of the song.

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[187] Henderson, personal diary, Edinburgh, 1952, original in the possession of Susan Brumfield, Lubbock, TX.

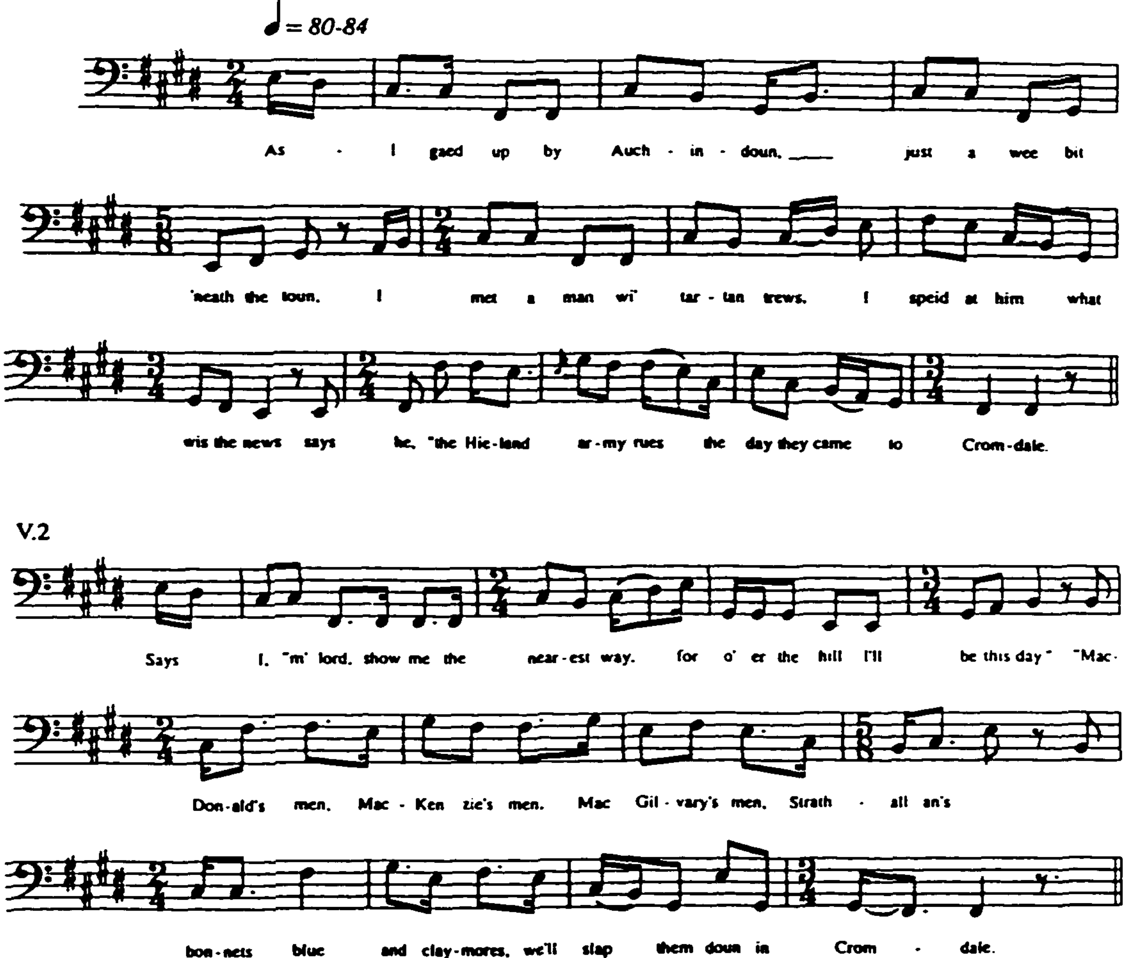
Song No. 4: The Haughs o' Cromdale

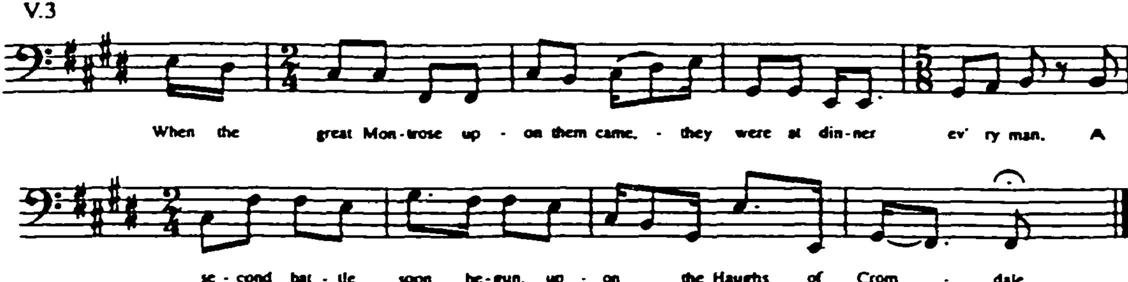
(Dialogue)

JM: The battle of Cromdale was fought by Prince Charlie's father, King James, at Fort Cromdale. There's two rebellions. There's the one that his father rose, that was in 1714, and then after that was Charles, Prince Charlie Stuart. Prince Edward Charles Stuart is its right name of it.

HH: Aye.

JM: And, eh, he fought the second battle of Cromdale, but the first battle of Cromdale was fought by his father. And, of course, there's a song attached to that; to that Cromdale.





As I gaed up by Auchindoun,
 just a wee bit 'neath the toun,
I met a man wi' tartan trews,
 I speid at him, "What wis the news?
Says he, "The Hieland army rues
 the day they cam to Cromdale."

Says I, "M'lord, show me the nearest way,
 for o'er the hill I'll be this day."
"MacDonald's men, MacKenzie's men,
 MacGilvary's men, Strathallan's men,
wi' bonnets blue and claymores,
 we'll slap them down in Cromdale."

When the great Montrose upon them came,
 they were at dinner ev'ry man.
A second battle soon begun,
 upon the Haughs of Cromdale.

haughs (haws) – level ground; meadow land
trews – trousers
speid (speired, spiered) – enquired, asked

Research Question No. 1

What is the historical background of the selected song?

"The Haughs of Cromdale" first appears in print in Hogg's *Jacobite Relics of Scotland.*[188] Gavin Greig reported its popularity, including a version consisting of sixteen verses, in *Folk-Song of the North East.*[189] It is classified as a "border ballad," a genre which includes those ballads which specifically relate to battles fought in Scotland and the Border country. Michael Brander states:

> The Scots have long been recognized as a warlike race and they have also long been given to expressing their feelings in verse and song. The Highland Gaels, the Lowlanders and Borderers haveall produced much in the form. Like the Norse with their sagas, scarcely a battle seems to have passed without becoming the inspiration for a ballad.[190]

The song refers to a battle fought in 1690, during which a Williamite army, under Sir Thomas Livingstone, surprised Colonel Buchan's sleeping Jacobite army, still in their beds after a night of revelry. In this battle, one of the last efforts in Scotland on behalf of James II, more than three hundred Highlanders were killed, and at least a hundred more were captured.

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[188] James Hogg, *The Jacobite Relics of Scotland,* vol. I. (Edinburgh, 1819-21), 3-5.

[189] Gavin Greig, *Folk-Song of the North-East* (Peterhead, Scotland: P. Scrogie Ltd., 1909-1914; reprint, Hatboro, PA: Folklore Associates, 1963).

[190] Michael Brander, *Scottish and Border Battles and Ballads* (London: Steely Service & Co. Ltd., 1975), 13.

The resounding defeat of the Clans is masked in this ballad by the confusing addition of details from an entirely different engagement, one in which the Scots actually were victorious. In 1645, Montrose had defeated the Coventer army for the fourth time at Auldern. By the battle in 1690, however, Montrose was, in fact, already dead, and had been so for nearly forty years.

According to Hamish Henderson, the wide popularity of the ballad, despite its muddled facts, has resulted in a general acceptance of the Clans' victory at Cromdale throughout the North of Scotland. He explains that "people wanted their side to win."[191]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. Jimmy MacBeath's truncated version of both text and tune are particularly interesting and notable characteristics of this piece.

MacBeath's comments about the origins of the song reflect his own understanding (or misunderstanding) of the historical details of the Battle of Cromdale. Though fully aware at the time of the recording that MacBeath's version of the story was less than accurate, Henderson would never have corrected him ("It was true to him.")[192]

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[191] Henderson, interview by author, 31 July, 1999.

[192] Ibid.

Henderson suggests that "if history, as Ernst Toller said, is the propaganda of the victors, balladry is very often the propaganda of the defeated."[193]

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"The Haughs of Cromdale," sung by Jimmy MacBeath, was probably collected and recorded (along with a number of additional stories and songs) by Ritchie, Pickow and Henderson during their fall 1953 tour of the North-East. Though MacBeath is listed as a performer at the 1953 People's Festival concert and ceilidh, "The Haughs of Cromdale" is not listed among the songs performed on that occasion.[194] Conversation on the recording between Ritchie, Henderson and MacBeath indicate that the tape was made in an informal setting.

Jimmy MacBeath was born in Portsoy in 1894. At the age of thirteen, he left school and was fee'd to a farm in Deskford, where he was subjected to beatings and other harsh conditions of bothy farm life.[195] During World War I, MacBeath enlisted in the Gordon Highlanders, serving in France and Flanders. Faced with the dim prospect of returning to farm work after the war, he chose instead to earn his living as an itinerate street singer, performing at fairs, markets and other local events. He was eventually "discovered" in 1951 living in a lodging-house in Elgin iby Hamish Henderson and Alan

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[193] Henderson, *Alias MacAlias*, 29.

[194] Henderson, personal diary, 1953.

[195] Further discussion of farm life and the bothy ballads which depicted that existence is found in the examination of Song No. 8, "The Barnyards o' Delgaty."

Lomax, who recorded his extensive repertoire of songs and stories over the course of many different occasions.[196]

Henderson invited Jimmy MacBeath to sing at the first Edinburgh People's Festival ceilidh, held in August of 1951 at the Oddfellow's Hall. Alan Lomax recorded the event, at which MacBeath "created a sensation," according to Henderson. As he recalled,

> Jimmy was much affected by the reception he got, and at the end of the show he informed the audience that this was his "swan song," the culmination and the conclusion of his singing career: for reasons of ill-health and age he would never be able to sing at a similar function again. (He was to visit Edinburgh and sing at my ceilidhs for close on another twenty years.)[197]

One of Jimmy MacBeath's regular performances was given each July at the Aikey Fair. He often held court at the Sunday fair, surrounded by young farm servants anxious to learn the old ballads and songs. His popularity earned him the nick-name of "King of the Cornkisters."

Through the efforts of Lomax and Henderson, MacBeath appeared on numerous BBC radio and television programs during 1950s. His songs were included on recordings issued by Columbia, Caedmon, Tangent and Topic, and his popularity continued to increase. By the 1960s, Jimmy MacBeath had become an established figure in the folk music revival.[198]

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[196]Henderson kept records of his collecting jaunts in various and assorted notebooks, many of which are not dated. Many of his remarks are scribbled in margins, and the entries are not consistently chronological. However, many references to Jimmy MacBeath appear throughout the notes, along with lists of MacBeath's songs, lyrics, and sketches of MacBeath drawn by Henderson.

[197] Henderson, *Alias McAlias*: 161-66.

[198] Ibid.

MacBeath's last public appearance in Edinburgh was at a 1971 ceilidh, at which he performed despite worsening illness. He died in January of 1972.

During an Edinburgh interview during the summer of 1999, Hamish Henderson produced a flyer which he had recently received in the mail. It announced a tribute concert and ceilidh in honor of Jimmy MacBeath, to be held in Portsoy, August 27, 1999. Henderson, aged 79, was unable to attend.

Jean Ritchie was evidently very impressed with Jimmy MacBeath's stories and his songs. In her 1966 children's book, *From Fair to Fair,* Ritchie's fictional character "Jock" met up with the real Jimmy MacBeath during his travels in Scotland. Ritchie wrote:

> Jock had not been long in Scotland before he met Jimmy MacBeath. Now, Jimmy is a man very much like Jock, although Jimmy does most of his traveling and singing at fairs and festivals in Scotland only. He knows just about every song that was ever sung by the country people of Scotland, for Jimmy was born into a family of tinkers, or wandering folk. . .
>
> As Jimmy grew older, he began to be more and more in demand for the singing. "At the fairs, now, whenever I would sing the crowds'd gather round me till I was near smothered, and the pennies'd fall like a red rain,' he remembered.[199]

Ritchie described MacBeath as "a good singer," choosing three of his songs for her Scottish sampler collection. She included an additional recording, "A Frog He Would A-Wooing Go," on the Collector Limited release, *Jean Ritchie Field Trip.*

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[199] Jean Ritchie, *From Fair to Fair* (New York: H. Z. Walck, 1966), 84.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 48s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she recorded MacBeath on more than one occasion. While her tape, catalogued in her records as S5X, contains the recording listed above, Ritchie lists twenty-three additional items sung by MacBeath on other tapes, catalogued as S1, S2, S3, S4, S7, S8, S10, S17, S21. These items include "Banks of Rothshire," "Beggar Man," "Binnorie," "Bonny Bunch O' Roses," "Dowie Dens," "Down By the Modlin Green," "Far Coolin's A-Calling Me Away," "Fivey-O," "Green Caledonia," "I Went to Aiky Fair," "Laddie with the Dark and Roving Eye," "MacPherson's Rant," "The Moss o' Borrodale," "Muckin' o' Geordie's Byre," "My Auld Scottish Lass," "My Bonnie Irish Boy," "My Darling Ploughman Boy," "Noo, I'm A Weaver," "On the Banks o' Inverruhry," "O, O, I'm Left Alone," "Right Over the Tops o' the Knowes," "Riney" ("Liltin' Addie"), "The Trooper Laddie," "When I was a Ploughboy," "When the Ale was Only Tippence," and an unidentified song "about Willie Matheson."

Of these twenty-four items, only one song, "Green Caledonia," is duplicated in the School of Scottish Studies log (SA 1953/194; RI 510.) The only other recordings of

MacBeath noted in those logs are four conversations with Henderson and Ritchie about the process of weaving and dyeing, anecdotes about Robert Burns, the story of MacBeth and the witches, and the story of Mary Queen of Scots on her way to her execution.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's field recording is not duplicated in the School of Scottish Studies Sound Archive.

Song No. 5: The Braemer Highland Gathering

Research Question No. 1

What is the historical background of the selected song?

"Braemar Highland Gathering" (also known as "The Braemar Gathering") was composed for bagpipes by G.S. MacLennan for the Braemar Highland Gathering and Games, still held annually on the first Saturday of September. The Patrons of the Games have connections to the local estates of Balmoral, Invercauld and Mar. Invercauld is the seat of Clan Farqhuarson, to which Braemar has strong links. The Highland Games were often held on the grounds of Braemar Castle.

Bagpipe music may be grouped into three categories: Ceòl-Mór (Great Music) refers to the musical form known as piobaireachd. Ceòl-Beag (Small or Little Music) includes lighter types of music, such as marches and quick-steps. Ceòl-Meadhonach (Middle Music), a less-commonly used term, refers to music which is neither great nor small, and is used to denote the music of song tunes, lullabies and sung laments.[200]

Pìobaireachd (or pibroch, as it is often spelled) does not refer to the actual bagpipes, but rather a sophisticated compositional form of pipe music. According to Collinson, it may be classified as traditional music, because though the names of the composers are generally accepted by popular tradition, the authorship of very few of the pieces can be verified. Furthermore, though a unique form of notation for pìobaireachd does exist, the music is orally transmitted from teacher to pupil.[201]

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[200] Collinson, 174.

[201] Ibid., 175.

This notation, known as canntaireachd, was used as a means of vocal demonstration of how each phrase should be played, and served primarily, according to Collinson, as an aid to memory. Players of ceòl-mór were expected to memorize their entire repertoires, which might consist of as many as two hundred pìobaireachd, each of which could vary from seven to twenty minutes in length.

Collinson notes:

> In form, piòbaireachd may be described as an air with variations; but while some of the variations may be of a free melodic character of a simple order, others are of a complicated stereotyped form, consisting of the application of certain extended grace-note patterns or formulae to the notes of the ground, or rather to selected notes of it. Each of these stereotyped patterns is progressively more intricate and of greater technical display than the one before it, but the whole piece ends with a dramatic return to the simple air itself.[202]

"The Gathering" is one of three main type-names of pìobaireachd; others are "The Salute" and "The Lament." Collinson notes that while most pìobaireachd are "clan-music" in some sense, some express purely personal feelings.

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. A particularly notable and unique feature is the use of the bagpipe scale, which is approximately that of the Mixolydian scale on A, with an extra G natural below the key note. Collinson points out that the deviation of intervals in this scale from either the natural or tempered scale makes the instrument "difficult of acceptance to many

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[202] Ibid., 176.

ordinary musicians, who will bluntly declare that the bagpipes sound out of tune."[203] His comparison between the natural scale and the pipe scale is found in figure 2:

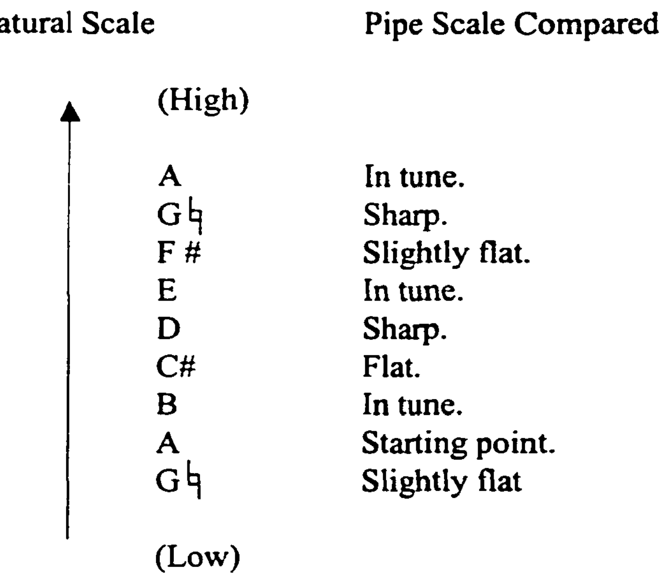

Fig. 2. Natural Scale – Pipe Scale Comparison.

Collinson acknowledges that the above table is merely a comparison of one scale to another. Though the pipe interval varies from the natural scale, it is not "out of tune"; it is in tune with itself.

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[203] Collinson, 163-64.

Collinson points out that:

> The notes of the bagpipes are never intended to be *sounded together in harmony*, as are wind instruments in an orchestra. The bagpipe is a *solo*, or at least a *unison, melodic* instrument which is only required to harmonize to the sound of its own drones. It is therefore not fundamentally necessary that the intervals should be of standard sizes of tone and semitone . . . in the individual scale of the bagpipes each note of it . . . has its own particular flavour; and it is largely a question of becoming familiar with it to be able to appreciate and eventually to savour its sound.[204]

Research Question No. 3

Who were the informants, and under what circumstances was the song collected?

"The Braemar Gathering" was played by the Inverness British Legion Pipe Band. The band was founded in 1919 and is the oldest Highland pipe band still in existence.[205]

Ritchie recalled making the recording as the band processed through Inverness, just outside the hotel where she was staying:

> You can hear them draw nearer; you hear the pipes first, and then the drums. We just stuck our microphone out the hotel door. It's interesting, because you can hear it going by. It [the parade] was just some sort of little celebration.[206]

The duplicate of Ritchie's recording is the only existing recording of the Inverness British Legion Pipe band found in the School of Scottish Studies Sound Archives, as well as the only recorded version of "The Braemar Highland Gathering" located there.

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[204] Ibid.

[205] *Historic Traveler* 4, No. 5 (May 1998), cover photo.

[206] Jean Ritchie, interview by author, 19 May 1997.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 1m 47s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Ritchie's "Scottish Sampler" recording fades in at the beginning and out at the end. An examination of the original recording revealed additional melodic material, evidently omitted in Ritchie's editing of the compilation tape.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/194; RL 510) catalogues "Braemar Highland Gathering" as Item No. A1, collected by Hamish Henderson and Jean Ritchie, Inverness, 1953. Additional remarks note that the recording was made as the Inverness (Legion) Pipe Band was "marching past from ceilidh." The log notes also contain information in regard to the time and type of song (march).

Ritchie's notes list the recording as Item 1 on tape S25. The march is untitled, and only a brief description is given ("Pipe band procession down street.")

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/194: A1; RL 510.

Jean's husband, photographer George Pickow, documented their travels during the Fulbright year. Among his photographs are a number taken in 1953 at the Braemar Highland Games, including pictures of Queen Elizabeth, the Queen Mother, Price Phillip, Prince Charles and Prince Andrew, who were in attendance at the Games near Balmoral. Pickow's photographs depict a variety of activities at the Highland Games, such as caber tossing, dancing, candy-making and a parade on the grounds.

Song No. 6: The Reel o' Tullochgorum

Come gie's a sang, Montgomery cried, 'an lay your disputes aside,
It's nonsense for a man to chide at what's been done before them.
Let Whig an' Tory a' agree, (Whig an' Tory, Whig an' Tory)
Let Whig an' Tory a' agree, an' dance this reel Whigmorum.
Let Whig an' Tory a' agree, and come an' dance the reel with me,
The reel of Tullochgorum.

Research Question No. 1

What is the historical background of the selected song?

"The Reel of Tullochgorum" is an old strathspey tune, to which words were supposedly adapted by The Rev. John Skinner, a Jacobite and pastor of the Episcopal Chapel at Langside, near Peterhead, Aberdeenshire, during a visit to the town of Ellon. In an attempt to put a stop to a heated political dispute among her dinner guests, the hostess, a Mrs. Montgomery, suggested that the air of Tullochgorum was wanting for words, and the Rev. Skinner, taking advantage of the conversation, composed the verses.[207] Hamish Henderson alludes to a possible "mix-up" in those facts, but calls such anecdotes "beautiful stories," though he suggests that "they don't have to be true; they have their own bodily truth."[208]

There has been some speculation as to the origin of the tune, which may possibly date back to the early seventeenth century, though it first appears under its present name in Bremner's *Collection of Scots Reels or Country Dances*, printed in 1757-61. Porter and Gower provide a concise summary of sources in which the tune appears, along with references to anecdotal notes in regard to the text.[209]

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[207] Robert Chambers, *The Scottish Songs: Collected and Illustrated*, vol. I (Edinburgh: William Tait, 1829), 41-42.

[208] Henderson, interview by author, 31 July, 1999.

[209] Porter and Gower, 151-52.

According to Keith Norman MacDonald, Tullochgorum is a farm in the Strathspey basin. He cites Benjamin Taylor's paper on "Strathspey and its music," who describes it as "beyond the outskirts of the great Abernethy Forest, and under the shade of the blue heights of Cairngorm." According to Taylor:

> It was once the headquarters of the Clan Phadruick, branch of the Grant clan, and it was here, not at Freuchie, that some say the Strathspey music originated. Whether it originated here or not, there seems little reason to doubt that the perfection and popularity of the music owe much to the Grants of Tullochgorum.[210]

The text was first printed in the *Scots Weekly Magazine* in April 1776, and appeared ten years later with the tune in the Perth *Musical Miscellany*. Porter and Gower report minor variations in the text as early as 1829 (Chambers) and 1855 (Rogers), signifying its entry into the oral tradition.[211]

In two letters written from Edinburgh to Rev. Skinner, Robert Burns declared "Tullochgorum" to be "the best Scotch song ever Scotland saw."[212] Jeannie Robertson recorded only one verse for Ritchie and Henderson; additional verses from Chambers follow:

O, Tullochgorum's my delight, it gars us a' in ane unite,
And ony sumph that keeps up spite, in conscience I abhor him;
For blythe and merry we'll be a', (blythe and merry, blythe and merry),
Blythe and merry we'll be 'a and make a happy quorum.
For blythe and merry we'll be a', as lang as we hae breath to draw,
And dance till we be like to fa', the reel of Tullochgorum.

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[210] Keith Norman MacDonald, *Puirt-a-Beul – Mouth Tunes, or Songs for Dancing, as practised from a remote antiquity by the Highlanders of Scotland*, 2nd ed. (Glasgow: Alex MacClaren and Sons,1931), 6-8.

[211] Porter and Gower, 152.

[212] Ibid.

What needs there be sae great a fraise, wi' dringing dull Italian lays,
I wadne gie our ain strathspeys for half a hundred score o'them.
They're dowff and dowie at the best, (dowff and dowie, dowff and dowie),
Douff and dowie at the best, wi' a' their variorum.
They're douff and dowie at the best, their allegros, and a' the rest,
They canna please a Highland taste compared wi' Tullochgorum.

Let warldly minds themselves oppress wi' fear of want and double cess,
And sullen sots themselves distress wi' keeping up decorum.
Shall we sae sour and sulky sit, (sour and sulky, sour and sulky),
Shall we sae sour and sulky sit like auld Philophorums?
Shall we sae sour and sulky sit, wi' neither sense, nor mirth, nor wit,
And canna rise to shake a fit at the reel of Tulluchgorum?

May choicest blessings still attend each honest-hearted open friend;
And calm and quiet be his end, and a' that's good watch o'er him!
May peace and plenty be his lot, (peace and plenty, peace and plenty),
May peace and plenty be his lot, unstain'd by any vicious blot;
And may he never want a groat, that's fond of Tullochgorum.

But for the discontented fool who wants to be oppression's tool,
May envy gnaw his rotten soul an discontent devour him!
May dool and sorrow be his chance, (dool and sorrow, dool and sorrow),
May dool and sorrow be his chance, and nane say, "Wae's me for 'im!"
May dool and sorrow be his chance, and a' the ills that come frae France,
Whae'er he be that winna dance the reel of Tullochgorum!

gie's a sang – give us a song
gars – makes
ony – any
a' – all
ane – one
fraise – phrase
wadna – would not
ain - own
douff – insipid
dowie – sad
canna - cannot
wi' - with
sae – so
gude – good
groat – coin

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. "The Reel of Tullochgorum" is notable in that it contains all of the idomatic features or, as Collinson calls them, "musical thumbprints" of Scottish song. He describes these characteristics as "that which makes the Scottishness of Scots music."[213]

Collinson cites the use of the gapped scale, as well as the "double tonic" as prominent melodic features. "Double tonic" is a term used describe the temporary shift in the tonal center, down one full step. Collinson suggests that this shift, which generally occurs as a melodic figure on the major triad followed by the same or other figure on the major triad a tone below, is derived from the bagpipe scale, which is mixolydian on A, with an added G natural below.

The trademark rhythmic figure known as the "Scots snap" also occurs in "The Reel of Tullochgorum." This figure consists of a sixteenth note followed by a dotted eighth note, and while it is particularly characteristic of the Strathspey, it appears in every form of Scots music. Collinson argues that although some scholars have "maligned and vilified" this Scottish idiom,[214] the Scots snap is "the very life-blood of Scots musical rhythm, in both instrumental and vocal music."[215]

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[213] Collinson, 4.

[214] Ibid., 28.

[215] Ibid., 29.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"The Reel of Tullochgorum" was sung by Jeannie Robertson as the opening song at the 1953 Edinburgh People's Festival Ceilidh, July 12, 1953. Jean Ritchie also appeared on the program, the order of which is listed in Hamish Henderson's field notes. Ritchie recorded Jeannie Robertson on more than one occasion; however, comparison of this recording with that of others from the ceilidh indicate identical acoustical sound, background noises, and recording levels. It is most likely that this performance was taped at that event.

Full biographical information on Jeannie Robertson may be found in the discussion of Song No. 3, "Mary Hamilton."

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 42s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/197; RL 974) catalogues "Reel o' Tullochgorum" as Item No. 6, collected by Hamish Henderson and Jean Ritchie, 1953. One other song sung by Jeannie Robertson, apparently on the same occasion, is included

in this particular log: "Mill o' Tifty's Annie" (Child 233) is listed as Item No. 5. The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate that she recorded Robertson on more than one occasion; this is corroborated by information from the School of Scottish Studies trip logs. Ritchie's tape, catalogued in her records as S6, contains the recordings listed above. In all, Ritchie lists sixteen songs sung by Jeannie Robertson, on tapes catalogued as S5X, S7, S9, S10, S11, S17, S20, S22 and S26. In addition to the above, they include "A Pretty Young Fair Maid in her Garden Walkin'," "As I Went Down By Obergate," "Bonnie Wee Lassie Never Said No," "Brennan On the Moore," "The Butcher Boy," "Dinty Doonbye," "The Handsome Cabin Boy," "For the Moon Shined on my Bed Last Night," " Four Marys "("Mary Hamilton,") "Lord Lovatt," "MacCrimmon's Lament," "Miss Brown of Dublin," "Up a Wide and Lonely Glen," and "What a Voice." With the exception of "A Pretty Young Fair Maid in her Garden Walkin'," "Bonnie Wee Lass Never Said No," "Lord Lovatt," "Hush-A-Bye" and "The Lord Knows Your Daddy," all are listed as duplicates in the School of Scottish Studies trip logs.

Ritchie's written notes describe the recording as "short" and "good."

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/197: 6; RL 974.

Song No. 7: Three Fiddle Tunes:

Stumpie (Stumpy)
High Road to Linton (Highland Woodman)
The Mason's Apron (Maiden's Apron)

2.
3
3
♩= 126 The High Road to Linton
3
3
3
3
1.
2.
♩= 126 The Mason's Apron
3
3
3
3
3

Research Question No. 1

What is the historical background of the selected songs?

According to Albuger, the earliest printed record of "Stumpie" may be found in *A Collection of Countrey Dances written for the use of his Grace the Duke of Perth by Dav. Young, 1734.* Also known as *The Duke of Perth MS* or the *Drummond Castle MS,* the collection consists of two sections; country dances with music and instructions, and reels, music only. Though "Stumpie" is described in the School of Scottish Studies log notes as a strathspey, the original manuscript made no mention of strathspeys, and contained very few dotted rhythms, and no use at all of the "Scots snap" characteristic of the strathspey.

Aberdeen writing-master David Young, described by Alburger as the major collector of fiddle music from traditional and other sources, compiled a number of manuscripts, including *A Collection of the Newest Country Dances Perform'd in Scotland written at Edinburgh by D.A. Young WM 1740,* and the *M'Farlane MS,* three volumes (the first now lost) of Scottish tunes with variations by Walter M'Farlane, Forbes of Disblair and Young himself.[216]

"Stumpie" may also be found in Neil Gow's Collection as a reel with variations. John Loesberg's anthology of traditional Scottish songs[217] includes a version of "The Reel of Stumpie-o" with words, from Allan Cunningham's *Songs of Scotland.* Loesberg cites Burns' *Merry Muses* as the source of the verses, which follow:

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[216] Alburger, Mary Ann, *Scottish Fiddlers and Their Music* (London: Victor Gollancz Ltd., 1983), 36.

[217] Loesberg, John, *Traditional Folksongs and Ballads of Scotland*, vol. I (Glasgow: Ossian, 1994), 64.

Hap and row, Hap and row,
Hap and row the feetie o't;
I thought I was a maiden fair,
Till I heard the greetie o't.
My daddie was a fiddler fine,
My minnie she made mankie O,
And I myself a thumpin' quean
Wha danced the reel of Stumpie O.

Dance and sing, dance and sing,
Hey the merry dancing-O;
And a' their love-locks waving round
And a' their bright eyes glancing-O.
The pipes come wi' their gladsome note
And then wi' dool and dumpie-O,
But the lightest tune to a maiden's foot
Is the gallant reel of Stumpie-O.

The gossip cup, the gossip cup,
The kimmer clash and cradle-O.
The glowing moon, the wanton loon,
The cutty stool and cradle-O.
Douce dames maun hae their bairntive borne,
Sae dinna glower saie glumpie-O
Birds love the morn and craws love corn,
And maids the reel of Stumpie-O.[218]

hap and row – hop and roll
feetie – little feet
greetie – a little cry
mankie – from calamanco, a kind of glossy woolen material
thumpin' quean – lively young woman
wi' dool an' dumpie – with short but heavy steps
kimmer clash – chatting
caudle – cuddle
loon – rogue
cutty stool – stool of repentance (in church, where those guilty of misconduct were obliged to sit)
douce dames – kind ladies
sae dinna glower – so don't you stare so glumly

[218] Ibid., 25.

The second tune in Innes' reel medley is "The High Road to Linton." Ritchie's title, "Highland Woodman," is probably a phonetic rationalization of Scottish dialect, since no mention of a reel by that title has been found in the literature.

Ronald Stevenson suggests that the story of "The High Road to Linton" is really the story of Townfoot House. He cites a story told by a Miss Bain, who was in her 80s when she recounted the details in 1978:

> Townfoot House, West Linton, was for about a century the Bain family home, until the late 1940s. Miss Bain's uncle, Archibald Bain, died as an old man in 1910. He was the precentor, that is, he led the Psalm singing at Trinity United Free Kirk, West Linton, but one day the kirk acquired a harmonium and that rendered his services useless as a precentor (before, the Psalm singing had been unaccompanied.) Archie took a grim view of the new harmonium, so much that he disassociated himself from the Trinity Kirk and walked every Sabbath morn to precent for the United Free Kirk in the Carlops.
>
> Archie was a fiddler and a composer. There was aye a fiddle on the wall of his room – except when he was playing it. When he died, every chair in the house was stacked with music. All Archie's music was given away or sold. It was all in manuscript.
>
> There is a Bain family tradtion that he was the composer of "The High Road to Linton," is it his version of an old droving song? In none of the collections of fiddle tunes is it ascribed to any particular composer.[219]

Several texts may be found for this well-known reel. One from the Scottish mainland follows:

Lassie is the bed made,
    The bed made, the bed made?
Lassie is the bed made
    Or is your belly warm?

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[219] Harry Bain, *Bain's Directory of Bagpipe Tunes* (Edinburgh: Albyn Press, Ltd.,1986), 132.

Another version from Whalsay is titled "Cuddle in a Bosie":

Rest the fire and come to bed,
        And cuddle in a bosie,
My head to dy heid
        And we'll lie cosy.

bosie – bosum
heid – head

Scots traveller Betsy Whyte of Montrose, (not to be confused with Ritchie's informant, Betsy Whyte of Fraserburgh) reported yet another version:

Some say the deil's dead,
        The deil's dead, the deil's dead.
Some say the deil's dead
        And buried in Kirkaldy.

And others say he rose again,
        Rose again, rose again.
And others say he rose again
        And danced the "Heilan Laddie."[220]

The third reel in the medley is "The Mason's Apron" (called "Maiden's Apron" by Ritchie.) A version of the tune appears in Alex McClashan's second collection under the title "The Isla Reel." McGlashan was a violinist and composer, though, according to Ablburger, he does not claim credit as composer in the texts of his collections.[221]

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[220] Liner notes in *The Fiddler and His Art*, Greentrax Recordings, Scottish Tradition, 9.

[221] Alburger, 66. Alburger asserts that this may be an example of the same modesty which kept Neil Gow and others from attaching their names to all of their compositions.

David Johnson offers a concise discourse on the role of dancing in society in the eighteenth century, and the resultant rise in popularity of fiddle music during that time.[222] Dancing (or "promiscuous dancing" in which men danced with women) had been prohibited by the Church of Scotland during the seventeenth century and did not re-emerge as an acceptable social activity until 1680, spurred by a visit to Edinburgh by the Duke and Duchess of York. Despite the continued objections of the church, dancing became a mainstream activity in society. In 1773, an aristocratic dancing club, or Assembly, was opened in Edinburgh, followed by the appearance of similar assemblies in towns and villages. During this time, dancing-masters were able to support themselves teaching large classes at reasonable fees. Accompaniment for the classes was often provided by the dancing-master's own solo fiddle playing.

Fiddlers customarily defined their personal repertories by copying them into small oblong manuscript books; school-masters and music teachers often wrote out such collections for their own use. Johnson reports that a number of these manuscripts have been preserved, and that considerable over-lapping of tunes occurs. Apparently, it was common practice to copy the songs from one book to another, often without acknowledgement of authorship.

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[222] David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century* (London: Oxford University Press, 1972), 120-21.

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. Though each song is examined independently, they are performed as a medley, with no break between the songs. It was no doubt common practice to combine tunes into medleys to facilitate dancing; such fiddle tunes are often played in medleys in the instrumental dance music of the southern United States as well.

Research Question No. 3

Who were the informants, and under what circumstances were the songs collected?

George Innes, a costing clerk from Inverness, was the fiddler in a marching band that Jean Ritchie and George Pickow saw passing down a street in Inverness in the spring of 1953. They fell in behind the drummer, and at the end of the parade, they invited some of the musicians to join them for a drink at the hotel. Ritchie was able to persuade Innes, along with Finlay MacLean and Saunders MacKenzie, to record a number of songs. She recalled that

> . . . to get 'em to do it, I played "Don't You Want to Go to Meetin', Uncle Joe." One of them asked, "what was the tune?" [223]

Ritchie described Innes as "young middle-aged" and rather reluctant to talk on tape. She explained:

> We tried to get 'em to talk as much as they would . . . if they knew it was being recorded, they sometimes were very shy.[224]

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[223] Jean Ritchie, interview by author, 19 May, 1997.

In fact, the original tape does contain a brief bits of dialogue between Hamish Henderson and the musicians, whose thick Scottish dialect obscures the details of the conversation at times. It is clear, however, that discussion was limited to the titles of the tunes, and while Innes and the others were more than happy to play for Ritchie, they were not as willing to talk on tape.

James Porter recorded a 1966 interview with George Innes for the School of Scottish Studies.[225] At that time, Innes was 55 years of age, living at 24 Dochfour Avenue, Inverness. He told Porter that he had learned fiddle in a classical manner, but had picked up strathspey style from bothy farm workers. His family knew famous fiddler Scott Skinner. Though he told Porter that he "no longer plays," he agreed to record various strathspeys and reels not previously collected from him.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 1m 42s (medley)

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[224] Ibid.

[225] James Porter, interview by George Innes, 1966, School of Scottish Studies Sound Archive recording SA 1966/80/A1-5.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/194; RL 510) catalogues the fiddle medley by George Innes as Item No. A2, collected by Hamish Henderson and Jean Ritchie, Inverness, 1953. The songs are listed as (a) Stumpie (strathspey), (b) High Road to Linton (reel) and (c) The Mason's Apron (reel).

Five other songs played by George Innes on the same occasion are listed in this particular log. Included are: "Monymusk" (Item No.A3a), "Speed the Plough" (Item No. A3b), "Deil Among the Tailors" (Item No. A3c), "Highland Whiskey" (Item No. A4a), "Mrs. MacLeod of Raasay" (Item No. A4b), "Orange and Blue" ("Brochan Lom") (Item No. A8a) and "The Green Fields of America" (Item No. A8b). Also listed is a fiddle and accordion duet by Innes and Saunders Mackenzie, in which they play a medley of "Marquis o' Huntly's Highland Fing" (Item No. A6a), Lady Madeline Sinclair (Item A6b) and "Lad wi' the Plaidie" (Item No. A6c). The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate a discrepancy in the spelling of the informant's name, which she gives as "Ennis." Her tape, catalogued in her records as S25, contains the recordings listed above. Ritchie lists the same songs, though she incorrectly gives the titles of Item No. A2b as "Highland Woodman" and Item No. A2c as "The Maiden's Apron."

Hamish Henderson's 1953 diary contains notes on his tour of the North East with Jean Ritchie. Included is the following entry:

> In Inverness, we recorded a fiddler, George Innes, who plays the traditional dance music with great *elan* and master's technique.[226]

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/194: A2 a, b ,c; RL 510.

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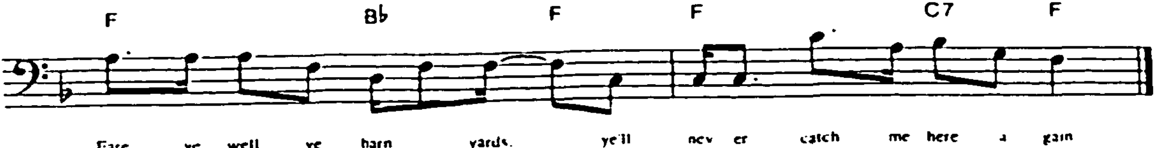
[226] Henderson, personal diary, 1953.

Song No. 8: The Barnyards o' Delgaty

V.2
F F Bb F F Bb C7
He pro - mised me the ae best pair __ that ev - er I set my e'en up - on.
F Bb F F C7 F
When I gaed to the barn - yards there was nae-thin' there but skin and bone
(Chorus)
F F Bb F F Bb C7
The auld black horse sat on his rump, and the auld white meer sat on her wime, and for
F Bb F F C7 F
a' that I could hup and crack, they would-nae rise at yik - in' time
(Chorus)
F F Bb F F C7 F
When I gae to the kirk on Sun - day, mo-ny's the bon-nie lass I see,
F Bb F F C7 F
sit - tin' by her fae - ther's side, and wink - in' owre the pews at me
(Chorus)
V.5
F Bb F F Bb C7
I can drink and nae be drunk and I can fecht and nae be slain
F Bb F F C7 F
I can lie wi' a - noth - er man's lass, an' aye be wel - come to my ain
(Chorus)
V.6
F Bb F F Bb C7
Noo my can'le is brunt oot, my snot - ter's fair - ly on the wane.



(Chorus)

As I cam' in by Turra Market,
Turra Market for ta fee,
I fell in wi'a farmer chiel
from the Barnyards o' Delgaty.

*Chorus:
Linten adie toorin adie,
Linten adie toorin ae,
Linten adie lourin lourin,
The Barnyards o' Delgaty.

He promised me the ae best pair
that ever I set my e'en upon;
When I gaed to the barnyards,
there was naethin' there but skin and bone.

The auld black horse sat on his rump
and the auld white mare sat on her wime,
And for a' that I could hup and crack,
they wouldnae rise at yokin' time.

When I gae to the Kirk on Sunday,
mony's the bonny lass I see,
sittin' by her father's side
and winkin' owre the pews at me.

I can drink and nae be drunk
and I can fecht and nae be slain.
I can lie wi' another man's lass,
an' ay be welcome to my ain.

Noo my can'le is brunt oot;
my snooter's fairly on the wane,
Fare ye well, ye barnyards,
ye'll never catch me here again.

* Chorus is sung after each verse.

fee – hire oneself out to be a farmer
ae best pair – very best team of ploughing horses
wime – belly
fecht – fight
cannle – candle
brunt oot – burnt out
snotter – wick

Research Question No. 1

What is the historical background of the selected song?

"The Barnyards of Delgaty" is one of the most commonly known ploughman songs, which may be categorized as a type of bothy ballad. Bothy ballads date back to the 19th century, and it is estimated that between twenty and thirty such songs exist.[227] Some of these songs are also known as cornkisters, a name derived from the ploughman's habit of dunting (knocking) the heels of his tackety boots on the cornkists in time to the tune being sung.

A bothy is a stone outhouse in which unmarried farm laborers were accommodated, particularly on the bigger farms in the North-East of Scotland. The term bothy ballad can be defined in two ways: in a wide sense, it may be used to describe all those songs which were sung by the ploughboys who lived in these farm bothies. However, it may used more specifically in reference to the kind of narrative songs which deal directly with farm life.

Buchan describes two basic patterns of development that are found, either separately or intermingled, in nearly all the bothy ballads:

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[227] David Buchan, *The Ballad and the Folk*, 2nd ed. (London and Boston: Routland and Kegan Paul, 1972), 262.

"The Barnyards of Delgaty" . . . deals with one term: the feeing, the promises of the farmer, then the bleak actuality of the farm as it shows itself in scraggy horses and poor cooking. In many of the songs this is followed by an account of the farm personnel, each individual being given a stanza. "Drumdelgie," on the other hand, is basically concerned with the details of a day's work at the farm . . .[228]

The rough, masculine lifestyle of the bothy community has been compared to that of the American cowboy or lumberjack. As in the latter, songs played an important part in bothy life, and, as Buchan points out, they serve as a "clear illustration of the means through which folksongs grow naturally out of the lives of the folk who compose and sing them."[229]

Hamish Henderson described the bothy system on North-east farms in late Victorian and Edwardian days as "a sort of folksong incubator." Feeing markets were attended by both farmers seeking seasonal help and unmarried men looking for work, usually a six-month term. The available worker could be identified by the plait of straw he wore in his buttonhole or pinned to the side of his bonnet. Henderson explained that

> . . . when a man had accepted an offer, he was given a shilling as "arles" – and, the shilling accepted, he was in duty bound to report to his new master. Before he did so, he'd likely patronize one or other of the booths and stalls set up along the main street and have a dram or two, while listening to the cheapjacks crying their wares, the revivalist preachers promising all and sundry liberal dose [sic] of fire and brimstone, or pipers and fiddlers giving of their best.[230]

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[228] Ibid., 264.

[229] Ibid., 257-65.

[230] Henderson, liner notes in *Bothy Ballads*, Scottish Tradition Series, Greentrax Recordings, CDTRAX/CTRAX 9001, 1993.

Once hired, farm workers were housed either in bothies or chaulmers, depending on the size of the farm. A bothy generally consisted of two separate compartments; one in which the workers had their meals and sat up in the evenings, and one in which they slept. The dormitory, as it was called, contained "boneshaker" bothy beds with chaff mattresses, stuffed once each year.

These bothies were usually found on larger farms; workers on smaller family farms were accommodated in the chaulmer, which was usually a loft over the stable. While two to four men might be housed in the chaulmer, as many as eight might be housed in a big farm's bothy.[231]

The fees paid to farm servants were exceedingly small. Though his meals were provided, the bothy chiel's[232] regular diet generally consisted of an oatmeal and water mixture called brose. As a result, farm servants were often prone to a rash known as "Scotch fiddle," a form of scurvy contracted by excess oatmeal intake. Brose was eaten from a wooden bowl, or caup, which was, according to Henderson, "never washed, just scraped throroughly with a spoon."[233] Occasionally, other dishes were served; Ord describes meals of mashed turnips, green kail (an anti-scorbutic) boiled in water and seasoned with salt and pepper, with a little cream added, and rice boiled in skim milk and sweetened with a bit of sugar. Often, farm workers were allowed a certain amount of

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[231] Ibid.

[232] "Chiel" – man

[233] Henderson, liner notes in *Bothy Ballads*.

oatmeal per annum, along with one Scotch pint of sweet milk per day, with which they were allowed to prepare their own meals in the bothies.[234]

Daily life and work on the farm was exhausting and difficult, and bothy workers were often subjected to abuse by the farmers by whom they were employed. Jimmy MacBeath's account of his early experience as a bothy worker follows:

> To tell ye the truth, some of the farm-servants bad-used one another. It was terrible at one time. I remember bein' at a farm masel – ye ca'd oot muck wi' your pair at that time, ye used your pair at that time. The foreman went oot first, and of course I was oot ahin', man; I happened til miss my hin' sling, o' my cairt, like – and the horse gaed agley, dae ye see. He (the foreman) pulled me oot-ow'r the cairt and thrashed me wi' a back chain – richt ow'r the back wi' a back chain. An' the fairmer was passin' at the time, and never lookit near hand. I was aboot 14 or 15 year auld at that time.[235]

Bothy ballads describing the trials and tribulations of farm life were composed, sung and swapped in the evenings, when farm servants passed the time by making music. In addition to describing the daily life and work on the farm, these songs often contained satirical verses warning other bothy workers against the cruelty of certain farmers, poor working conditions, and less than adequate accommodations. Henderson explained how the bothy ballad served as an important form of communication during those times:

> As the usual practice was for farm servants to get a new "fee" and move on to another farm when the six-month term was over, the songs were kept in constant circulation. A new "bothy ballad" chronicling the antics or infamies of one particular farm community would not take long to travel to even the remotest corners of that fertile song-struck North-East province.[236]

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[234] John Ord, *The Bothy Ballads of Aberdeen, Banff and Moray, Angus and the Mearns.* (Paisely: Alexander Gardner, 1930; reprint, Norwood, PA: Norwood Editions, 1974; reprint, Edinburgh: John Donald, 1975, 1995), 6.

[235] Jimmy MacBeath, liner notes in *Bothy Ballads.*

[236] Henderson, liner notes in *Bothy Ballads.*

Research Question No. 2

What are the salient musical and textual features of the selected songs?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. One notable feature of "The Barnyards of Delgaty" is the relative stability of the verses in MacColl's version. Typically, bothy ballads had an endless number of verses, often improvised; however, this particular set of verses is most commonly found in print collections. Peter Kennedy suggest that the widespread popularity of the song owes much to the last two verses, which attest to the virility of the bothy farm hands.[237]

Research Question No. 3

Who were the informants, and under what circumstances was the song collected?

According to Jean Ritchie, "The Barnyards of Delgaty" is performed on this recording by Ewan MacColl. Ritchie explained:

> "The Barnyards of Delgaty" was sung by Ewan MacColl at a party in our London flat, either late in 1952 or early 1953. Young Ewan was still acting at the time, but had just ceased to be "Jimmy Miller" and become "Ewan MacColl" (MacColl was his mother's maiden name) and was getting interested in traditional music.

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[237] Kennedy, 577.

Also present at that party was Bert [A.L.] Lloyd, Louise Bennett, Isla Cameron, us, and several others we had just met and whose names escape me. I remember Louise singing, "O Lord, not a light, not a light – What a Saturday night!" I think Isla sang, "Bushes and Briars" Bert sang some old humorous ballads, I sang Kentucky songs, of course, and, oh yes, Seamus Ennis was there too, making his own brand of music. We have a tape of that party somewhere![238]

Ewan MacColl's role in the revival of Scottish folksong (1915-1989) earned him a reputation as "the folksinger of the industrial age."[239] Born in Auchterader, Perthshire, he spent most of his childhood in and around Lancashire. MacColl's father was an iron-molder, often blacklisted for his trade union organizing activities, and the family frequently moved from one industrial city to another to escape the penalties of his political activities. His mother was employed on and off as a charwoman. Both of MacColl's parents were gifted singers, and he learned many songs from them during his childhood.

MacColl's involvement in the folksong revival movement stemmed to some extent from his early work as an actor and playwright. Prior to World War II he had become involved in a number of experimental theater projects, and in 1945, he (along with English actress Joan Littlewood) formed the Theater Workshop in London. He wrote eight plays for the company, a number of which were brought to Scotland through the Edinburgh People's Festivals, though not without controversy. The Travellers, a political thriller produced in 1952, drew sharp criticism from factions of the Labour Movement, including the Edinburgh Trades Council, for its blatantly leftist overtones.

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[238] Jean Ritchie, letter to author, 26 October 1999.

[239] John Loesberg, liner notes in *Scottish Traditional Songs with Ewan MacColl (with Peggy Seeger).* Ossian Publications, OSS CD 105, 1994.

The result was a ban on the People's Festival by the Scottish Trades Union, followed by diminishing financial support from the trade unions.[240]

Through Alan Lomax, MacColl met (and later married) Peggy Seeger, with whom he collaborated on numerous collecting and recording projects. He created the art form known as the "radio ballad," the product of a BBC – commissioned radio documentary program. The Ballad of John Axon, the story of a heroic train driver, was presented through a combination of songs (some composed in a folk idiom by MacColl), taped oral history and sound effects. A series of eight of radio ballads were aired, six of which were eventually released on Argo Records.[241]

MacColl's music, which had become "sharply political" during the Vietnam era, became less controversial during the 1970s.[242] His song "The First Time Ever I Saw Your Face" won a Grammy award as Song of the Year in 1973. MacColl died in 1989.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 2m 14s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[240] Munro, *The Democratic Muse*, 32.

[241] Baggelaar and Milton, 238-39.

[242] Bill Belmont, liner notes in *Singing the Mother Countries: Dances, Street Songs, Ballads and Love Songs from England, Scotland and Ireland, The Riverside Folklore Series*, vol. IV, Riverside Records, RIVCD-9912-2, 1996.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

There is no reference to this recording in either the School of Scottish Studies trip log or Ritchie's notes. In a 1999 letter, Ritchie confirmed that the occasion was an informal social gathering in their London flat, and that Ewan MacColl and others had sung and recorded a number of songs. This would account for the fact that the song is not listed among those collected on the Scottish field trips.

Ritchie lists a different recording of "The Barnyards of Delgaty" (S20:5) sung by an "unnamed young girl." No other remarks are included in the notes.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's recording is not duplicated in the School of Scottish Studies Sound Archive.

Jean Ritchie incorporated "The Barnyards of Delgaty" into her children's book, From Fair to Fair. In her story, the song is explained to the fictional character of "Jock" by the real-life Jimmy MacBeath:

And, well, after awhile, these songs were learned around – we traded the best of them among ourselves, and the whole country got to singing them; called them 'bothy' songs. And if ye go to some of the older bothies right now, ye're likely to find words to songs burned into the walls round the fireplaces, where a man would have written down the verses as he made them up, to remember them in that way.[243]

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[243] Ibid.

Song No. 9: My Darling Ploughman Boy

v.3.
The sacks and leaves are well pulled down a' neath my wea-ry head
The green - wood piles are well pulled down u - pon my drea - ry head.
The reap - er bush will be my guide and for once my heart de - coy.
Go where ye will and I love him still he's my dar - ling plough- man boy.
v.4.
Now since I'm not in - clin - ned to tell to you his name.
He is the lad - die and the man, the lad tha I lo'e well
But when he sings, the valley rings, and he makes my heart decoy
Go where ye will and I love him still. he's my darl - ling plough- man boy.

Come all ye lonely lovers, come listen unto me.
'''t's about a 'prentice ploughman boy, I mean to let you hear.
Concernin' of a 'prentice boy and a ploughman he is bound,
and my love ain, he is the heir of nearly twenty thousand pound.

Down in my father's garden, when first my love met me,
He threw his arms around my neck and embraced me tenderly.
We both sat down upon the ground for to complete our joy.
Go where ye will and I love him still, he's my darling ploughman boy.

The sticks and leaves are well pulled down a'neath my weary head.
The greenwood piles are well pulled down upon my dreary head.
The reaper bush will be my guide and for once my heart decoy.
Go where ye will and I love him still, he's my darling ploughman boy.

Now since I'm not inclined to tell to you his name,
he is the laddie and the man, the lad that I lo'e well,
But when he sings, the valley rings and he makes my heart decoy.
Go where ye will and I love him still, he's my darling ploughman boy.

Research Question No. 1

What is the historical background of the selected song?

Jimmy MacBeath's version of "My Darling Ploughman Boy" is found in print in Peter Kennedy's *Folksongs of Britain and Ireland,"* classified as a bothy ballad from the northeast of Scotland.[244] Kennedy compares Jimmy MacBeath's version with "The Bonny Lighter Boy," collected by Sharp in Somerset. Sharp's informant could recall only part of the first verse:

> It's of a brisk young sailor lad,
> and he a prentice bound.
> And she a merchant's daughter,
> with fifty thousand pound.[245]

Ord reports a version of a similar song, "My Bonnie Sailor Boy," in which the two lovers are, again, an apprentice sailor and a rich merchant's daughter. When the girl's father learns of their affair, he threatens to send the sailor far away, to which the daughter replies, "Send him where ye will, he's my love still, he's my bonnie sailor boy."[246]

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[244] Peter Kennedy, 363, 382.

[245] Ibid., 382.

[246] John Ord, *The Bothy Ballads of Aberdeen, Banff and Moray, Angus and the Mearns*, 328.

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. One particularly notable feature of this song is its text, set to a hauntingly beautiful melody. "My Darling Ploughman Boy" stands in sharp contrast to the previous bothy song, "The Barnyards of Delgaty." Ritchie's pairing of the two songs on her compilation tape (while perhaps unintentional) provides an opportunity for comparison of two very different song types within this genre.

While it is true that many bothy songs deal directly with the hardships of farm life, some give insight into its other aspects, such as love, marriage, and society in general. The localization of this ballad (changing of the hero from the sailor in earlier versions to a ploughman here) is interesting; the song was adapted to reflect awareness of the issue of class distinction and social boundaries of the day.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"My Darling Ploughman Boy," sung by Jimmy MacBeath, was probably collected and recorded (along with a number of additional stories and songs) by Ritchie, Pickow and Henderson during their fall 1953 tour of the North-East. Though MacBeath is listed as a performer at the 1953 People's Festival concert and ceilidh, "My Darling Ploughman Boy" is not listed among the songs performed on that occasion.[247] Conversation on the

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[247] Henderson, personal diary, 1953.

recording between Ritchie, Henderson and MacBeath indicate that the tape was made in an informal setting.

Full biographical information on Jimmy MacBeath may be found in the discussion of Song No. 4, "The Haughs o' Cromdale."

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 2m 4s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she recorded MacBeath on more than one occasion. While her tape, catalogued in her records as S7, contains the recording listed above, Ritchie lists twenty-three additional items sung by MacBeath on other tapes, catalogued as S1, S2, S3, S4, S5X, S8, S10, S17, S21. These items include "Banks of Rothshire," "Beggar Man," "Binnorie," "Bonny Bunch O' Roses," "Dowie Dens," "Down By the Modlin Green," "Far Coolin's A-Calling Me Away," "Fivey-O," "Green Caledonia," "Haughs of Cromdale" "I Went to Aiky Fair," "Laddie with the Dark and Roving Eye," "MacPherson's Rant," "The Moss o' Borrodale," "Muckin' o' Geordie's Byre," "My Auld Scottish Lass," "My Bonnie Irish Boy," "My Darling Ploughman Boy," "Noo, I'm A Weaver," "On the Banks o' Inverruhry," "O, O, I'm Left Alone," "Right Over the Tops

o' the Knowes," "Riney" ("Liltin' Addie"), "The Trooper Laddie," "When I was a Ploughboy," "When the Ale was Only Tippence," and an unidentified song "about Willie Matheson."

Of these twenty-four items, only one song, "Green Caledonia," is duplicated in the School of Scottish Studies log (SA 1953/194; Rl 510.) The only other recordings of MacBeath noted in those logs are four conversations with Henderson and Ritchie about the process of weaving and dyeing, anecdotes about Robert Burns, the story of McBeth and the witches, and the story of Mary Queen of Scots on her way to her execution.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's recording is not duplicated in the School of Scottish Studies Sound Archive. An earlier recording of Jimmy MacBeath singing "My Darling Ploughman Boy" was made by Alan Lomax in 1951. It appears on Lomax's *Folk Songs of Britain,* Vol. I.[248]

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[248] Alan Lomax, ed., *Folk Songs of Britain,* vol. I (Caedmon: TC 1142/Topic 12T157, 1951).

Song No. 10: Johnny O'Braidiesleys (Child 114)

V.4
John - nie shot the dun dear lap, she was wound - ed in the
side, an a - tween the wa - ter and the wood, the grey hound laid her
pride, pride; the grey hound laid her pride.
V.5
Noo John - nie ate o' the ven - i - son, and the dogs drank a' the
bluid. And they all laid doon and fell a - sleep, a - sleep as though they'd been
deid. deid; a - sleep as though they'd been deid.
V.6
Noo by there cam a sil - ly auld man and an ill death may he
dee. And he's a - wa to the king's for - est - ers for to tell on young John
nie; for to tell on young John - nie.

V.7

Johnnie rose up on a May mornin',
called for water to wash his hands,
and he ordered that his twa grey dogs
should be bound in iron chains, chains;
should be bound in iron chains.

When Johnnie's mither, she heard o' this,
her hands wi' dule she she wrang.
Says, "Johnnie, for your venison
to the greenwoods dinna gang, gang;
to the greenwoods dinna gang.

But Johnne has breskit his guid benbow,
his arrows one by one.
And he's awa to the gay greenwoods
to ding the dun deer doon, doon;
to ding the dun deer doon.

Johnnie shot the dun deer lap,
she was wounded in the side,
an' a'tween the water and the wood,
the greyhound s laid her pride, pride;
the greyhound s laid her pride.

Noo Johnnie ate o' the venison
and the dogs drank a' the bluid.
And they all laid doon and fell asleep;
asleep as though they'd been deid, deid;
asleep as though they'd been deid.

Noo by there cam' a silly auld man
(and an ill death may he dee.)
And he's awa to the king's forresters
for to tell on young Johnnie;
for to tell on young Johnnie.

Johnnie shot at six o' them
and the seventh he wounded sair.
And he swung his hook o'wer his horse back,
and he swore he would hunt mair, mair;
and he swore he would hunt mair.

Research Question No. 1

What is the historical background of the selected song?

According to Bertrand Bronson, "Johnnie o' Braidiesleys," or "Johnie Cock," as it is also known, first appears in print in the fourth edition of Scott's *Minstrelsey of the Scottish Border*.[249] Scott's collection contains a conflated text, and, as Bronson points out, the refrain line which is consistent in nearly every other variant, is omitted. Bronson asserts that Scott was clearly "not interested in it as song."[250] Child printed thirteen texts, of which eight have the repetition. The Greig-Duncan collection contains thirteen versions collected in Scotland. Other titles include "Johnie of Breadislee," "Johnny Cox," "Johnny of Cockalie," "Johnnie o' Cocklesmuir," "Johnnie Brod," "Jock of Braidisleys," and "Jockie o' Bridiesland."

Gavin Greig commented on the ballad, and speculated on its origin, in *Folk-Song of the North-East*:

> Among genuine old ballads the above holds a very high place. Professor Child, the greatest of ballad editors, calls it "a precious specimen" of the unspoiled traditional ballad." It is still widely known and sung . . . The local names have doubtless been introduced by northern singers, the ballad pretty clearly belonging to the south of Scotland-most likely the Borders, although a claim has been put forward on behalf of the Braid Hills in Midlothian as the scene of Johnnie's woeful hunting. The tune, which I have got from several singers, is in the Dorian mode, and is one of the very finest ballad airs extant. There is

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[249] Bertand Bronson, *The Traditional Tunes of the Child Ballads, with their Texts, according to the extant records of Great Britain and America*, vol. 3 (Princeton, NJ: Princeton University Press, 1959-1972), 3-11.

[250] Ibid.

another traditional air to the ballad which is given in Motherwell's *Minstrelsy* and in the *National Choir*, where it is arranged for four-part singing.[251]

The plot of the story is consistent throughout the variants, though the details and outcomes differ. Against the advice of his mother, Johnnie goes to the greenwoods to poach deer. He kills an animal, and he and his dogs feast freely. An old man, seeing Johnnie, reports to the King's foresters, who return to capture him.

In this version, Johnnie kills six of the foresters, and badly wounds a seventh, whom he throws over his horse's back to report news of the fight, along with Johnnie's intention to continue hunting in the greenwoods. In other versions the foresters, one of whom is "Johnnie's sister's son," slay Johnnie and his hounds.

Porter and Gower include a version of the song by Jeannie Robertson, whose explanation of the plot is printed as an addendum to John Strachan's rendition of the ballad on *Folk Songs of Britain,* Vol. 5:

> It happened in Monymusk, that's quite true. You send to Monymusk beside Inverurie and you'll find out that Johnnie the Brime was killed there for the sake of hunting venison. Long, long ago you weren't allowed to sing near that place. Johnnie was a desperate hunter for deer, and all the foresters were feared of him, because they could not catch him in fair play, you understand. He was a fine cracksman shot with an arrow. So, as my song tells you, the rest of the foresters wouldn't have bothered him, only the seventh one had a spite towards him – Johnnie was his uncle, you understand. He wanted to get in and tackle his uncle.[252]

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[251] Greig, *Folk-Song of the North-East*, 33.

[252] Porter and Gower, 136-38.

Porter and Gower's commentary includes discussion on the relationship between Johnnie and his nephew:

> The picture of late medieval society resembles that in many of the Northeast ballads. One could speculate on the significance of the uncle-nephew relationship, which in medieval texts traditionally was fraught with rivalry and danger, especially when property rights came through the female line. Yet here the hero is not a wealthy landowner, but an independent yeoman driven to desperate lengths by feudal restrictions on hunting. The "green wids" (woods) are, as usual in ballads, a locus of danger rather than misfortune, though the latter can often follow the former.[253]

Hamish Henderson learned the song from the singing of John Strachan, whose version may be found noted in Bronson's group Ab, number 12.[254] Strachan, a wealthy Aberdeenshire farmer, had been well-known as a singer in the North-East since the 1930s; he recorded for American collector James Madison Carpenter and helped him to collect from others. It was during the 1950s, however, that Henderson recorded his expansive repertoire for the School of Scottish Studies. Strachan sang his version of "Johnnie o' Bridiesley's" at the first Edinburgh People's Festival Ceilidh, of which Henderson was the host, in 1951.[255]

The ballad is set in different places in different versions, although, according to Emily Lyle, it has not been identified historically.[256] According to Henderson, the

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[253] Ibid.

[254] Bronson, *The Traditional Tunes*, 9.

[255] Henderson, *Alias McAlias*, 193.

[256] Emily Lyle, 268.

Braidiesley hills in his version are "in the distance of Edinburgh;" he claims that "you can see them from the kitchen window" of his flat on Melville Terrace.[257]

Leach speculates on the interpretation of some of the ballad's phrases, such as the "iron bands" and the "sister's son."[258] A thorough discussion of story types and North American variants of "Johnnie o Braidiesleys" may also be found in Coffin's revised edition of *The Traditional Ballad in North America*.[259]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. An interesting feature of this ballad is its five-phrase tune. Of the fifteen variants collected by Bronson, only two lack the repeat of the fourth line of each quatrain as a refrain, and Bronson contends that those two were "set down inexactly."[260] He notes that, though this consistency might suggest a single melodic tradition, there are two modal classes of tunes associated with the ballad: one in the Ionian and the other in the Dorian/Aeolian. Henderson's tune falls into the latter category.

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[257] Henderson, interview by author, 31 July, 1999.

[258] Leach, 324-32.

[259] Coffin and Renwick, 104.

[260] Bronson, *The Traditional Tunes*, 3.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"Johnnie o' Braidisleys" was sung by Hamish Henderson.[261] In addition to serving as a guide and facilitator for Jean Ritchie's collecting efforts in Scotland, Henderson hosted regular ceilidhs at which Ritchie and her husband were introduced to traditional singers and revival singers alike. Many of the ceilidhs were held at Ella and Simon Ward's Edinburgh flat, and this recording was made at one such occasion. According to Ritchie:

> Hamish sang several songs that night, which we recorded. A wonderful evening! Most of the singers we met were happy to record for us, and to hear the finished takes. Some of them were a bit shy, but soon overcame it before the first song was finished.[262]

Henderson recalled learning the ballad from John Strachan, a wealthy gentleman farmer from Fyvie. He had invited Strachan, then seventy six years old, to appear at the first Edinburgh People's Festival ceilidh in 1951, Strachan took the platform and sang his unaccompanied version of "Johnnie o' Braidisley."[263]

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[261] Hamish Henderson's biographical details may be found in chapter 2, section 2.

[262] Jean Ritchie, letter to author, 26 October 1999.

[263] Henderson's vivid account of his association with John Strachan appeared in the School of Scottish Studies journal *Tocher: Tales, Songs and Tradition Selected from the Archives of the School of Scottish Studies* 36/37, Winter 1981, and was reprinted in Henderson's *Alias MacAlias*, 193-202.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 2m 41s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she recorded Henderson on at least one occasion, in an apartment in Edinburgh. Her tapes, catalogued in her records as S27 and S28, contain a number of songs sung by Hamish Henderson. Included are "Dark Kilmonen Jail," "Erin Go Braugh," "Haughs of Cromdale" "I Lost My Love," "Johnny of Rainey's Land," "Long, Long the Widow Went," and "Taxi Driver's Cap." The title of "Johnnie o' Braidiesley's," or "Johnie Cock" (Child 114) does not appear in either Ritchie's notes, or the School of Scottish Studies logs. It is possible, however, that her "Johnny of Rainey's Land" title could refer to this song; among the titles given in Bronson for Child 114 is "Jockie of' Bridiesland." It is possible that the title, spoken in a Scottish dialect, could have been misunderstood.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

Ritchie's recording is not duplicated in the School of Scottish Studies Sound Archive.

Song No. 11: Accordion and Fiddle Medley:

The Marquis o' Huntley's Highland Fling (Sol Ma Neely)
Lady Madeline Sinclair (Lady Madeline Sinclair)
Lad wi' the Plaidie (Lad wi' the Plaidie)

𝅗𝅥 = 80 Lady Madeline Sinclair
𝅗𝅥 = 80 Lad wi' the Plaidie

Research Question No. 1

What is the historical background of the selected songs?

The first tune in the medley played by Innes and MacKenzie is well-known in Scotland as "The Marquis o' Huntly's Highland Fling." It was composed by George Jenkins and published in his first collection in 1793.[264] Jenkins was a Perthshire dancing master who, like a number of other Scots musicians and dance teachers, emigrated to London to further his career when the Scotch reel was at the height of its popularity in the dance assemblies of the south.

The title is notable as the first and (according to Emmerson) only use of the term *Highland Fling* applied to a tune.[265] Considered by some a "lesser composer," Jenkins composed a number of reels and strathspeys, some of which may be found in William Campbell's *Country Dances*.[266]

Emmerson raises an interesting point in his discussion on the origins of the strathspey style. While some have suggested that the strathspey originated as an instrumental style, Emmerson gives a great deal of evidence to the contrary. He suggests that the earliest accompaniment to dance was vocal, with the instrumental dance melody developing from the "intrumentalizing" of dance songs.[267] An example may be found in the 1901 collection *Puirt-a-Buel – Mouth Tunes*, compiled by Dr. Keith MacDonald.

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[264] Alburger, 62.

[265] George S. Emmerson, *Rantin' Pipe and Tremblin' String* (Montreal: McGill-Queen's University Press, 1971), 63-64.

[266] William Campbell, *Campbell's Country Dances* (Soho: Wm.Campbell, 1790-1817).

[267] Emmerson, 143-47.

MacDonald gives Gaelic text sung to the tune of "The Marquis of Huntly's Highland Fling":

Tha fear 'am bèinn an t-Slochdain-Duibh,
A bhios a' ruith nam boirionnach;
Tha fear 'am bèinn an t-Slochdain-Duibh,
A bhios a' ruith nan gruagach;

Firionnach 'us boineid air
A bhios a' ruith nam boirionnach,
Firionnach 'us boineid air
A bhios a' ruith nan gruaghach.[268]

In his concluding notes, MacDonald warns:

> . . . future searchers after Highland folk-lore not to be led away, because many of the Highland dance-songs have been wedded to comparatively modern airs. The composers of these would have been more or less influenced by still earlier tunes they had been hearing from their infancy, and as there was no supervision over them, they would unconsciously reproduce the older airs in many instances slightly altered; some perhaps improved to suit modern instruments . . . This warning is necessary, as there are at the present day so many smart people amongst us who take their cure from foreign scholars, and who can't see that any Highland poetry or music can be more than one hundred and fifty years old![269]

Gaelic words to the tune of "Lady Madelina Sinclair," the second tune in the medley, are also found in MacDonald's collection:

A' bhean a bh'aid an taillear,
Thug an t-Aog an ceann d'i,
A' bhean a bh'aid an taillear ,
Thug an t-Aog an ceann d'i,
A' bhean a bh'aid an taillear ,
Thug an t-Aog an ceann d'i,
Thug an t-Aog na casan, agus thug an cat an ceannd'i![270]

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[268] MacDonald, 28.

[269] Ibid., 53.

[270] Ibid., 31.

"A bheann a bh'aig an tàillear chaol'" may be translated as "The Wife of the Skinny Tailor." The strathspey appears under this title in Angus MacKay's manuscript collection of pipe tunes, compiled in the 1840s.

Prior to that, however, the tune appears as "Lady Madelina Sinclair" in Neil Gow's *Third Collection of Strathspey Reels,* though Gow does not claim authorship of the tune.[271] Emmerson notes its similarity to "The Braes of Aberarder," composed in 1790 by Charles Duff.[272]

The final tune in the medley is listed in the trip log as "The Lad wi' the Plaidie." This tune does not appear as frequently as the others in the literature, and no text versions have been located by the researcher to date.

Research Question No. 2

What are the salient musical and textual features of the selected songs?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. As mentioned earlier in the discussion of songs 7a, 7b and 7c, though each song is examined independently, they are performed with no break.

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[271] Neil Gow, *A Third Collection of Strathspey Reels* (Edinburgh: 1792), 3.

[272] Emmerson, 78-79.

Research Question No. 3

Who were the informants, and under what circumstances were the songs collected?

Fiddler George Innes and accordion player Saunders MacKenzie recorded this reel medley in Inverness, 1953. After following their marching band to the end of a parade, Ritchie, Pickow and Henderson invited the musicians back to their hotel, where they swapped songs.[273]

No further biographical information in regard to Saunders MacKenzie was found in the School of Scottish Studies. The duplicate of Ritchie's 1953 tape is the only existing recording of MacKenzie's playing found in the Sound Archives.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 2m 52s (medley)

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[273] A full account of these events is given earlier in this chapter. See Song No. 7, Research Question No. 3.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/194; RL 510) catalogues the fiddle and accordion medley by George Innes and Saunders MacKenzie as Item No. A6, collected by Hamish Henderson and Jean Ritchie, Inverness, 1953. The songs, described as "strathspeys of Highland Schottisches," are listed as (a) "Marquis o' Huntly's Highland Fling," (b) "Lady Madeline Sinclair" and (c) "Lad wi' the Plaidie."

Ten other songs played by George Innes on the same occasion are listed in this particular log. Included are: "Stumpie" (Item No. A2a), "High Road to Linton (Item No. A2b), "The Mason's Apron" (Item No. A2c), "Monymusk" (Item No.A3a), "Speed the Plough" (Item No. A3b), "Deil Among the Tailors" (Item No. A3c), "Highland Whiskey" (Item No. A4a), "Mrs. MacLeod of Raasay" (Item No. A4b), "Orange and Blue" ("Brochan Lom") (Item No. A8a), and "The Green Fields of America" (Item No. A8b).

Three other songs played by Saunders MacKenzie on the same occasion are also listed in this log. Included are: "Gay Gordons" (Item No. A5a), "Laird o' Drumblair" (Item No. A5b), and "Fairy Dance" (Item No. A5c). The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate a discrepancy in the spelling of the informant's name, which she gives as "Ennis." Her tape, catalogued in her records as S25, contains the

recordings listed above. Ritchie lists the same songs, though she incorrectly gives the title of A2c as "The Maiden's Apron."

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/194: A5a,b,c; RL 510. An examination of the original tape revealed conversations between Henderson and the informants, regarding the titles of the tunes. It is probable that the Scottish dialect of Innes and Mackenzie led to Ritchie's misunderstanding of the song titles.

Song No. 12: Bonnie Rantin Laddie (Child 240)

V.5
As he cam in by sweet Dee-side, the birks they were a' __ bloom-in' bon-nie; An'
there he spied the cast-le o' A-boyne a-mong the bush-es sae maun-ie.
V.6
"Oh whar are ye goin', my lit-tle wee boy whar' are ye goin' my cad-die?" "Oh
I'm run-nin' on to the cast-le o' A-boyne wi' a let-ter to the bon-nie rant-in' lad-die."
V.7
"Ye need nae gae fur-ther, my bon-nie wee boy, ye need nae gae fur-ther my cad-die; for
I am the young Ea-rle o' A-boyne, tho they call me the bon-nie rant-in' lad-die."
V.8
He cast his eye the let-ter up-on, an oh, but it was bon-nie. An'
lang e're he'd the half o' it read, the tears fell thick and mo-ny __.

V.9
"Oh whar will I find four and twen- ty gen- tle- men, and as ma - ny gen- tle la- dies we'll
mount them up on milk white steeds to wel - come in ___ my la - _____ dy.
V.10
As he came in by bon- nie Bu- chan side, Bu - chan side sae bon - nie. It's re-
joice, re- joice, ye Bu- chan las- sies a', re - joice and be nae sor - _______ ry
3
V.11
If ye lay your love on a Low- land lad, He'll do all he can tae slight ye; if ye
lay your love on a bon - nie Hie- land lad, he'll do all he can ___ tae raise ye.
V.12
As they cam in by sweet Dee - side, she was busk - it like a la - dy, for
she was dr- essed an' the crown was e'e sae fine, an' the Earl in a tar- tan plaid- ________ ie.

It's oft hae I played at the cards and the dice
wi' my ain dear rantin' laddie,
but noo I maun sit at my faither's kitchen noon
singin' "hushabye, my wee bonnie bairnie."

My faither, he cam' trippin' down the stairs,
it's wi' dour, dour looks an' angry.
Says, "is it til a Lord, or is it til a laird,
or is it ti' a caddie?"

Oh where will I get a bonnie wee boy
that will carry a letter cannie;
that will run on to the castle o' Aboyne
wi' a letter to the bonnie rantin' laddie?

Oh, here am I, a bonnie wee boy
that will carry a letter canny;
that will run on to the castle o' Aboyne
wi' a letter to the bonnie rantin' laddie?

As he cam' in by sweet Deeside,
the birks they were all blooming bonnie.
an' there he spied the castle o' Aboyne
among the bushes sae maunie.

Oh whar are ye goin', my little wee boy?
Whar are ye goin, my caddie?
Oh, I'm runnin' on to the castle o' Aboyne
wi' a letter to the bonnie rantin' laddie.

Ye neednae go further, my bonnie wee boy.
Ye neednae gae further, my caddie.
For I am the young Earl of Aboyne,
but they call me the bonnie rantin' laddie.

He cast his eye the letter upon,
an' oh, but it was bonnie.
An' lang ere he'd the half o' it read,
the tears fell think and mony.

Oh whar will I find four and twenty gentlemen
and as many gentle ladies?
We'll mount them up on milk white steeds
to welcome in my lady.

As he came in by bonnie Buchanside,
Buchanside sae bonnie,
it's rejoice, rejoice, ye Buchan lassies all,
rejoice and be nae sorry.

If ye lay your love on a Lowland lad,
he'll do all he can tae slight ye;
if ye lay your love on a bonnie Hieland lad,
he'll do all he can tae raise ye.

As they cam' in by sweet Deeside,
she was buskit like a lady,
for she was dressed an' the crown was e'e sae fine
and the Earl in aa tartan plaidie.

As they cam' in to bonnie Aberdeen,
the folks, they were a' makin' ready.
Says he, "Guid folks, ye neednae buckle braw
tae welcome in my lady."

She will nae bid lang into bonnie Aberdeen
or into this low country,
but she'll skip awa to the castle o' Aboyne
to be Aboyne's bonnie lady.

Research Question No. 1

What is the historical background of the selected song?

The text of Ella Ward's version is clearly that of Child ballad No. 240, "The Rantin' Laddie." Child gave four versions; Bronson reported six representative variants, the earliest of which appears in *The Scots Musical Museum*, V, published in 1796.[274] He includes versions from Gavin Greig's manuscript collection. In comparing his versions to Child's, Greig noted:

> . . . Child prints four versions of the ballad; and three of these begin as our version A does. His fourth version, recorded by Mrs. A. F. Murison in the Old Deer district, has an initial stanza, which Child thinks cannot have belonged originally to the ballad.
>
> My father he feet me far, far away,
> He feet me in Kirkcaldy;
> He feet me till an auld widow-wife,
> But she had a bonnie rantin' laddie.
>
> Our version B, however, which represents the way in which the ballad is usually found in Buchan, not only opens with the stanzas to which Child takes exception but follows it up with several other stanzas of which he has no record. It may very well be that these have been lifted into the ballad . . .[275]
>
> Greig took issue with Child's rejection of the questionable stanza, stating:
>
> A ballad is just as it is sung at any given time and in any given place; and editors have no right to reject or interfere with any version derived from traditional sources. If we predicate a communal origin for our ballads, or even admit that they have been licked into shape by the hands through which they have passed, then it is utterly inconsistent to quarrel with any version which we find current anywhere.

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[274] Bronson, *The Traditional Tunes*. 423.

[275] Greig, *Folk-Song of the North-East*, 154-56.

The story is consistent through all the versions: a young woman bears a bastard child by a nobleman, and is scorned by her family. She sends a young servant to deliver the news to her lover, who responds immediately by sending a retinue to bring her home to be married.

The "rantin' laddie" in the ballad is purportedly the Earl of Aboyne, after whom Child Ballad 235 is named. Neither of the ballads has been placed historically.

A brief discussion of story types and North American variants of "The Rantin' Laddie" may be found in Coffin's revised edition of *The Traditional Ballad in North America*.[276]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. Ella Ward's tune is of particular interest; while this ballad text is widely reported in ballad scholarship, it does not appear to have been sung to this tune.

Ward's melody is nearly identical to that of "Ding Dong the Catholic Bells," a children's skipping song sung by Jeannie Robertson and collected in Aberdeen by Hamish Henderson in 1957. According to Henderson, its text and others like are descendent of a medieval "White Paternoster." Robertson's text follows:

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[276] Coffin and Renwick, 114-15.

Ding dong the Catholic bells-
    Fare you well, my mother.
Bury me in the old churchyard
    Beside my oldest brother.

My coffin shall be black,
    Six little angels at my back:
Two to preach and two to pray,
    And to carry my soul away.[277]

Henderson's transcription of Robertson's song is the only version of this melody that has been located. Given the triangular nature of the relationships among Henderson, Robertson, and Ward, the use of the same melody is significant.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"Bonnie Rantin' Laddie" is sung by Ella Ward.[278] This particular recording was made at a ceilidh held at the Ward's Edinburgh apartment. According to Ritchie's notes, a number of other singers, including Simon Ward, Johnny McEvoy, Isabel Collier and Hamish Henderson, were recorded on the same occasion.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 4m 7s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[277] Henderson, Alias MacAlias, 110-11.

[278] See Song No.2, "Mhic Iarla nam Bratach Bàna," for full biographical information on Ella Ward.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she may have recorded Ward on more than one occasion. Three tapes, catalogued in her records as S15, S22 and S28, contain versions of "Bonnie Rantin' Laddie," Ritchie lists four additional items sung by Ella Ward on other tapes, catalogued as S26 and S27. These items include "Banks of Red Roses," "Heelian Beck O Helioro" (Ritchie's phonetic English; the Gaelic title is actually "Mhic Iarla nam Bratach Bàna"), "Licht Bob Honey (Lassie)," and "The Road of the Swan."

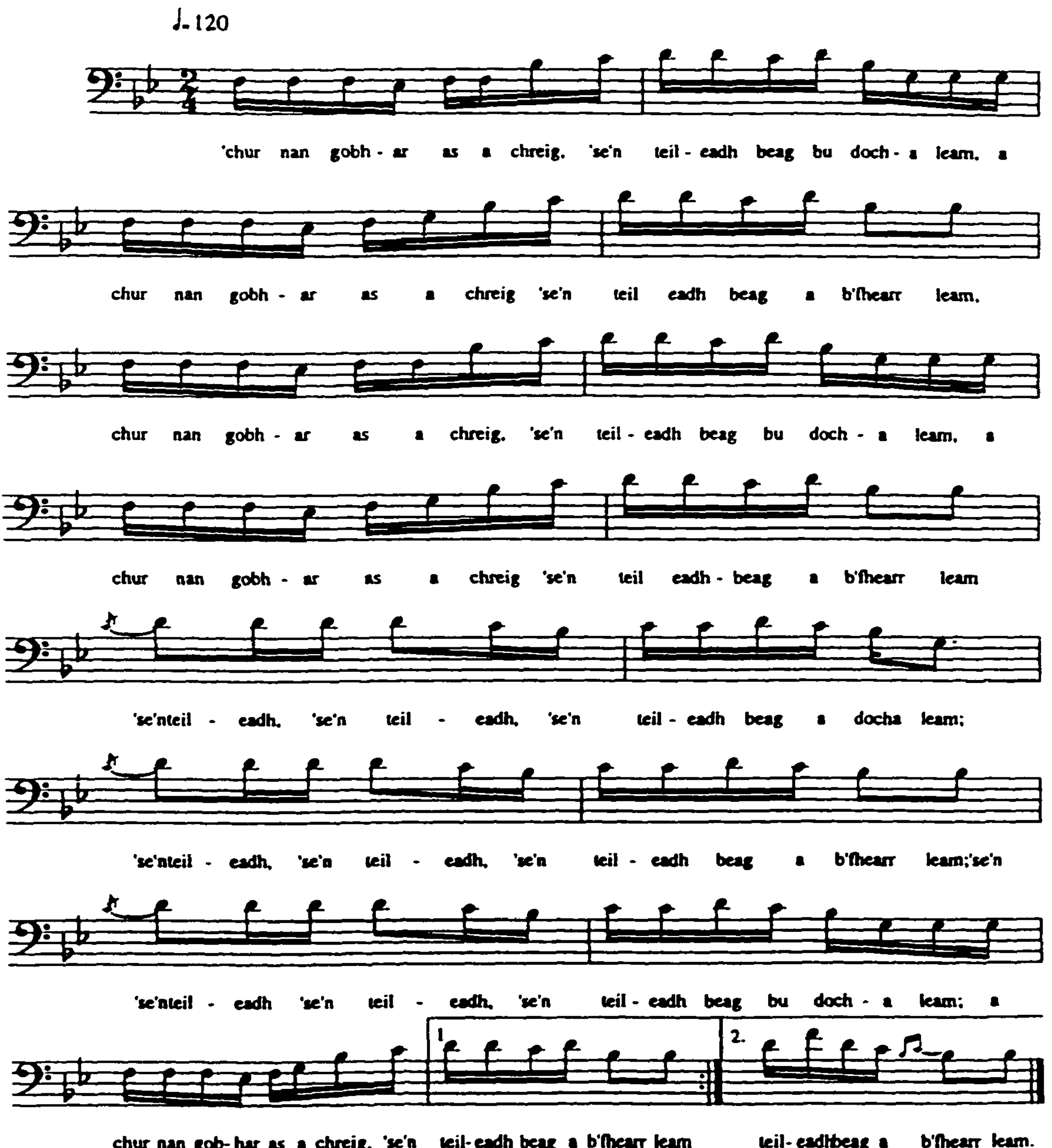
None of Ritchie's recordings of Ella Ward are listed as duplicates in the School of Scottish Studies trip logs.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This recording is not duplicated in the School of Scottish Studies Sound Archive.

Song No. 13: A "Cur Nan Gobhar às A' Chreig



Rann:

A chur nan gobhar às a' chreig, 's e 'n t-èileadh beag bu docha leam,
A chur nan gobhar às a' chreig, 's e 'n t-èileadh beag a b'fhearr leam.

A chur nan gobhar às a' chreig, 's e 'n t-èileadh beag bu docha leam,
A chur nan gobhar às a' chreig, 's e 'n t-èileadh beag a b'fhearr leam.

Sèist:

'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh beag bu doch-a leam,
'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh beag a b'fheàrr leam.

'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh beag bu doch-a leam,
'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh, 'Sa e 'n t-èileadh beag a b'fheàrr leam.

Translation:

Verse:

To put the goats out of the rocky crag
    It is the little kilt that is preferable to me.
To put the goats out of the rocky crag
    It is the little kilt that is preferable to me.

To put the goats out of the rocky crag
    It is the little kilt that is preferable to me.
To put the goats out of the rocky crag
    It is the little kilt that is preferable to me.

Chorus:

It's the kilt, it's the kilt,
    It's the kilt that is preferable to me.
It's the kilt, it's the kilt,
    It's the kilt that I prefer.

It's the kilt, it's the kilt,
    It's the kilt that is preferable to me.
It's the kilt, it's the kilt,
    It's the kilt that I prefer.

Research Question No. 1

What is the historical background of the selected song?

"A' Cur Nan Gobhar às A' Chreig" may be classified as a *puirt-a-buel,* or mouth music. *Port* is a Gaelic term for "a tune played upon an instrument,"[279] often used to denote music for the Highland harp or clarsach. The term *port-a buel,* as it is sometimes spelled, suggests a piece of instrumental music, adapted for singing. Collinson suggests that general opinion favors the view that the tunes were first composed for instruments and later adapted for vocalization, though there has been some debate over the matter.[280]

Collinson cites James Ross' assertion that:

> . . . the *raison d'être* of this song type is the memorization of dance tunes . . . The puirt-a-beul are popularly supposed to have originated as a result of the religious opposition to musical instruments such as the bagpipes and the fiddle, which was at its strongest in the middle of the nineteenth century . . . It is unlikely however that the mouth-music was widely used as an accompaniment to the actual dance. Its origin is more likely to lie in the desire of instrumentalists to perpetuate their favorite tunes after the destruction or banning of the instruments.[281]

In *Carmina Gadelica,* early folklorist Alexander Carmicheal recounts events that led to compulsory destruction of instruments at the hands of ministers and elders in the Highlands. A woman from Isle of Lewis told him that:

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[279] Collinson, 93-94.

[280] See George S. Emmerson's *Rantin' Pipe and Trembling String* for discussion and evidence in support of a dissenting opinion.

[281] James Ross, *Scottish Studies*, vol.I, (Edinburgh, 1957); quoted in Collinson, 94.

> . . . the good men and the good ministers who arose, did away with the songs and the stories, the music and the dancing, the sports and the games that were perverting the minds and ruining the souls of the people, leading them to folly and stumblings . . . They made the people break and burn their pipes and fiddles. If there was a foolish man here and there who demurred, the good ministers and the good elders themselves broke and burnt their instruments.[282]

Collinson suggests that words may have been set to pipe music as a way of preserving the tunes during an earlier period in Scottish history. After the collapse of the Jacobite rising of the "forty-five" following the Battle of Culloden, the bagpipe was deemed by court order to be "an instrument of war."[283] Under the Disarming Act of 1746, the playing of pipes remained illegal for nearly forty years. Collinson notes an incident in which a the Jacobite prisoner, tried at York for playing or being in possession of bagpipes, was condemned and executed in November, 1746.[284]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. The Gaelic text is a particularly interesting and notable characteristic of this piece.

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[282] Alexander Carmichael, *Carmina Gadelica*, vol. I (Edinburgh: Oliver and Boyd, 1928), introduction xxx; quoted in Collinson, 94.

[283] Collinson, 95.

[284] I.F. Grant, *The Macleods* (London: Faber & Faber, 1959); quoted in Collinson, 95.

Most puirt-a beul have words, though some may contain the vocables more commonly used for diddling or found in other types of Gaelic labor songs. The texts are "as a rule, nonsensical, ludicrous, humorous or satirical."[285]

In regard to this particular text, Gaelic singer Audrey Paterson explains that *eileadh* is the Argyll word for *feileadh*, which means kilt. The *feileadh beag* was a smaller version (similar to the kilts worn today) than the full swathe of material incorporated into a plaid, called a *fillabeg* in both English and Scots.[286]

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

Finlay MacLean, a fireman from the Isle of Harris, was one of the members of a marching band that Jean Ritchie, George Pickow and Hamish Henderson saw passing by in Inverness. MacLean, George Innes and Saunders MacKenzie accompanied the group to their hotel for drinks, and later recorded a number of reels, strathspeys, jigs and puirt-a-beul.[287]

No further biographical information in regard to Finlay MacLean was found in the School of Scottish Studies. The duplicate of Ritchie's 1953 tape is the only existing recording of MacLean's singing found in the Sound Archives.

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[285] Collinson, 95.

[286] Audrey Paterson, Oban, Scotland, letter to author, Lubbock, TX, 26 October 1999, original in possession of Susan Brumfield, Lubbock, TX.

[287] A full account of these events is given earlier in this chapter. See Song No. 7, Research Question No. 3, and Song No. 3, Research Question No. 3.

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 38s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/194; RL 510) catalogues "A' cur nan gobhar às a' chreig" as Item No. A7c, collected by Hamish Henderson, Inverness,1953. The song is categorized as a reel.

In addition to the medley in which "A cur nan gobhar as a' chreig" is contained, only one other song by Finlay Maclean is listed: it is "A Mhairi Bhan og" written, according to School of Scottish Studies log notes, by Duncan Ban McIntyre. The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate that this was the only occasion on which she recorded MacLean. Her tape, catalogued in her records as S25, contains the recordings listed above. Ritchie's spelling of the titles are her phonetic English approximations of the Gaelic words. She lists them as "Sol Ma Neely," Prochan Woun," "Reel o' Connegorach," and "Qvaleh Ven Oagh."

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This recording is duplicated in the School of Scottish Studies Sound Archive as SA 1953/194: A7c; RL 510. The song is actually performed as the third in a medley of strathspey reels, preceded by "'sann an Ille" and "Brochan Lom"; Ritchie chose only "A' cur nan gobhar às a' chreig" for inclusion on her recording.

An examination of SA 1953/194 revealed a rendition of "A' cur nan gobhar às a' chreig" played on fiddle by George Innes. Though it is not listed as such in the School of Scottish Studies trip log, it may be incorrectly identified; it appears on the tape in place of Item 8A (b), titled "The Green Fields of America."

Ritchie's recording of Finlay MacLean was included on "Celtic Mouth Music" (Ellipsis Arts Compact Disc 4070, 1997), a compilation of commercially-produced and field recordings of diddling and mouth music, performed by various artists. Jon Pickow, son of Jean Ritchie and George Pickow, provided the album sequence for the recording. The song is listed as a "Puirt Medley" sung by Finlay Maclean.[288]

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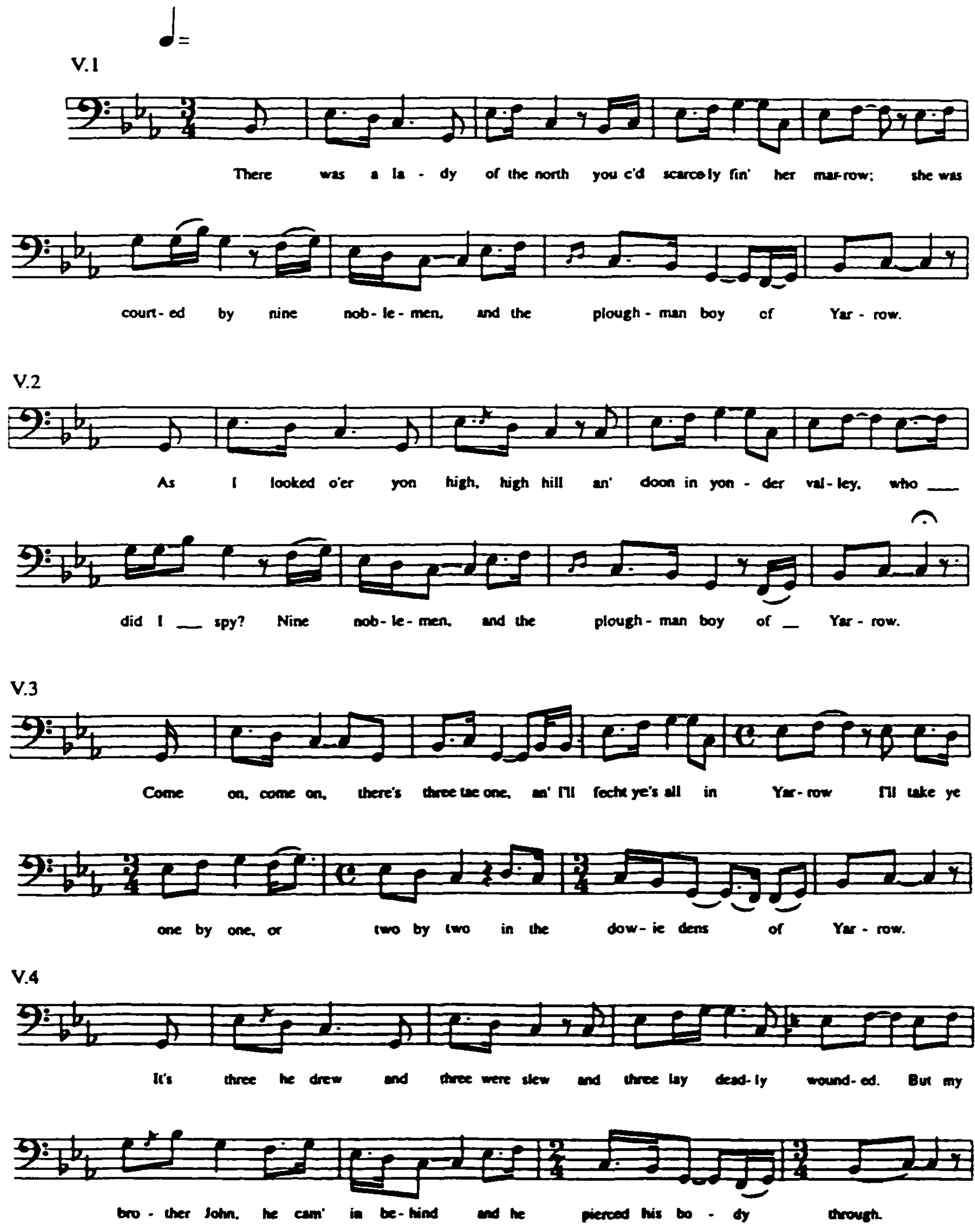
[288] *Celtic Mouth Music,* Ellipsis Arts . . . Compact Disc 4070, 1997.

Song No. 14: The Dowie Dens of Yarrow (Child 214)



V.5
Go home, go home, you false young man, and tell your sis- ter sor- row that her
true love John, he lies dead and gone, a __ bloody corpse in Yar - row.
V.6
O sis - ter dear, I've dreamed a dream, an' I think it will prove sor- row, that your
true lo'er John, he lies dead and gone in the dow- ie dens of __ Yar - row.
V.7
Her hair, it was three - quarters long an' the col- or of it be- in'
yel- low, she has tied it round his mid- dle sma', an' car ried him home from
3
V.8
Oh mo - ther dear, you have sev en sons. You can wed them all to - mor- row. __ But
there I lie an' will I die for my bloom - in' boy of Yar - row.

There was a lady of the North,
you could scarcely fin' her marrow;
She was courted by nine noblemen
And the ploughman boy of Yarrow.

As I looked o'er yon high, high hill,
An' doon in yonder valley,
Who did I spy? Nine noblemen
and the ploughman boy of Yarrow.

Come on, come on, there's three tae one,
an' I'll fecht ye'a all in Yarrow.
I'll take ye one by one, or two by two
in the dowie dens of Yarrow.

It's three he drew and three were slew,
and three lay deadly wounded.
But my brother John, he cam' in behind,
and he pierced his body through.

Go home, go home, you false young man,
And tell your sister sorrow,
That her true love John, he lies dead and gone,
a bloody corpse in Yarrow.

O sister dear, I've dreamed a dream
an' I think it will prove sorrow,
That your true love John, he lies dead and gone
in the dowie dens of Yarrow.

Her hair it was three quarters long
an' the color of it bein' yellow;
She has tied it round his middle sma'
an' carried him home from Yarrow.

O Mother dear, you have seven sons,
you can wed them all tomorrow.
But there I'll lie, an' will I die
for my bloomin' boy of Yarrow.

dowie dens – gloomy, narrow valleys
marrow – match
fecht - fight
three-quarters long – three quarters of a yard
sma' – small

Research Question No. 1

What is the historical background of the selected song?

Of the sixteen versions of this ballad printed by Child, the earliest was "communicated to Percy by Principal [William] Robertson of Edinburgh before 1765." Gavin Greig called it "unquestionably the most widely known our old ballads."[289] Greig noted that:

> . . . attempts have been made to connect the story with an incident which happened in 1616, when Walter Scott of Tushilaw married Grizel Scott of Thirlstane, without consent of her father, and was afterwards slain by a number of adherents in Thirlstane.[290]

Though variations exist in the story, the plot is fairly consistent throughout the versions, as is the setting (due to the recurrent use of the place-name, Yarrow, in a rhyming position in the text.) The story is of a girl and her lover who, being considered socially unacceptable by her family, is slain by her brother.

Friedman points out that "ballads frequently begin well along in the story they are telling; the hearers are supposed to make out what has happened earlier by alert use of the hints dropped along the way."[291]

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[289] Greig, *Folk-Song of the North-East.*

[290] Ibid.

[291] Albert B. Friedman, ed., *The Viking Book of Folk Ballads of the English-Speaking World* (New York: The Viking Press, 1956), 99.

Using this ballad as an example, Freidman notes that upon examination of other variants, the reader learns obliquely that the husband (or lover) has accepted a challenge to fight his wife's brothers (who have implied that he is not their sister's social equal.) In Greig's version, nine noblemen argue which among them is worthy of the girl's hand in marriage. At any rate, the girl's lover fights an unequal match, and though he kills or wounds a number of his opponents and the others withdraw, he is ultimately stabbed in the back by the girl's brother.

Meanwhile, the girl, who has had a premonition, is told the truth of her lover's death. Refusing her mother's offer to find a more suitable husband, she drags the body of her lover home, and dies of grief. In some versions, the girl is pregnant.

A thorough discussion of story types and North American variants of "The Dowie Dens of Yarrow" may be found in Coffin's revised edition of *The Traditional Ballad in North America.*[292]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. This ballad is associated with a number of different tunes, of which detailed discussion may be found in Bronson. Jimmy MacBeath's version resembles those found in Bronson's Group A.[293]

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[292] Coffin and Renwick, 129-31.

[293] Bronson, *The Traditional Tunes*, 314-27.

Research Question No. 3

Who was the informant, and under what circumstances was the song collected?

"The Dowie Dens of Yarrow," sung by Jimmy MacBeath, was probably collected and recorded (along with a number of additional stories and songs) by Ritchie, Pickow and Henderson during their fall 1953 tour of the North-East. Though MacBeath is listed as a performer at the 1953 People's Festival concert and ceilidh, "The Dowie Dens of Yarrow" is not listed among the songs performed on that occasion.[294] Conversation on the recording between Ritchie, Henderson and MacBeath indicate that the tape was made in an informal setting.

Biographical information on Jimmy MacBeath may be found in the discussion of Song No. 4, "The Haughs o' Cromdale."

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 2m 49s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

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[294] Henderson, personal diary, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

Ritchie's notes indicate that she recorded MacBeath on more than one occasion. While her tape, catalogued in her records as S4, contains the recording listed above, Ritchie lists twenty-three additional items sung by MacBeath on other tapes, catalogued as S1, S2, S3, S5X, S7,S8, S10, S17, S21. These items include "Banks of Rothshire," "Beggar Man," "Binnorie," "Bonny Bunch O' Roses," "Down By the Modlin Green," "Far Coolin's A_Calling Me Away" "Fivey-O," "Green Caledonia," "Haughs of Cromdale," "I Went to Aiky Fair," "Laddie with the Dark and Roving Eye," "MacPherson's Rant," "The Moss o' Borrodale," "Muckin' o' Geordie's Byre," "My Auld Scottish Lass," "My Bonnie Irish Boy," "My Darling Ploughman Boy," "Noo, I'm A Weaver," "On the Banks o' Inverruhry," "O, O, I'm Left Alone," "Right Over the Tops o' the Knowes," "Riney" ("Liltin' Addie"), "The Trooper Laddie," "When I was a Ploughboy," When the Ale was Only Tippence," and an unidentified song "about Willie Matheson." Of these twenty-four items, only one song, "Green Caledonia," is duplicated in the School of Scottish Studies log (SA 1953/194; RL 510.) The only other recordings of MacBeath noted in those logs are four conversations with Henderson and Ritchie about the process of weaving and dyeing, anecdotes about Robert Burns, the story of McBeth and the witches, and the story of Mary Queen of Scots on her way to her execution.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This recording is not duplicated in the School of Scottish Studies Sound Archive.

Song No. 15: Iomairbh Eutrom (ho o) (Il Me Dhe Vetrim)

lo - mair - bh eu trom ho, ho - o. Dheo - ghail e a chuile te a b' lhean _
lo - mair bh eu - trom ho, ho - o. lu - rabh eil - eadh hoir - e an nan .
lo - mair - bh eu - trom ho, ho - o. Dheo - ghail's gun _ dheo - ghail a _ sal _ _
lo mair - bh eu - trom ho, ho - o. lu - rabh eil - eadh hoir - e an - nan, _
lo - mair - bh eu - trom ho, ho - o. - Dheo - gail e _ bhind - heag's a bar _
lo - mair - bh eu - trom ho, ho - o. lu - rabh eil - eahd hoir - e an - nan. .
lo - mair - bh eu - trom ho, ho - o.
lo mair - bh eu - trom ho, ho - o. lu - rabh eil - eadh hoir - e - an - nan _
lo - mair - bh eu - trom ho, ho - o

Refrain:

Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Chàidh a bhanarach an tràigh
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Dheanamh rud nach dean adh càch
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Bhuain a' mhaoraich n' muir làn
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Dheoghail e a chuile tè a b'lheán
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Dheoghail 's gun dheoghail a sàl
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Dheoghail e bhindheag 's a bàr
Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom no' ho – o

Research Question No. 1

What is the historical background of the selected song?

Collinson categorized Gaelic labour songs into two types: songs for communal tasks, in which strongly marked and compulsive rhythm induces synchronization of effort or movement; and songs for solitary work, such as churning, spinning, weaving, and milking.[295] Of the communal type, the most common is the waulking song, or *Òrain luadhaidh,* of which "Iomairbh eutrom ho' ho-o" is an example.

The process of waulking (or fulling, as it is sometimes called) is one in which tweed or blanket cloth is shrunk after it has been removed from the loom. A number of detailed descriptions may be found in Campbell's three volume set, *Hebridean Folksongs: A Collection of Waulking Songs.* Thomas Pennant's 1772 account of a waulking on the Isle of Skye follows:

> . . . twelve or fourteen women, divided into two equal numbers, sit down on each side of a long board, ribbed length-ways, placing the cloth on it: first they begin to work it backwards and forwards with their hands, singing at the same time . . . when they have tired their hands, every female uses her feet for the same purpose, and six or seven pair of naked feet are in the most violent agitation, working one against the other: as by this time they grow very earnest in their labors, the fury of the song rises; at length it arrives to such a pitch, that without breach of charity you would imagine a troop of demoniacs to have been assembled.[296]

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[295] Collinson, 67.

[296] Campbell and Collinson, 4.

A waulking on the Isle of Barra was described by Miss Annie Johnston in the introduction to *Gaelic Folksongs from the Isle of Barra.* Portions of her account, originally written in Gaelic, are translated below:

> When the web came home from the loom [the weaver], they used to decide which night they would have the waulking. There was the food to be prepared, fresh butter, oatcakes and barley cakes to be made, whiskey to be brought home, crowdie and *gruthim* [a mixture of butter and crowdie] to be made, and a hen or two to be killed and prepared, and then word would be sent to the waulking women. . .The women used to come, wearing calico petticoats, drugget coats and tibbet aprons. Then the hostess used to baptize the cloth, that is, she shook holy water on it in the name of the Trinity, and put it in a tub of urine. They used to take the cloth out of the tub and put it on the board . . . Then the woman who was best at singing began with a slow song, and then a "warming-up song" and after that a short light song to encourage them because they were getting tired.[297]

Collinson discussed the rationale for the tempo of the songs during the course of a waulking. He suggested that "a round of waulking usually began with songs of slow tempo, working up to those of moderate speed, to quicker songs," because the wet cloth, which was heavy to handle at the beginning, became lighter as it dried out.[298] A waulking song might go on for as long as twelve minutes, and, though the songs varied, nine or more songs could be required to do one piece of cloth.

Annie Johnston, a Gaelic schoolteacher from Barra, explained that the number of songs needed was determined by the size of the cloth:

> . . . the hostess would measure the cloth with her middle finger, and usually there was not much shrinking in it at the first three songs. Then another one would begin; she would sing three songs too, and as the cloth had been warmed by the first three songs, it would shrink more at the second attempt, and at the third attempt it ought to be ready, if it were blanket or white cloth.

[297] Ibid., 15.

[298] Collinson, 73-74.

At first it was eight finger lengths (ells) broad. When the cloth was ready, it would be three inches narrower in breadth anyway.

If it were blue cloth, that is, the cloth the men wore on board the boats, it would be made much thicker, and another band of waulkers would need to go to the board when the first band was tired.[299]

Margaret Faye Shaw explained the manner in which the women worked the cloth around the board or table:

> The ends . . . are sewn together to make it a circle . . . The cloth is passed around sunwise [*deiseil* is the Gaelic word], to the left, with a kneading motion. They reach to the right and clutch the cloth, draw in, pass to the left, push out and free the hands to grasp again to the right. One, two, three, four, slowly the rhythm emerges.[300]

According to Collinson, the direction of movement was a significant aspect of the ritual, based on the importance in folk belief of performing all circular movements or progressions in a sunwise direction.[301]

The final stage of the hand-waulking consisted of clapping or slapping the cloth to give it a nap or pile. Songs used for this purpose, called òrain basaidh, are quick in tempo and lighter in mood. In an 1909 article in *Blackwood's Magazine,* Miss Goodrich Freer wrote about a waulking in Eriskay which she had attended as a guest of Father Allan McDonald:

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[299] Campbell and Collinson, 15-16.

[300] Margaret Fay Shaw, *Folksongs and Folklore of South Uist,* 3rd ed. (Aberdeen: Aberdeen University Press, 1986), 72.

[301] Collinson, 68.

> The fulling is over, the cloth lies reeking on the table . . . The ceremonial is not yet ended. Two of the women stand up and roll the cloth from opposite ends until they meet in the middle, and then, still keeping time, four of them fall upon the roll and proceed to pat it violently, straightening out the creases, and those unemployed strike up another song, this time of different meter. This finished, one standing up calls out, "The rhymes, the rhymes!" And those who have been working reply: "Three rhymes, four rhymes, five and a half rhymes" This is very mysterious – probably the last remains of some forgotten ceremony.
>
> Then the cloth is unwound, and again very carefully rolled up, this time into one firm bale, and then all rise and stand in reverent silence while the leader of the fulling-women pronounces the quaint, old-world grace with which their work concludes. Laying one hand on the cloth, she says:
>
> "Let not the Evil Eye afflict, let not be mangled
> The man about whom thou goest, for ever.
> When he goes into battle or combat
> The protection of the Lord be with him."
>
> And then some man of the party – it would not be etiquette for a woman – turns to the owner and says with emphasis:
>
> "May you possess it and wear it."[302]

Research Question No. 2

What are the salient musical and textual features of the selected song?

An analysis of the rhythmic, formal and melodic features of this song may be found in appendix A. The unusual form of the waulking song is an interesting and unique feature of the genre. This particular song, (characteristic of the simpler of two main types) consists of two short strains, a verse and a refrain. The verse can be as short as one bar; in this song, its length is two measures of compound duple. The refrain is ternary, with the first phrase usually nearly identical to the third.

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[302] Campbell, 10.

The structure of Mrs. Arnott's performance is nearly the same as it would have been during an actual waulking. The difference is that, unlike the recording of Mrs. Arnott's singing, the refrain would have been sung by the entire group. Collinson explains:

> The waulking song customarily commences with an introductory refrain (usually that part of the refrain normally sung by the chorus). In an actual waulking, this would be sung first by the soloist, then repeated by the chorus and then sung again by the soloist, who would then proceed with the verse.[303]

Mrs. Arnott begins with the three-line refrain:

Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

She then sings the first verse:

Chàidh a bhanarach an tràigh

The verse is followed immediately by the refrain:

Iomairbh eutrom ho' ho – o
Iurabh eileadh hoireannan
Iomairbh eutrom ho' ho – o

Research Question No. 3

Who were the informants, and under what circumstances were the songs collected?

"Iomairbh Eutrom (ho o)" was sung by Mrs. Annie Arnott, a native Gaelic singer from Skye, at the third Edinburgh People's Festival ceilidh, July 12, 1953.

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[303] Campbell and Collinson, 309.

Annie Arnott was born in 1889 in Skye, Invernesshire. Widowed in the 1930s, she moved to Glasgow, where she was employed at an art gallery. She returned to Skye in the 1960s where she lived with her daughter Margaret. Together, with the help of neighbors, they ran a sizeable croft which she had inherited from her brother.

Mrs. Arnott first recorded Gaelic songs for Alan Lomax in 1951, and often recorded by Hamish Henderson and John MacInnes for the School of Scottish Studies. In Alan Bruford's 1968 field notes, he described Mrs. Arnott as "lively for her age."[304]

Research Question No. 4

What technical considerations exist in regard to the actual field recording?

Time: 1m 45s

Equipment: Magnacord PT-6 portable magnetic tape recorder

Recorded by: George Pickow, 1953.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

School of Scottish Studies trip log (SA 1953/194; RL 510, Track B) catalogues "Iomairibh eutrom (ho' o')" as Item No. B7, collected by Hamish Henderson, Inverness, 1953.

There appears to be a discrepancy in the numbering system; notes on Track B report the items as "nominally 'cancelled' but still on tape." Reference is made to SA

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[304] School of Scottish Studies Sound Archives, informant file.

1953/199/3-9, which the log notes is "at least partly edited copy of SA 1953/1954 B7-12 (spoken notes same)." Descriptive notes indicate an "ABA refrain in full throughout." The song is described as a "waulking song/ballad."

Six other songs sung by Annie Arnott on the same occasion[305] are listed in this particular log. Included are: "Tha gruaim aig mo leannan rium" (Item No.B8), "Hubhi haabhi, hubhi habhi" (Item No. B9), "Bodh fear am Beinn Mhor (?) a' mire ri Mhor " (Item No. B10a), "Cha toir Iain Mor a nighean dhomh" (Item No. B10b), "Moch 'sa mhaduinn 's dusgadh, gur e tursach tha m' aigneadh" (Item No. B11), "Horo Iain taobhrium fhin (Item No. B12.) The log notes contain information in regard to the time, type and number of verses or lines, as well as brief remarks pertaining to each song.

Ritchie's notes indicate that she recorded Arnott on more than one occasion. While Ritchie's tape, catalogued in her records as S16, contains at least five of the recordings by Annie Arnott, it is difficult to determine exactly which songs are unlisted, since Ritchie's spelling of the titles are her phonetic English approximations of the Gaelic words. Ritchie lists seven additional items sung by Arnott on other tapes, catalogued as S20, S22, S26. These items include "Eel Dhu Evallig Vm Bohn" (phonetic spelling), "Gawhn Sichau Nahn, Sih Gawhn" (phonetic spelling), "Hotohre, Hotohre" (phonetic spelling), "puirt a buel," "The Deer are on the Braes Ewey," "My Blessing on the New Bailey," and a good luck victory to whiskey, sung in Gaelic.[306]

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[305] The assumption that this occasion was the 1953 Edinburgh Peoples' Festival Ceilidh is corroborated by an entry in Hamish Henderson's 1953 diary.

[306] These seven songs, sung by Mrs. Annie Arnott, all appear on the program listed in Henderson's notes.

Research Question No. 6

What other written and recorded materials pertaining to the field recording exist, and what is the nature of these materials?

This tape is duplicated in the School of Scottish Studies Sound Archive as SA 1953/194:B7; RL 510. An identical recording is also listed as 193/199:8; RL 976.

Jean Ritchie composed English words to the waulking song and added it to her own repertoire. She included her version on a 1975 release titled *Jean Ritchie at Home*; the liner notes for the album contain her text, along with the following explanation:

> On that same visit [to Scotland] we saw people waulking tweed in the Hebrides. The rough, new-woven linen cloth has to be shrunken and softened (flax fibers and sticks broken up and worked out of it0, and this process, done to music, is called 'waulking'. This is usually women's work, and they sit around a long table with the length of the cloth laid around on the table before them. The women begin to lift the cloth and pound it against the table top, each one passing the part she has just pounded along to the one on her left. Soon one voice will raise the line of a song, and the others come in with the refrain. The leader's voice rises out of the refrain, using it as accompaniment as she builds the story. Most of the waulking songs are tragic legends, laments for a husband, father or son lost at sea, and many of them have the form of the one we sing here, wherein, after the first verse, each following verse begins with the last line of the verse just sung. The refrain, 'Il me dhu vetrim, ho! Ho!' means, 'Row lightly, row! row!' in the Gaelic, exhorting the fisherman to row skillfully, hard and well, and to come home safe.
>
> Since, even on these remote islands, fishing is not so necessary as it once was, the old lament are usually about people lost long ago, and so are not so sad now. The English words here are my own free translation of the story, but it is the rhythm that is important, for it helps to get the job done swiftly and well.[307]

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[307] Jean Ritchie, liner notes in *Jean Ritchie at Home*, Pacific Cascade Records, LP 7026, 1975.

Ritchie chose the song for the final selection in her children's book, *From Fair to Fair*. In it, the fictitious character Jock learns about waulking songs from the real-life Jimmy MacBeath.

> "Now what does a song have to do with making tweed?" asked Jock in wonder. "Oh, it's just to keep the time to work by, and to make the waulking, or beating, more even. The way it goes, the women of the place sit at a long wooden table, and they have the rough cloth wet and rolled into a long sort of log down the middle. But it still has the rough flax fibers and sticks in it and they have to break these and work as many of them out as they can. One woman is the leader, she being the best singer of the lot, and she sings the lead line with a good rhythm, and all in time, the women bang the cloth against the table and join on the chorus and the repeat lines. It's something to hear."[308]

Ritchie's English words are sung with one line of the Gaelic refrain:

Il Me Dhu Vetrim

Late yest're'en I gathered the shellfish
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
More to watch your boat returning,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

More to watch your boat returning,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
You my share of this world's treasure.
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

You my share of this world's treasure,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
Black the night came down upon me,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

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[308] Ritchie, *From Fair to Fair*, 89-98.

Black the night came down upon me,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
Wild and white the sea-hills rising,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

Wild and white the sea-hills rising,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
Your swift boat sped not before them,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

Your swift boat sped not before them,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
Ah, most fair one, tender treasure,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

Ah, most fair one, tender treasure,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
All the wildness, all the whiteness,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

All the wildness, all the whiteness,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
All the sea in mad commotion,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

All the sea in mad commotion,
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)
Equals not my own heart-sorrow.
Il me dhu vetrim, ho, ho!
(Row lightly, row, row!)

CHAPTER FIVE

SUMMARY AND CONCLUSIONS

Statement of the Purpose

As stated, the purpose of this study was to investigate and transcribe unpublished field recordings of selected Scottish songs collected in 1952-53 by Jean Ritchie. In chapter 4, the following questions were addressed with specific regard to each song. While no attempt was made to examine similarities or dissimilarities in the songs, the following observations were made with respect to Ritchie's "Scottish Sampler" compilation as a whole.

Research Questions

Research Question No. 1

What is the historical background of the selected songs?

Ritchie's "Scottish Sampler" consists of songs in the following genres, shown in figure 3 in order of frequency of selection:

Unaccompanied Vocal Music

Child ballads	4
Border ballads	1
Bothy ballad	1
Puirt-a-buel	1
Gaelic waulking songs	1
Gaelic Clan songs	1
Diddling tunes	1

Vocal Music with Instrumental Accompaniment

Bothy songs	1

Instrumental Music

Strathspeys	4
Reels	2
Píóbaireached	1
* Bagpipe tunes	1

* The bagpipe music played as accompaniment to dancing at a ceilidh was not considered in the examination of this compilation. The tune was unidentifiable, and it is possible that the music was improvised.

Fig. 3. Genres Found in Ritchie's Compilation

Research Question No. 2

What are the salient musical and textual features of the selected songs?

An analysis of the rhythmic, melodic and formal features of each song was made and is reported in chart form in appendix A. The format for analysis was determined after examining similar collections, such as Porter and Gower's study of the songs of Jeannie Robertson and Abraham's study of the repertoire of Arkansas singer Almeda "Granny" Riddle. Additionally, parameters used for folk song analysis in several OAKE-endorsed

Kodály training and certification courses were considered.[309] Particularly striking features or unique characteristics of each song were discussed in this section as well.

As previously stated, no attempt was made to compare the songs with one another, and it is obvious that no broad conclusions can be drawn about Scottish music as a whole from such a small sample. However, it may be said that the large majority of songs in Ritchie's collection are either verse-refrain form or strophic in nature.

Metrically speaking, the songs are predominantly simple or compound duple, with several simple quadruple and only one triple meter song. While some irregular meter does occur, it is a result of individual interpretation of style in the one particular performance of the song; it is doubtful that the same irregularities would occur in the same way twice.

In this context, *podia* refers to the number of measures per unit within the song. The measure of unit may be either a motive or a phrase, depending on the nature of the song. All but two of the songs are bi-podic; those two are tetra-podic. All of the songs are hetero-syllabic: that is, the same number of syllables occur in each unit of measure within the song.

More than half of the songs are major in tonality, though a significant number are either mixolydian or a combination of both ionian and mixolydian (usually a result of the previously discussed "double tonic.") Of the others, two songs are minor (aeolian) and one is dorian in mode.

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[309] The study of folk music, including transcription, analysis and classification, is a required component in Kodály teacher training programs endorsed by the Organization of American Kodály Educators.

Rhythmic and melodic form were considered separately for two reasons. First, it was necessary to look at each component carefully to determine the overall form of the song. Melody was considered the weightier factor, and minor rhythmic changes due to changes in text were not indicated as variants.

Secondly, pedagogical analysis of the songs involves consideration of rhythmic, melodic and formal features which may be extractable for the teaching of certain motives, elements or concepts. Since these elements are initially taught separately in Kodály-inspired methodology, it is possible, for instance, to use a song for melodic motive without reading its rhythm, or vice versa.

While a more detailed analysis of the songs might be useful in a different context, it would exceed the scope of this particular study. The analysis given here is intended as an additional tool in learning and understanding the songs as they were performed.

Research Question No. 3

Who were the informants, and under what circumstances were the songs collected?

Ritchie's compilation includes performances made by twelve different informants[310] under a variety of circumstances. Of the twelve, only four were female. Six singers and one fiddler perform solo; group singing consists only of informal participation on the chorus of two songs, while instrumental ensembles consist of a fiddle

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[310] Isaac Higgins played the untitled pipe tune at the end of Ritchie's "Scottish Sampler" tape. Though no information about the song emerged during the course of the study, it was learned that the performance took place at the 1953 Peoples' Festival Ceilidh. Higgins played as his daughter, Betty, danced a Highland Fling.

and accordion duo and a bagpipe band. Only one vocal piece was performed with guitar accompaniment.

Ailie Munro notes a distinction between "source" and "revival" singers. According to Munro's definition:

> Singers were 'revival' if they had learned most of their songs from recorded or printed sources, from other revival singers or from source singers and 'source' if the songs had been handed down in the oral tradition, or learned in childhood.[311]

An attempt to classify Ritchie's informants in this manner can be made; however, the roles of certain individuals in the folk song movement evolved over time. As Munro points out:

> . . . the categories are not clear-cut. Not a few revival singers have source elements in their backgrounds, while many source singers make use of the written word – both in giving copies to other singers and in obtaining copies of words to add to their own repertoires.

Classification is based on the informant's role in the folk music realm at the time of Ritchie's field work. There were some informants for whom few biographical details were available, therefore, those singers are listed as "unknown" in figure 4.

Source	Revival	Unknown
Annie Arnott	Hamish Henderson	Inverness Pipe Legion
(Isaac Higgins)	Ewan MacColl	Saunders MacKenzie
George Innes	Ella Ward	Finlay MacLean
Jimmy MacBeath		
Jeannie Robertson		
Elizabeth (Betsy) Whyte		

Fig. 4. Classification of Source and Revival Informants

311 Munro, *The Democratic Muse*, 51-52.

Recordings were made in a variety of settings, including ceilidhs and concerts, hotels, private parties and gatherings in the homes of the informants. Ritchie and Pickow also recorded songs in a traveller camp; however, due to technical problems with the portable battery unit, none of them could be used on the compilation tape.

Many of the recording sessions were arranged by Henderson in advance; however, some occurred in impromptu settings. For instance, "The Braemar Highland Gathering" was recorded as a pipe band marched by Ritchie's hotel in Inverness; she and her husband met several other informants by following the band and persuading some of the members to come back to their hotel for a recording session. Though Henderson facilitated the early collecting jaunts and accompanied them on several major outings, Ritchie and Pickow did a number of recordings on their own. This accounts for the fact that many of Ritchie's recordings are not duplicated in the School of Scottish Studies Archives.

Research Question No. 4

What technical considerations exist in regard to the actual field recordings?

The recordings were made using a Magnacord PT-6, one of the earliest magnetic tape recorders manufactured for the consumer market. George Pickow served as the recording engineer most of the time, while Jean Ritchie held the microphone and conducted most of the interviews. Ritchie did some occasional recording while Pickow took photographs.

Research Question No. 5

What field notes from the trip exist, and what is the nature of their content?

In addition to its Sound Archives, the School of Scottish Studies of Edinburgh University in Edinburgh, Scotland holds typewritten trip logs from all field research done since the establishment of the School in 1951. Permission to examine and duplicate the materials from 1951-53 was granted, and several visits to the School were made in order to do so.

Hamish Henderson's personal letters, notes and diaries were invaluable in corroborating the sequence of events. Though not directly related to this collection, Henderson's fascinating chronicle of events continuing into the late 1950s provided a great deal of contextual information, and insight into his thoughts on folk music and nationalist politics in Scotland. The germ of many of Henderson's later writings can be found in his handwritten journals from the earliest days of the folk song revival.

Jean Ritchie also kept a trip diary; unfortunately, despite several searches, she was unable to locate the 1952-53 notes. However, she recalled that her notes were "scarce," and later remarked, "If I were doing it today, I'd do it a lot differently. I was just having a whale of a time enjoying myself. Once you get to thinking about it and reliving it, it all comes back."[312]

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[312] Jean Ritchie, interview with author, 15 March 2000.

Ritchie did compile a list of all the recordings she and her husband made in Scotland. The list, which was made available for examination, included cursory remarks on the songs and the informants.

Research Question No. 6

What other written and recorded materials pertaining to the field recordings exist, and what is the nature of their content?

Of the sixteen songs on the Scottish Sampler tape, recordings of eight are duplicated in the Sound Archives of the School of Scottish Studies. Two of Ritchie's field recordings have been used in commercial compilations of folk music, and Ritchie has recorded her own versions of two others.

During her Fulbright year, Ritchie performed in televised performances produced by Alan Lomax for the BBC. It is doubtful that video recordings of those programs exist; however, some of Lomax's early radio programs are still held in BBC archives. Whether or not any of Jean Ritchie's BBC performances survived has not been determined.

Ritchie incorporated two of the songs from her "Scottish Sampler" compilation into a children's book, *From Fair to Fair*. The songs are used in the context of the fictional account of a traveler in the British Isles.

George Pickow lists at least ninety photographs taken during the couple's travels in Scotland. Among these are pictures of Hamish Henderson, Jeannie Robertson, and Isaac Higgins at Edinburgh castle. Others include pictures of Jean Ritchie with her "cousin," Andrew Ritchie, in Inverness and of the British Royal Family at the Braemar Highland Games and Gathering near Balmoral. Pickow shared his photographs, along

with many enlightening anecdotes, during a 1997 interview at their home in Port Washington, Long Island.

Conclusion

Transcription of the fifteen songs chosen by Ritchie afforded an invaluable opportunity for immersion in a variety of musical genres, resulting in a much deeper understanding of stylistic nuance and performance practice than a study limited to songs available only in a notated form.

Valuable insights were gained through the subsequent investigation into the historical, cultural and contextual aspects of each song. The ethnographic look at the lives of Ritchie's informants was crucial in the attempt to truly understand the meaning of the music they chose to share with her.

The chronology of the trip, reconstructed through letters and conversations with Jean Ritchie, George Pickow and Hamish Henderson over a span of four years provided much-needed structure for the study. As the discovery of details recalled by one sparked the memory of the other, over time the missing pieces fell into place. It is unlikely that any one individual would have been able to describe these events in such rich detail; it is through their stories of shared experiences as well as their field recordings that the songs and their singers spring to life.

Ritchie's nostalgic recollection of those experiences paints a picture of Scotland at the very beginning of the folk music boom: She said:

> Everybody was singing slow then. Everything was just the old way; there was no revival yet. I was so glad we got there when we did before the songs got arranged and changed up . . . they were just the old way.[313]

Finally, this study served as a vehicle through which to spotlight an important, though relatively undocumented chapter in Jean Ritichie's career as a folksong collector, performer and scholar. It is in perhaps the latter role that Jean Ritchie's contributions have been overlooked. Though she was not formally trained either as a musician or an ethnomusicologist, Ritchie possessed an inherent understanding of that which was "real." Her intuitive decisions regarding the songs for her compilation tape resulted in a finished project in which virtually every genre of Scottish music was represented. Many of the singers whose recordings Ritchie chose to include would become known as Scotland's finest tradition-bearers, though they were virtually unknown at the time she made the tape.

Ultimately, Ritchie's selections were governed by three main criteria. First, she sought to chose songs that represented as many geographic regions as possible. Her compilation includes recordings of singers from Edinburgh, Aberdeen, Fraserburgh, Portsoy, Inverness and Skye, a fairly thorough representation, considering the limited time she and her husband actually spent in Scotland.

Secondly, the technical quality of the tape was considered. Sadly, this factor prohibited the inclusion of some of Ritchie's finest and rarest finds; the songs collected in the tinker camp were marred by problems with the battery operated recorder, and though

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[313] Jean Ritchie, interview by author, 15 March 2000.

they would be useful to the serious scholar, she chose not to include them on the compilation intended for public release for that reason.

Finally, and perhaps most importantly, Ritchie "listened to everything," in an effort to find the best performance of the finest version of each song. In her words, "The recording itself should be the best particular take of that ballad or song."[314]

As a young woman in her twenties, Ritchie realized the importance of bringing "real" folk music to the ears of those who might not otherwise be exposed to it. Even today, she gives sound advice to the would-be music teacher who wishes to use folk music materials in the classroom:

> I would urge them to try to hear the real music, instead of just the "prettied-up" thing. There's a place for that, too. But if they want to use them [the songs] with children, for educational purposes, they need to hear how the people really sounded back then; how the people in Scotland really sang.[315]

Music educators are becoming increasingly aware of the need to become informed performers for whom notation in pedagogical collections serves primarily as a "blue-print." It is only through aural exposure to authentic folk music that teachers trained strictly in art music performance can learn to appreciate the performance practices of folk song. As more teachers commit to the goal of becoming "musician-teachers" in the classroom and more emphasis is placed on authenticity and cultural context, the need for accessible materials grows.

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[314] Ibid.

[315] Ibid.

It is hoped that Jean Ritchie's "Scottish Sampler" will eventually be released, along with re-issues of her field recordings from England and Ireland. The value of such primary source materials should not be underestimated; music teachers must continue to seek out recordings of the highest quality with which to train their ears in the unique performance style of this music.

Zoltán Kodály said, "Our purpose is not to imitate simply the folk song but to become immersed in the tradition, in its natural continuation, and to work for its further development."[316] Through her work as a performer, collector and scholar of folk music, Jean Ritchie has demonstrated her own commitment to those same ideals.

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[316] Johnston, 46.

Postscript

Alan Lomax continued to travel throughout the world collecting music until 1985, when he completed filming for his *American Patchwork* television series. In the late 1980s, Lomax began work on a project he called "Global Jukebox," an interactive software audio-visual system that could be used to study world music and dance. After Lomax suffered a stroke in 1995, his daughter, Anna Lomax Chairetakis, continued his work. She now heads the Alan Lomax Archives in New York City. Lomax, now 85 years old, resides with his daughter in Tarpon Springs, Florida.

Hamish Henderson celebrated his 80th birthday in the summer of 1999. A ceilidh was held in his honor in Edinburgh. He still resides in his flat on Melville Terrace, overlooking the green adjacent to his beloved School of Scottish Studies. Henderson enjoys the distinction of Life Membership in the Scottish Malt Whisky Society, and he spends time writing essays and reading the plays of George Bernard Shaw.

Jean Ritchie and George Pickow continue to travel the world, and spend their days in the U.S. between their home in Port Washington, Long Island, and their cabin in Kentucky. Jean Ritchie is in demand as a concert performer, recording artist, author and clinician. She is currently working on a Ritchie family cookbook. Ritchie and Pickow maintain their Folklife Family Store and Greenhays recording label.

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APPENDIX A

ANALYSES

Song No. 1: Old Betty Campbell

Source:	Betsy Whyte
Genre:	diddling of strathspey reel
Formal Type:	single stroph

Melodic Features

Tone Set:	(d) r m f s l (ta) t d'
Tonality:	ionian / mixolydian
Scale:	authentic do heptatone (+ flat 7th)
Range:	1 – 8 (P8)
Cadences:	(P) 2 – 1 – 2 – 1 – 2 – 1

Rhythmic and Textual Features

Meter:	4/4 (simple quadruple)
Unit of Analysis:	phrase
Syllables per Unit:	15 – 18 – 10 – 17 – 15 – 18 (heterosyllabic)
Podia:	bi - podic

Formal Features

Melodic Form:	A B C D A B
Rhythmic Form:	A B C B_v A B
Overall Form:	A B C D A B

Song No. 2: Mhic Iarla nam Bratach Bàna

Source:	Ella Ward
Genre:	Gaelic marching song (clan)
Formal Type:	verse-refrain

Melodic Features

Tone Set:	s_l l_l (d) r m f s l
Tonality:	major
Scale:	authentic so hexatone
Range:	V – 6 (M9)
Cadences:	(P) 4 – 4 – 7 – 1 / 4 – 4 – 7 – 1

Rhythmic and Textual Features

Meter:	2/4 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	(r) 7 – 7 – 7 – 8 (v) 8 – 8 – 8 - 8 (heterosyllabic)
Podia:	bi - podic

Formal Features

Melodic Form:	(r) A A B C (v) A A_v B C
Rhythmic Form:	(r) A A A_v B (v) A A A_v A_{v2}
Overall Form:	(r) A A B C (v) A A_v B_v C_v

Song No. 3: Mary Hamilton (Child 173) (The Four Marys)

Source:	Jeannie Robertson
Genre:	Child ballad (No. 173)
Formal Type:	strophic

Melodic Features

Tone Set:	d r m f s l t d'
Tonality:	major
Scale:	authentic do heptatone
Range:	1 – 8 (P8)
Cadences:	(P) 5 – 2 – 1 – 1

Rhythmic and Textual Features

Meter:	6/8 (compound duple)
Unit of Analysis:	phrase
Syllables per Unit:	7 – 6 – 11 - 8 (heterosyllabic)
Podia:	bi - podic

Formal Features

Melodic Form:	A B C D
Rhythmic Form:	A A_v B B_v
Overall Form:	A B C D

Song No. 4: The Haughs o' Cromdale

Source: Jimmy McBeath

Genre: Scottish border ballad

Formal Type: strophic

Melodic Features

Tone Set: d_l (r) m f s t d r^l m^l

Tonality: dorian

Scale: extended authentic re heptatone

Range: VII – 1 (M10)

Cadences: (P) (v1) 4 – 2 – 6 – VII – 7 – 1
(v2) 6 – 4 – 8 – 7 – 7 – 1
(v3) 6 – 4 – 8 – 1

Rhythmic and Textual Features

Meter: 2/4, 3/4 (simple duple, simple triple interpolations)

Unit of Analysis: phrase

Syllables per Unit: (v1) 8 – 7 – 8 – 8 – 8 – 7 (heterosyllabic)
(v2) 10 – 8 – 8 – 8 – 7 – 7
(v3) 9 – 8 – 8 – 7

Podia: bi - podic / tri - podic

Formal Features

Melodic Form: (v1) A B A_vC D E (v2) A B C D C_v E (v3) A B C D

Rhythmic Form: (v1) A B A_vC D C_v(v2) A B A C D $C_v$$B_v$(v3) A B C D

Overall Form: (v1) A B A_vC D E (v2) A_v F D G D_vH (v3) A_v F D_vH

Sing No. 5: The Braemer Highland Gathering

Source: Inverness British Legion Pipe Band

Genre: Piobreached (Ceol Mor) pipe tune

Formal Type: Ground (theme) and variations

Melodic Features

Tone Set: $f_{|}$ ($s_{|}$) $l_{|}$ $t_{|}$ d r m f $s^{|}$

Tonality: mixolydian

Scale: extended authentic so heptatone

Range: VII – 8 (M9)

Cadences: (P) 1 – 3 – 3 – 1 3 – 2 – 5 – 1 3 – 8 – 3 – 1

Rhythmic and Textual Features

Meter: 6/8 (compound duple)

Unit of Analysis: phrase

Syllables per Unit: N/A

Podia: N/A

Formal Features

Melodic Form: A B A_v D A B C D A B A C

Rhythmic Form: A A_v A_{v2} B C C D B A A A B

Overall Form: A B A_v C D E F C G H G C

A B C

Song No. 6: The Reel o' Tullochgorum

Source:	Jeannie Robertson
Genre:	political song (strathspey reel)
Formal Type:	strophic

Melodic Features

Tone Set:	f_l (s_l) l t d r m f s^l
Tonality:	mixolydian
Scale:	incomplete plagal ti heptatone
Range:	V – 6 (M9)
Cadences:	(P) 3 – 1 – V – 1 – VII – 1 (from final)

Rhythmic and Textual Features

Meter:	4/4 (compound quadruple)
Unit of Analysis:	phrase
Syllables per Unit:	15 – 15 – 16 – 15 –16 – 8 (heterosyllabic)
Podia:	tetra – podic

Formal Features

Melodic Form:	A B C D E B_v
Rhythmic Form:	A A B Av Av Av
Overall Form:	A B C D E B_v

Song No. 7: Three Fiddle Tunes

Stumpie (Stumpy)

Source:	George Innes
Genre:	strathspey reel
Formal Type:	verse refrain

Melodic Features

Tone Set:	(d) r m f s l t d' r'
Tonality:	major
Scale:	extended authentic do heptatone
Range: 1 – 9	(M9)
Cadences:	(P) (v) 8 – 2 – 8 – 1 (r) 6 – 2 – 6 – 1

Rhythmic and Textual Features

Meter: 2/2	simple duple
Unit of Analysis:	phrase
Syllables per Unit:	N/A
Podia:	N/A

Formal Features

Melodic Form:	(v) A B A C (r) D E D_v C
Rhythmic Form:	(v) A B A C (r) D D D_v B
Overall Form:	(v) A B A C (r) D E D_v C

Song No. 7: Three Fiddle Tunes (continued)

The High Road to Linton (Highland Woodman)

Source:	George Innes
Genre:	strathspey reel
Formal Type:	verse refrain

Melodic Features

Tone Set:	(d) r m f s l (ta) t d'
Tonality:	ionian / mixolydian
Scale:	authentic do heptatone (+ flat 7th)
Range:	1 – 8 (P8)
Cadences:	(P) (v)5 – 1 – 5 – 1 (r) 4 – 1 – 4 - 1

Rhythmic and Textual Features

Meter:	2/2 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	NA
Podia:	N/A

Formal Features

Melodic Form:	(v) A B A B (r) C D C D
Rhythmic Form:	(v) A B A_v C (r) D D D_v Cv
Overall Form:	(v) A B A B (r) C D C D

Song No. 7: Three Fiddle Tunes (continued)

The Mason's Apron (The Maiden's Apron)

Source:	George Innes
Genre:	strathspey reel
Formal Type:	verse refrain

Melodic Features

Tone Set:	s_1 l_1 (d) r m f s l t d'
Tonality:	major
Scale:	plagal authentic do heptatone
Range:	V – 8 (P8)
Cadences:	(P) 1 – 4 – 1 - 1

Rhythmic and Textual Features

Meter:	2/2 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	NA
Podia:	N/A

Formal Features

Melodic Form:	(v) A B A C (r) D E D C
Rhythmic Form:	(v) A A A B (r) D D_v D_v B_v
Overall Form:	(v) A B A C (r) D E D C_v

Song No. 8: The Barnyards o' Delgaty

Source:	Ewan MacColl (with group)
Genre:	bothy ballad
Formal Type:	verse refrain

Melodic Features

Tone Set:	s_l l_l (d) r m f s
Tonality:	major
Scale:	plagal do hexachord
Range:	V – 5 (P8)
Cadences:	(P) (v) V – 2 – VI – 1 (r) V – 2 – V - 1

Rhythmic and Textual Features

Meter:	4/4, 3/4 (simple quadruple, triple interpolations)
Unit of Analysis:	phrase
Syllables per Unit:	9 – 7 – 8 – 8 / 8 – 7 – 8 – 7 (heterosyllabic)
Podia:	bi - podic / tri - podic

Formal Features

Melodic Form:	(v) A B A C (r) A B A C
Rhythmic Form:	(v) A B A_v C (r) A B A_v C
Overall Form:	(v) A B A C (r) A B A C

Song No. 9: My Darling Ploughman Boy

Source: Jimmy McBeath

Genre: bothy ballad

Formal Type: strophic

Melodic Features

Tone Set: l_1 t_1 d r m s l t d r

Tonality: minor

Scale: authentic extended la hexachord

Range: 1 – 11 (P11)

Cadences: (P) 1 – 5 – 5 – 1

Rhythmic and Textual Features

Meter: 6/8 (compound duple)

Unit of Analysis: phrase

Syllables per Unit: 13 – 14 – 15 – 16 (heterosyllabic)

Podia: tetra - podic

Formal Features

Melodic Form: A B B_v A

Rhythmic Form: A B B A

Overall Form: A B B_v A

Song No. 10: Johnny o' Braidiesley's (Child 114)

Source:	Hamish Henderson
Genre:	Child ballad (No. 114)
Formal Type:	strophic

Melodic Features

Tone Set:	m_1 s_1 (l_1) t_1 d r m
Tonality:	minor
Scale:	plagal la hexatone
Range:	V – 8 (P8)
Cadences:	(P) 3 – 4 – 1 – 4 – 1

Rhythmic and Textual Features

Meter:	4/4 (simple quadruple)
Unit of Analysis:	phrase
Syllables per Unit:	9 – 8 – 9 – 8 – 7 (heterosyllabic)
Podia:	bi - podic

Formal Features

Melodic Form:	A B C D E
Rhythmic Form:	A B C D E
Overall Form:	A B C D E

Song No. 11: Accordion and Fiddle Medley

The Marquis o' Huntley's Highland Fling (Sol Ma Meely)

Source:	George Innes and Saunders Mackenzie
Genre:	strathspey reel
Formal Type:	verse refrain

Melodic Features

Tone Set:	d_1 r_1 m_1 f_1 s_1 l_1 t_1 (d) r m f s
Tonality:	major
Scale:	extended plagal do heptatone
Range:	I – 5 (P12)
Cadences:	(P) (v) V – 1 – V – 1 (r) I – 1 – 1 – 1

Rhythmic and Textual Features

Meter:	2/2 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	N/A
Podia:	N/A

Formal Features

Melodic Form:	(v) A B A B (r) C D C D
Rhythmic Form:	(v) A B A B (r) C D C D_v
Overall Form:	(v) A B A B (r) C D C D

Song No. 11: Accordion and Fiddle Medley (continued)

Lady Madeline Sinclair (Lady Madeline Sinclair)

Source:	George Innes and Saunders Mackenzie
Genre:	strathspey reel
Formal Type:	verse refrain

Melodic Features

Tone Set:	(d) r m f s l (ta) t d'
Tonality:	major (ionian / mixolydian)
Scale:	authentic do heptatone (+ flat 7th)
Range:	1 – 8 (P8)
Cadences:	(P)

Rhythmic and Textual Features

Meter:	2/2 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	N/A
Podia:	N/A

Formal Features

Melodic Form:	(v) A B A B (r) C D E F
Rhythmic Form:	(v) A B A B (r) C C_v D E
Overall Form:	(v) A B A B (r) C D E F

Song No. 11: Accordion and Fiddle Medley (continued)

Lad wi' the Plaidie (Lad wi' the Plaidie)

Source:	George Innes
Genre:	strathspey reel
Formal Type:	simple ternary

Melodic Features

Tone Set:	d_1 r_1 m_1 f_1 s_1 l_1 t_1 (d) r m f s
Tonality:	major
Scale:	extended plagal do heptatone
Range:	I – 5 (P12)
Cadences:	(P)

Rhythmic and Textual Features

Meter:	2/2 (simple duple)
Unit of Analysis:	phrase
Syllables per Unit:	N/A
Podia:	N/A

Formal Features

Melodic Form:	A A_v A A_v	B B_v B B_v	C D C D_v
Rhythmic Form:	A B A A	C C_v C C_v	D E D E
Overall Form:	A B A B	C D C D	E F E F
	A	B	C

Song No. 12: Bonnie Rantin Laddie (Child 240)

Source: Ella Ward

Genre: Child ballad (No. 240)

Formal Type: strophic

Melodic Features

Tone Set: (d) r m f s l d' r' m'

Tonality: major

Scale: extended authentic do hexatone

Range: 1 – 10 (P10)

Cadences: (P) 1 – 5 – 3 – 1

Rhythmic and Textual Features

Meter: 4/4 (simple quadruple)

Unit of Analysis: phrase

Syllables per Unit: 11 – 8 – 12 – 11

Podia: bi - podic

Formal Features

Melodic Form: A B C D

Rhythmic Form: A B C D

Overall Form: A B C D

Song No. 13: A' Cur Nan Gobhar às A' Chreig

Source: Finlay Maclean

Genre: puirt-a-beul

Formal Type: verse - refrain

Melodic Features

Tone Set: $f_{,}$ $s_{,}$ $l_{,}$ (d) r m s

Tonality: major

Scale: extended plagal do hexatone

Range: IV – 5 (M9)

Cadences: (P) (v) VI – 1 – VI – 1 (r) VI – 1 – VI – 1

Rhythmic and Textual Features

Meter: 2/4 (simple duple)

Unit of Analysis: phrase

Syllables per Unit: (v) 16 – 15 – 16 – 15 (r) 12 – 12 – 12 – 13 (heterosyllabic)

Podia: bi - podic

Formal Features

Melodic Form: (v) A A_v A A_v (r) B B_v B A_v

Rhythmic Form: (v) A A_v A A_v (r) B B_v B A_v

Overall Form: (v) A A_v A A_v (r) B B_v B A_v

Song No. 14: The Dowie Dens of Yarrow (Child 214)

Source:	Jimmy MacBeath
Genre:	Child ballad (No. 214)
Formal Type:	strophic

Melodic Features

Tone Set:	r_{I} m_{I} s_{I} (l_{I}) t_{I} d r m s
Tonality:	minor
Scale:	plagal la hexatone
Range:	IV – 7 (m 10)
Cadences:	(P) 1 – 4 – 4 – 1

Rhythmic and Textual Features

Meter:	3/4 (simple triple)
Unit of Analysis:	phrase
Syllables per Unit:	8 – 8 – 9 – 8 (heterosyllabic)
Podia:	bi - podic

Formal Features

Melodic Form:	A B C D
Rhythmic Form:	A B C D
Overall Form:	A B C D

Song No. 15: Iomairbh Eutrom (ho o) (Il Me Dhu Vetrim)

Source:	Annie Arnott
Genre:	Gaelic waulking song
Formal Type:	verse refrain

Melodic Features

Tone Set:	s_1 (l_1) t_1 d r m
Tonality:	minor
Scale:	incomplete plagal la hexachord
Range:	VII – 5 (M6)
Cadences:	(P)

Rhythmic and Textual Features

Meter:	6/8 (compound duple)
Unit of Analysis:	phrase
Syllables per Unit:	7 - 7 – 8 - 7
Podia:	bi - podic

Formal Features

Melodic Form:	[B C B_v] A B C B_v
Rhythmic Form:	[B C B_v] A B C B
Overall Form:	[B C B_v] A B C B_v

APPENDIX B

ADDITIONAL RECORDINGS:
SCHOOL OF SCOTTISH STUDIES SOUND ARCHIVES

The School of Scottish Studies Sound Archives contains numerous recordings of Ritchie's selected songs, performed by various informants, spanning nearly four decades. The Sound Archive numbers are listed below.

Song No. 1: Old Betty Campbell

No other recordings of "Old Betty Cambell" are found in the School of Scottish Studies Sound Archives; however, the School does hold numerous recordings of other tunes diddled by Betsy Whyte.

Song No. 2: Mhic Iarla nam Bratach Bàna

SA 1951/2 (RL 2.3)	Flora MacNeill
SA 1951/5 (RL 5.20)	Donald Joseph McKinnon
SA 1951/41 (RL 552.5)	Rena MacLean
SA 1952/38 (RL 259.A.1)	Flora MacNeil
SA 1952/40 (RL 412.A.7)	Marietta and Kitty MacLeod
SA 1954/32/A5	Flora MacLeod and Ella Ward
SA 1956/165 (RL 46.B.5)	Mrs. Morrison
SA 1957/18/B9	AlanMacLeod
SA 1958/54	Ann Nielson
SA 1958/124(RL1176.2)	Nan MacKinnon
SA 1960/88 (RL 1606.A.3)	Elizabeth Sinclair
SA 1960/242	Ann Nielson
SA 1962/5 (RL 1872.A.2)	Mary Flora Campbell
SA 1964/146/B2	Calum Johnston
SA 1965/109/1	Barra waulking group
SA 1965/148/4	Calum Johnston and chorus
SA 1970/343/B3	MacDiarmid School children
SA 1974/90/A1,2	Neil MacNeil
SA 1976/181/A6,B1	Mrs Mor Steward
SA 1977/219/A11a,c	Willie John Macauley
BBC 16167/B1	Katie Ann Nicolson
BBC 21210/B1	Calum Johnston

Song No. 3: Mary Hamilton (Child 173) (The Four Marys)

SA 1951/45/A8*	Katherine Campbell
SA 1952/2/A5	Willie Mathieson
SA 1952/27/B16*	John Strachan
SA 1952/88/B9*	Katherine Campbell
SA 1952/83/6	Mrs. Low
SA 1952/90/B21*	Mrs. Nicholson
SA 1956/165/A5*	Patty Ward
SA 1958/2*	Jeannie Robertson
SA 1958/64/A4*	Charlotte Higgins
SA 1960/4*	Jeannie Robertson
SA 1960/134/A10*	George Fraser
SA 1960/144/B5	Lucy Stewart
SA 1960/201/A2*	Jeannie Robertson
SA 1960/206/B3	John MacNeil
SA 1961/40/A3	Mrs. Ina Allanson
SA 1961/88/A13*	Ethel Findlater
SA 1963/27/B23	Mary Hazelitt
SA 1966/45/B1	Mrs. Findlater and Mrs. Johnston
SA 1968/303/A4	Barbara Dickson
SA 1969/52/A5	Ethel Findlater
SA 1970/21/A4, B1	Lizzie Higgins
SA 1971/138/2	John Turner
SA 1975/236/A3	anonymous woman
SA 1976/261/B10*	Alan Dawson
SA 1977/16/A5*	Smith family (woman)
SA 1977/16/A24, B1	Mrs. Patricia Jackson
SA 1977/36/A2*	Mrs. Ina Stewart
SA 1977/35/A5*	Mrs. Nettie Cooper

*Listed as "The Four Maries"

Song No. 4: The Haughs o' Cromdale

SA 1952/34/A5	Jimmy MacBeath
SA 1952/42/A19	Betsy Whyte
SA 1953/32/A6	Jimmy MacBeath
SA 1953/235/B11	John MacDonald
SA 1953/262/B16	Jimmy MacBeath
SA 1954/32/A7	John MacDonald
SA 1955/62/A2	John MacDonald
SA 1955/62/A3	Jimmy MacBeath
SA 1955/156/83	Davie Stewart

SA 1955/156/B4	Jeannie Stewart
SA/1956/43/B5	Peter Keenan
SA 1956/45/A14	Adam Lamb
SA 1956/51/81	Cullier MacHardy
SA 1056/51/A	Aillie McHardy
SA 1956/52/A4, 50/B12	Mrs. Elsie Morrison
SX/1958/1/A13	John MacDonald
SA 1960/136/B17	George Fraser
SA 1960/196/B3	Norman Kennedy
SA 1965/1962/B3	Hamish Henderson
SA 1968/264/A3,4	The Garvies
SA 1971/134/3	John MacDonald
SA 1971/206/4	John MacDonald
SA 1971/242/A11	Allen Walter
SA 1975/126/A2	Cathie MacQueen

Song No. 5: The Braemar Highland Gathering

No other recordings of Braemar Highland Gathering are found in the School of Scottish Studies Sound Archives.

Song No. 6: The Reel of Tullochgorum

RL 76.A7	Angus Lawrie
RL 409.A.25	Jeannie Robertson
RL 409.A27	Isaac Higgins
RL 711.B6	Angus Lawrie
RL 1254/A/16	Angus Lawrie
RL 1894/A2	Donald Higgins
SA 1951/24/A1	Hamish Henderson
SA 1951/25/A9	Jimmy Miller
SA 1953/197	Jeannie Robertson
SA 1953/234/A	Jeannie Robertson
SA 1953/246/A25,26,27	Jeannie Robertson
SA 1953/246/A26, B14	Isaac Higgins
SA 1955/175	Jeannie Robertson
SA 1956/2	Jeannie Robertson
SA 1962/75/B6	Jeannie Robertson

Song No. 7: Three Fiddle Tunes

Stumpie (Stumpy)

RL 90.A.3	Wiliie Mathieson
RL 93.B.23	Goerge Hay "Lordie"
SA 1951/24/A2	Hamish Henderson
SA 1952/13/A3	Willie Mathieson
SA 1952/16	George Hay "Lordie"
SA 1953/191	James McKay
SA 1953/246/A23	Robin Hutchinson
SA 1954/100/B	Jeannie Robertson
SA 1955/66/B7	Mrs. Strachan
SA 1955/81/B20	Charlotte Higgins
SA 1955/81/B86	Belle Stewart
SA 1956/50/A9	Elsie Morrison
SA 1960/58/10	Mrs. P. Tait
SA 1960/60/B1	Mrs. P. Tait
SA 1960/141/B4	Lucy Stewart
SA 1960/149/B12	Charles Reid
SA 1967/147/B25	Mrs. Agnes MacRobbie
SA 1972/214/A13	Charles Reid
SA 1975/146/A4	Jane Turriff
SA 1980/3/14	Jeannie Hutchinson

Song No. 7: Three Fiddle Tunes (continued)

High Road to Linton (Highland Woodman)

RL 206.A.4, 17	John Grant
RL 209.A.5	James Baird
SA 1955/81/B22	Mrs. Belle Stewart

Song No. 7: Three Fiddle Tunes (continued)

The Mason's Apron (The Maiden's Apron)

RL 207.A.2 (d)	Alec Grant
RL 988.B.33	Alex Grant

Song No. 8: The Barnyards of Delgaty

SA 1951/14/B3, 5	John Mearns
SA 1951/17/B11	Billy Finnie and others
SA 1951/21/B5	Jimmy MacBeath
SA 1952/7	Billy Finnie
SA 1952/8	Willie Macpherson
SA 1952/39	Frank Steele
SA 1952/41	Elizabeth Ann Higgins
SA 1953/238/A4	anonymous female
SA 1953/242/B7	John Adams
SA 1953/246/A6	Bobby Robertson
SA 1954/33/A6	Enoch Kent
SA 1954/34/B19	Jimmy MacBeath
SA 1955/65/B15	Davie Stewart
SA 1955/77/A2	Allan Glen School
SA 1955/175/A2	Andy Hunter, Colin Sliver
SA 1955/175/A6	Enoch Kent
SA 1956/47/B4	Bill Clark
SA 1956/50/A3	Elsie Morrisson
SA 1956/168/A5	Allan Glen's schoolboys
SA 1957/18/A7	Andy Hunter
SA 1957/20/B2	Andy Hunter, Josh MacRae
SA 1958/24/A1	Ian Holden, Allan Knox
SA 1958/66/A1	Davie Stewart
SA 1959/75/A5	Group with Guitars
SA 1959/77/B9	The Nighthawks
SA 1959/81/A12	The Moonrakers
SA 1960/109/B5a	Stewart sisters
SA 1960/142/A13	Andrew Robbie
SA 1960/145/A5	George Murray
SA 1960178/B21	Donald Whyte and others
SA 1960/253/A4	Rob Watt
SA 1962/17/B2	John MacDonald
SA 1963/83/A5	Jimmy MacBeath
SA 1974/69/B21	James Rosie
SA 1975/129/A4	Johnnie MacKenzie
SA 1976/21/A9	Alec Williamson

Song No. 9: My Darling Ploughman Boy

No other recordings of "My Darling Ploughman Boy" are found in the School of Scottish Studies Sound Archives.

Song No. 10: Johnnie o' Braidiesleys (Child 114)

SA 1951/14/B4	John Strachan
SA 1951/15/B9	John Strachan
SA 1951/16/B3*	John Strachan
SA 1951/21/A1c	John Strachan
SA 1952/25/B18	John Strachan
SA 1953/191	James McKay
SA 1953/202/2	Jimmy Stewart
SA 1954/92/A4	Maggie Stewart
SA 1954/98/A5	John Gillon
SA 1956/45/A14	Robert Lamb
SA 1956/49/B11**	Mrs. Morrison
SA 1956/48/A19	Adam or Robert Lamb
SX 1958/2/A4**	Jeannie Robertson
SA 1960/136	George Fraser
SA 1960/149/A5	Charles Reid
SA 1964/67/A1	Gordeanna MacCulloch
SA 1971/298/A5	Sandy Easton
SA 1973/113/B1	John Berwick
SA 1975/96/B4	Jimmie Hughes
SA 1975/213/A11	Isabelle Townsley
SA 1976/7/A4	Duncan Williamson
SA 1976/13/A4	Willie Williamson
SA 1976/41/B6	Jimmie Hughes
SA 1976/42/B1	Jimmie Hughes
SA 1976/206/B3	Duncan Williamson
SA 1976/223/B1	Duncan Williamson
SA 1976/247/B4	Danny Spooner
SA 1977/146/B2	Duncan Williamson

* Johnnie o' Cocklesmuir

** Johnnie Cock

Song No. 11: Fiddle and Accordion Medley

The Marquis o' Huntley's Highland Fling (Sol Ma Neely)

No other recordings of "The Marquis o' Huntley's Highland Fling" are found in the School of Scottish Studies Sound Archives.

Song No. 11: Fiddle and Accordion Medley (continued)

Lady Madeline Sinclair (Lady Madeline Sinclair)

RL 76/A/6	Angus Lawrie
RL 596/B/5	Duncan MacArthur
RL 772/A/12	Lachlan Gillies

Song No. 11: Fiddle and Accordion Medley (continued)

Laddie wi' the Plaidie (Lad wi' the Plaidie)

No other recordings of "Lad wi' the Plaidie" are found in the School of Scottish Studies Sound Archives.

Song No. 12: The Rantin' Laddie (Child 240)

SA 1951/19/A25	Willie Mathieson
SA 1952/2/B14	Willie Mathieson
SA 1977/126/B1	Sheila Douglas
SA 1977/220/A7	anonymous woman

Song No. 13: A' Cur Nan Gobhar às A' Chreig

SA 1954/36/B2b	Alasdair Boyd
SA 1968/68/A6f	John MacLean

Song No. 14: The Dowie Dens of Yarrow (Child 214)

SA 1951/22/B11-15	Jimmy Miller (Ewan MacColl)
SA 1952/2/B4	Willie Mathieson
SA 1952/28/B2 (B17)	Jimmy MacBeath
SA 1953/200/9	Jimmy Stewart
SA 1953/238/B4	Charlotte (Higgins)
SA 1953/238/B19	Belle Stewart
SA 1953/240	Jimmy Miller (Ewan MacColl)
SA 1952/240/A2	Ewan MacColl

SA 1953/242/B9	John Adams
SA 1954/71/B28	Norman MacCaig
SA 1954/92/B5	Maggie Stewart
SA 1954/94/B	Nellie MacGregor
SA 1955/3/A2	Maggie Stewart
SA 1955/44/A3	Mrs. Martha Reid
SA 1955/72/B5	Gracie Stewart
SA 1955/76/A12	Peter Stewart, Mrs. Stewart
SA 1955/82/A2	Robert Grant
SA 1955/154/B19	Jimmie Byre
SA 1955/147/A6	Sheila Stewart
SA 1955/149/A4	Sheila Stewart
SA 1956/40/12	Mrs. Elsie Morrison
SA 1956/51/A4	Tommy Campbell
SA 1956/144/2	John Elliot
SA 1956/144/1	John Elliot
SA 1957/25/A4	Tom Wilson
SA 1958/8/A8	Annie MacDonald
SA 1958/24/A21	Allan Knox
SA 1958/78/4	Alasdair Stewart (Brian)
SA 1960/45/A1	Mrs. Findlater and Mrs. Johnston
SA 1960/132/A5	Jean Mathew
SA 1960/133/A7	George Fraser
SA 1960/156/B21	Neil Robertson
SA 1960/164/A8	Jean Stewart
SA 1960/165/A4	Mrs. Margaret Adams
SA 1960/178/B19	Neil Robertson
SA 1960/250/A4, A9	Mrs. Kindness
SA 1961/88/A23	Ethel Findlater
SA 1962/27/B1, B14	Willie Scott
SA 1962/62/A7	Jock and Alec MacShannon
SA 1962/69/B13	Willie Scott
SA 1962/76/A13	Willie Renwick
SA 1963/82/B15	Adam Christie
SA 1964/67/B3	Gordeanna MacCullogh
SA 1966/9/A6	Tom Spiers
SA 1967/157/B13	Duncan Williamson
SA 1968/200/B5	Ethel Findlater
SX 1969/52/A2	Maggie Stewart
SA 1969/52/A2	Ethel Findlater
SA 1969/145/A2	Ethel Findlater
SA 1970/229/A3	John Dass
SA 1970/178/A5	John Young
SA 1971/72/6	Belle Stewart
SA 1971/134/11	John MacDonald

SA 1971/156/A3	anonymous man
SA 1971/190/4	Willie Scott
SA 1972/170	George Low
SA 1972/185	Alison Kinnaird
SA 1972/215/A4	Jeanette Stewart
SA 1973/155/B5	Stanley Robertson
SA 1974/150/4, 6	Jane Turriff
SA 1974/220/A2	Jane Turriff
SA 1974/224/3	Jane Turriff
SA 1974/244/A8, B1	Betsy Whyte
SA 1975/96/A6	Jock Higgins
SA 1975/101/A2	Logie Whyte MacQueen
SA 1975/122/A1	Alexander "Shells" Reid
SA 1975/125/B2	Alexander "Shells" Reid
SA 1975/132/A2	Johnnie Whyte
SA 1975/147/A1	Jane Turriff
SA 1975/185/A4	Jane Turriff
SA 1975/186-187/A	Jane Turriff
SA 1975/197/A5	Martha Reid Johnstone
SA 1975/234/B4	anonymous man
SA 1976/11/A2, A3	Bella Burke MacPhee
SA 1976/14/B6	Alec Williamson
SA 1976/27/B6	John MacDonald
SA 1976/36/A4	Nancy Stewart
SA 1976/60/B6	Jimmie Hughes
SA 1976/65/A7, B1	Duncan Williamson
SA 1976/140/A3	Betsy Whyte
SA 1976/246/B1	Danny Spooner
SA 1976/279/B15	Belle Stewart
SA 1977/86/A4	Colin MacDonald
SA 1977/141/B5	Mary Lockhart
SA 1977/220/A5	Jane Turriff
SA 1986/09/A7	Kim Redpath
SA 1987/10/6	Betsy and Bryce Whyte
SA 1987/16/9	Jane Turriff
SA 1987/17/1	Jane Turriff
SA 1987/17/3	Lizzie Higgins

Song No. 15: Iomairbh Eutrom (ho o) (Il Me Dhu Vetrim)

SA 1950/25	Mrs. Annie Arnott
SA 1951/2/21	Fr. Allan MacDonald
SA 1951/43/A12	Margaret MacPherson
SA 1953/235/A9	Mrs. Annie Arnott
SA 1954/52/B16	Mrs. Annie Arnott
SA 1958/42/A5	Mrs. Annie Arnott

APPENDIX C

INTERVIEWS

Interviews with Jean Ritchie, George Pickow and Hamish Henderson took place over the course of nearly four years. During that time, informal visits were made to the Pickow's home in Port Washington, Long Island and to Henderson's flat in Edinburgh Scotland. Additionally, several phone interviews and numerous postal and electronic mail exchanges took place. The conversations were casual in nature, and most of the information gleaned from them appears in the body of the paper in one form or another. However, the decision was made to include excerpts from the first interviews with Ritchie, Pickow and Henderson in order to provide some degree of perspective into our conversations, and further insight into the personalities of these fascinating individuals.

Interview with Jean Ritchie and George Pickow, 19 May 1997

SB: I'll tell you what got me started on this. I've been interested in your songs for a while. I'm a teacher, a music teacher; I've taught first grade through high school in a little private for the last ten years. I got involved with the Kodály teachers, and I teach in a couple of Kodály programs now. My teacher, Jill Trinka, introduced me to your recordings.

JR: I've met her . . . in one of the meetings . . . I did their national convention.

SB: I was there; you signed my book! So even before that, I had been listening to your recordings. But she [Dr. Trinka] pointed out something that we didn't realize, that so much of the music, the school music, was so bad.

JR: Yes.

SB: One tenet of the Kodály approach is to try to use authentic music, real music. It's not so much that you're imitating a singer, but that if you're going to sing folk music, and you've never even heard traditional music . . . you've learned it from a book, and if you're reading it from a book and you're a teacher, then what you're giving the kids has nothing to do with . . .

JR: (laugh) what it really sounds like!

JR: Now his [Kodály's] wife is still living, isn't she?

JP: I sang his *Missa Brevis* not long ago. Great piece.

JR: Johnny's a tenor, he sings all around.

SB: Yes, he was telling us about that.

JR: He's toured with (Norman) Luboff, and Greg Smith , all the big choirs. He still sings folk music He can go from "trained" to "untrained" . . . it's very hard for most people.

[Break]

SB: I [started] digging around a little bit . . . I knew that you'd taken the trip, and not a lot is written about it.

JR: No, what happened was that we came back and with Folkways, we put out the Irish songs we collected; we put out a record about Ireland, we put out one with England, and we have the Scottish master all made, and when we decided not to . . . we just never got around to putting it out.

SB: Oh, so you had [already] picked out the ones you liked.

JR: Yes, we picked out the ones that we wanted for that record, but this is what we're gonna play for you.

GP: No, I don't know what if that's what I put in here...

JR: Oh. I thought the Scotland master would be the thing...

GP: Okay, well then, I'll look for it.

SB: I got to hear them. In fact, I had not seen those recordings. I don't know if they're out of print . . .

JR: What, the English and Irish? Oh, they're . . .you would have to order them specially now, because the Smithsonian is now managing Folkways Records collection.

SB: So I could get them, then.

JR: You have to tell them what record you're interested in and they'll print it for you.

[Break]

JR: Yes, we lost our steam, you know. And also, Folkways got kind of . . . tired of putting out these records that didn't sell very much, you know, so they just sort of dragged their feet too. We could've put it out, but we didn't get around to writing the notes and all that.

GP: I don't know which in the heck's the one that's supposed to be.

JR: That's the one I asked you to find last night.

GP: Well no, I mean I have all the Scottish music. But why don't you play them? It might very well be them.

JR: (laugh) All right, sure, sure, we'll play. The first one on the tape is Jeannie Robertson. Have you ever heard of her?

SB: I was just about to ask you about her. I read her name in passing.

JR: She was a great lady, great lady.

SB: James Porter has written a book about her. I read a bit of it on the way up here, and I came across the fact that . . . didn't I read that you end up taking her to the hospital?

JR: Well, I tended to her for a long time while people, while they went out to get doctors and things. She had peritonitis, in England, in London, and so I stayed with her and took care of her.

SB: Had you gone to be on that [BBC] televisions show, that same show?

JR: No, we were living there, we had a Fulbright; I had a Fulbright. That's how we did all this. We stayed over there a year and then we extended it five more months . . . I mean, we stayed nine months and then we stayed five more. So we stayed a total of fourteen months and traveled around. Our headquarters were in England, because that was where I got paid! (laugh)

[Break]

SB: I wanted to know about where you lived...you lived in London?

JR: Well, we went over in September of 1952, on the S.S. AMERICA. I just looked that up the other day.

GP: Not the UNITED STATES.

JR: No. It was the AMERICA; we came back on the UNITED STATES. One or the other. Anyway, we lived in Victoria Kingley's flat. It was Bellsize Park; 64 Bellsize Park.

SB: Did anyone help you arrange for the housing?

JR: Victora Kingsley was an older lady then, and was a . . . she sang in a very, sort of semi-trained English voice . . . She was mad about folksongs and she had been all around the world collected songs, and she would do programs in schools.

GP: She was quite wealthy, but she did this...

JR: She said that her ploy was that she never sang English songs in England, she always sang African songs. And when she went to Africa, she sang English songs! And she never let herself do songs from the country where she was performing, 'cause she knew that they would say "Oh, that's not the way it's supposed to be"! (laugh).

SB: Sounds pretty smart!

JR: So she came over here, and she was singing all kinds of songs in schools, and I had sung in a school where she came the following week, so they told her, "oh, there was a girl. . ."

GP: Well, she was staying at a family's, and they had a kid . . .

JR: The kid came home from school and she said, "Oh, Miss Kingsley, we had a singer just last week, [and she] sang the same kind of songs you do." So she was very much interested, and right away, she got in touch with us and came down to visit. We lived in Greenwich Village at the time, New York. [She] came down to visit us and she got very taken with me, and she wanted to help me when I went. The Fulbright was coming up, so she said, "Well, why don't you . . . I need money here." She said, "I could only bring so much money out of the country. You pay me for x amount of dollars, and you can live in my flat." So that was our arrangement for housing.

SB: Oh!

JR: So we helped her; we gave her dollars while she was here, and then we went over, and had a ready-made place to go.

SB: So you didn't have to worry about setting up house-keeping.

JR: No, it was all furnished.

SB: That sounds great. So did different people in the countries where you were visiting help you find the singers?

JR: Well, what we did was . . . Douglas Kennedy from the Cecil Sharp House was over the year before we went, and he said "Go and see my son, because he'll help you, and he's collected all around the country for the BBC. He and Seamus Ennis, from Ireland." So, we did. They were both working for the BBC, and we went to see them when we got there.

GP: And Alan [Lomax] was there.

JR: Alan Lomax was over there working and collecting, and so we went, and they said "Sure!" And they gave us all these names in all the countries to go to and they gave us the . . .

GP: And I was there taking pictures, so what we would do was, you know, whenever we could, sort of make the two things work together, and that way we would also come up with new people, because I would be taking pictures of something, and we would ask the people around, "Do you know any old people that sing?" (laugh) But we used their information, and we came up with some people of our own.

SB: I wondered about that. Because I knew [for instance], that with Jeannie Roberston, you knew ahead of time . . .

GP: Yes.

SB: . . . that she was kind of a "song-keeper" or a traditional singer.

JR: Well, she had come to England to be on Alan's program, and that's how we met her . . . no, we met her before that. We met her at the Edinburgh Tattoo. You know, the Edinburgh Festival. It was the "fringe festival," you know, where all the folk singers were singing around in small halls, while all the big music was going on in the big halls. That's called the "fringe festival."

GP: The Edinburgh Festival is very well-known, you know. And then all these other people start having little things, you know, on the side, so they're called, you know, "the fringe."

SB: Oh, I see.

JR: But I think the fringe is more organized . . .

GP: It's like "off-Broadway!" (laugh)

JR: Yes (laugh) It's more organized now, but in those days, it was like, "Oh, well, let's have a little festival here, while all these people are here! aybe you were just from another part of the country!"

JR: So that's where I met her. She was a wonderful singer.

GP: And then we went to visit her at her home, up in Aberdeen.

JR: We visited her, and took pictures with her, and . . .

GP: We didn't take enough pictures of her.

JR: Not enough, yes. And then she came to London to be on Alan's show later, and stayed in his flat, and that's where I took care of her when she was sick.

[Break]

SB: Did you make several trips back and forth to Scotland?

GP: No, two or three trips.

JR: Three major trips, I guess. We started out in Ireland.

GP: But she's interested in Scotland . . . in Scotland, we went up there once, and then we went again because remember, you went, when you went to Edinburgh and all that?

JR. Yes, second time.

GP: That was the second time. Ah, not to Edinburgh, but to Glasgow.

JR: Glasgow.

GP: And then . . .

JR: I think we went to Glasgow first.

GP: We went all the way up to Inverness and up to Skye. We didn't go across to Skye, though.

JR: A lot of it was just sight-seeing, you know?

GP: . . . and picture taking.

JR: But we had the names of people to contact. Usually it was very easy to get people to sing. Even in Scotland, where they're a little more aloof than they are in Ireland, and never invite you to their homes unless, you know, the sky is falling or something.

SB: Really? (laugh)

JR: I think it's just a matter of, they're thinking you're from America, and you're used to a lot better than what they have, and that kind of thing.

JR: But they just don't invite you to their homes, or they didn't in those days. Whereas, if you went to Ireland, they'd sweep you in right away and give you tea and put the baking in, you know, and the whole thing. But the Scots were a little more withdrawn.

GP: A lot of places they don't invite you to their homes. Like when we were in Japan, we never saw anybody's home.

[Break]

SB: You talked about Hamish Henderson a little bit.

JR: Yes, Hamish was our wonderful . . . he was also one of the collectors for BBC. Hamish, Seamus [Ennis] and Peter [Kennedy]. Peter was English, Seamus, Irish, and Hamish, Scottish. So the three of them went collecting; they would go together, and Hamish knew, no, *Seamus* knew every dialect, every Celtic dialect there was in Ireland and in Scotland. So he was a marvelous collector. See, all of us could talk to the people in their own language, you know, the ones that couldn't speak English.

And Hamish was an expert on Scottish music and pubs. (laughs) You got a lot of good singing in pubs, you know.

SB: Right; you said . . . that some of your better songs . . . or some of the songs they had were a bit "blue," too "blue" to sing for you?

JR: Yeah, "wee threedy blue." (laughs) Just what Jeannie [Robertson] would say: "It is a wee thready blue." (laughs)

SB: So did you get 'em to sing 'em to you anyway?

JR: Oh yeah. Hamish could get 'em to do anything.

[Break]

JR: Is his wife still alive?

SB: [The woman I spoke with at the School of Scottish Studies] didn't mention that.

JR: Was it Gisella?

GP: Katzel.

GP: Which means "kitty."

SB: Is that Scottish? (laughs)

GP: It's German; she was German.

JR: I think she was German.

GP: It's the same thing in Yiddish or German. It means "little cat," which would be "kitty."

[Break]

SB: I thought it would be neat to find out if any of those people are still around. I know a lot of them were older people . . . obviously you were looking for older people that probably aren't still living.

JR: Yeah, Jeannie Robertson, has . . . Jenny Higgins is her daughter, [Lizzie is actually her name] but I don't know if Jennie is still alive or not.

SB: She might be in Aberdeen.

JR: I think I have some songs by Jeannie with Jenny on there too.

SB: Her husband was a piper too, wasn't he?

JR: Yes, Isaac.

SB: Was he her son, or cousin?

JR: Isaac was, I believe, Jeannie's brother.

[Break]

SB: You know, a big concern [for some Kodály-inspired teachers] has been that instruction in schools for kids doesn't include traditional music. And when it does, [the songs are]"watered down."

JR: Well, it would be very hard for the children themselves to sing that way, but it would be good for them to hear them sung.

SB: I've wondered if those songs survived in Scotland . . . if kids in Scotland knew the songs. I'm not sure if they do here. What do you think about it in Kentucky?

JR: There's a kind of a big overlay now of modern treatment of the songs.

GP: There also was a whole movement, you know, in like the 40s or so, the 30s and 40s, to teach children folk songs. And they watered everything down, took all the dirty words out, you know, and all the kids grew up hating this stuff.

JR: Because it was school, it was so tied to school.

SB: It was "school music."

JR: Yes, right.

GP: And then when the folk music, sort of, boom came . . .

GP: That was the big thing, skiffle. But now there is sort of a renewed interest in folk music, I think.

SB: What is skiffle? I've heard of that.

GP: Skiffle was . . . they sang, like, American blues, I mean, the main example of it was like the Leadbelly song about the train . . . the one about the train going.

JR: (In rhythm) "All that stuff . . . "

GP: Yes, that one, yes.

JR: I mean, I can remember that part, but . . .

GP: (laughs) Yeah, right. What train is it? It's the train . . .

JR: Well, it's that kind of music, anyway.

GP: But it was sort of like Leadbelly stuff and black music sort of done - they played it with guitar and all that.

GP: See, I mean, they take the Leadbelly songs and then they sing them sort of, not quite like rock, but sort of like it with and English kind of musical beat, almost.

JR: It was really an English thing, a kind of a treatment of the songs. I was going to say something a while ago about what you were saying about the music. The children probably hear, in schools now, probably hear the Chieftans and, you know, that sort of thing more than they do the old singers. The music we have is what the Cheiftans are doing, now but they've taken it now, and they've modernized it; (laugh) "rocked it."

[Break]

GP: Well, things never stay the same.

JR: No, I know, but I mean, the children now probably wouldn't even want to listen to the old way of singing, of its being sung. It would be like an antique thing to them. But now, you're interested in it, and so when they get to be college age or a little older, they'll go back to it. They believe in some "roots."

GP: Well, some will and some won't.

JR: Yes, the ones that are just looking for entertainment will want the modern stuff, but the ones that are really interested in the history of the stuff will go back and really enjoy it.

SB: Bernice Reagon Johnson, with Sweet Honey in the Rock; I've enjoyed that music a lot, and I think what's so interesting about it is that, they do a real new turn on things, but there's an underlying respect, I think.

JR: Yes, right.

SB: And a deeper understanding of what it was.

JR: They don't take the feeling out of it.

GP: They don't make it a totally different thing.

SB: There's a thread of the old in the new.

JR: Well, and Bernice's music, too, is mostly "message music," I mean, they do things . . .

GP: But they have this whole African overlay now.

JR: Yes, but they respect the feeling, and they really want to get their message across, so they don't "tromp" on the music so much, just to make it pretty.

SB: And that whole idea of that style in African music, that teaching of values in the African culture, even with their modern stuff, it's kind of the same. Their music plays the same role, I think. But I think the worst is the "school" treatment of it.

GP: Well, it's when a teacher who knows nothing about it sits down at the piano and reads something out of a book, and goes "ka klunk, ka-klunk, ka-klunk." I mean, it has no feeling at all, and the whole thing becomes something different. It's not the same thing.

[Break]

SB: Did you find any children's songs in Scotland?

JR: Oh, sort of, once in a while, somebody would sing.

GP: (talking about tapes) You know how this works; play, fast-forward, so on.

JR: I'm looking to see . . . "Bonnie Wee Lass that Would Never Say No." (laughs)

SB: Oh, one of my favorite ones is . . . "The Banks of Red Roses." Now, she [the singer] was a housewife, wasn't she? I wrote her name down.

JR: Ella Ward?

SB: Ella Ward. So, she might still be around?

JR: Yes. She was fairly young. She'd be our age, or maybe . . .

GP: No, she's younger than us.

JR: Yeah, a little bit younger than us. Well, here's Ella Ward singing "Bonnie Rantin' Laddie." Do you know that one?

SB: I don't know that one.

JR: (Ritchie sings one verse of "Bonnie Rantin' Laddie") (laughs)

JR: "Lightbob Lassie" - that's a pretty one.

GP: A lot of her stuff, though, she learned from Hamish.

JR: Yeah. He would teach her.

GP: He thought she was great, and he was teaching her to do a lot of the things that he had collected.

SB: Was he a singer, too?

JR: Hamish? Yes, he was a good singer.

GP: We have some stuff that he sings.

JR: Oh, all of this is wonderful, but (laughs) it's all so mixed up! That's why I wanted to play the tape that we put together, because it had a lot of . . .

GP: Yeah, I don't know which one it is!

JR: Would you like to hear some tapes?

GP: It could be this first one.

JR: No, it's not that one.

JR: This is Jeannie Robertson. (Jeannie Robertson sings "Handsome Cabin Boy.") (JR comments while the tape is playing) See there, there's no hurry, there's no rush. They just tell the story, you know?

SB: ("the waist did swell...") I don't think it was the biscuits! (laugh)

SB: I've heard her voice described as "big."

JR: Yeah, it's a big voice; it's a low, sort of contralto. And this is, here's some dialogue now by Jimmy MacBeath. Have you heard of him?

SB: Yes. (Tape: "Well, it was in Dr. Ferguson's house..." (laugh)

JR: There's a story about Macbeth and the witches, which is very funny. He says he's a direct descendant. (laugh) ("Burns gave a toast") That's Hamish . . . Do you want me to fast forward to some more songs?

JR: That's Jimmy's voice. He's a good singer . . . "Banks of Rothsay-O." (JM sings verses) He's an old man, but he has a big bulby nose. (laughs) "Battle of Cromdale" is on the end.

SB: What were these originally recorded onto, reel-to reel?

JR: The first portable Memorex . . . It's probably still here. I think we still have it.

SB: Do you?

JR: What's the name of . . . what do you call it?

GP: Magnacorder.

JR: Magnacorder, Yes. He had a separate speaker, and . . . to call it portable! (laugh) We lugged it all over the place.

SB: You have a couple of Scotland songs on the Field Trip [Collector Limited album]; just one or two, maybe three, but is he [MacBeath] singing on the version of "Frog Went a-Courtin"? Which one is it – "A Frog He Would a-Wooing Go"?

JR: Yes.

SB: Anyway, is that him singing on there?

JR: Yeah, that song was his.

SB: When was the last time you sat down and listened to these?

JR: A long time. (laughs)

GP: About 40 years!

JR: But I heard them putting them on the DAT tapes. (laughs)

[Break]

JR: This is a nice song. (Jimmy Stewart sings "For I'm a Forester in these Woods.") This was an old man who had emphysema, so he to stop to breathe once in a while. (JR sings along with the tape on the chorus.) I love the speech (laughing as Jimmy Stuart stops the song, and says a few words). She followed him all the way . . . he rode and left her, and she ran along beside the horse, and got to the castle, and the King called out which one was it, and she points to him, and so he's made to marry her. But then, it turns out, she has a title, and he's just a blacksmith's son. (laughs)

SB: Ha! What was the title of that?

JR: "I'm a Forester in These Woods." (Jimmy Stewart sings "Jock Arose One May Morning" You can hear Jeannie's [Robertson] style in just the way he pronounces his words and things. He sings like Jeannie. She probably learned a lot of songs . . .

SB: If he's her uncle . . .

JR: Yes, right.

JR: Hamish sang this one. I guess he learned it from Jimmy. I think I heard him sing this. (JR sings a bit of the tune along with the tape). (laughs). He's putting two verses together. This is kind of a classic hunting song, you know, about poaching.

SB: That's not "A Forester in These Woods"?

JR: . . . That was "Jock Arose One May Morning." (Tape continues, Jimmy Stewart sings "Banks of Red Roses.") Now, Ella sings this one, too. This is a pretty song. Let's see, he's got a ways to go before he gets to the place I want him to be. [The tape] goes so fast that I'm afraid I'm just going to skip things. (JS sings again in a lower key) (laughing).

SB: Oh, he changed keys on us there, didn't he!

JR: He got it too high, and then he got it too low. (Tape continues, JR talks to Jimmy Stewart).

SB: Were you used to their speaking and dialect by then, or was it difficult?

JR: I had to listen really close. . . Come on, Jimmy! He was a sweet old man, we really liked him. Very tall, spare person. (Tape of their conversation continues.)

[Break]

JR: I want to get to the next singer . . . (tape plays) This is Elizabeth Whyte.

SB: Was that you?

JR: Yes. (EW sings "Come All Ye Tramps and Hawkers") "All Ye Tramps and Hawker Lads." This is one of the songs you heard on the field trip tape.

JR: (tape continues) "A beggar man came o'er the lea." It's hard to understand her. . .

SB: She's got a really different style from Jeannie [Robertson].

JR: Yeah, very different. Let's see, I'll get to some of the diddling now, mouth music.

JR: It's kind of a dance style of music, called mouth music. (Betsy Whyte speaks on tape.)

JR: "Old Betty Campbell, from the shire of Argyll." (Betsy Whyte tells a story, then sings.) (laughs)

JR: Now, let's see, we'll get to Ella Ward, finally. (Ella Ward sings "Bonnie Rantin' Laddie.") She had an unusual voice in that it was higher, because in Scotland, they all, mostly they all sing - they have pretty voices, low voices, usually. If a girl had a high voice, she was too embarrassed to sing.(laugh) But this is a high voice that's pretty.

SB: That's great. I love her singing.

JR: Yeah. She's a really good singer.

SB: So, she was a housewife?

JR: Yes, just a housewife. I guess she'd sung at some fairs, but she never did anything - she never recorded or anything like that.

JR: (Tape begins) This is a waulking song. "Il me du vetrim Horo" (JR demonstrates the movement of waulking the tweed, sings along with tape). (JR describes the singing, but can barely be heard above the singing on tape, but it sounds like she says it's call and response). (Tape begins, another Gaelic song) This is another waulking song.

JR: (laughing) All right, that's about all that's on that. I mean, it's just repeats some of these others.

[Break]

(Tape begins with fiddle tune playing)

JR: Wonder if he's still alive? He was about middle aged.

SB: Middle aged?

JR: Young middle aged, I'd say. His name was George Ennis, but there also was, let's see, MacLain [*sic*]. I don't know if that's the wrong spelling or not; it's "Mac," and they've spelled it "lain" here, but it may be "lean." Who knows? Whoever wrote this down might have misspelled it. (Tape continues, with George Ennis talking). We tried to get them to talk as much as they would. (laughs) If they knew it was being recorded, they sometimes were very shy. (Tape continues, more fiddle playing). "The Highland Woodman."

SB: Is Strathspey a place?

JR: Strathspey is, well, they use it to describe a reel. (Tape continues with accordion playing.)

[Break]

SB: Did you do much dancing?

GP: We didn't do as much there, but we used to dance a lot here. (Shows photographs of Scotland) Here's a picture - his name was Ritchie. (laughs)

[Break]

JR: George opened up a branch of his business, Three Lions over in London, in England. So we went over there in 1960 and stayed, oh, about six months, and decided not to open up the business, but we had a good time while we were there.

SB: What's "Three Lions"?

JR: Picture agency.

SB: So, when the two of you met, you moved up here to teach, didn't you?

JR: Yes.

SB: Did you just come up here all by yourself? I mean, were you scared? Had you been up here before?

JR: I hadn't been to New York, No. I'd been to Boston before. I'd spent a year living with a sister, so I sort of knew about being away from home, and about big cities. But nothing prepares you for New York (laughs).

SB: So did you have a roommate when you moved up here, or did you just stay by yourself?

JR: No, I lived in the Settlement; I worked at the Henry Street Settlement on the Lower East Side, and they had rooms upstairs (laughs). Dormitory kind of things. I had a room by myself, and lived there.

SB: Were you working there when you met George?

JR: Yes, he came down to the square dance on Saturday night, and we met. I sang at intermission with my dulcimer, and he thought "agh!" (laugh)

SB: Little did he know! (laughs)

JR: Well, he was used to Bessie Smith and more gutsy singers, you know. He said, "Tinkly, tinkly on the dulcimer - she's not really for real," you know. So then he came another time and I was playing ping pong with the kids and he said, "Oh, she looks a little better now!" (laughs) Oh, he liked the way I looked, but he didn't like the way I . . . didn't like my music at first.

JR: Now he's always in every audience that I have. He's sitting there. He says, "I'm gonna go take a nap, I've heard all those songs and stories before. I'm gonna take a nap so I'll be rested so I can drive home." Then I'll look out there, and there he sits, (laughs) smiling and clapping. (laughs). So he's now my best audience.

[Break]

JR: Well, George was studying painting at Cooper . . . Cooper Union is a college in New York City; it's very famous for artists and engineers (laughs). It was an art and engineering school. And, so he studied in the arts. Then he fell when he was about eighteen or nineteen, and was injured so badly; he broke his back, and his ankle was all put together with a million pins and things like that. And while he

was recuperating, he started taking pictures out the window, you know, because he was lying flat on his back for so long, he couldn't do anything else.

SB: Wow.

JR: So he's developed photography into an art, 'cause his perspective and everything that he studied came out. This is one. Some of his photographs are quite artistic. He's made some paintings, too, but never did never did blossom out.

JR: Now, I tell people I'm a writer, but not a dedicated writer. (laughs)

SB: Well, you started to tell me earlier, and then we found the fiddlers . . .

JR: You keep asking me questions that I don't answer! (laughs) I was being "mechanical" a while ago.

SB: That's right. Well, we got to the fiddlers!

JR: I couldn't concentrate.

SB: The guy that was an English, or history professor, Davie?

JR: Davie O'Cronin. Yes. He was trying to get together everything he could on his grandmother, and he - let's see, how did he find out that we had . . . his father had told him that we had been overt here, over to his grandmother's house. His father had since died, so he couldn't help him anymore, but he somehow tracked us down and wrote to us, and asked us if he hear any of the tapes that we had that we'd made of his grandmother. or any pictures that we had taken. Of course, we had some beautiful pictures of her, and tapes, and we sent him a couple of things, and I think he was more knocked over by the pictures than he was by the tapes, because other people had tapes. And he just went overboard, and he said, "I must come over and see everything you've got, and hear everything you've got!" (laughs) So he brought his whole family; he got some sort of grant to come over here and do this project. He visited us and he looked all through George's pictures and he got more and more excited about it, and then in doing the pictures of his mother, he saw all the other Irish pictures that we'd taken in 1952 and 53, which are now, you know, (laughs) historic. It was Dublin, you know, when the statue was still there.

SB: That's right, especially in Ireland.

JR: Yes, and George had done stories not just about music, but he'd done a story on "Dublin's Finest," you know, the police force and their cars they had in 1952, and the uniforms they wore, and he'd done the beginning of Air Lingus, where they were still having masses out under the wings, before each flight. (laughs) And they were writing down their destinations on blackboards! (laughs). And so there

were all kinds of ways to do things, like thatching roofs, and if you looked at one of George's set of pictures on thatching roofs, you could go thatch a roof, because he tells you exactly how they did it.

SB: Step by step?

JR: Yes, step by step how to do it. So then he [O'Cronin] interested his university [University of Galway] in acquiring all of George's pictures and making a big exhibit. It's a traveling exhibit around Ireland. And so we got into that. (laughs) We made prints of all the pictures, and made DAT's of all the tapes, and sent them all over. Then we went over there, not this past year, but the year before, I guess, and attended the opening and they had this tremendous exhibit of all George's pictures. People came over from Aryn and from the Aryn Islands, where we had photographs, you know, the people, and the descendants of the people had come over. "Oh! I know this person, oh I know - is that what they used to look like?" (laughs) They'd stand around, and they really were so excited about it. And several of the pictures disappeared! (laughs)

SB: Uh oh! I guess that's a compliment, in a way!

JR: We replaced them for them.

SB: That was nice. Oh, you know, the sentiment only goes so far. (laughs)

JR: And we did concerts. I mean, we did songs . . . after the official signing and everything, for the contracts, ribbon cutting, so-called, we went down to a little room where George and I just sat and talked, like I'm talking to you, telling about our trip and so on. Sang some songs, and some of the nicest things that came out of all that was that the head of the library had this idea of getting all the "sean nos" singers; all the old singers, the singers in the old style, together for our last night there. We had a concert, where we had an evening like a reception. There was food and there was drinks and everything, and then there was the best singer from each section all around there. They got up and performed, and they made me sing. (laughs)

JR: So, we never asked anybody if it was recorded, but it was a wonderful night, because they all got up and sang with absolutely their best song, you know.(laugh)

SB: That's so great.

JR: There were singers form Aryn and Galway from all around. It was the best compliment I could've had.

SB: No doubt. So now they have an archive there?

JR: Yes, and it's available anywhere in Ireland, anyone can ask for it, and they will send it along to be an exhibit. And the tapes go along to be played along with the pictures.

SB: Wonderful. So did you ever have an idea, then, that you might do that with the English and Scottish stuff?

JR: Well, we had more Irish stuff than we had anywhere else, I don't know why. We started in Ireland, and so then we went back a couple of times, so we had more coverage of Ireland than we had . . . we have quite a bit of coverage of Scotland, that book there is mostly what we have in pictures. But we have lots of music, and no, we've not tried anything. If anyone's interested, well, then, we need to talk. (laughs).

[Break]

(Tape begins with conversation about folk song study)

JR: (laughs) Yes, the scholarly side is very, very dry and dusty.

SB: It is! (laughs)

JR: The performance side is best! I can never forget the time I was with some scholars, and I was kind of their guinea pig, you know; I was singing and they were dissecting. (laughs) And they were saying, "Oh, well now that's a combination of the phrygian mode and the oh, the other kind of mode, and this and that . . ."

JR: I was young at the time, and I was sitting there going "What?" "Oh, but look, she put an extra phrase in here!" And I just thought it was awful. I just didn't . . . I got so I didn't want to sing for them at all, and I wound up. And I said, "Why can't you just enjoy the music?" But I guess that's the way they do enjoy it. That's their way of doing it.

SB: That's a good way to look at it, because there are people who have to have that kind of an understanding about something to enjoy it. But the thing that breathes life into it is the thing that is not getting transmitted.

SB: Just exactly what your husband said a minute ago. If it's sung to them out of a school book, and in all the music from all the cultures, the dotted rhythms are taken out, and in the story songs, the metromone's going to the click track . You just can't sing a ballad like that. And I do think it's possible for a lot of traditional music to be used for teaching. But you have to differentiate between the skeleton of it, and the real song itself. And some songs just aren't meant to be read or written.

JR: Well, you can do a lot with records, or tapes, and just play the song for the children, and then if you have the printed song there too, in a book or something, you know, say, let them look at the book, and say "This is the song; this is the way it used to sound." Or maybe teach it first.

... If the teacher doesn't show any spark of interest in it, why, what's the student going to get out of it?

SB: That's right. And I think a lot more teachers ... are interested. They think these recordings are gold mines. These people came through college and didn't know where the songs came from, if they'd ever even heard the songs.

JR: Well, college age is good. You can't force anything on children. They've got to go through what's popular, you know, and be with the crowd, and peer pressure, and all that. They've got to like rock, and punk, or whatever it is that's going on. When they get to college, they think,"Well, I can think on my own now, and I can choose what I want to do!" And that's when you've got them.

[Break]

JR: I loved being in Inverness, because that's where the Ritchies are supposed to have come from, you know. We never did anything about tracing the family. Well, we traced it back to a ship that sailed in 1768; the ship was called "Marigold."

SB: That's pretty good...

JR: That's pretty far back. But we don't know exactly where it sailed from; I think probably Liverpool, because a lot of people had come down from the north to work there, and then had come over to the States. I don't think we were part of the removal. But I went down, just going around the city, looking, saying, "Is this where we used to be?" So we went down to the docks there in Inverness, and this nice old man sitting on one of the posts had an old cap on, and I said, "He looks like my family!" So I went up and we were talking, so I asked him, "What's your name?" And he said, "Andrew Ritchie." (laughs)

SB: You're kidding! Did you just about fall down?

JR: And Andrew is a name in my family, you know; you can sort of tell where you're from by first names sometimes, because they keep on going down in the line. So I said, "You're a cousin!" And he said "Aye!" (laughs) I told him I was a Ritchie, and that Andrew is in our family, too.

JR: But, you know, there are so many people who go over and bother the people, trying to trace the family tree (laughs) that I was a little embarrassed about it, and so I didn't ...

SB: Well, I felt that way about coming to see you! People must come turn up on your doorstep every day of the week, going, "Can you tell me about those mountain songs?"

JR: (laughs) Well, they don't all get to the doorstep.

[Break]

JR: Well, I don't think I've told you much, but if we could get a map of Scotland, then maybe George and I can draw you a little trail, and then put names down, or something like that.

SB: I think it would be really interesting to see, not only just to do what you did, to kind of see what songs they offer up, but also to maybe have in mind some of these songs that you've talked about, to ask for, if they still sing them.

JR: Yes.

SB: And it would be real interesting to me to compare the way , you know, see if they still know 'em, and if they do sing 'em, see how they compare with the versions that you have collected.

JR: Yes, that would be interesting.

SB: That must have been an amazing time. We got to go hear Pete Seeger give a talk, actually with Millard [Lampell], and it wasn't really a concert. It was a talk on the black-listing days. He was giving a lecture through the political science department. Anyway, he kind of came as Millard's - Millard arranged for him to come. The two of them had this dialogue; it was really a good talk We got to sit in the front, and during the course of it, we got to . . . there was an open microphone . . . to ask him a question. And I was just . . .I'm a fan! I got up all my courage and decided to go up and ask him a question. He had mentioned that during the time he was black-listed he couldn't get any work, and so that's what got him started going to schools to sing. He figured he might as well be singing somewhere. And I asked him, in all the time he sang for kids, what their favorite was. And he sang, "She'll be comin' round the mountain when she comes . . ." And he had said it wasn't going to be a concert, but he ended up singing. He sang a little bit of that; just happened to have his banjo. So what do you think your favorite children's song is? You made up a lot of those songs, didn't you? Like, didn't you make up the one,"Wake up, you sleepyheads . . ."

JR: Yes, "Wake up, you lazy bones?" (JR corrects the lyrics) Yes, I made that one up.

SB: "The cows are lost..."(laughs) You don't know how many times the kindergarteners . . .

JR: They love it. (Ritchie sings) "The sun is warm. . . I think I'll rest . . . 'til they come home." It has to rhyme, sort of. (laughs). And then do you have one person be the leader, and decide when to jump up again? They love that part. (laughs)

SB: The other all-time favorite is "Sailor, Sailor."

JR: Oh, I'm glad to hear that. I made that one up, too.

SB: Did you? I didn't know you made that one up.

JR: I made up "Old Raggy" (laughs) and "Sailor on the Sea," but the all-time favorite of children is "Skin and Bones." I get requests for that all the time, all the time.

SB: Did you make up "Skin and Bones?"

JR: No, I didn't make it up, but I heard it. The family treasured it for years, and there's some family changes in it, some added verses and things like that. But that's the only version that has that particular "Boo" at the end. (laughs)

JR: They, oh, the children scream about that. You'd think that they wouldn't be scared, and that teachers wouldn't sing it for them, because it's about death and it's about graveyards and bones and all that, but they just love it. Because it's sort of a taboo subject, you know.

SB: Well, I read somewhere . . . you said something about your mother not wanting you to sing "Pretty Polly" and those kinds of songs?

JR: (laughs) Right.

SB: Well, she didn't really tell you that you couldn't sing them, did she?

Interview with Hamish Henderson, 15 August 1997

SB: It [the early 1950s] just seems like such a unique time! How old were you [when you made the trips with Jean]? I know she was very young.

HH: How old was I? Well, this was '53.

SB: And she was in her twenties, and they were newly married; it was sort of a honeymoon for them.

HH: That's right; George was in great form then.

SB: He's still in great form; he's a hoot, great fun. And they're funny together.

HH: They're a wonderful pair, they go together like strawberries and cream. Would you describe her as a very Southern woman?

SB: Mrs. Ritchie? Well, I don't know. About the South in the United States, there's "American," and that's one whole category. Speaking of women, I've found that people talk about American women. But if you're actually from America, northern women and southern women are completely different. And then, once in the south (laugh) you see, there are Southern women of the "southern belle" variety, as which I would definitely not classify Mrs. Ritchie. And then there are the Southern women of the "mountain tradition" in which I would classify her.

HH: Oh yes. I always thought of her as a mountain woman.

SB: Of course, she's a very intelligent woman who has a degree in social sciences. But . . . [I think] she's the only one in her family [with a college degree]; and so her relatives, her mother and her ancestors, were definitely more the rural type. The other southern cliché is the sort of "Scarlett O'Hara" southern belle.

HH: We've all seen that type.

SB: Jean turned up on a documentary called "Amazing Grace." Bill Moyers did a video PBS special on the hymn, "Amazing Grace," and has it being sung in several different versions, kind of the history of it, the way the hymn has permeated American culture, and there's a segment on Mrs. Ritchie.

SB: After her trip to Scotland, she wrote a book called *From Fair to Fair.*

HH: I haven't heard that.

SB: It's a children's book, and she created a character named Jock, and in the book, Jock recreates the travels that you took with her, and it tells all about Jock going

here and there, and the songs, actually, some of the songs that she recorded are in the book.

HH: Oh, I'd like to see that.

SB: I'm looking for a copy, but she only has one copy of it. It was a very limited book. She had the companion volume called *The Swapping Song Book,* and the character in that book is called Jack, so, Jack and Jock. She hides behind those two characters; the trip is her own.

HH: I was thinking, *Singing Family of the Cumberlands,* it seemed at the one time, that book was in Glasgow and I was here; I'd lent it to one of the people who . . . Norman Buchan. His wife Jamie invited me to come . . . and I got it back, after about thirty years!

SB: (Laughs) You're kidding!

SB: Were you married when Jean came over?

HH: No, No. See, I've got two daughters there, there's a picture of them.

SB: Oh, they're beautiful. And where do they live?

HH: One of them lives here and the other one, that's the elder one, she works and is married, she lives in Edinburgh. The younger one, works at the BT in London . . . And the dog there, the fine dog is Sandy. He was a great part of our lives, Sandy. You never saw such a marvelous, sort of thoughtful, lucky animal as Sandy. Anyway, that's another matter. But he was a great hound dog.

SB: Did you not have another dog, then, since then?

HH: No, I don't, because Sandy too much our dog, and I don't fancy the likes of replacing him.

SB: I know what you mean.

HH: (Toast) Good luck, dear Susan!