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**An ethnographic analysis of
participation, learning and agency in a
Scottish traditional music organisation**

by

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Abstract

The aim of this thesis is an ethnographic investigation of social and musical participation, learning and agency in a traditional music organisation in Scotland. I documented the activities of an established group and related my findings to wider scholarship.

In previous studies of the transmission of traditional music, little attention has been given to the structures and practices of community-based groups which set out to create environments for learning and making music. This thesis uses a case study approach to research how competence is acquired and employed in one large charitable organisation, where learning is jointly shaped by tutors and participants.

Fieldwork was undertaken mainly between January 2013 and June 2014, with **Glasgow Fiddle Workshop** (founded in 1990). I observed classes, sessions and events, typically in Further Education Colleges in Glasgow, but also in pubs and domestic settings. I engaged closely over an extended period with the diverse activities of GFW. I observed, conducted interviews, participated, recorded audio-visual data, and kept field notes as part of a multi-modal methodology.

The key findings of this empirical study are that participation and agency function in multiple ways to empower members and tutors in communicating repertoire, skills and performance practice. It is argued that some existing models of music learning are inadequate in relation to the learning of traditional music, and that a more sophisticated conceptual framework is needed to describe the nature of the musical community observed.

The conclusion to this thesis asserts that perceptions and practices of traditional music as social and participatory are central to the transmission of the genre, and learning roles are flexible in a stylistic community of practice which facilitates musical and social agency. This study contributes to scholarship on music learning in addressing cross-cutting themes and synthesising theoretical approaches, with potential impact for our understanding of wider, comparative practices of music making in the contemporary world.

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An ethnographic analysis of participation, learning and agency in a Scottish traditional music organisation

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Introduction and rationale for study

i. Focus, aim and research questions

To date, there has been no serious study of the contexts within which traditional music is learned in Scotland, yet this genre is widely performed, and extends to networks internationally. The music continues to play a significant part in the lives of local communities, is a compulsory component of the music syllabus in Scottish schools, has an active professional scene, and a growing role in cultural policy since the 1980s. Arguably, this very ubiquity testifies to the resilience of Scottish traditional music. A study of the means by which this musical community acquires and uses its music making is long overdue. The case study organisation explored in this thesis teaches “a variety of musical instruments and song, mainly through the medium of traditional Scottish music”¹, identifying itself primarily with this repertoire, although during my fieldwork it was not uncommon to hear tunes from related traditions such as Irish, American and Scandinavian music. For the purposes of the present study, the term “traditional music” signifies Scottish traditional music.

In this section I introduce the topic of my empirical research, and the theoretical questions with which I engage. This research aims to investigate how learners acquire skills to play traditional music within the context of a community-based organisation in contemporary Scotland; the experience of music learning, the roles played by tutors, the meanings it has for a particular community, and the relationship between learning and making music. The work explores the semi-structured setting of classes in a community-based organisation out with the formal education system, but also considers how musicians employ aspects of musical and social agency to direct and reinforce their own learning beyond this semi-structured environment, both individually and collectively.

There are three main research questions addressed by this study:

- What roles do participation and agency play in the music learning of participants in a community-based traditional music organisation?

¹ <http://www.glasgowfiddle.org.uk/about> (accessed 7.9.16)

- How do such practices combine and interact to contribute to the development of both musicianship and community?
- How might this inform our understanding of the mechanisms of music learning more generally?

I argue that existing models of music learning offer an inadequate picture of the learning practices of traditional musicians in modern Scotland, and that by analysing these practices in a specific setting we can refine our insight into their role in the transmission of this genre and its impact in the lives of those who make it. I investigate the above through an ethnographic case study of a large urban organisation called Glasgow Fiddle Workshop² based in central Glasgow which has up to 500 participants each nine-month session, from primary school children to older people, learning a range of instruments. The organisation, which I founded in 1990 (but have not been involved with since 1993), employs around thirty regular tutors, and runs classes twice a week in addition to satellite activities and events such as sessions, ceilidhs³, performing groups, and concerts. It therefore offers fertile ground for my research questions. For this thesis, I employ the case study method to examine how “scaffolded participation”⁴ functions as a structure for learning in a community-based traditional music organisation. Here, “community-based” should be understood as anchored in a particular place, or geographical community, but also as an organisational structure out with formal institutions. Other uses of the term “community” are dealt with below. Smaller embedded studies provide ethnographic detail, illuminating components of the larger framework. The key concepts of participatory music, communities of practice, and learner agency, are drawn on to develop an empirically-based model of music learning and participatory performance (I argue that the two are closely linked) which has the potential for application in the study of musical communities beyond this study.

² Recently re-named ‘Glasgow Folk-Music Workshop’

³ Contemporary ceilidhs are informal gatherings focused on social dancing but often including listening items. The original meaning of the term in Scottish Gaelic is a visit with the purpose of exchanging news and entertainment

⁴ “Scaffolding” in education theory refers to the active support of a teacher while new skills are being learnt, and the gradual withdrawal of that support as the learner acquires confidence. The concept is associated with the work of JS Bruner (1978) and closely related to the “zone of proximal development” theory of L. Vygotsky (1978)

ii. Researcher's background

Reflexivity is a key device for researchers, and it is appropriate here to reflect on my own learning trajectory and my position in relation to the subject of this study. My interest results from my academic training as a performer, music educator and ethnomusicologist in the 1980s, and practitioner experience since then as instrumental tutor, performer, lecturer, researcher, project leader, community musician and mentor. Founding and leading a degree course for Scottish traditional musicians in the 1990s compelled me to cultivate an ongoing reflexive stance relating to issues of teaching and learning within a Higher Education setting (Miller 2003; Pavlicevic 2003). I currently lead an intergenerational traditional music project in my home area, which I have used as a sounding board for questions explored in this research⁵. My relationship to the subject of this thesis is therefore one of long-standing professional involvement with the transmission of traditional music in various spheres, through activism and research.

This diversity of engagement has influenced the thesis developed here, my choice of topic, and the fieldwork site. Even when working in formal education settings, I have maintained long-standing links with the wider musical community, and have guided my students to do this also, as performers, tutors, and researchers. Given the above, I have been alert to the possibility of researcher bias during this research, especially the pitfalls of portraying the subject of my case study in an overly favourable or idealistic way. To counter this I have brought to the work a critical approach which draws on other scholarship, and the ethnographic method employed contributes a range of participant voices which offer depth and breadth beyond my own interests. In Chapter Two I deal in more depth with the implications of my position in relation to the participants and the research context of this study.

One motivation for undertaking this study was to explore what the multiplicity of fields with an interest in music learning could bring to my topic. I have benefited from reading widely as a result, and from contact with scholars at conferences on themes such as ethnomusicology and policy, musicians in the community,

⁵ Riverside Music Project www.riversidemusicproject.co.uk

research in music education, and so-called “hidden” musicians. Ethnomusicology offers the perspective of the study of music as human behaviour in a cultural context, with ethnographic method at the heart of research practice. Social learning theories and the vast discipline of music education and its many sub-fields bring an assortment of methodologies, a concern with helping students develop as musicians, and shaping the best environments for learning and teaching. Leisure studies and the younger academic discipline of community music also have important perspectives to offer. My aim has been to synthesise approaches from different fields to select and sharpen the best tools with which to examine my research questions. I explore the key concepts to greater theoretical depth in the following chapter, but introduce the reader here to the disciplinary confluence of different streams resulting from my own learning trajectory.

iii. Structure of the thesis

Chapter One explores the extant literature on music learning with particular reference to traditional music, relating this to my research questions. I introduce the key concepts and outline a conceptual framework for the study.

Chapter Two sets out methodological and ethical issues, discusses my fieldwork practice, considers other sources of data, and introduces approaches to analysis.

In Chapter Three my case study, Glasgow Fiddle Workshop (GFW), is described in more detail, and situated in the wider Scottish context. This sets the scene for the remaining chapters, which present and analyse the research data in depth.

Chapter Four investigates classes at GFW which provide settings for the acquisition of basic competence, illustrated by my fieldwork data including quotes from participants, figures, photographs and musical transcriptions.

Chapter Five considers the role of participatory performance at GFW in the form of sessions, informal concerts and sub-groups of players.

In Chapter Six I focus on examples of musical and social agency observable at GFW, showing how these function to consolidate and extend learning, including consideration of some exceptions and constraints.

Finally, Chapter Seven synthesises the key findings and theoretical implications of the study and makes recommendations for further research.

Appendices provide documentation of fieldwork and other materials, including music transcription and visual sources of documentation.

Chapter One

Review of literature: a theoretical framework for the study

This chapter establishes a context for the study by critically engaging with a wide range of sources in relation to music learning and teaching, in order to identify and synthesise concepts. The second part of the chapter reviews issues concerning the transmission of traditional music. The principal theories are then summarised, to establish a conceptual framework for the thesis.

Music learning may be studied from many perspectives. Recent work displays overlapping thematic interests and efforts to engage in interdisciplinary dialogue. C.K. Szego points out that “researchers who carry out ethnographic research in music transmission and learning often bridge disciplinary distinctions” (Szego 2002, p210). Scholars such as music educationalist Patricia Shehan Campbell and ethnomusicologist Jonathan Stock have made a case for sharing of knowledge and practice to the mutual benefit of their disciplines (Campbell 2003; Stock 2003), and community music theorist Lee Higgins argues, with Campbell, specifically for an interdisciplinary model: “the intersection of ethnomusicology and music education, joined by the emergent field of community music, is a point at which the means for understanding music, education, and culture may be found” (Campbell and Higgins 2015, p664). Even within one particular field, Estelle Jorgensen says, “no one picture of music education, taken alone, suffices” (Jorgensen 2008, p334). This study takes up their challenge and argues for a broadly ethnomusicological approach, informed by a range of complementary research. The aim is to demonstrate the potential for insight when concepts are combined and applied to an original case study, with the purpose of developing an overarching model.

1.1 Approaches to the study of music learning

1.1.1 *Ethnomusicology*

Ethnomusicology has long been concerned with the transmission of musical traditions. In a classic book chapter, for example, Alan Merriam (1964, p145-

163) delineates three modes of music learning: enculturation, instruction and schooling, and this remains a useful entry point to the debate. Merriam's focus here is correctly upon the actual methods of music transmission, but ethnomusicological studies which have a central focus on learning and teaching, and their role in wider musical cultures, in fact remain sparse. The ideas of John Blacking (Blacking 1971; 1973) also continue to wield influence. For Blacking, all people are capable of learning music and its accessibility or otherwise is seen as a reflection of societies' wider conditions. As Szego says, however, while ethnomusicological accounts frequently describe music learning, these are "embedded in larger discussions of socio-musical phenomena, often are very brief or very general" (Szego 2002, p210), and Anthony Guest-Scott agrees: "descriptions [of musical pedagogical contexts] have seldom occupied a central focus in ethnographic writing" (Guest-Scott 2008, p432). Timothy Rice also believes music learning has not been enough of a research focus. His survey of the ethnomusicological literature identifies two basic approaches, one sociological and the second dealing with musical content and procedures, and Rice notes the potential for exploration of issues such as the economics and politics of music learning and the impact of modes of learning on the status of musicians (Rice 2003).

One study which does focus on learning is Benjamin Brinner's seminal study of Balinese gamelan exploring the acquisition of competence through social and musical interaction (Brinner 1995). Brinner sees musical competence as "an integrated complex of skills and knowledge upon which the musician relies within a particular cultural context" (p1), and says "educational priorities and relationships between particular skills or areas of knowledge are manifested in processes of learning and transmission⁶. Yet we know so little on this subject for most cultures" (Brinner 1995, p6). Competence may be understood as the "organization of knowledge for transmission" (Brinner 1995, p45), with implications for studying how this is accessed and constructed. Not only sound production but also social variables are the product of musical interaction, with authority and leadership being of central importance (p169). Brinner's work is useful here, since it represents learning and practising music in a social context

⁶ The term "educational" should, in this case, not be seen as confined only to "formal" education.

where both shared and specialised musical competencies are evident. Unlike gamelan, the ensemble format is not essential to the performance of Scottish traditional music, but many of its musicians take part in groups, some adopting more than one instrument, and develop playing skills through interaction with others. In this study of community-based learning of traditional music, some competencies are regarded as central, or core, to music making in the genre, while others are more specialised.

In contrast to music learning, the topic of musical participation has received widespread scholarly attention from ethnomusicologists, although it is often linked with learning more widely⁷. Central to this study is Thomas Turino's (2008) characterisation of participatory music making, where: "one's primary attention is on the activity, on *the doing*, and on the other participants, rather than on an end product that results from the activity" (p28). Turino says such performances make no artist-audience distinction (p29) and that their success derives from the degree and intensity of participation rather than the abstracted musical sound (p33). Of particular interest for this study are his observations on the range of roles and abilities in participatory performances in terms of their ability to facilitate "reachable goals for people at all skill levels" (p31). Turino also suggests that such opportunities offer the potential for people at all levels of ability to achieve "flow" (p181-2). Flow theory posits that the right balance of skill and challenge, clearly bounded activity, and immediate feedback, can result in the realisation of "flow", defined as a temporary transcendence, and a cumulative expansion of the self (Csikszentmihalyi 1990; 1996). Turino discusses the sounds and practices of participatory music performance (Turino 2008; 2009) where learning may certainly be taking place, but is not his main focus. Of course, not all performances of traditional music are participatory; there is a rich strand of presentational solo and group performance, where the distinction between performers and audience is more clearly delineated, even

⁷ For instance, posts in the cultural sector previously titled 'Education Officer' now have names like 'Learning and Participation Manager' at venues such as Edinburgh Theatres and Glasgow Royal Concert Hall. Examples from formal education include a BA (Community Learning and Participation) at the University of the West of Scotland, and *Participation and Learning* (2007), a booklet and DVD resource produced to support Scottish schools www.LTScotland.org.uk/participationandlearning
A substantial programme is currently supporting UK artists working in 'participatory settings' <http://www.creativescotland.co.uk/explore/projects/artworks-scotland>

though the latter may also be involved in “musicking” (Small 1998) through, for instance, singing along or moving with the music. A collection of case studies on musical participation (Russell and Ingram 2013) includes themes such as “musical issues”, “sociality and relationships”, and “place and space”, demonstrating the variety of perspectives from which the topic may be approached. The present study complements this body of work by focusing on how skills required for participatory rather than presentational musical performance are acquired. Understanding the group which is the subject of this research involves investigating the nature of participation, from classes and workshops directed by tutors, through slow sessions with some direction, to participatory performances at sessions, concerts and ceilidh dances. The framing of these activities is, first and foremost, pedagogical, although other motivations and practices may be observed.

1.1.2 Music education

The broadening of the field of research in music education reflects an interest in social contexts for learning, and relationships between school and wider musical experience. Topics include the nature of “informal” learning and its potential for more “formal” settings⁸ (Green 2002; 2008; 2012; Downey 2009), sociological perspectives on music education (Karlsen 2009; Wright 2010), the interface between learning, teaching and musical identity⁹ (Green 2011), the role of musical “possible selves” in shaping learners’ expectations (Creech, et al. 2014), and lifelong learning and musical life histories (Smilde 2008; 2009; Pitts 2012; Myers, Bowles, and Dabback 2013). Pitts, for instance, finds that “opportunities for musical discovery are most effective when they occur in multiple locations and are reinforced by compatible attitudes and opportunities in the home” (Pitts 2012, p185).

⁸ There is a substantial body of literature on this topic which I have not addressed in detail, as much of it refers to the dialogue between so-called informal learning and formal education settings. As I argue later, the subject of this case study is neither.

⁹ Music and identity is a perennial theme, most recently in cultural geography. While tangential to this thesis, it is worth noting its role in studies such as C. Matheson (2005) and N. Wood (2012)

While the terms “informal”, “non-formal”, and “formal” music continue to be widely employed, these are of limited use in this thesis, and I will make some comments on those limitations here. For Lucy Green (2008, p5-6), folk or traditional music is largely learnt by “enculturation” and immersion in listening to, watching and imitating the music of one’s community. Green contrasts this with the learning experience of rock and pop musicians where most young people are not regularly surrounded by an adult community of practicing popular musicians. So, Green says, popular musicians’ learning (termed “informal”) is more solitary, and the community is one of peers of a similar age rather than older master musicians with greater skills (Green 2008, p6). This study suggests that peer learning is an important aspect of young traditional musicians’ learning, and indeed, that of adults. “Formal” settings for music transmission and learning have been described as “programs and structures regulated by governments, in which the institutional environment consequently has a strong influence” and “non-formal” settings as ones where “the relationships between teachers and learners are organised by senior musicians themselves” (Szego 2002, p100). The use of informal/formal terminology is, moreover, associated with the sphere of educational practice and research, referring to both the context and also the process of learning. These distinctions and their associated terminology are perhaps more useful to policy makers, administrators and academics than musicians, and while still commonly employed by music education researchers, may be interpreted variously and can be pedagogically contested. Geir Johansen, for instance, considers the nature of “informal teaching” as a pedagogy which music teachers might adopt (Johansen 2014, p80-82). Goran Folkestad suggests that the crucial difference between informal and formal procedures might be that of learning and performing; that the main distinction to be made is between “playing music” and “learning how to play” (Folkestad 2008). This assumes, however, that “learning” can be clearly distinguished from “playing”, and that musicians themselves recognise the difference. This may not necessarily be the case, especially in participatory traditions where the two activities may not be clearly differentiated and in this way be experienced as one and the same, and differences in settings for learning may also be less significant than Folkestad (2006) suggests. Similarly, distinctions between “intentional” and “incidental” learning

processes “may not be so separate in practice or in the minds of our consultants” (Szego 2002, p723). Thus, Thomas Johnston finds the “principles of transmission” of traditional Irish music to be a more complex matter than the formal-informal learning dichotomy suggests (Johnston 2013, p286-289). Tim Cain calls for more study of “contemporary pedagogies” to guide research and practice (2013, p90), saying: “distinctions based on learners’ intentionality, learning objectives or venue are problematic, and, although informal learning is variously associated with popular music, aural learning and the body, it is unclear why these aspects are necessarily ‘informal’” (Cain 2013, p78).

On the basis of these and other considerations, some music educationalists are now debating the benefits of framing learning less as acquisition (a commodity) and more as participation (a resource) (Pitts 2005; 2007). Godwin identifies six concepts relating to participation: musical agency, self-identity, possible futures, wellbeing, sense of community and enjoyment (Godwin 2015, p6). Study of such concepts necessitates asking what Susan Conkling terms “messier questions” (Conkling 2016, p10): such as who is taking part, what they are doing, and how membership is navigated.

Research into the acquisition of skills among jazz musicians offers some useful perspectives for this study. Musical communication in jazz ensembles, for instance, is found to be a vehicle for learning the rules of improvisatory performance through musical and social collaborative practice (Seddon 2005). The role of interaction in collaborative music making – in this case, jazz - is taken up by Keith Sawyer, who considers its relationship to creativity (Sawyer 2005; 2006; 2008) and the group level knowledge and individual learning which supports this. Sawyer notes that acquiring the shared musical knowledge and social conventions necessary to support improvisatory work relies on contact early and often with group music making, advocating the use of appropriate structures or “scaffolds” to enable different levels of participation and learning styles to be accommodated (Sawyer 2008, p57). Such scaffolding can, for instance, include the choice of repertoire. Here, Mark Doffman describes the repertoire selected at a London jazz session organised by “Tomorrow’s

Warriors”, an educational programme aimed at encouraging young black players:

These sessions were relatively tightly inscribed within the confines of the canon—very well-known show tunes that have developed a form of canonical status... There was a strong normative element to these random choices, a normativity born out of an ethics of recognition - here are the songs of the leading players in jazz and it is important that we recognize their work (Doffman 2013, p78-79)

The function of repertoire selection in a context where learning is explicitly supported has parallels with traditional music, as I explore later in the thesis. Greg Gatien considers that the impact of jazz education in formal institutions since the 1970s, with its focus on “teachable” aspects of jazz and formats such as big band ensembles, neglects features such as interactions with elders in informal settings - a significant part of learning to play jazz in the wider music culture (Gatien 2009, p108) as demonstrated in a significant study of jazz musicians by Paul Berliner (Berliner 1994). This is echoed in research findings from studies (discussed further in Chapter Three) of specialist courses in Higher Education aimed at traditional musicians, whose wider cultural learning habits may not be reflected in the procedures of the institutional setting. However, the growing scholarship on teaching and learning music in Higher Education settings also addresses motivations and practices related to the “informal curriculum” in and around institutional settings (Papageorgi, et al. 2010; Dickson and Duffy 2013). This literature is relevant in that it recognises the existence of learning cultures – “the practices through which people learn” – and enables a focus on the “hidden skills of performance”, aspects which are integral to the learning process of becoming a musician but which have been under-researched in formal education (Burt-Perkins 2013, p253). The above literature, in summary, offers helpful approaches to studying influences on the selection of material and development of curricula needed to support music learning in various contexts, and also in recognising that learning practices are not shaped solely by the direction of experts or tutors.

This study also considers the social and musical agency of musicians in an organisational context. Much of the learning of traditional musicians has been, and continues to be, self-directed. McPherson and Zimmerman (2002) propose a framework for studying self-regulated learning in music and see it as “a useful

paradigm to study how learners acquire tools to take control of their own learning”, although their main focus is on school-age learners, and Stephanie Pitts cites “musical self-education” as a significant factor for her adult subjects (2012, p72-74). In addition, some research suggests gaining increased agency benefits learners: for example, in one study, adult learners of musical instruments actively wanted to be in control of their own learning, taking the lead in lessons even though a teacher was involved (Roulston, Jutras, and Seon Joo 2015, p331), and young learners in group classes displayed “a more shared environment and greater emphasis on students... [thereby] taking responsibility for learning” to a greater extent than those in individual lessons (Daniel 2006, p205). Participation in groups is a common element of many learning situations, yet “the study of collective music-making dynamics and interactions is still somewhat neglected” (Cunha and Lorenzino 2012, p76). One view is that such approaches to learning depend more on the involvement of the learner’s body, whereas formal approaches are more conceptual (Jenkins 2011, p182). Balinese gamelan students, for example, are described as practising intense repetition of musical passages “until they enter the muscles” (Dunbar-Hall 2009, p75).

1.1.3 Community music

In addition to the established field of music education studies, the relatively new field of community music offers some important resources for my thesis. For example, Lee Higgins (2012a, p3-4) suggests three perspectives on the concept of “community music”: music of a community, communal music making, and an active intervention between music leader or facilitator and participants. It could be argued that the subject of this study is best described as an active intervention, but I will show that there are also elements of communal music making, such as the pub sessions Higgins includes in this category, and other groupings which flourish in Glasgow Fiddle Workshop with less obvious direction.

Concepts central to community music which are referred to in this study include “*communitas*” (Turner 1988), a concept from the anthropology of pilgrimage which has been related to group experiences of music making (Veblen and

Waldron 2012); the role of the “facilitator” in group music making (Higgins 2012b), some of whose techniques feature in the pedagogical practices of traditional music tutors; and the nature of the “workshop” as an isolatable “event” but one which has a structure which is ultimately “porous” and open (Higgins 2007; 2008).

Qualities and skills of community music leaders extend beyond musical expertise to building friendships, managing time and money, and planning of activities, to be found amongst practitioners in many settings (Kors 2007). The term “tutor” is commonly used at Glasgow Fiddle Workshop with reference to classes, and participants often call the action associated with this “teaching”. However, this language belongs to education, and suggests the kind of institutional training and associated endorsement which tutors may not have, seek, or need in order to share their skills. Constantijn Koopman argues for the recognition of the function of teaching in community music, and its potential for contributing to longer-term musical development. This requires: “a coach who initiates and guides the musical processes in such a way that participants not only arrive at attractive instant results, but also develop themselves successfully” (Koopman 2007). What is regarded as “successful” is of course entirely context-dependent.

The title of “facilitator”, in community music, emphasises process, and Higgins (2012b) also introduces the term “educational guide”, suggestive of a tutor leading participants. A community musician is defined as “a musician committed to people, participation, context, diversity and equality of opportunity through which active music-making experiences happen” (Higgins 2008), and “[they] empower participants to become agents for extending and developing music in their communities” (Higgins 2012a, p86).

The emergent discipline of community music therapy also has a keen interest in the nature of the shared space of joint music making, and Gary Ansdell (2010) synthesises research from various fields to consider theories of community, and what contributes to Turner’s “communitas”, saying that timing – “being-in-time-together” – a musical groove - is “at the heart of musical community” (p84)¹⁰.

¹⁰ See C.Keil and S.Feld’s seminal publication *Music Grooves* (1994)

Related to this is the concept of flow. While flow theory has been widely investigated in relation to individuals, Emma Hart and Zeldi Di Blasi (2015) claim that “group flow” or “finding the group groove” has been neglected in group settings (p278). Their study of participants in Irish traditional music sessions shows that such music making progresses through a series of definable stages, and that “group flow” may contribute to a heightened sense of empathy between the participants (p287).

This study addresses the experiences of music makers of all ages, but much practice and research has tended to segregate adults’ and children’s music learning. Yet it is clear that adult musical life has a significant impact on motivating and facilitating young people’s musical engagement (McPherson, Davidson, and Faulkner 2012, chapter 8), and there also exists the key question for music educators of what kind of musical adults a community requires. Learning to play in a group is well-established as a motivating factor for adult musicians (Dabback 2010; Roulston, Jutras, and Seon Joo 2015), and is a central feature of community music (Higgins 2012a). The role of choice and personal input appears significant for adult learners, and less structured ensembles may lend themselves to this, as in community music settings (Myers, Bowles, and Dabback 2013, p142). Discussing lifelong learning, however, Roger Mantie questions criteria for distinguishing doing and learning activities, and their associated motivations (Mantie 2012, p222), saying that if learning is made the focus of community music making activities, it “ceases to be about the celebration of community... and becomes instead about individual learning accomplishments”, thus reducing the potential agency of participants (p227-8). Mantie argues that positioning participants as “learners” elevates the status of those from whom they learn, who have “knowledge”, and assigns learners a role which may only partially reflect the practices in which they engage, the ways in which they view themselves and are viewed by others. In the same way, it could be argued that it is reductive to think of tutors only as “teachers”; and later chapters in this study will show that tutors also possess the possibility for agency, which suggests that musical identities may encompass more than one role.

As Higgins points out, although the community music leader's role carries additional responsibility and cannot therefore be equal to that of the participants, the approach of the former is to "work *with*" rather than "work *on*", responding first and foremost to what participants bring to the experience rather than imposing a pre-determined agenda (Higgins 2012a, p158-160). Community Music studies also include those who participate as listeners and dancers, for example, as well as musicians, which are aspects of "shared community" emphasized by the praxial philosophy of music education, signifying a commitment to common musical values and understanding (Veblen 2005, p314). The group learning and teaching of traditional music shares many of the social aims of community music such as inclusivity and the valuing of group activities, but has strong and distinct musical aims regarding the idiom, as will become clear.

Mantie writes that not enough consideration has been given in the literature to music as a form of leisure:

Theorizations of musical engagement are surprisingly rare, short of studies that 'find' people participate for a combination of 'musical' and 'social' reasons [...] little attention has been given to the process by which those who end up as serious amateur musicians began – that initial phase of curiosity where people first 'dabble' on instruments (Mantie 2013a, p135-6).

The participants in this study can be seen as representing a spectrum of levels of involvement, from what Robert Stebbins (2013) calls "dabbler" to "serious amateur", and indeed through to tutors as typically professional or semi-professional musicians. Many of the participants in this study fit Stebbins' (2015) "serious leisure perspective" (SLP), involving the systematic pursuit of activities which involve long-term commitment, special skills, knowledge and experience, rather than the short term pleasurable activities labelled "casual" and "project-based" leisure (Stebbins 2015, pxix). Another feature of the SLP relevant here is the idea of a leisure "career", with stages of development and progression and continuity and affiliation to more than one group (pp.11&19). Stebbins cites the importance of volunteering to the social capital necessary for such mobility (p32).

1.2 Social learning theory

1.2.1 *Situated learning and communities of practice*

Having discussed aspects of theories of music learning, I now turn to theories of social learning more broadly. We must first consider the “communities of practice” model derived from the influential theories of situated learning of Jean Lave and Etienne Wenger (Lave and Wenger 1991). The community of practice (CoP) has three key elements: mutual engagement, joint enterprise, and shared repertoire. The focus here is on the social processes of learning where knowledge is acquired through a particular context, and characterised by a *domain* of knowledge which defines a set of issues, a *community* of people who care about this domain, and the *shared practice* they are developing to be effective in this domain (Wenger, McDermott, and Snyder 2002, p27). The community of practice (CoP) framework has been applied to a diverse range of environments, both as a means of understanding musical practices, and as a tool to create a learning culture in a particular context. Examples include: children’s musical cultures (Campbell 1998; Harwood 1998; Barrett 2005) which are CoPs in which “children are active agents in the determination of the location, the participants, and the nature and range of the activities involved” (Barrett 2005, p262); the orchestra as a CoP, in which Helena Gaunt and Melissa Dobson (2014) investigate musicians’ negotiation of individual and collective development; the confidence of amateur singers in a “choral community of practice” (Bonshor 2013); the shared practice of English folk singers (Hield 2010); and Hildegard Froehlich’s study of the implications of a CoP approach to help schools nurture connections with the wider community (2009). Of particular interest here is Peter Cope’s action research project with a fiddle group in Scotland (Cope 1999; Cope 2008) which is framed as an attempt to create a community of practice in which community involvement is foregrounded (Cope 1999). The group Cope established has also been the subject of more recent research (Godwin 2015). Since such communities are not necessarily defined by place, the CoP model can also be applied to the study of online music communities (Waldron 2009a). Thus, the CoP model can be both a means of describing, and a tool for establishing, such a community.

Ailbhe Kenny (2012a; 2012b; 2013) employs “communities of musical practice” to guide her research into third sector organisations in Ireland and their relationship with wider cultural policy, leading to “an informed understanding of how the musical community interacted, learned, formed relationships, participated, made meaning and constructed knowledge” (Kenny 2014, p406). Sidsel Karlsen and Lauri Väkevää, however, consider a limitation of the model to be:

the rather positive belief that, among members of a community of practice, *learning will just take place*. Little effort is put into describing instances in which newcomers are denied access to knowledge, are interrupted in their efforts to strive towards full participation, or are subjected to an imbalance of power within the community (Karlsen and Vakeva 2012, p.xv).

The present research engages particularly with this question of how learning actually takes place at Glasgow Fiddle Workshop.

Participants in a musical style grouping may also be considered a “specific community of practice” in that they are inducted into the practice they “intend to learn”, and the skills they learn are therefore based in that idiom (Elliott 1995, p67). The characteristics of community music agreed by the Community Music Activity Commission of the International Society for Music Education include both “emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants” and “the honoring of origins and intents of specific musical practices” (Higgins 2012a, p83-84).

While the term “traditional” is often interchangeable with “folk”, I will use the former in this thesis; it is widely used by organisations at national and local level (including the subject of this case study), and by individuals who make the music. “Traditional” may be employed variously (to describe, for instance, musicians, repertoire, instruments, performance practice or means of transmission), although the term may have different meanings for different audiences. For Simon McKerrell, the CoP of Scottish music includes “the people bound together as listeners, performers, consumers, fans, dancers, teachers, pupils, retailers (or even scholars) of Scottish traditional music” (McKerrell 2015, p88-89). Such a style community therefore incorporates not only varied roles, but varied levels of participation. For the purpose of this study, “traditional” connotes such a community of diverse participants and their

musical practices¹¹, “traditional music” refers primarily to Scottish traditional music, but can also apply to related musical cultures. GFW is conceived of as part of a stylistic community of practice, a concept which is unpacked further in Chapter Three and revisited in the conclusions in Chapter Seven.

1.2.2 Power and authority

The issue of power and authority, an important aspect of any learning context, is much debated in the literature on CoPs. Wenger states that the goal of the book, *Legitimate Peripheral Participation*, was to “broaden the traditional connotations of the concept of apprenticeship – from master/student or mentor/mentee relationship to one of changing participation and identity transformation in a community of practice” (Wenger 1998, p11). Burwell emphasises the role of the master as not only expert instructor; but also representative of the community of practice to which the learner aspires to belong, offering personal expertise, a link to the professional community, and legitimization based on historical tradition (Burwell 2012, p281). The master’s authority may vary according to different contexts, such as one-to-one and group lessons (p284-5), but the CoP concept does not negate the need to consider the part played by power and learning, where they are “always intertwined and indeed inseparable”¹², a theme examined more closely later in this thesis.

If music learning is seen as context-specific, this raises questions of the relationship of authority to notions of authenticity in particular musical traditions, and who gives credibility to the music. For example, Moore’s (2002) description of authentic music as ‘unmediated’ (p213) prompts an inquiry into self-directed learning as authentic. Such learning does not negate the presence of authority, mediation and endorsement by a wider musical community, only that individuals and groups have degrees of agency within this to select how and what musical opportunities they pursue. The concept of authenticity is problematic, and

¹¹ See, for example, Traditional Music Forum, BBC Alba Young Scottish Traditional Musician of the Year Awards (Gaelic; Na Trads), Traditional Music & Song Association and the National Centre of Excellence in Traditional Music. I have also discussed terminology more fully elsewhere: in JL Miller (2007a).

¹² <http://wenger-trayner.com/wp-content/uploads/2012/01/09-10-27-CoPs-and-systems-v2.01.pdf> page 9 (accessed 11.4.16)

unnecessary to address in detail here, although I refer to its role in folk revival ideology in Chapter Three¹³.

It is imperative, then, to examine actual practices in order to understand the locus of power in particular contexts. Wenger emphasises that “the creation of a practice takes place in response to power, not as an outcome of it... the negotiation of meaning allows for an experience of agency in learning” (Wenger 2010, p9). Theories of action assume that action results from human intentions, and the agency of individuals (Gherardi 2009, p115). This relationship between the individual and the group means that:

explanations of behaviour are formed by analysing the motivations and abilities of individuals and their interactions in... groups and organisational forces, which enable and constrain particular behaviours (Beech, et al. 2015, p17)

Noting earlier criticism of CoP for its neglect of power relations, Silvia Gherardi argues for attention to be given to the “practices of a community”:

[it is] the activities themselves that generate a community, in that they form the ‘glue’ which holds together a configuration of people, artefacts and social relations (Gherardi 2009, p121)

This primary goal of this thesis is not a prescription for the creation, or “cultivation” (Wenger, McDermott, and Snyder 2002), of communities of practice, here in connection with Scottish traditional music, but rather to use the concept as a tool, to understand how the musical community in this case study actually operates, and how “the activities themselves [...] generate a community” (Gherardi, above). However, one of the explicit aims of GFW is to “create a community of people with a common interest” (see Chapter Three), to be achieved through shared practice.

1.2.3 Agency, identity and learning trajectories

Agency is the capacity to intentionally influence one’s functioning and life circumstances (Bandura 2006), and the core features of personal agency, according to Albert Bandura’s social-cognitivist view, are intentionality, forethought, self-reactiveness and self-reflectiveness (2001). Self-efficacy and empowerment are also central concepts; the former being a belief in one’s own competence, leading to empowerment, the process through which individuals

¹³ In music education, “authentic” learning has become associated with *how* music is learnt, particularly through attempts to reflect practices outside school, such as those of popular music

gain control. Rogoff (1990) identifies music learning as comprising both personal and musical agency. Agency may be expressed not only individually, but also collectively, a key aspect of this study of the activities of a community organisation. Chapter Six considers examples of agency in the light of fieldwork findings, with particular reference to the encouragement of learner agency at GFW, and choices available to participants within and beyond the organisation.

Musical agency can be seen as grounded in and developed through musical engagement. Karlsen describes musical agency as: “making musical choices in relation to playing and performing music”, and “any kind of action[s]... that people do towards, with, or alongside music” (Karlsen 2009, p241-2). Music educationalist Jackie Wiggins reviews theories of agency in relation to the music learning of children, emphasising the need for an understanding of both personal and musical agency, and the importance of social context, as factors which engage, initiate and influence the learner’s circumstances, saying “musical learning requires both personal agency and musical agency... [and] a belief/trust on the part of the individual that others in shared situations will value the ideas initiated and the interactions that result” (Wiggins 2015, p103-4). She particularly highlights the part played by social interaction in this process (p105).

A significant body of scholarship shows that musicians access a mix of learning during their lives (Pitts 2012), that it is not dependent on pre-existing musical ability, and that autonomy and motivation are major factors in learners continuing to develop their music making (Hallam 2002). Tia DeNora emphasises the potential for investigating agency, noting: “a common thread running through nearly all of the new sociology of music is the concern with music as a resource for social action and for agency broadly conceived” (DeNora 2000, p49).

In the CoP framework, agency is bound up with the capacity of individuals to shape their own learning and identity. Wenger claims individuals negotiate this through participation in a broader social structure (Wenger 1998, p153), an individual’s “learning trajectory” defining them by where they have been and where they are going (p149). There are some similarities here with the life histories approach to researching musical journeys, and the “pathways” of

musicians in Ruth Finnegan's ethnography of Milton Keynes (Finnegan 1989). The latter, a seminal study, draws attention to the paucity of research on local music making, examining how individuals participate in several different musical "worlds" which "remind us of the *part-time* nature of much local music-making... [and] of the overlapping and intersecting nature of different musical traditions" (p306-7). Learning trajectories may thus help "map the whole range of the musicians' learning experiences as they make their way through contexts that provide various degrees of ownership and intentionality" (Karlsen and Vakeva 2012, pxv).

June Countryman (2009) says the CoP seemed most evident when the High School students in her study had "some degree of control" (p100-101) over aspects of their school music making, concluding that participants with "opportunities to exercise personal musical agency in community had a more personally transformative set of experiences" (p107). The phrase "agency in community" is apposite for this study, as individuals are *part-icipants* in the greater activity, but are able to exercise autonomy to pursue their own musical journeys within, alongside and away from the group¹⁴. Studying the development of participant identities through group participation, for instance, Pitts finds that the group "gives a unity to the activities of its individual members" through shared values (Pitts 2005, p42). How this takes place also has implications for larger structures, as Dorchak points out in relation to the Cape Breton Fiddle tradition:

The rhetorical notion of agency, and how musicians understand their own roles within a community, is of vital importance to the overall sustainability of the community. (Dorchak 2010, p250)

Players from outwith Cape Breton, for instance, display a subtly different sense of identity in their teaching:

A Boston-born Cape Breton fiddler, when teaching a lesson, might explain 'this is how a Cape Bretoner would play this'. A Cape Breton-born fiddler, possessing agency and a confident sense of their own individual style and its place within the larger community, when teaching, might explain, 'this is how I would play this'. It is a subtle distinction that exhibits the teacher's perception of self within the context of the tradition. The Cape Breton-born player is more apt to place themselves as a member of the community whose own individual style actually matters. (Dorchak 2010, p254-5)

¹⁴ Andrew Killick has proposed the term "holicipation" for the practice of making music for oneself: A. Killick (2006).

Evanthia Patsiaoura relates how members of a Greek band construct individual and collective identities through interaction in practice and performance, arguing that taking part “permits multiple rather than merely single states of being” for both individual and communal experience (Patsiaoura 2013, p231). Sidsel Karlsen notes that agency, for musicians, also extends to individuals’ ability to use music more broadly in their lives (Karlsen 2009, p241-2; 2011, p116), and that consideration of “what is learnable” can not only increase the agency of music learners, but also help counter inequalities which can be barriers to learning. Karlsen is particularly interested in what makes “strong learners”, advocating an approach equally relevant beyond the classroom, thereby highlighting the role of mentors and the process of learning, rather than the outcomes. For example, over-formalisation may actually limit “access to the learnable” (Karlsen 2009, p248-9). The concept of the “strong learner” is revisited later in this thesis.

The focus in CoPs on joint enterprise and mutual accountability does not account for the complexities of individuals’ experience of communal learning and music making. Kenny’s comparative study (2014, p403) of three “communities of musical practice” shows how practices there interact with policy and wider structures. Although Kenny considers the musical practices of the communities in question (a jazz group, a youth choir, and an online Irish traditional music site), this is presented as a descriptive commentary, with limited analysis of the music itself. The present case study offers a detailed engagement with examples of actual musical material, including an analysis of how musical sounds and structures themselves reflect and facilitate the practices of a community of learners.

While Barry Barnes also emphasises the social dimension of agency, arguing for the importance of “more systematic study of and reflection on ‘being with others’” (Barnes 2000, p ix-x), fellow sociologist David Hesmondhalgh (quoting Richard Middleton (1990)) considers that an emphasis on shared cultural expressions may “neglect particularities and overemphasize structural coherence... underplay hybridity, contradictions, and strange displacements. They potentially efface the agency of musicians” (Hesmondhalgh 2013, p91-

92). Hesmondhalgh criticises other studies (Keil 1987; Small 1998) where “the value of participation tends to be merged with the value of performance” (2013, p97), arguing for the limitations of this perspective. A potential balance is struck by Turino who suggests a model of “ongoing dialectical interactions between individuals and their social and physical surroundings realized through observable practices”. He concludes that “it is in living, breathing individuals that ‘culture’ and musical meaning ultimately reside” (Turino 2008, p94-5).

In her study of children’s games, Barrett notes that tensions in the CoP may result not only from individual actions but through the “formation of sub-groups that precipitate a renegotiation of the activity, tasks, and goals by which the community is defined” (Barrett 2005, p268). This potential for renegotiation is observable not only in the actions of individuals, but also groups, and, from an ethnomusicological point of view, can illuminate our understanding of its wider cultural impact, through the musical production of the style community of Scottish traditional music. Chapter Six engages with these issues by examining expressions of individual and collective agency at GFW.

A survey by Ash Amin and Joanne Roberts (2008) of the many publications on communities of practice since 1998 finds that the term is often used imprecisely (p355), concluding that even intensely localised examples are part of multiple webs of connections, and that focused studies are required to elucidate these interrelationships (p367). In the light of their critique, while largely beyond the scope of this study, there is potential for the examination of the relationship of GFW and similar groups to wider networks of cultural production. Music education scholar Susan O’Neill also challenges the CoP model, which, she says, has “permeated much of our thinking in music education for the past 20 years”, suggesting it has become bound up with an agenda for inclusiveness emphasising shared rather than individual experience (O’Neill 2012, p166-7). O’Neill claims learners may not experience the same meanings after engaging in shared music making, or necessarily feel part of a particular learning community. Therefore she argues that “the notion of communities of practice has been used primarily as a mechanism for the purpose of identification and categorisation between groups or forms of learning. In many cases this has

obscured their function as social practice” (p167). O’Neill argues for a different model, that of transformative musical engagement, which would “emphasise the dynamic potential of each individual and the social affiliations that promote music learning”. In my view, her opinion has to be seen in the context of the field of music education and the role of the teacher. However, I agree with her comment that “distinctions between formal and informal learning become less important as the lines between these practices are blurred and the use of old and new media converge” (p173).

CoPs have therefore been broadly associated with informal learning practices, but, as will be shown, this case study also includes more directive practices in the form of tutored classes. The case study examined here is considered provisionally as a community of practice, but in dynamic relation to wider networks of music making. The present study is not concerned with evaluating, designing, or prescribing such models, but rather with analysing how a particular community of musicians operates on its own terms, and the implications of this for a deeper understanding of its relationship to other musical communities.

1.3 The learning and teaching of traditional music

In addition to investigating how individuals and groups learn through the activities of the organisation under discussion, I also consider how my findings relate to concepts of learning and teaching within traditional music in particular. Here I survey key themes in the research on the transmission of traditional music. The term “transmission” is itself somewhat problematic, implying a one-way process, with learners as receptors, whereas this study engages with them as active participants in their own learning.

The selection of my case study needs to be seen in the context of music revivals, and specifically the modern folk revival of the 1950s-1970s in Scotland, and this context is outlined at the beginning of the following chapter. The term “folk” is used in this thesis in connection with that socio-cultural movement, unless referencing its use in other sources. The comparative literature suggests that the emergence of an approach to teaching represents a crucial moment in revivals generally (Quigley 2014, p193). These might be targeted particularly at

young people: group classes in fiddling in Nova Scotia, Canada, for example, were established by a Cape Breton fiddle organisation during the 1970s-1980s in response to a perceived decline in the tradition (Dorchak 2010, p255):

Venues sprung up all over the island, from dances in halls to performances in pubs, concerts, and festivals... the plethora of venues, as well as participation within them, developed and fostered agency amongst the youth in the community (p257).

As noted earlier in this chapter, ways of learning traditional music are often described as enculturative. However, studies of the fiddle traditions of Cape Breton (Garrison 1985) and Shetland (Swing 1991) distinguish between enculturation and education. Swing claims that the role of education in the revival of Shetland fiddling has been key to creating a “reinvented” tradition, leaving the music dependent on a continuous supply of funding and instructors (Swing 1991, pp86,102,162). Nevertheless, more inclusive uses of “enculturation” may also include “education” (McCarthy 1999; Keegan-Phipps 2008; Cawley 2013b). For example, McCarthy describes the musical enculturation of young people as the mutually dependent processes of socialisation and formal education (McCarthy 1999). Her inclusive study of the transmission of music and its relation to broader cultural developments in 19-20th century Ireland, is titled *Passing It On*: “the process of passing on or reinventing musical traditions represents a vital connection between the rhetoric of ideologies and the role of music in communal life” (p3). In a similar vein, Jessica Cawley interviews semi-professional and professional Irish traditional musicians who are regarded as examples of “successful enculturation” (2013b, p16) and selected on the basis of their “skill level” (p50). This thesis, however, focuses on a more complex and “mixed” group comprising musicians of diverse ability, age and status, and interactions between them in a wider community which includes not only professional and semi-professional musicians (usually, but not exclusively, as tutors), but also many others who, although it may not be their livelihood, make a place for music in their lives and are motivated to advance their playing.

1.3.1 Family

While the status of learning in a family context is high amongst traditional musicians, it is by no means the only method: “the diversity of educational

experiences has broadened the possibilities for learners who do not come from families with a tradition of music making, singing, or dancing” (Cawley 2013a, p98). Equally important are self-directed learning practices such as playing along to recordings, and other input from beyond the family unit. Some accounts of learning Scottish and Irish music (O’Flynn 2002; Byrne 2011; Sheridan, MacDonald, and Byrne 2011) illustrate the importance of family for early exposure to music, often as the source of an instrument, role models for learners, funding lessons and, crucially, giving access to an existing social setting in which music is valued. The conferring of musical status and skills may also happen within families, where learners mix with musical elders and peers and share a great deal beyond music making. This is vividly illustrated, for instance, by the transmission of music in the close-knit community of Scottish travelling people, (Gower 1983; McKean 2004; Cooke 2007; Stewart and McMorland 2012). Catherine Shoupe also describes musical transmission amongst families in Fife and the intergenerational sharing of repertoire and skills, sometimes leading to performances as a family band (Shoupe 1994, p23-24), but where “family” can mean not only blood relations but musicians who play together regularly (p18-19).

1.3.2 Master-apprentice

A degree of formal instruction is not uncommon in traditional music, and the master-apprentice model has played an important role. Musical apprenticeships are widespread across many traditions, though the terminology is rarely defined (Burwell 2012), and de facto apprenticeship systems with a mentor-pupil relationship may flourish where there are older role models for learners. Even where musicians have not received formal lessons, their learning pedigree can strongly influence their musical identity, as Mary Ann Alburger finds among Scottish fiddlers: “continuity of style and inflexion through a historical lineage of named fiddlers” contributes to “validation of the players, repertoires and styles and forms one part of the meaning of ‘traditional’” (Alburger 2007, p265-6). Online lessons in traditional music may now also supplant or supplement lessons “in person” with a master teacher¹⁵.

¹⁵ See ‘ayepod’ at www.ayepod.net/ , for examples of individual lessons.

1.3.3 Sessions

The pub-based traditional music session evolved as part of the modern folk revival of the mid-20th century, emerging in 1960s Ireland and London (within the Irish diaspora community) in response to alienation and the meeting of rural and urban cultures (Fairbairn 1994, p581) and spreading to Scotland and elsewhere in the UK¹⁶. Traditional music sessions share similar features across many countries and offer opportunities for informal group performance as well as learning, although Heather Fairbairn sees them as fundamentally individualistic (Fairbairn 1994, p596). Scottish fiddle players in one study (Cope 2005) regarded session participation as a key activity, playing a particular role as an accessible performance platform for competent players and “a source of new music and a strong incentive to learn it” (2002, p100). Cope also found that the social context and perceived inclusivity of sessions were key factors in motivating participants (p103)¹⁷. Sessions have been widely studied as contexts for adult learning of traditional music (Cope 2002; Waldron 2009b; Veblen and Waldron 2008), while other research focuses on the session as musical community (O’Shea 2006-7), its role in facilitating the musical “commons” which creates community (Smith 2006), the “slow session” or “teaching session”¹⁸ as a pedagogical tool (Smith 2005; Forsyth 2011), the use of recording devices at sessions (Keegan-Phipps 2013), the creation of digital tools for session musicians (Benford, et al. 2012), and spaces which offer new possibilities for researchers such as the “performance ethnography” method (Morton 2005) and the study of “combined flow” (Hart and De Blasi 2015).

Regular sessions may develop strong links between performers, particular venues and local communities. As McKerrell notes, this can engender a powerful experience of belonging which contributes to the sustaining of individual sessions (McKerrell 2015, p17) and beyond. Christopher Smith’s (2006) “semi-formalized teaching sessions” have as their goals the sharing of

¹⁶ The term “session” may derive from the jazz-based “jam session”: H. Hamilton (1999)

¹⁷ An indication of the popularity of sessions can be found in the market for notated collections of session repertoire, published by both commercial companies and community projects. See for example A. Hughes & C. Martin (2011), N. Gatherer and J. Cradden (2000). A similar example from elsewhere in the UK is the *Folkworks Session Collection*, the subject of a case study in S. Keegan-Phipps (2008), p152-177.

¹⁸ A form of session at which, as implied, music is performed more slowly than usual, in order to support novice players. Slow sessions are often led by a tutor, who will set the tempo.

repertoire and ensemble concepts, and he describes the growing impact of an Irish music teaching session he initiated in Texas: “the local music scene grew from the teaching session, and a social community grew around both” (2006, p18). While the session format may appear inclusive of musicians on an equal footing, active leadership (sometimes paid for by the venue) is in evidence, and “the musical behaviour in a session is largely controlled by the relative status of the people playing” (Hamilton 1999, p346) according to instrument ability, reputation and age, and possibly remuneration. Where organisations which teach traditional music run sessions, session leaders usually have additional status and authority as employed tutors. Slow sessions are common at courses, summer schools and festivals internationally because they offer the experience of participating in performance in a supported manner. Contexts for learning and performing traditional music are often described as one and the same: that learning is “situated” in a cultural context (Lave and Wenger 1991), and research on pub sessions would be one example of this. However, the reality is that there are always varying levels of participation, and any perceived division between learning and performing may well be an artificial one. Such questions apply to singers as well as instrumentalists: Fay Hield’s study of English folk singing identifies differing performance roles singers at singing sessions (Hield 2013, p106-7) as well as the skills required to become “engaged members of the group” (p118). She finds that “to be a folk singer is to understand what folk song is, rather than to sing folk songs”, and that this knowledge is gained through active participation in performance (p233).

1.3.4 Class settings for learning

From the late 1970s, and particularly since the 1990s, structured formats for the learning and performance of traditional music have steadily multiplied in Scotland¹⁹. Formats include weekly classes, but also weekend or week-long courses such as summer schools, where participants who may have no previous relationship with each other spend an intensive period learning and making music together. One of the challenges of studying such activities is that

¹⁹ In an ethnographic study of the enculturation of professional Irish traditional musicians, Jessica Cawley (2013b) found that those born after 1970 had more exposure to “structured learning” in classes.

they are not always visible to non-participants. Kevin Olson writes, of community music groups: “if amateur musicians look hard enough, they will usually find that there is a program nearby that welcomes them with open arms... However, the struggle for many of these programs is that they still fly under the radar of most music scholarship and dialogue” (2005, p62). Groups may meet regularly with a fairly consistent membership, or occasionally, or only once, such as a workshop at a festival or summer school. Workshops have a key role in reinforcing oral tradition, disseminating repertoire, and can be comparable to a classroom context where teacher and learner roles are clearly defined. For participants, the group functions as their community of practice, playing not just an educational but also an enculturative role (Keegan-Phipps 2008, p151), and summer camps may act as community-building environments (Forsyth 2011)²⁰. It serves, too, as a performance context, with musicians playing for and with each other in a supportive community of musical learning (Waldron 2006, p19). Expectations may be high. Frisch (1987) gives a participant’s perspective of an old-time fiddle course in the USA, exploring tensions between the tutor’s pedagogy and the needs of class members.

Researching the role of Irish traditional music teachers in the 1990s, Kari Veblen (1991) found that oral/aural methods predominated, and repertoire was usually taught sequentially and incrementally. Twenty years later Kenny found that oral transmission and phrase-by-phrase tune learning remains the norm at the musical community of the Online Academy of Irish Music (Kenny 2012a, p217), but making music together is also important, both in lessons and in a virtual session streamed live online (Kenny 2013). Frank Claudy traces the learning method of imitation and repetition in Irish music classes in the USA to the 1970s (Claudy 2013), and notes that this pedagogy not only teaches tunes, but “conditions the students to learn new tunes by ear from live and recorded sources” (p84-5). It is also associated in the second half of the twentieth century with the growing influence of *Comhaltas Ceoltóirí Éireann*²¹ whose classes in and beyond Ireland helped to facilitate group teaching and accelerate the learning process (Taylor 2013, p57). Research on the Irish diaspora often

²⁰ For other writing on music camps see Seeger and Seeger (2006) and Keister (2008)

²¹ <https://comhaltas.ie/> (accessed 18.2.16)

addresses musical manifestations of this community, evident in the substantially greater body of research on Irish music in comparison with Scottish music.

In assessing the impact of class-based teaching on a musical tradition it may be useful here to draw once again on the experiences of the jazz community. Sven Bjerstedt suggests a challenge for the learning of jazz improvisation, which, he says:

may face the risk of becoming a search for mastery rather than a search for freedom. Musical knowledge may be treated as individual, abstract and relatively fixed. Arguably, much conventional jazz pedagogy is limited, since it often does not direct sufficient attention to collective, experiential or exploratory approaches to improvisation (Bjerstedt 2015, p499).

In the case of GFW, as we will see, some aspects of traditional music are more prominent than others; easily-learned tunes and basic accompaniment skills lend themselves to the group-learning context, whereas, despite tutors' encouragement, ornamentation and variation-making do not, as discussed later. Irish fiddler Matt Cranitch has also pointed out that subtle rhythmic aspects of fiddle playing are less likely to be encountered in contexts such as sessions or band playing, and that in group and workshop-based learning the emphasis is often on learning numbers of tunes rather than how to play them (Cranitch 2008).

There exist a diverse range of learning contexts for related traditions such as the music and dance of Cape Breton (Garrison 1985; Doherty 1996; Herdman 2008; Melin 2015), Scandinavia (Ronstrom 2014), Ireland (Veblen 1991; Claudy 2013) and their diasporae. Despite this, studies taking account of class settings for learning and teaching traditional music in Scotland are sparse, though there are some examples (Cope and Smith 1997; Cope 1999; Campbell 1999; Cope 2005; Nixon 2012; Brown 2013), and seldom focus on the detail of musical and other interactions in lessons. Mark Sheridan, Iona MacDonald and Charles Byrne describe the Scottish Gaelic *Feis* movement as a "clearly defined community of practice" involving tutors and young musicians (Sheridan,

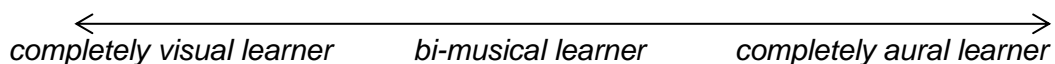
MacDonald, and Byrne 2011, p179), pointing out briefly that workshops at *feisean*²² include:

necessarily some formal elements to the teaching. Classes are run at specific times and days and homework and extended practice are required. The teaching and learning activities are largely generated through group activity (p178).

Stan Reeves, founder of traditional music classes in 1980s Edinburgh as part of a wider project of “building community”, explains how performance opportunities were incorporated from an early stage, through links with pub sessions (Reeves 2013). Peter Cope and Hugh Smith list the features of learning which takes place in a group where the goal of learners is to become competent amateurs playing traditional repertoire through holistic whole tune learning by ear and theoretical aspects are unexplicated (Cope and Smith 1997).

1.3.5 Oral/aural and notational learning

Groups and individuals make use of both notational and oral/aural strategies in learning traditional music, although the latter is commonly promoted as an intrinsic feature of traditional music. Oral transmission may also mean literally “of the mouth”, that is signifying vocalisation, a common means of creating versions of instrumental dance music for teaching and a performance art in its own right (Sparling 2014), and such “diddling” is frequently used in the teaching of instrumental music. Janice Waldron applies Mantle Hood’s (1971) concept of bi-musicality to session musicians’ ability to adopt both aural and notational strategies. She presents a continuum of self-developed learning strategies from the completely visual to the completely aural (Waldron 2009b, p61):



However, learning, teaching and performing practices of traditional musicians seldom confine themselves to only one of these positions, frequently employing a mixture of methods, as my fieldwork will show.

Oral and aural transmission have often been cited as a defining feature of traditional music, bound up as they are with the ideology of the genre: 73

²² Scottish Gaelic teaching festivals employing music, dance and drama to promote language skills <http://www.feisean.org/en/> (accessed 5.4.16)

percent of McKerrell's survey respondents thought traditional music should be orally transmitted (McKerrell 2015, p91). However, while the use of oral transmission is widely referenced in studies of both historical and contemporary aspects of traditional music in Scottish culture, there is also evidence that written and published notation has been used extensively to transmit musical repertoire. Many writers point to the "bookishness" of its participants, and its overlap with literate, drawing room and music hall repertoires. One suggests that the notion of "pure" (oral) transmission is "wishful thinking", and that print may be the most important means of passing on song today (Olson 2007, p379), claiming modern distinctions made between "traditional" and modern performers represent a romanticisation of oral "tradition bearers". Alburger (2007) also discovered in interviews with fiddlers that while many learn and perform largely by ear, some visualize the music via colours, shapes or notation (p245-246). Supporting oral/aural learning raises practical issues for formal education settings such as Higher Education institutions:

Engagement with an oral transmission system demands regular and lively interaction with other learners and experts in a convivial environment and this is key to establishing good practice in this genre – but it is arguably difficult and expensive to manage. (Sheridan, MacDonald, and Byrne 2011, p186)

Tutors of traditional music, and their employers, have attempted to address such needs by providing learning tools such as recordings of repertoire played at various speeds to facilitate practice, and audio and video files available online. Learning by such means is often described as secondary oral transmission (Ong 2002), but where the source is a tutor also encountered in the class or session, recordings may also be seen as an extension of that personal relationship. The role of web-based technology adds other dimensions to the transmission process, increasing possibilities for self-directed learning and creating multiple access points for musicians of all abilities (Salavuo 2006; Veblen and Waldron 2008; Seddon and Biasutti 2009; Partii and Karlsen 2010; Waldron 2013b).

Hallam finds aural skills to be "a crucial element of enculturation. Music educators sometimes underestimate the importance of the incidental learning that can occur from just hearing music" (Hallam 2006). Additionally, they strengthen ownership and nurture a sense of belonging (Cope 2002). However,

other phenomena present in transmission include visual/kinaesthetic techniques, eye-hand coordination and perception of gestural patterns (Jorgensen and Lehmann 1997; Rice 2011). The aural-visual-tactile process (Rice 2003, p12), has not been investigated in any systematic way regarding Scottish music, but there are references to such features in first person and anecdotal narratives, including descriptions by Shetland fiddlers of their first encounters with the instrument (Cooke 1986), an account of bagpipe learning (Donaldson 2005, p8-15), and research on gesture in piping instruction, which suggests further potential for this topic (Fatone 2010).

A feature of traditional music which is much-studied with reference to oral tradition is the use of “formulaic variation”, described as “in-time composition, requiring the performer to have a large bank of learned musical material, ready to recombine at a moment’s notice” (McLucas 2010, p72), or as “the play of formulae in response to the moment” (Kisliuk 1988). Turino says: “in formulaic performance, a ‘piece’ is considered a platform for group and individual play rather than an art object to be faithfully reproduced”, and contrasts this with improvisation, involving the former in “paradigmatic substitutes in relation to the basic model” and the latter in “flights away from the model and habitual formulas” (2009, p104-5). As will be shown, this characteristic of traditional music holds appeal for musicians of all abilities, and is a sonic marker of participation at various levels in Glasgow Fiddle Workshop.

Oral/aural and notation-based learning are regularly represented in the literature as opposite ends of a continuum, and indeed are much discussed among both participants and researchers. While it is undoubtedly illuminating to hear the strategies developed for handling both methods, what is required is further examination of how oral/aural and notational practices interact in music learning, complemented by observational and kinaesthetic procedures (Rice 1995). The notated form of the music may be viewed as an authoritative source, particularly when endorsed by a tutor, but for the purposes of this study, oral/aural methods operate as a method of transmission perceived to be “authentic”, authority residing not only (and perhaps not at all) with a product (repertoire) or a person (musician), but with a process (Bithell and Hill 2014b, p20).

1.3.6 Tutors

Research on the teaching of vernacular musics has addressed such questions as the impact of tutors' personal biographies on their teaching practices, and the value placed on their own learning histories (Veblen 1991; Waldron 2006; Byrne 2011), the commodification of traditional music in education (Feintuch 2006; Keegan-Phipps 2007; 2008), the professionalization of tutors' roles (O'Flynn 2002; Byrne 2011), teaching in particular environments, such as summer camps (Smith 2006; Waldron 2009c; Forsyth 2011), leading slow sessions (Smith 2005) and delivering online lessons (Kenny 2013), motivations to teach (Faux 2009); relationships with participants (Higgins 2012b).

1.4 A theoretical framework

As is evident in the above, traditional music has been explored by scholars from a range of disciplines, and can be seen as a field of activity where learners are competing for capital. I argue that learning in a community of musical practice deserves to be the focus of a study such as this on its own terms, free from the burdens of a pedagogical imperative, or instrumental arguments about the value of such activity. The epistemological framework for this study employs key theories from the fields discussed in this chapter which are applied to the research questions this study seeks to address. The perspective of participatory music making offers a means of observing a range of forms of participation, from novices to professionals, interacting in various roles, and observed in the context of this case study. Focusing on how competence is acquired and used enables an inquiry into not only how class members learn, but also what is meant by competence in traditional music, how this is taught by tutors, and employed beyond the classroom. Understanding how participants exercise agency in their own music making offers insight into ways in which individuals negotiate opportunities to learn. This has implications for how learners are supported, challenged and sustained, and the community of practice is employed as a model through which Glasgow Fiddle Workshop and its activities may be explored further. Many of the sources referred to have noted the need for focused studies through which to investigate the transmission of music, and

this ethnographic analysis aims to provide just such a focused study. The following chapter sets out the methodological tools employed for this purpose.

Chapter Two

Methodology and ethical considerations

This research takes a largely qualitative approach, with some quantitative documentation describing demographic information. Although it is in the main a synchronous study, a degree of historical enquiry has also been used to contextualise and elicit persistent issues impacting upon the contemporary environment. Data has been gathered using a range of techniques discussed below. As alluded to in the introduction, I was conscious of my position in this study regarding both the research context and relationships with participants, and possible implications of this are considered further during this chapter.

2.1 Design of the case study

The aim is to describe in depth and analyse one particular case study of music making and learning in order to develop a model which can be tested in other contexts. Thus the case study functions firstly as a *process* for investigation of the research question. Gary Thomas writes that the case study is “not a method in itself. Rather, it is a focus and the focus is one thing, looked at in depth and from many angles” (Thomas 2011). A case study method has been employed in the present project because its “unique strength is its ability to deal with a full variety of evidence – documents, artefacts, interviews, and observations – beyond what might be available in conventional historical study” (Yin 2009, p11). Jorgensen reminds us of the multi-dimensional rigour of this approach, and the need to apply this to music research:

[case studies] need to be relevant to the situations being studied, systematic of their principal elements, faithful to the observations and data gathered, meticulous and detailed narratives, inclusive of all the aspects that are unearthed, even those that seem to be ‘outliers’ to the general population or sample, analyzed in the context of, and reflective of, what the data seem to suggest, checked with participants, reported dispassionately yet compassionately, clearly articulated with respect to the researchers’ perspectives, assumptions, and situatedness, described richly, analyzed rigorously, documented meticulously and written unpretentiously in language that is clear to an intelligent reader who is likely to have an interest in the findings. (Jorgensen 2009, p79)

The case study may involve not only multiple sources of data, but also offer more than one unit of analysis, where attention is given to subunits or “embedded case studies” (Yin 2009 p50), which “often add significant opportunities for extensive analysis, enhancing the insights into the single case” (ibid. p52-3). The current study has taken this approach and employed an ethnographic focus, addressing subunits of GFW such as family groups, the community of tutors and performance groupings. Data from these smaller case studies is incorporated into the thesis as a whole, but is also presented as a series of discrete portraits of the subjects (labelled **close-ups A-H**) compiled from the rich data gleaned during fieldwork, and acting as a counterpoint to the broader sweep of the argument.

Ethnography is conducted in real time, and on the social territories germane to the research subjects themselves. If the aim of one’s research is to understand how music functions, that is, how it inscribes social relations, or how it may serve to inculcate modes of agency within social settings...then the advantages of this approach more than outweigh its practical disadvantages (that it is labor and time intensive, focused on a particular milieu, and not conducive to generalisation) (DeNora 2004, p47).

Ethnographic research frames its subject within a socio-cultural context. Deriving from anthropology, it is a central tenet of ethnomusicology, and related disciplines, playing a growing role in popular music studies and music education in recent decades, although Campbell believes the ethnographic approach is still applied only rarely to formal teaching and learning processes (Campbell 2011, p82).

Sustained contact with one organisation for this study has enabled observation and engagement which would have been difficult to maintain over several fieldwork sites, and has also facilitated the use of research methods such as film elicitation, discussed below, because, as Ponterotto (2006) reminds us, the qualitative research concept of “thick description” (Geertz 1973) as extended by Denzin (1989) incorporates not only the description, but also the interpretation of ethnographic detail, from which meaning may be drawn (Ponterotto 2006, p543).

2.2 Fieldwork

Fieldwork carried out for this case study is summarised below in *table 1* (a full list is given in **Appendix A1**). I considered undertaking an initial questionnaire-based survey, but this was problematic because of the regular turnover of GFW membership at Glasgow Fiddle Workshop which would have resulted in a constantly shifting sample of participants, and questions arising from the data would have been difficult to follow up if people moved on. By making GFW class nights my main point of contact I was able to track activities, individuals and groups in a flexible manner. Most importantly, the main focus of the study was to pursue an ethnographic approach based on observation and participation in order to gain a diversity and depth of data. My fieldwork strategy was to spend as much time as possible in personal contact with the group and its activities, to maximise planned visits to classes and sessions, but also to take opportunities for informal contact at other times.

Dec 2012-Jan 2013	Introductory visits to meet group and gain permission for fieldwork
Jan 2013-Feb 2013	Intensive period of formally introducing myself to members and tutors and distributing consent forms
Feb 2013-June 2014	Attending classes and other events to document activities
Feb 2013-June 2014	Individual and group interviews of participants and tutors
May-June 2014	showing films to classes and monitoring subsequent discussion
Sept 2014-Oct 2015	occasional visits to GFW to keep in touch. Sharing written extracts for fact-checking and other feedback

Table 1: fieldwork calendar

2.3 Researcher stance and roles

2.3.1 Observation

Observation was used as a means of selecting and reporting on what participants were doing in that moment, in contexts seen as representative of the range of activities pursued at GFW, and recorded in notes at the time, or immediately afterwards. Two books of field notes total approximately 200 pages, and contain a log of field trips and interviews conducted, details of contacts, notes on observations and questions which arose, comments on layout and equipment in rooms, tune names and terminology used by members

and tutors, and a layer of data best described as the fruit of “deep hanging out”²³, a form of participant observation where the researcher spends time informally in the field, not necessarily interviewing or undertaking planned tasks, but observing, noticing, and reflecting.

Frances Morton claims the researcher’s own “observant participation” is crucial to accommodating the unexpected in fieldwork (Morton 2005), and to witnessing how performance events are created in the moment by contributing to the flow of these (p670). A strength of this method is that it can illuminate practices which are difficult to deduce from interviews, and offer complementary perspective and insights into such aspects as timing and spatial arrangements. On the other hand, the presence of the observer may influence what is taking place, as discussed below. I visited a wide range of classes initially, to obtain an overview of activities and personnel, and subsequently selected a few classes to spend more time with, in order to gain more depth of data. I was conscious that my presence could suggest that I was there to assess activities, especially the work of tutors, given the endorsement of my presence by GFW’s committee, and my existing relationships with several participants. I was careful to make my scholarly intentions understood, reassuring both members and tutors throughout the study. I also took a continuing interest in the whole organisation, not only those classes where I spent most time.

2.3.2 The fieldworker as a performer

The question of researchers’ own music making has been of long-standing interest to ethnomusicologists in relation to the stances they bring to fieldwork from their personal experience, and in assuming the role of student of a musical tradition in order to discover the principles of its system, how it operates, its theory and terminology (Baily 2008; JL Witzleben 2010; Barz and Cooley 2008). I myself am a member of the style community of Scottish traditional music practice. I perform as a singer and fiddler, and am currently active as a tutor of music groups in central Scotland. At various points in my musical life I have

²³ Associated particularly with C. Geertz (1998), but coined by anthropologist Renato Rosaldo, and used by J. Clifford (1997).

been an active learner of traditional music, in both group settings and one-to-one lessons.

Even where a fieldworker is already a performer in a music culture, as in the present case, there are possibilities for new and enlightening roles and experiences in the course of research. Ethnomusicological practice necessitates talking, playing and living alongside those whose music we investigate, and a research project and its questions are likely to grow out of participation in and observation of music making (Stock and Chou 2008). Steven Feld reminds us of the embodied nature of this involvement, commenting that the “physical sensations” as a musical participant brought him closer to the performance aesthetic of the Kaluli people he studied, and to talking about it with them (Feld 2012). Timothy Rice (1995; 2008; 2011) and folklorist Burt Feintuch (1995) reflect on the experience of learning the Bulgarian and Northumbrian bagpipes respectively. Rice describes his attempts – with the aid of a variety of tools – to learn the gaida, finding that acquiring “bagpiper’s fingers” involved an emphasis on kinaesthetic rather than cognitive learning processes in order to reproduce a stylistic performance that was also his own. Discussing the implications of this discovery for fieldwork, Rice reflects that when he “abandoned those [linguistic] methods and acted musically, it seemed as if I fell right into the gap between insider and outsider, into a theoretical “no place” that felt very exciting” (Rice 2008, p51). For Feintuch, learning the Northumbrian pipes became about more than becoming proficient at producing a “musical sound”, it became connected to an understanding of “how one is sociable when playing music”, and gave access to a form of “knowing derived from experience that is the deeper, thicker, and more important reward” (Feintuch 1995, p300-1). Becoming a learner as part of fieldwork method meant “the conversation got richer”, says Feintuch (p302), although he refers also to the challenge of representing such experience in writing (p304-5). The musician-fieldworker’s task is, then, not only to acquire skills on an instrument, but also develop a relationship with the musical tradition being studied.

A parallel issue is how ethnomusicologists themselves are implicated in the process of music transmission of the cultures they study; as Jeff Todd Titon says, “the fieldworker is never a fly on the wall” (Titon 1985, p21). Additionally,

there are consequences for writing in terms of how we evoke and represent experience, although Titon goes so far as to say that it is music, not language, which forms the basis for “knowing people making music” (Titon 2008, p31). Michelle Kisliuk (2008) urges against a dualistic notion of “I” and “them” in fieldwork, suggesting the relationship as a “conversation within which learning is located” (p193). I have found the experience of researching the music culture in which I am a participant an enriching and challenging experience, stimulating me to observe and closely question my own impressions and understanding of events throughout this project.

In any fieldwork setting the researcher may well have multiple roles, and in this case the roles I played in the research were products of the particular contexts in which it took place. For the present study I was, variously, fellow tutor, former teacher, fellow performer and former pupil to a number of tutors and participants. Two GFW members had been pupils of mine in the early years of the organisation, two tutors were in a ceildh band I performed with during the 1990s, several younger tutors had been my students at music college, one tutor was my fiddle teacher in the 1980s, and a few class members were known to me through social or professional contacts. These existing relationships, and my position as founder of GFW, were undoubtedly helpful in gaining permission and access to all corners of the organisation to undertake fieldwork. Sometimes it formed the basis for introductions or comments during early visits; “Did you all meet Jo? ... Jo’s come to see all the work we do” (T1), and my presence in classes was sometimes acknowledged: “Jo will know this, but it’s one of the things that happens when you’re playing in a band for a long night” (T1, fellow band member). Although other comments included “Jist forget Jo’s here!” (T6) and “I’m just ignoring you!” (T5), the latter acknowledging that I was not perceived to be an ordinary participant, and that the tutor’s attention would be directed to the rest of the class. Both participants and tutors would often ask how my work was progressing, and, appearing to defer to my researcher’s status, ask me to comment on how I thought the organisation was doing in fulfilling its aims.

I attended classes and sessions to observe and record, sometimes joining in with an instrument, and played along at participatory performances such as

sessions (*figure 1*). These were deliberate acts, partly to gain more of a participant's-eye view of proceedings, and also to help gain the trust of members. On one occasion a group member seemed uneasy with my being there, suggesting that they were not playing at their best that evening, and joking: "Right Jo, we'll just keep playin' the ones that we're really bad at so you'll go away and we'll play a good one! No point practising the ones we're good at!" (F9). I was then asked to get out my fiddle and join in, in order that the group feel less under scrutiny. In general, I perceived that class members seemed more comfortable with my presence when I played alongside them, making my researcher's role less visible, and I therefore adjusted my fieldwork practice on occasion to take account of this.



Figure 1: photo of researcher playing in a GFW pre-class slow session, Oct. 2014

A high degree of participation by the fieldworker may alter power relationships between the researcher and researched (Brinner 1995) and "in entering the field as a student or musical apprentice, the ethnomusicologist often not only becomes a participant in a local system, but also takes a clear and subservient role in that system" (Witzleben 2010, p144). For the present study, therefore, I engaged in the learning experience, briefly as a beginner on an instrument (cello), tune learner (sessions), or as an experienced fiddle player. In this way I was able to experience different styles of music leading, not just as an observer, but as a practical musician. Since much of my own professional practice is as a music leader, this positioning of my musical expertise as part of my research was particularly valuable in "learning how to learn" (Feintuch 1995, p300) at GFW and in refining questions about the nature of members' involvement. It represented my attempt to "get inside other people's heads and fingers" as the "most direct access to a different way of thinking and making music" (Brinner 1995, p8). I had informal conversations at breaks and before classes, often points when musicians spoke to me with questions or information, and when I would arrange meetings or interviews, test out ideas, check information, or talk to tutors and organisers.

Taking these different practical roles helped me build relationships, gain entry to discussions and activities, and shaped questions I asked in interviews. The fact that I sometimes sat in on sessions, for example, meant that when I talked to fellow musicians afterwards about aspects of the event, we were starting from that shared experience of having made music together. At times such as this I had the role of insider in the sense that I was familiar with the session environment and etiquette, but also, to a degree, an outsider in that I had not played with that particular group before.

2.4 Interviews

Semi-structured interviews were planned with a sample of individuals representative of different ages, genders, instruments and musical experience. Questions were prepared in advance (see **Appendix All**), and most of these topics were covered in most interviews, although if subjects of mutual interest arose, these were followed up as far as possible in the time available. Individual interviews generally just over one hour, and took place before or between classes, although a few were in other locations such as homes and cafes. Potential interviewees were either contacted by me, suggested by others, or approached me themselves. The tabulated list in **Appendix I** includes shorter conversations as well as longer interviews

Several interviews also involved family units; parent and child, or sibling groups. Advantages of talking with family groups generated new lines of discussion and observation of interactions between family members, but could also be awkward to arrange around class times and required a more flexible (and usually shorter) format. Group discussions with classes were carried out, based on responses to short video extracts and explained below. Audio recordings of interviews were subsequently transcribed, as outlined below. I wanted to include a range of voices and experiences, and I have indicated some points where clear differences emerge, and where there is potential for further study.

2.5 Audio-visual recordings and photographs

I took many still photographs using first a Fujifilm Finepix A800, and then Panasonic DMC-LF1 camera. All classes, concerts and interviews were

recorded using a Zoom H2 digital audio recorder. Recordings were made in .wav format, and most were then converted to MP3 format to facilitate storage and copying. Audio recordings represent the most comprehensive documentation of the fieldwork undertaken for this study.

Video recordings were made on a Sony camcorder, an iPod, and Panasonic DMC-LF1 camera, of a wide range of classes and performances at GFW. These show not only music making but talk, movement and other behaviour in the environment, capturing non-aural dimensions of performance such as timing and spatial arrangements and enabling study of their influence on the music. I also had access to other films posted on the GFW website²⁴. Regarding the use of video playback with classes, I was conscious that some learners may have felt vulnerable not only with my presence but also my role with a camera. I employed strategies (such as participating myself) to try to reduce any unease, and this was also a significant factor in my decision to play back film made in classes to those groups, giving the opportunity for feedback and further interpretation (Stock 2004, p28; Wiles 2008). The playback of video may also be a stimulus for discussion and semi-structured interviews, and this procedure helped Rowe's (2009) participants observe relationships in ways not normally possible during a lesson. In another example, groups of hip-hop musicians were interviewed while watching videos of their recording sessions (Soderman and Folkestad 2004, p316). For Marsh, such activity is part of a reflexive sharing of authority and authorship with participants (2008, 57ff, p57-59).

I edited extracts of video using the simple editing tool Windows Live Movie Maker, creating films of five minutes or less (*table 2*), short enough to be shown within class time. I wanted to show filmed material to participants as a group rather than individually, firstly because the films were largely of their music making together, in a class setting: "if you create the music in a group, it is worth asking the group about it" (MacDonald and Wilson 2005). Secondly, the aim was to encourage opportunities for discussion of topics of interest both to researcher and participants. Such dialogic interaction seemed an inclusive way of presenting the films and stimulating a response. Thirdly, it was an attempt to

²⁴ <http://www.glasgowfiddle.org.uk/gfw-media/videos> (accessed 6.4.16)

recalibrate the balance of power between the researcher and the researched, since the former is outnumbered in a group setting.

Subject of film	Viewed by	length
Beginners fiddle class with T1	Class & T1	5min29sec
Junior fiddle class with T5	Class & T20	3min35sec
Intermediate fiddle class with T15	Class & T15	4min17sec
Guitar class with T19	Class & T19	5min58sec
Bodhran class with T18	Class & T18	3min
Intermediate accordion class with T17	Class & T17	2min
Cello and accordion class with T5 & T14	Class & T5&14	3min49sec
Clips for JF7	JF7	3min56sec
Clips for T1	T1	5min
Clips for T2	T2	4min
Clips for T3	T3	4min13sec

Table 2: fieldwork films shown to participants

2.6 Use of documentation and archival material

In the course of fieldwork, participants and tutors referred to their past as well as their present experience at GFW, and some of this information was verified by consulting sources relating to the history of GFW (*table 3*). This included interviewing past organisers, participants and tutors, and consulting artefacts and documentation in the GFW archives. Archival material included correspondence and minutes of committee meetings, annual reports, newsletters, sound recordings, notated music and other miscellaneous items.

Minutes of GFW committee meetings	1995-2016
Annual Reports	2010-2015
Fliers, posters and other advertising	misc.
Correspondence	1995-2016
Newsletters	1994-1999
Cassettes, CDs, photographs and video	1991-2016
Handouts of tunes, songs etc. from classes	misc.
Personal archive of previous administrator	1995-1997

Table 3: list of documents and archival material relating to GFW

2.7 Textual and musical transcription

Textual transcriptions were made of speech in recorded interviews, conversations and events were made, and I draw on these in quoted examples throughout the thesis. Kathryn Roulston discusses the importance of considering how recordings of speech are represented in transcription,

depending on how they are to be used. For example, while hesitations and stressed words may convey features of the talk in real time, in transcription they may offer an unnecessary level of detail for a reader mainly interested in the content of the talk (Roulston 2010, p106-7). The latter is of primary interest to this study, and so I have adopted a level of transcription which includes words in square brackets to clarify meaning, while omitting slips and hesitations for the purpose of readability. A number of interviewees made use of Scots in their speech, which should be seen as a linguistic form in its own right rather than a lesser form of English. Accordingly, I have conveyed this in several ways:

- a) Shortened forms of common words such as **and, of, all, going, with** and so on, often pronounced without the final consonant, are shown as **an', o', a', goin', wi'**, to discourage confusion with other small words which have different meanings
- b) Scots words with internal vowels different from English are written as they sound, such as **withoot** (without), **doon** (down), **oan** (on) and **jist** (just), as are common Scots words such as **cannae** (cannot), **haud** (hold), and **tae** (to).
- c) Expressions rendered differently in Scots than English are retained, their meaning made clear by the context, for example “pick things up **easy**” (rather than **easily**)

The practice of musical transcription, once central to ethnomusicological methodology, must now be seen in the light of ideological considerations such as the translation of musical sounds into a format which may serve the researcher more than the researched (Marian-Balasa 2005). Titon writes that “the new fieldwork” in ethnomusicology emphasises human relationships rather than collecting information, including the objectification of sounds as musical transcriptions. However, he also says fieldwork: “does not abandon musical sounds and structures, it just repositions them as “texts” [...] in a hermeneutic circle [...] musical sound is still documented” (Titon 2008, p30). I have considered it crucial that the musical soundscape of GFW be represented and discussed in this study so I have used musical transcriptions of a number of audio-visual excerpts as an analytical method and employed Western staff notation, which is also the main – but by no means the only – format used for the documentation and transmission of tunes at GFW. This allowed me to create scores showing a level of detail which is unlikely to be perceived through audio versions alone (although I also made extensive audio recordings),

entailing close and repeated listenings to recorded material. Often, I was listening either for a single melodic line, or for multiple parallel versions of a tune. As a fiddler myself, and having been present at the time of the recording, I was able to bring a player's insights to the transcription process, allowing me to focus on sonic aspects which were of particular interest in the context of this study. Also, I sometimes showed notation, in conjunction with video, to participants, seeking comments. Thus the notated versions were part of a fieldwork dialogue, and were also used as visual examples in conference presentations. The music transcriptions here should be read in conjunction with audio (-visual) versions on the accompanying DVD.

2.8 Co-production of research

Yin (2009) emphasises the importance of having a case study reviewed by participants, to help corroborate essential facts and gather responses to the analysis. I have shown some of my research to GFW participants to check data, but also to cultivate reciprocity in my relationship with the subjects of my fieldwork. Recent developments in community-based participatory research (CBPR)²⁵ focus on the challenges of balancing the needs and expectations of participants in the research process. While this study was not strictly CBPR in its planning and execution, two aspects of the work were specifically more collaborative.

Firstly, I invited participants to comment on my writing, with a view to incorporating some of this feedback. Such "member checking" has descriptive, interpretative and theoretical aspects (Sandelowski 2008, p502). In particular, I sought feedback from a selection of tutors and participants on the following; historical information on GFW discussed in Chapter Three, the portrayal of participants and activities in the **close-ups** throughout the thesis, and the diagram depicting the model of GFW in relation to wider traditional music practice. I review the outcome of this reciprocal method in the concluding chapter.

²⁵ CBPR is described as "an approach to research that is based on a commitment to sharing power and resource and working toward beneficial outcomes for all participants, especially 'communities'" S. Banks and P. Manners (2012).

The second collaborative element to this study has taken the form of GFW seeking my assistance during the course of my fieldwork. There was a degree of advocacy in my association with the organisation. For example, I was asked to contribute historical information to the committee during their planning of events to mark twenty-five years of GFW, and I supplied various items of information, contacts, documents and artefacts from my research so that it could be disseminated to those who were actually part of the activities I had observed. I also gave conference papers at which I discussed aspects of the group (Miller 2014a; 2014b; 2014c; 2015; 2016), and this inevitably served to “spread the word” about their activities. Finally, I wrote an introduction to a tune collection *GFW 25: twenty five years teaching traditional music in Glasgow* (Gatherer 2015), in which I praised the work of GFW and invited members to celebrate their anniversary.

Guidance on CBPR ethics was helpful (Banks and Manners 2012), not least, to all these examples of “advocacy”. It showed the importance of making time to exchange information with participants as part of research involving human subjects is “part of our intellectual/emotional makeup as researchers who are dependent on relationships to learn what we need to know” (Bresler 1995, p37-8). Ian Russell also points out that “balanced reciprocity cannot be instantly achieved but develops over time in a form appropriate to each different relationship and set of circumstances. It does not happen by chance but has to be worked for” (Russell 2006, p26). I reciprocated in the fieldwork relationship by sending interviewees copies of photographs, shared some of these with GFW to use in their publicity²⁶, and invited members to visit the Riverside Music Project²⁷ in Stirling.

2.9 Ethical issues

Before commencing fieldwork, I took part in the University of Sheffield’s Research Ethics and Integrity training for postgraduates. Since much of my work involved human subjects, their permission had to be sought for me to observe and document their activities. Junior musicians under the age of

²⁶ ‘Jo’s pictures’ GFW website (accessed 26.1.15)

²⁷ I set up this group in 2005

sixteen required the agreement of parents or carers in order to interview and record them. In almost every case, individuals were happy to be involved in my fieldwork; one or two did not want to be videoed, because they were uncomfortable around the camera. I constantly reviewed the seeking of consent, due to new musicians joining the project during my fieldwork. I asked senior tutors to introduce me during general announcements each term, approached people during classes, and spoke to individuals. When interviewing individuals, I also checked that consent had been given. I was conscious of the issue of confidentiality in the context of my role as a practitioner, when talking to or working with others in the wider community.

I followed the University guidance in developing an information sheet and consent form (**Appendix AIII**) for participants. The former explained the nature and purpose of my research, and the latter sought consent for a number of possible uses of the research data²⁸. Participants were informed that they would remain anonymous, and to protect the anonymity of individuals, each was allocated a code (*table 4*) identifying them as current tutor (T), adult class member or junior member by instrument (A for accordion, G for guitar and so on), organisers or former tutors and others (O):

Tutor	T	Fiddle	F	Junior fiddle	JF
Accordion	A	Guitar	G	Junior guitar	JG
Banjo	Ba	Mandolin	M	Junior whistle	JW
Bodhran	Bo	Ukulele	U	Mixed Instrument	MI
Cello	C	Whistle	W	Organiser/former tutor/other	O
				Unidentified participant	P

Table 4: participant coding

Also, in keeping with current best practice in handling personal information, data coding lists were stored separately from interview transcripts and other information which could identify individuals.

It is necessary to consider more closely the terms used to describe the participants in this research. It would be too reductive to identify individuals or indeed groups of musicians simply as “learners”, or indeed “tutors”, as different

²⁸ I found helpful summaries of ethical issues regarding visual images in R. Wiles et al (2008) and JS Marion and JW Crowder (2013).

roles and motivations may be at work in a variety of circumstances. Broadly speaking, all whom I observed, interviewed, played alongside or shared tea with during music making are termed as “participants”. When dealing more specifically with learning and teaching issues I use the terms “class members” and “tutors” to distinguish between those leading the music, and everyone else. Those named as tutors are employed as such, and the title is in common use throughout Scotland by traditional music organisations, funders, and musicians themselves.

2.10 Approaches to analysis

As my thesis took shape, interpreting and analysing data involved several processes. Themes were elicited from constant reading of field notes, interview transcriptions, and audio-visual documentation. In early drafts, quotes from transcriptions were selected to illustrate text, and particular attention paid to issues of representation such as use of speech, choice of pictures, and terminology used by participants.

Video data was analysed in stages, comprising:

- a) Multiple viewings of video clips
- b) Identification and documentation of contents in relation to emergent themes in other data
- c) Detailed transcription of sections
- d) Editing of clips into short films as tool for further fieldwork using video-stimulated recall (see above)
- e) Showing of short films to groups and individuals
- f) Interpretation of data from perspective of wider study

Transcriptions of audio-visual material were created as an analytical method and embedded case studies were created as units of analysis. Different stages in this process are illustrated in a full transcription of a session event called “Prepare for the pub” (**Appendix AVII**) and **close-up D** of a “very slow session”, which selects data to create a short portrait.

I drew extensively on my own field notes, as a tool for reflection as well as checking contextual details recorded during observation. Ethnomusicologist Gregory Barz says that while field notes seldom appear in ethnographies, they “mediate between experience and representation”, and can provide insight into

our routes towards understanding, interpretation or analysis (Barz 2008, p207-8).

I took the decision early on not to use software for coding as I wanted to stay close to the material sources of the data. The option of technological tools for transcription was not considered, and music transcriptions were done by ear, in part to replicate the listening experience of general participants (Marian-Balasa 2005). The nature of the ethnographic process means that data collection, analysis, and the act of writing inevitably generate further questions, requiring in turn more data collection, analysis and writing.

Chapter Three

GFW: Introducing the case study

This chapter introduces Glasgow Fiddle Workshop (GFW), and situates it in the traditional music scene in Scotland. The first section gives an overview of the socio-cultural context in which such organisations operate, and their origins in the modern folk music revival. GFW is seen to be one of a number of educational initiatives evolving from that period. The second part of the chapter charts the founding and development of GFW, and while this is not primarily a historical study, I do draw here on archival material listed in *table 3*, in addition to interviews with members, tutors and administrators, past and present, to identify factors in its development which persist today. There follows a core section discussing GFW as a community of practice. The conclusion summarises the main themes in this chapter and highlights characteristics of GFW which will be referred to in the remainder of the thesis. A timeline showing a chronology of events in the life of GFW is given in **Appendix IV**.

3.1 Positioning in the Scottish traditional arts scene

Opportunities to learn traditional music in Scotland are numerous and include self-teaching, tutor-led classes run by individuals and organisations, slow sessions, individual lessons, school lessons, after-school clubs, regular pub sessions, one-off workshops, and programmes of several days or weeks, often residential, where in-depth contact with teachers and other participants is possible. There are also online lessons and resources, school instruction and degree-level courses. Performance contexts for the music also embrace a range of presentational and participatory forms including solo recitals, competitions, staged concerts, and more spontaneous pub sessions and domestic music making. Glasgow Fiddle Workshop is one of three large urban organisations founded in the 1990s which focus on the teaching of Scottish traditional music and culture, the others being the Scots Music Group (SMG) in Edinburgh (founded 1991) and Scottish Culture and Traditions (SCaT) in

Aberdeen (founded 1997)²⁹. *Feisean* have been active from the 1980s, and the umbrella association *Fèisean nan Gàidheal* (Festivals of the Gaels) was established in 1991 to support members with grant-aid, training, insurance, and instrument loans³⁰. There are also numerous smaller locally-based groups throughout Scotland³¹.

3.1.1 A post-revival context

The educational impulse in music revivals has been regularly noted, as discussed in Chapter One, and the socio-cultural frame of reference for GFW relates to wider developments in Scotland, and internationally, stemming from the modern folk music revival of the 1950s-1970s. Bithell and Hill (2014a) review the general features of such revivals, listing common factors such as the development of new teaching and learning methods, the dissemination of repertoire through new technologies, and the incorporation of traditional music into national institutions such as conservatoires. Another over-arching theme is the “frequently hotly contested” notion of authenticity. Criteria for authenticity may vary, but Bithell and Hill note three trends. The first is product-oriented criteria (such as tunes, songs, recordings), emphasising music as text. Secondly, criteria may be person-oriented, focusing on source musicians or communities, and a third type of criteria for authenticity is described as process-oriented, concentrating on issues of transmission and reception (pp.20-23). In this study, the second and third sets of criteria will be seen to be most relevant.

The legacy of the traditional (or folk) music revival in Scotland since the 1970s has been surveyed by others in both academic and popular sources³². Some key topics, for the purpose of this study, include a shift from studying texts to processes of performing and transmitting musical traditions (aided by technological advances), the growth of a generally left-wing political and ideological project to devolve political power to Scotland, the emergence of a

²⁹ <https://www.scotsmusic.org/> and <http://www.scottishculture.org/> . In 2013-14 SMG had 30 tutors and 512 members, and in 2015-16 SCaT had an average of 23 tutors, and 200 participants over the year.

³⁰ <http://www.feisean.org/en/information/index.php> accessed 19.1.15

³¹ Examples include Garnock Valley Traditional Music Group (Ayrshire), Riverside Music Project (Stirling) and Gadie Music (Aberdeenshire)

³² See, for example N. MacKinnon (1993), A. Munro (1996), O. Hand (2007) and M. Brocken (2003). Also research blogs such as S. Eydmann (2016).

commercial market for traditional musicians (McKerrell 2011; 2014), and the incorporation of the genre into formal education. The Scottish Gaelic language, which receives substantial state support, has invested in promoting the language through the arts, education and broadcasting, including music (McKean 1998; Sheridan and Byrne 2008; Dembling 2010). The period since the 1970s has also seen a growth in opportunities to participate in the arts generally (Everitt 1997; Matarasso 1997). Learning of traditional music has expanded from locally-based settings, linking up networks of tutors and practices. Initiatives gathered momentum as policy-makers and both state and private funders responded to the publication of cultural reviews such as *A Charter for the Arts* (SAC 1993) and *Traditional Music In Scotland: Education, Information, Advocacy* (Francis 1999), receiving endorsement by the state in institutional settings in Scotland and beyond (Miller 2007a).

3.1.2 Community settings

Scottish traditional music has a role in many aspects of Scottish culture, but not everyone has access to extended involvement with the music and, for some, semi-structured educational activities offer the most accessible means to participate. If no expert help is available, for instance, apprenticeships may not be an option, and young people engaged in learning traditional music may in fact be more influenced by their peers rather than their elders, and form more of a community with them than in the past, as O'Flynn (2002, p264) suggests is the case in Ireland. I have observed peer interaction and mutual learning going on amongst adolescent performers of traditional music, largely attributable to the creation of new contexts for learning - projects aimed specifically at young people - such as classes run by Local Authorities³³ and organizations such as *Feisean nan Gaidheal*. At such gatherings, participants may be learning from a tutor (often young) and interacting with their own age group across musical and other activities. In the case of junior students, having access to younger performer-tutors may be particularly motivating, alongside learning with and from their peers (Burland 2005, p22). Taken together with the influence of

³³ Stirling Council, for example, uses Youth Music Initiative funding from the Scottish Government, disbursed by Creative Scotland, to run free weekly 'trad' workshops for young people, taught by professional tutors from across Central Scotland.

commercially available recordings and virtual communities, there may be more of a community of peers involved in the music making experiences of young people than previously. The sense of a peer-based network amongst young traditional musicians has also been enhanced by the growth, since the 1990s, of courses in further and higher education in Scotland for this group (Byrne 2011). As noted in Chapter One, few scholarly studies have the transmission of traditional music in Scotland as their central focus, and it is more often referred to in other work. Musical biographies, for instance, may include stories of early influences, the acquisition of instruments and repertoire, and the development of musicianship within the context of family and community, sometimes also combined with notated or audio versions of repertoire with which the performer has a personal association³⁴. Otherwise, much data is in the form of audio recordings from local, national and digital archives such as that of the School of Scottish and Celtic Studies³⁵. While transmission has been a persistent theme for scholars, it has often focused on the acquisition of repertoire, or oral/aural processes, rather than on style or technique, although this may reflect the interests of the musicians themselves rather than the interests of scholars. Although educational dimensions of many traditional music organizations and events such as festivals have been around for some time, often supported by public funding, these, too, are little researched³⁶.

Scotland has a long history of organisations, associations and clubs which support aspects of its musical life, but the semi-structured learning of traditional music in groups is a relatively recent development. The growth of such classes has been noted in Chapter One, and the question of social context has always been central to accessing and validating the music of learners: “the provision of tuition, which is often seen as a huge resource barrier to increasing participation, may not be as central as the support of social contexts where

³⁴ The subjects of such publications include, for example, well-known performers such as fiddlers Aly Bain (Clark 1993), and Angus Grant (Grant et al. 2010), accordianists Jimmy Shand (Cameron 1998) and Fergie MacDonald (MacDonald and Henderson 2003), and singer Elizabeth Stewart (Stewart and McMorland 2012).

³⁵ This archive and teaching department of Edinburgh University was set up in 1951 to initiate the collecting of oral culture. Some of its sound archive is accessible online at <http://www.tobarandualchais.co.uk/>

³⁶ Although see research on such contexts for English traditional music, by S. Keegan-Phipps (2008).

learning can take place” (Cope 2002, p103). My research examines this aspect further in exploring how the social context supports music learning at GFW. An explicit aim of the Scots Music Group, GFW’s sister project in Edinburgh, is to equip participants to make music socially. Its founder says: “for me, it is much more about social and community development than about making professional musicians” (Symon 2003, p270). However, the growing demand for tutors in such contexts, and the employment of graduates of courses in traditional music since the 1990s, raises the question of the role increasingly being played by professional musicians in community organisations. Keegan-Phipps, for example, considers the issue of pedagogical roles “where performers are endowed with the status of expert”, and the “hierarchical framework of pedagogy” may be difficult to reconcile with the ideology of community, identity and egalitarianism (Keegan-Phipps 2007, 89-90).

3.1.3 Institutions

There has been no substantial research into the role of traditional music in Scottish schools, despite it being a compulsory part of the secondary music syllabus since 1988 (Miller 2007a, p293-6). A recent survey of around 275 people interested in Scottish traditional music found that most had at some time paid for instruction. Also, almost 60% were taught no Scottish music at school (McKerrell 2015, p90-91). The practice of aural testing as a tool for selecting pupils for instrumental instruction in school discriminates against equality of opportunity, demonstrated by the experience of T2 (**close-up A**) who now has a successful professional career. His experience was not unusual among tutors:

I took the [listening] test, and I was told unequivocally that I would never play a string instrument... so I saved up my pocket money... hired a fiddle and got six weeks of lessons... and it just went from there. I went back to the school’s instructor about six months later and said “can I just play for you? ‘Cos I’ve gone above your head and I’ve just started takin lessons” and he said “OK. [I] made a wee mistake there” and he took me on (T15)

Such testing of musical ability, as Cope states, “assumes that abilities must be present *before* learning takes place. A more exciting and optimistic view is that learning to play a musical instrument might *develop* the abilities upon which success is ultimately dependent” (Cope 1998, p268).

Alongside community-based enterprises, opportunities have grown to study traditional music in formal educational institutions³⁷. The implications of bringing traditional music into Higher Education contexts are discussed by a number of authors³⁸. For instance, Sheridan and Byrne (2008, p150-151) advocate that what they call “ceilidh culture”, and the practices found in such settings, be adopted by Higher Education institutions offering courses in traditional music. The authors describe the *ceilidh*³⁹ in Gaelic culture as a “powerful learning environment”, its features of community and friendship also being found in present-day settings such as *Feisean* (Broad and France 2006). Other writing, such as Duffy and Morton (2007), considers issues such as the appropriateness or otherwise of institutional spaces for different musical genres, finding that students create opportunities for informal music making together alongside their more formal studies on a degree course in Scottish traditional music (Duffy and Duesenberry 2014, p55).

The formal/non-formal/informal terminology criticised in Chapter One has been used by a number of different groups and organisations in relation to traditional music in Scotland. Organisations like *Feis Rois*⁴⁰, for example, use “informal” to describe their delivery of classes in community settings, and “formal” to describe their intensive programme of schools work. In this case the choice of term appears to refer less to method, and more to the place and personnel involved. So-called informal work can have some very formal aspects. In 2012 *Feis Rois* advertised for an “informal education portfolio manager”. The job description runs:

you will **manage** a varied year-round **programme** of traditional music workshops for young people, including residential events; mentoring and **training** programmes; and developing online learning opportunities. You have

³⁷ For example, the University of Strathclyde’s BA (Applied Music) (now discontinued) accepted traditional musicians from 1995, and the Royal Scottish Academy of Music and Drama (now Royal Conservatoire of Scotland) began its BA (Scottish Music) degree in 1996. The latter also introduced graded exams 1-5 in traditional music in 2008. The RCS course is now named BMus (Traditional Music)

³⁸ See McLucas (2003), Miller (2003), Miller and Duesenberry (2005), Mills, Duffy and Burt (2005), Duffy and Morton (2007), Sheridan and Byrne (2008), Dickson and Duffy (2013), and Duffy and Duesenberry (2014).

³⁹ *Ceilidh* means a visit, or a gathering, featuring music but also storytelling, dancing, food and drink, and general socialising

⁴⁰ *Feis Rois* is part of *Feisean nan Gaidheal* (Gaelic; festivals of the Gaeltachd) which supports the development of community-based Gaelic Arts festivals with currently around 4,300 participants - adults and children - throughout Scotland.

responsibility for the management of all Fèis Rois projects taking place outwith school hours. The successful candidate will source new funding for both the continuation of these projects and the development of innovative new strands of work.⁴¹

The terms highlighted are associated more with formal educational contexts, and indeed activities at *Feisean* themselves are a mix of the informal (sessions, community settings, friendship groups) and the formal (classes at set time, tutors in role of teacher, practice between classes, teacher grouping classes according to ability). They typically employ both aural and notated resources such as *Ceol nam Feis* (Music of the Festival) (Bryan 1996; 2000) collections published by the organisation, and which tutors are strongly encouraged to use. Although several studies have addressed the positive socio-economic impact of *Feisean* (Matarasso 1996; Broad and France 2006; Martin 2006; Westbrook, et al. 2010), and their role in reviving the Gaelic language (McKean 1998; Dembling 2010) there has been no systematic study of their music learning practices or pedagogy.

No comprehensive data is currently available on the numbers of people learning vocal and instrumental traditional music nationally. It is worth noting that this lack of data is not confined to traditional music: a recent Scottish Government report noted the patchy information available on instrumental instruction in schools generally (2013). In a review of the music sector in Scotland published in 2013-14, responses from 60 individuals and 196 organisations showed that the most common genre for participation for both groups was traditional music, and that performing and education work were the main sources of income (EKOS 2013 (revised 2014), appendix 3). In 2012 the Traditional Music Forum⁴², an umbrella group supporting a network of around eighty organisations, requested participant numbers from its forty-one member groups actively involved in teaching, from weekly classes to annual summer schools. Twenty-three replied, offering the following figures: Adult participants, 3,397, under -16s, 5,816, totalling 9,153.

⁴¹ <http://www.traditionalmusicforum.org/feis-rois-job/> (accessed 6.5.12)

⁴² <http://www.tracscotland.org/tracs/traditional-music/traditional-music-forum> (accessed 23.4.16). The TMF is currently conducting another survey of levels of participation amongst its members.

This figure is unrepresentative of the true level of participation, given the partial response to the survey, and the fact that many other groups are not members of the TMF, and it is reasonable, therefore, to work on the assumption that substantial numbers of musicians are involved. Much of this learning and teaching activity takes place in groups, partly because it is more financially viable, but equally because social experience is often seen as fundamental to the ideals of the genre, as this thesis will show.

3.2 Introducing Glasgow Fiddle Workshop

In 1990 Glasgow was European City of Culture, and I was working as a community arts lecturer at Glasgow Arts Centre (GAC) in Washington Street, a local authority-funded building which administered classes and events in music, visual art, drama and photography. My remit was to develop community



Figure 2: early poster, 1991

engagement with traditional music, and I began a small fiddle group (*figure 2*) which took the form of a weekly class led by myself and visiting tutors. In addition to attending the group, fiddlers met in each other's houses, had occasional private lessons, and performed at art galleries, folk clubs, community halls, local authority events and ceilidhs at the Arts Centre (*figure 3*). The motivation for this last “was intended to shift the emphasis from formal concerts given by professional musicians to more participatory events for groups and individuals already associated with GAC” (Miller and McMorland 1992).

intended to shift the emphasis from formal concerts given by professional musicians to more participatory events for groups and individuals already associated with GAC” (Miller and McMorland 1992).



Figure 3: ceilidh poster c.1992

Several original members have had a continuing relationship with the group; one is now a GFW tutor, two others are fiddle repairers and occasional participants. After my departure, eight regular members subsequently engaged another tutor, constituted themselves formally in 1994 as *Glasgow Fiddle Workshop*, and bid for funding to “provide tutors to give group instruction on the

fiddle with particular emphasis on Scottish traditional styles, promote fiddle music in general” and “enable social interaction of people with a common interest” (McCulloch 1992-97). By 1995 this also included a remit “to bring traditional fiddle music into the community as performers” (ibid.). The role of ordinary members and a voluntary committee in sustaining the organisation has been a feature of GFW since its earliest years, and remains key to its viability.

The origins of GFW, then, lie in a wider cultural, political and economic environment which offered more advocacy and funding for traditional music, increasing educational opportunities for learners. The 1990s was a period of rapid development of the arts in Scotland generally. Group teaching of traditional music became established as a prominent community activity and a central means of musical transmission, class settings such as those at GFW making for more cost-effective delivery of lessons and the marketization of these to learners. During 1996 GFW employed a part-time administrator through whose archive (McCulloch 1992-97) it is possible to chart the remarkable growth of GFW from around 12 participants per week in 1994-5, with an initial Scottish Arts Council grant of £750, to a mailing list of 400 and a grant of £9000 by 1996-7. The then- administrator reflected:

O6: [It was] an important time, because when you look at these publications, I mean, you realise how much was going on... there was a lot of *drive* to get Scottish traditional music song and dance recognized, you know, more than it was...I mean, we've got [reads from list] the *National Cultural Strategy* paper, *Creating our Future, Minding our Past...* produced by the Scottish Executive Education Department. *A Soundtrack for Scotland*, that was August '02. *Common Cause – A Music Strategy for the City of Edinburgh...* I felt it was my responsibility to know about all these things that were going on, being part of them if I could, to go along. Because again I was thinking of promoting the fiddle workshop, because you could see how it was just taking off, it was snowballing, it was just fantastic. And you thought “this is an important resource”, not just for people learning an instrument, but for so many other aspects, enhancing people's lives in a way, and introducing a social aspect of it as well.

GFW participants were connecting not only with each other, but with musical opportunities around Glasgow, and also linking into a wider sphere of traditional

music throughout and beyond Scotland. There were trips to workshops⁴³ such as the *Fiddle Force* winter school on Skye in 1994, and residential weekends organised by GFW itself at Wiston Lodge in Lanarkshire. Networks continue to play a significant part: one current member said, “I think the whole Scottish music scene is fantastic - there are so many different interconnections...You see the same people on different occasions...We’ve the *Gathering* coming up in May, in Crieff, and you see people from Glasgow, Edinburgh, all over” (M2). It is clear that GFW was developing along parallel lines to comparable groups elsewhere in Scotland, with the growth in the format of group teaching, increased access to public funding, and networks providing links to other spheres of music making.

3.2.1 Aims

The Annual Report of 2012-13 (GFW 2013) states GFW’s aims as:

- To promote an understanding and appreciation of Scottish traditional music
- To provide opportunities for learning to play and sing Scottish traditional music, with an emphasis on learning to play **by ear** [original emphasis]
- To create a community of people with a common interest in Scottish traditional music
- To forge links with other organisations who have similar interests

Additionally, there is “an emphasis on increasing participation and removing barriers to learning music” (p4). The committee meets monthly, and the year’s activities are reviewed at an annual AGM. The 2013 AGM discussed issues included funding, viability of small classes, tutor fees, publicity, fundraising events and sustaining sessions. The current status of the organisation as a limited company since 2008 was “driven by the requirements of the funding we were given. And it demanded that there were people responsible for signing off on the money” (F1).

⁴³ The terms “workshop” and “class” are widely used in many contexts, including musical ones. Generally speaking, traditional music “classes” to refer to regular (usually weekly) groups with a fairly consistent membership, who come together under the auspices of an organisation to take part in a group lesson from a tutor. Other examples can be found at <http://www.scottishculture.org/index/classes> and <http://www.scotsmusic.org/classes/intro/info/> (accessed 30.12.14). “Workshop” usually refers to an occasional or one-off group where participants may or may not be known to each other, and the event often has a particular focus such as an aspect of repertoire, or technique. Examples at the festival *Fiddle 2014* included “Lessons in bowing”, “Orcaidian Tunes” and “Melody, Rhythm and Chords” <http://www.scotsfiddlefestival.com/fiddle2014/workshops-saturday.html> (accessed 5.1.14).

Table 5 shows the public funding awarded to GFW since 1990⁴⁴, the steady increase of grant funding and the corresponding growth in projects and activities. With increased confidence amongst its members, GFW was empowered to consolidate its work and branch out in new directions. Junior classes were introduced. Dance played a regular role, through ceilidhs and step-dancing classes. Tutors included young fiddlers early in their careers, GFW members, local fiddlers, and professional Scottish and international musicians. After-class pub sessions, a constant feature of GFW's music making up to the present day, were established early on, beginning at the Clutha Vaults public house (see timeline in **Appendix IV**).

Year	Funding awarded to GFW
1990-94	£0
1994-95	£750 (SAC)
1995-96	£2,500 (SAC)
1996-97	£4,000 (SAC)
1997-98	£9,000 (SAC)
1998-99	n/a
1999-2000	n/a
2000-01	n/a (SAC) £477 (Arts Council, England)
2001-02	n/a
2002-03	£12,000 (SAC)
2003-04	£25,000 (SAC)
2004-05	£25,000 (SAC)
2005-06	£25,000 (SAC)
2006-07	£25,000 (SAC) + £5,000 (Stow College)
2007-08	£25,000 (SAC)
2008-09	£25,000 (SAC)
2009-10	£25,000 (SAC) + £3645 (Youth Music Initiative)
2010-11	£25,000 (Creative Scotland - Lottery)
2012-13	£0
2013-14	£0

*Table 5: public funding awarded to GFW
(source: Scottish Arts Council and Lottery websites)*

After a few years for which figures were unavailable, a significant step up in funding led to nearly a decade in which the organisation received consistent grant monies. During this period, GFW acquired office premises, expanded classes, initiated collaboration with festivals, appointed a senior tutor and

⁴⁴ Taken from <http://www.scottisharts.org.uk/1/funding/pastgrantsawarded.aspx>, <http://www.gotlottery.uk/creative-scotland-glasgow-fiddle-workshop-9-366802> <http://gotlottery.uk/arts-council-england-glasgow-fiddle-workshop-2-83973>

development officer, undertook outreach work, and gave tutors financial support to attend training courses. Despite the obvious achievements of Glasgow Fiddle Workshop, the withdrawal of funding by Creative Scotland since 2012 has led to budgetary constraints: savings included cutting the administrator's hours and tutor training. Events and special workshops could no longer be subsidised, putting GFW under pressure and reducing administration to the minimum needed to run classes. Activities which no longer run (at the time of writing) include the *Harvest Fling* and *Spring Fling* workshops, and subsidised tickets for *Celtic Connections* gigs. GFW Juniors still attend the *Youth Gaitherin'* in Edinburgh through extra fund-raising⁴⁵. Despite financial challenges, the organisation has maintained a range of classes and a basic infrastructure through the efforts of volunteers, committee members and tutors.

3.2.2 Membership

Since 2000, membership has been fairly steady, with nearly five hundred members across the session from September to June each year. Three hundred members attend weekly classes. Organisers describe a “rolling pattern”, with a core of two hundred and twenty regular participants, and others coming for parts of the year. It is not uncommon for members to return after an absence of a year or two⁴⁶. GFW's own data from session 2012-13 shows a range of age groups (*figure 4*), where two thirds of members were over forty, and one quarter retired.

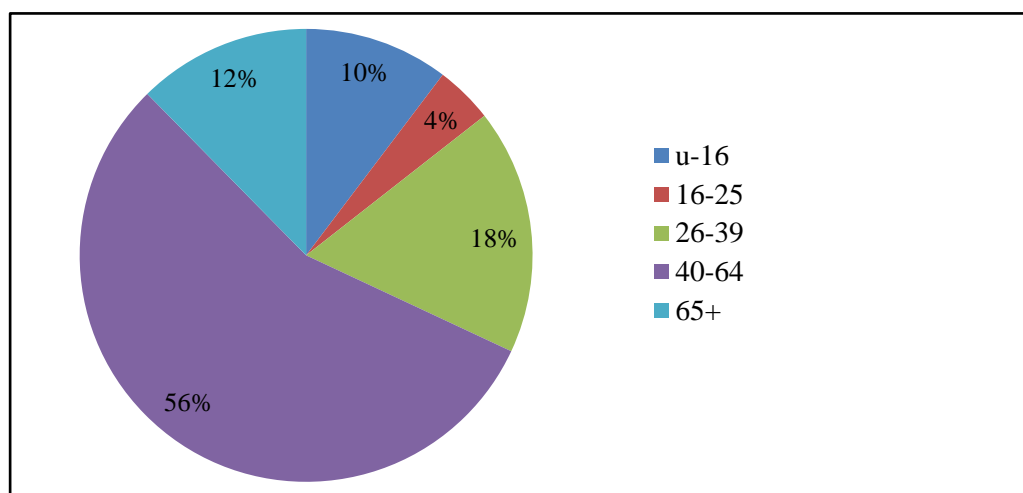


Figure 4: Chart showing GFW membership by age group, 2012-13

⁴⁵ An annual Spring course for young traditional musicians

⁴⁶ email from GFW organiser, 19.4.16

Employment status of members for the same year is shown in *figure 5*, where the majority are either employed or retired.

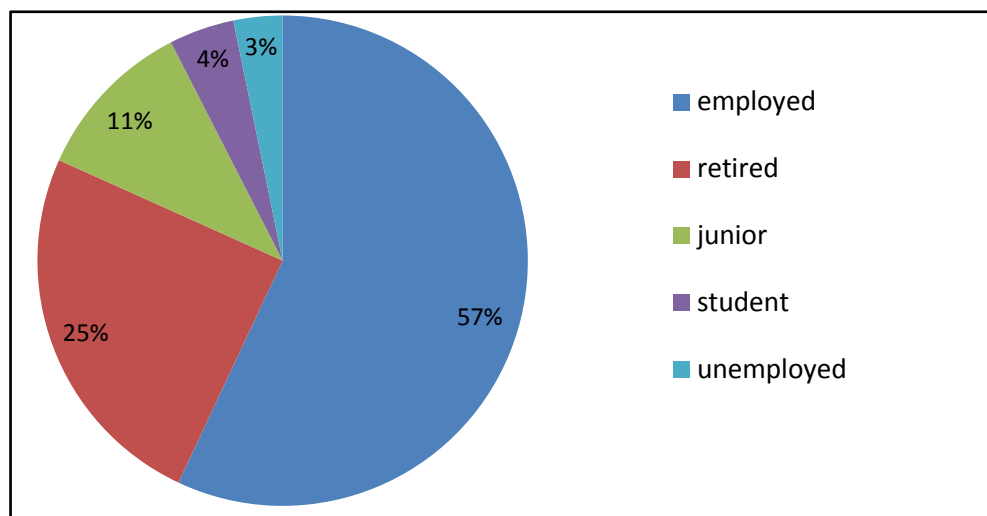


Figure 5: Chart showing GFW membership by employment, 2012-13

3.2.3 Sub-groups

My fieldwork identified several sub-groups nested within the larger organisation. Firstly, as subgroups within the overall organisation, classes can be seen as mini-communities whose members identify with, get to know and share experiences with each other. One fiddle class set up a blog (of which the tutor was quite unaware) through which they communicated messages, tunes, and other information⁴⁷. Secondly, tutors themselves comprise another sub-group, and have held meetings, training sessions and social gatherings. They are formally represented in the organisation by three senior tutors. A third type of sub-group is made up of participants in the present four levels of “session”: prepare for the pub, very slow session, slow session and Islay Inn pub session, and whose personnel overlaps to some extent. Fourthly, junior members and their parents form another sub-group within GFW. Their identity is characterized by the rigorous signing in procedure for parents before classes, and provision of junior events both within the organisation (such as end-of-term concerts) and beyond (such as group visits to festivals). Sometimes adult and junior members come together to perform, or to publicise GFW, as in family ceilidhs. Finally,

⁴⁷ <http://ruasclass.wordpress.com/> (accessed 6.4.16)

some members have set up performing groups under the umbrella of GFW. The most visible examples are “Strumulele” and “Scratchy Noises” (see **close-up F**).

3.2.4 GFW as promoter

From its earliest years, the organisation promoted concerts and hosted workshops by visiting professional performers such as the Scottish-born Alasdair Fraser (1995), Cape Breton fiddler Natalie McMaster (1995), and Danish Fiddlers (1996), thereby attracting new audiences for this music, and new members to GFW:

My husband suggested going to an Alasdair Fraser concert, and I said “O that’s teuchter⁴⁸ music, I’m not interested in that”. And he said “...I want to go to this!” So I said “OK, we’ll go”. And I heard the first few bars and I was hooked *for the rest of my life*...And I turned to my husband at the interval and said “I’ve got to learn this. I think I’m going to take up fiddle but I don’t know how I’ll do that” and a wee voice behind me said “Why don’t you join GFW?” And the administrator of GFW happened to be sitting in the seat behind me! (F1)

By 2003-04 the Scottish Arts council recognised GFW’s role as a “key promoter” of events.

Participation in festivals has played a key role in publicising the organisation. In the early years of Celtic Connections Festival (held in Glasgow each January since 1994), GFW members received concessionary tickets (CM25.8.96)⁴⁹, and by 2000 for GFW proposed to deliver a community outreach programme for the festival, including “provision of good tutors, both technically accomplished and well-versed in the tradition” (CM2000-01). By 2004-05 GFW was co-organising the *Alasdair Fraser School of Fiddle and Dance*, still a feature today as a *Trad Strings Weekend Masterclass*⁵⁰. Celtic Connections now features a diverse workshop series, several of which are led by GFW tutors. For example, this *Come and Try*:

Come and have a go at getting to grips with it under the skillful guidance of [tutor] from the Glasgow Fiddle Workshop. [The tutor] will have plenty of instruments on hand for you to take the very first steps to learning the fiddle. Learn the basics - how to hold the instrument and bow and learn a simple tune. This could be the start of a wonderful musical journey for you.

⁴⁸ Lowland Scots word to describe a Highlander, can be used pejoratively or humorously

⁴⁹ GFW Committee Meeting minute

⁵⁰ <http://www.celticconnections.com/events/Pages/event.aspx?ev=f0bdecb8-3447-424a-98e8-a3ce010cb9cc> (Accessed 29.12.14)

And a 'big slow session' is advertised thus:

What a wonderful thing to do on a Sunday afternoon - a great big magical session of tunes played at a reasonable speed. Designed for people who are currently learning, or can already play an instrument and don't often have the opportunity or confidence to join in a session, GFW's [tutor] will lead you in some cracking tunes. All welcome: fiddles, mandolins, accordions, whistles, harps, ukes and bodhrans. You'll be surprised how much confidence is gained by playing familiar tunes with other people at an easy pace⁵¹.

The emphasis in both of the above advertisements for workshops is on accessibility, a supportive environment, and learning at a manageable pace. A GFW stand staffed by volunteers also regularly attracts new members to classes and performing groups also play to attract interest, modelling the kind of music making potential members would encounter at GFW. One tutor pointed to the "enthusiasm from the people that are on the stand at Celtic Connections or wherever. It's about grabbing people by the scruff of the neck and saying "C'mere! You could enjoy this!" you know? "Come and try it and give it a go"" (T17). The conflation at the festival of professional performances, exposure to musicians from the local community, and discovery of an opportunity to participate, was well expressed by this fiddler:

[It was] going to Celtic Connections every year and seeing all these fabulous musicians. And then we're very lucky to have a house on Jura [Hebridean island]. And I watched young boys grow up playin' musical instruments at the music festival there every September weekend. And I was at Celtic Connections to see Salsa Celtica, I came out into the foyer, spoke to someone at GFW, went onto their website, and lo and behold, one of the boys from Jura... was a tutor here! So, my world has opened up (F20).

Edinburgh's *Fiddle Festival*, established in 1996, is another annual event at which GFW has had a presence leading slow sessions (*figure 6*), as a previous administrator recalled: "[We] had a stall at the foyer. And that was a huge stimulation for people to come to our classes... I organized slow sessions at that. We offered that as a sponsorship, a partnership thing" (O1).



Figure 6: Advert for GFW slow sessions advert in festival programme for 'Fiddle 2012'

⁵¹ <http://www.celticconnections.com/events/Pages/Workshops.aspx>. (Accessed 29.12.14)

Junior GFW fiddlers also performed along with Borders project *Riddell Fiddles*. Note the explicit emphasis on having fun playing music and meeting people:

Glasgow Fiddle Workshop Juniors Meets Riddell Fiddles

The Glasgow Fiddle Workshop Juniors and the Riddell Fiddles Junior Ceilidh Band have taken this opportunity to establish both **musical and social links** between the two groups. For both Glasgow Fiddle Workshop and Riddell Fiddles, the emphasis is on having fun **playing music and meeting people**. Riddell Fiddles and Glasgow Fiddle Workshop will each perform music from their individual repertoires, and then the two community groups will perform together in a **musical collaboration**.

GFW began taking part each June in the West End community festival, launched in 1996, and now the largest festival in Glasgow⁵². One former member, a professional violinist, described hearing about GFW here for the first time, an experience which led him to seek out their classes:

F14: it was the West End Festival that year I guess... and we passed the pub on Woodlands Road ...And they saw I had the violin case with me – I just thought it might be something to try out, and I've never even played from memory or anything. So they forced me to play something on the violin...just people in the pub, 'cos it's known to be a pub where you go and play. I didn't know the first thing about the fiddle, I just play classical violin. But they made me play. I thought "oh, this is fun", so it was as a result of that I went along to the next session of the [GFW] (F14)

3.2.5 Communication and publicity

The GFW newsletter *fiddle news* (figure 7) ran for 11 issues from 1994-99 and carried items such as notated tunes, concert reviews, questionnaires and recommended books and recordings. As the then administrator pointed out: "in those early days we didn't have emails or fancy computers or photocopiers. It was all footwork... carbon copies and... very primitive posters that I made up and photocopied. The old 'Gestetner' [machine], you know?" (O5) (figure 8).



Figure 7: Covers of GFW newsletter 'fiddle news' from 1990s



Figure 8: Gestetner copier, of type used to produce 'fiddle news'

⁵² <http://www.westendfestival.co.uk/about/history/> accessed 22.1.15

The main function of GFW's website (*figure 9*) is as a tool to communicate with members. Information is posted regularly about term dates, classes, sessions and events, and a gallery features photos and videos of trips, performances and outreach work. A slow session page includes notation and audio files for tunes, and messages from tutors. Some tutors also advertise the organisation on their own websites, and sub-groups like Scratchy Noises (**close-up F**) have a blog⁵³.

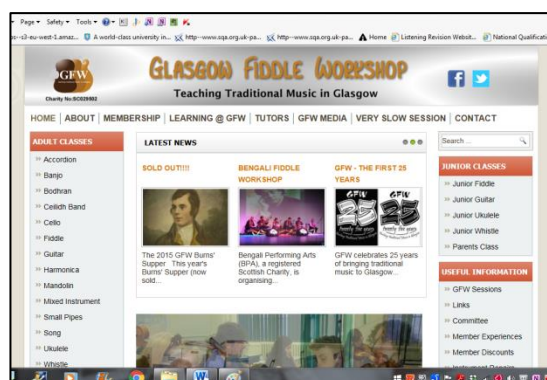


Figure 9: Screenshot of GFW website, January 2016

First newsletters, and later websites and other social media, have been the main means of communication with members. Advertising is mainly done through the website and publicity stands at events. Resources produced for classes included cassette tapes (and later CDs), some titled “slow session” which served the dual purpose of disseminating a core repertoire which everyone could potentially play together, and could also be a learning tool for individual practice, since tunes were recorded in two versions: full speed, and slow speed (see **Appendix AVIII**)⁵⁴. In 1998-99 tapes 1-5 were being advertised for sale at £2 each. In 2002-03, the cost was £8 per CD. GFW tutors attending Edinburgh's *Fiddle Festival* in 2008 sold £255 worth of CDs. Now, remaining CDs are on sale for £3 each, the price reflecting the drop in demand for this format, as web-based music has become widely accessible and digital materials such as YouTube videos are produced by some tutors⁵⁵. Handwritten and printed notation is given out in classes and also circulates informally, and collections prepared by tutors are sometimes published and sold to members (Gatherer 2014).

⁵³ <https://scratchynoises.wordpress.com/>

⁵⁴ Other organisations also identify a termly common tune or set to be learned by all classes, for example, <http://www.scottishculture.org/index/common-tunes-spring-2013> (accessed 30.12.14)

⁵⁵ For example, a lesson on 'Ally Bally' for a ukulele class <https://youtu.be/mXaTVJs25c> (accessed 3.9.15)



Figure 10: Tune books and CDs on sale at GFW class night, June 2014

3.2.6 Location

GFW is based in Glasgow, Scotland's largest urban centre, with a diverse population. This geographical underpinning has arguably influenced various aspects of GFW, from participant demographics, to availability of a large number of tutors, and range of opportunities to perform beyond weekly classes. *Figure 11* shows that although most members for 2012-2013 are from the Glasgow area, a substantial minority travel much further: from Ayrshire and Lanarkshire south of Glasgow, Argyll in the west and Stirlingshire to the east. *Figure 12* shows the distribution of membership in the greater Glasgow area for that year: while the largest groups came from the west end and south side of the city, others were well distributed within a range of up to fifteen miles from the centre.

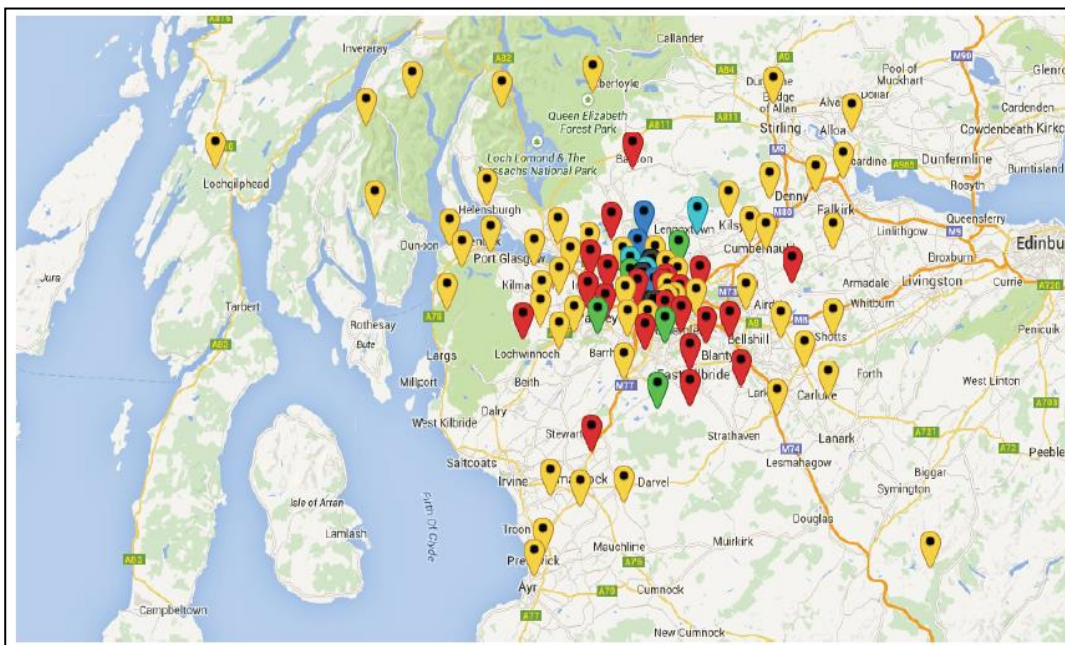


Figure 11: Map showing GFW membership in central Scotland, 2012-13



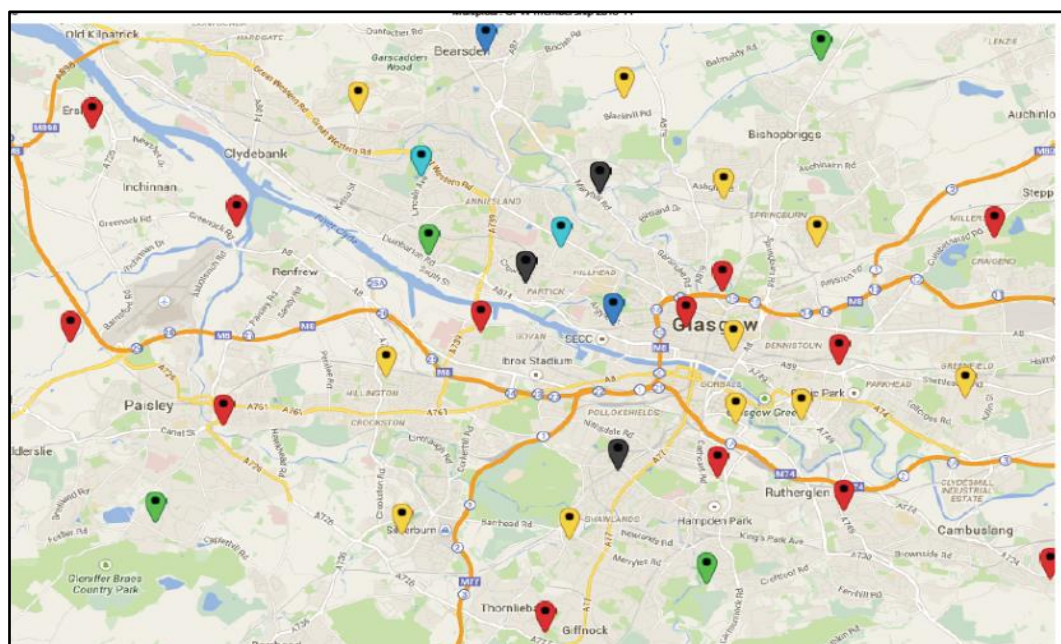


Figure 12: Map showing GFW membership in greater Glasgow area, 2012-13



These maps demonstrate the widespread demand for GFW, the mobility of many members, and also that enough are within range of central venues such as pubs for sessions and events. Shelemay points out that since the 1990s, scholarship has focused less on “geographically fixed” communities and increasingly on other kinds of collective musical expression such as that facilitated by new technologies, or on the fragmentation of communities and their music (2011, p352-3). Waldron (2013a) also notes that online participatory culture is social in nature, quoting Jenkins’ emphasis on the need to study “the interrelationship among different communication technologies, the cultural communities that grow up around them, and the activities they support” (Jenkins 2009, p7). Locality, however, remains important in the very real sense that most musicians need to physically come together in shared spaces, and tend to become strongly associated with these, sometimes for many years. This is particularly important for the needs of learners, who benefit from regular, long-term contact with other musicians in “real time” (Sommers-Smith 2001). In conversation, GFW participants often related GFW’s evolution to venues. *Figure 13* shows the homes GFW has had since its inception:



Strathclyde Arts Centre, 1990-96



Kinning Park Community Centre, 1996-2002



Stow College 2002-2014



John Wheatley College 2014-

Figure 13: GFW venues since 1990: Strathclyde Arts Centre, Kinning Park Community Centre, Stow College and John Wheatley College

These venues share certain similarities as current or former schools and colleges, institutional in appearance and structure, with classrooms being a prominent feature. Former organisers and tutors recalled the years at the volunteer-run Community Education facility at Kinning Park:

Kinning Park was good in the sense that – the feeling of being *part* of something very community-spirited, which I think suits organisations like GFW. But, as ever, there was the financial pressure of maintaining and running a long-term educational project for adults who only want to pay a fiver for what costs *more*: it's the challenge that all these organisations have. So Stow comin' in gave it a financial security that was much needed (O6).

Stow was a College of Further Education⁵⁶, and GFW's move there in 2002 added to its extra-mural numbers in return for the ample accommodation now required for growing classes, including the junior classes established around this time. This was about more than simply increased space; there was the incentive of additional mutual benefits for a community group joining a College of Further Education:

⁵⁶ Part of Glasgow Kelvin College

O1: The move to Stow College sort of pre-empted at a look at levels and, you know, entry level qualifications to go into the improving beginners [class] from the beginners, and what you'd expect to learn during the term. And having a kind of specification – course – curriculum – for each level.

JM: Why was there the need to do that?

O1: As far as I understand it was to do with Stow College, you see we got a financial draw back. I can't remember exactly how it worked but... we were able to generate the income. And by enrolling and registering so many people in the college, there was a feedback came back to GFW - they prove they've got x people in the college.

However, there were challenges:

Being spread out round a larger building had an immediate impact. So those moments when we got together for the big sessions or the kind of exchange moments, they were so much more important, because without making the most of those it felt a bit splintered (O6)

As alluded to above, the partnership with Stow raised the possibility of a more formal teaching curriculum, and at one point, GFW tutors were encouraged to keep a record of work in case it be required by Her Majesty's Inspectors. Not all tutors were comfortable with this, exemplifying a pull towards retaining a more flexible approach, as well as perhaps exposing perceived strengths and weaknesses of individual tutors:

It was a great shock to somebody like me, who hadn't really worked in the formal education sector, to be asked to provide lesson plans... it's the sort of thing I would react *really badly* against at the time (O7)

The venues used throughout GFW's existence, then, all have associations with education, as schools, community education centres, or colleges. Despite this, there is the sense that GFW have made a distinctive home for themselves in each of these places, conveyed in some of the comments above, and that arguably, for participants, they have taken on some of the characteristics of "great good places" or "third places" (Oldenburg 1989)⁵⁷; that is, exemplifying neutral, social, regular, voluntary, democratic learning in a community context.

During the 2000s GFW added to the variety of classes, either by responding to demand, or on the initiative of tutors: new ventures included accordion, singing and ukulele. One former tutor remembered the impact this had on the structure of classes, the need to provide good materials, and in particular, advise tutors on handling different levels of ability and appropriate repertoire for each:

⁵⁷ This concept has now been developed as "third spaces", which are not bound by location. See Wright (2012).

Everyone was quite *stretched* at that point, and I felt we needed things to be just *slightly* more formalised – not in a restrictive sense but in a helpful sense so that everyone was a bit clearer about, you know, what a handout could look like, or what kind of repertoire would suit a certain level (O6)

Around this time, good practice guides, and guidelines on class levels were established⁵⁸, and a learning pack for junior classes produced. The above demonstrates some of the tensions in maintaining a community organisation which necessarily must be flexible according to resources and circumstances, while having a degree of structure to support learners in progressing with their playing. The topic of just what GFW should regulate, and to what extent, has arisen at various points throughout its existence.

The closing of Stow College led to GFW seeking new premises during 2014. A tune called *Leaving Stow* (see **Appendix IX.I**), written for the occasion by one of the tutors, was performed during the end-of-session concert at Stow. GFW relocated to Glasgow Kelvin College's John Wheatley College (JWC) campus in the East End of Glasgow in autumn 2014. A tutor commented that this has had some impact on the demographic of junior classes:

We took a little bit of a hit when we moved from Stow out to the East End. But then we did a mailshot round the schools and one of the tutors went round to say “we’re GFW, this is what we’re all about”, and we’ve had quite a few come in off the back of that. So we’ve got a slightly different dynamic now. When we were in Stow it was very “west end”, a certain group of people, which is much more diverse now. I think it’s a brilliant thing (T2).

GFW’s changing locations in Glasgow has also been important, with its position as a significant cultural centre which provides musical opportunities beyond classes, including music-friendly pubs in which to meet and rehearse, bringing these venues additional custom. A Scratchy Noises post reads: “Fun practising tonight at Dram. Thank you for letting us practise there. Staff are always friendly and helpful”⁵⁹. Furthermore, a range of employment possibilities mean the city supports many professional musicians, to the benefit of learners: “I would say Glasgow’s the sort of capital when it comes to *music*: you know, the music scene here’s just phenomenal in all genres” (T15). Of course, this also holds for the past as well as the present: one tutor recalls his childhood teacher travelling to classes: “she had central studios she taught in; she taught Monday

⁵⁸ See Appendix AV for examples of good practice guides

⁵⁹ <https://scratchynoises.wordpress.com/> accessed 19.1.15

in Wishaw – she taught Wishaw, Hamilton, Lanark and Glasgow each night of the week” (T17).

Close-up A: Two Tutors

Accordion tutor T14 (75) has had a long performing career in Scotland and internationally, but is also very involved in teaching:

“I do the Fiddle Workshop but I do quite a number of the *Feisean*, up north, a variety of ones; Skye, Inverness, Ullapool, Plockton, Stirling. And I still go overseas a wee bit. This week I’m going to America to the New Hampshire Highland Games.

I was born and brought up in Glasgow. My parents were from the north, my father was from Tiree, my mother was from Buckie in Banffshire, and most of my friends came from Skye and places like that so there was a wee smattering of Gaelic around. The musical influence would be my mother; she played the piano and sang, and she was really well away with it. And I went to piano lessons for quite a number of years, but I never made any great thing of it. I did the usual – didn’t practice – and my mother never really pushed me to practice. She did the sort of light classical stuff but she liked the Scottish and Irish music. She was a good singer, she sang all the ballads of the day. My brother played guitar and sang, he’d loads of country records. Saturday afternoon, people would go to the football match. We weren’t interested in that. There were about five of us down in this wee church hall wi’ this terrible piano, and the accordions all going and we only knew about half a dozen tunes, you know?

I [studied] engineering at Strathclyde – well, it was then the Tech[nical College]. And while I was doing that one of my pals had this accordion and he was going for accordion lessons. And I used to go up to his house, as you do (I was a teenager) and I would be trying out this thing and I thought “jings this is not bad”. I could play quite a few tunes on the right hand, not the bass, but nor could he. But he was going [to lessons] then it got to the stage where we used to share the accordion. He got fed up with it so I would borrow it. And quite soon after that I bought an old wreck of a thing doon about Glasgow Cross. I kind of footered away myself, kind of teaching myself if you like. And then I went for lessons for two years at the most, mainly to know how to play the bass end of the accordion, because I hadn’t a clue about that. And he changed the fingers I was using on the thing. And just watching him, he was so smooth and, you know, [I thought] “Oh my goodness, I’ll never get tae that stage”. I astound myself on occasions when I think of the way I’ve had tae work. Well I think it’s helped, being self-taught ye know. If ye think of the sequence you’ve worked through, if you look at the old accordion books, you spent so many weeks trying

to play the right hand, and months later you're thinking about playing the left hand, but you really don't understand what it's doing! One o' the bands that played in Govan Town Hall was an old guy. He was a bit of an entrepreneur. If anybody was regulars at the dance he used to come down... we'd be chattin' tae him and we'd maybe say "Oh, we're learnin' the accordion". "Ye play the accordion son? Bring it next week an' ye can sit in wi' the band!" (I mean, an unheard of thing nowadays). I think he tried to encourage people tae play, and it also made his band look bigger. So two of us used to go an' sit in wi' this band on a Saturday. And it was amazing how quickly we picked up the tunes.

At one point I found out about this festival in Perth, the main accordion championship thing, so I went up to hear. And a pal o' mine, a guy I was quite friendly with, he *won* the thing, ye see. I'd hear him playing and I thought "It's not a thousand miles away from what I can do", but I mean it was a lot more advanced. So the next year I had a go and I never got anywhere. But then suddenly I started really practising a lot. I was watching everybody. There was a dance band fellow, Andrew Rankine from Alloa, and I did a couple of jobs with him. I mean he was a very good player, but he did a lot o' the stuff that I could play. I thought "Gee oh...", so I really set about it this particular year – it was 1964 – and I won the championship, which came as a surprise. But I mean I'd been practicing for months before it, ye know.

When folk come tae GFW I'm sure in their mind they think tae themselves "I'll maybe no' stick this", you know. But I think if you can make it, *interesting* enough, you know, and not too academic, if you know what I mean. I always think of this, a) they want to play a tune and b) it's fun. What I find easier, if you pick a tune like *Loch Lomond* or *Mairi's Wedding* or something like that, that they know, then that's helpful, an' I'm sure they feel they've accomplished something. Most of the things we're doing, they're *songs* so you can then [say] "well that's not the way it'd be sung". One of the things I like tae see is the instruments mixing up, you know. I've been at sessions umpteen times; I know we've got this kind of slow session here, but from the very first year I was saying, "Why don't we, you know, try an' get more o' the tutors to come?" And we have done some nights where the tutors come in a bit early and we all join in a wee tune so that they see us all playing together. Hopefully they'll appreciate [and think] "oh there's a nice tune on the violin" or "there's somebody playing the cello with it, oh my goodness!" you know?"

Fiddle tutor T2 (26) grew up in Inverurie, in North-East Scotland, and has been teaching at GFW since 2005.

"I do project-based teaching work. So I teach for Glasgow Fiddle Workshop, I teach for the Royal Conservatoire of Scotland's *Musicworks* project, I teach for the Gaelic education classes in North Ayrshire, and then I've got about 10 or 11

private pupils. I've got my own ceilidh band, I've got my own band, I play in another band, do the odd depping [deputising] bit, just a finger in every pie!

My mum's a heavy metal fan, and my nan and grandad's into classical music and jazz, so it was always a total mix of stuff rather than just – well, I didn't grow up in a family of tradition-bearers or anything like that! [laughs] I played all the recorders at the school, as you do, and then I played tin whistle. Did clarinet for a while when I was in my teenage years. I saw people wandering around with a little black case that looked like it had a sort of Tommy-style machine gun in it, and as a seven year old I thought that was pretty cool! [laughter]. I went to see Stephane Grappelli, just after I'd started, and I think that kind of made me think that the fiddle was quite cool.

I was told I couldn't have lessons at school because I couldn't sing *Twinkle Twinkle Little Star* in tune. I had an aural test, and it didn't go well. So I got private lessons initially, and then unfortunately he [teacher] passed away. He was a great guy, a guy called Bert Morgan, he started the Garioch⁶⁰ Fiddlers in Inverurie and [I was] quite involved in that. Not the most kind of technical teacher but he really got you enjoying playing, and I think that was quite important. [Then] I went back to the school teacher and got school lessons... it was violin *and* traditional [repertoire], so you'd do all your *Stringbuilder* books, your *Eta Cohen* books, all those ones, but we'd also do the Strathspey and Reel Society. It's not necessarily about being the greatest player, or the best at this, or the best at anything. It's about going and enjoying music. And you know, you play through your sets, you do your fiddlers' rally once a year... I have a very, very soft spot for it. A lot of people see it as the kind of cheesy side of traditional music, the sort of kind of music hall side of it, but I love it.

But it was all [notated] music up to that point. I did learn them by ear but I memorized them. So it went from being written on the page to being internal. I still find it daunting sometimes, because there are folk that you go and play with that have learnt by ear from the very, very start, so you play them a tune once and they're away. I find it still takes me a wee bit – I need to break it down and analyse it, and a lot of the time when I learning by ear I'm kind of transcribing it in my head rather than hearing a note, if you see what I mean.

When I first started [at GFW] I think [O5] asked me along to cover one of her classes. They obviously thought I was OK – they kept asking me back! Because I've got an advanced adults class [now] they're all of a certain level, so what you're really teaching them is interpretation; trying to sit down free with their music rather than them being reliant on you. I kind of wanted to push them a bit

⁶⁰ Pronounced "Gearie". Website at <http://www.gariochfiddlers.com/index.html>

harder, so we've been doing French music, waltzes and lots of third position. We've been doing JPP⁶¹ material which is all scored out; lots of harmonies.

I would say all across the board every single one of the people that I teach, [their] left hand is usually OK. I mean it has occasional tuning struggles and intonation problems, but to get the flavour of traditional music it's all in your right arm. I don't like to spoon feed people too much. I think people need to learn that if they go out there and find their own music, their own tunes that *they* love, they can take the techniques that I've shown them in the tunes that *I've* picked and put them into that. I think you'll get more out of it if you go down that route.

The incentive for me personally was a social thing, 'cos I'm quite a social person. And I think that music – it's a corny line, isn't it – no matter where you go, you're always going to find people who play music. And I think that's a great incentive to learn. GFW's definitely a community. I think it's probably the social aspect of it that I enjoy the most. I enjoy seeing how playing music and being involved in music can, I don't know, help develop people sort of personality-wise but also, some of the kids that you teach, you see them when they first start. I mean I've got kids that I've been teaching for eight or nine years now, you know? They start off as wee seven year olds and now they're 15, 16, and you've seen them grow up and you've seen them, you know, enjoy the music and you've seen them and it's – I don't know - I like that.”

3.2.7 Staffing

Tutors have generally been engaged via word of mouth recommendations from other tutors, teaching on an occasional basis initially: “I just started as a dep[uty] for people [tutors] who were ill or engaged” (T1, a GFW tutor for ten years). Others such as this tutor, who had just arrived in Glasgow as a student, approached GFW themselves:

Actually Glasgow Fiddle Workshop was the first – I wouldn't even call it quite a proper job, but it was the first real job I ever had. And as soon as I arrived in Glasgow, found my feet, I wrote [to the administrator] asking them to consider me as a tutor...I really wanted to gain more experience, and I had a good repertoire of tunes at that point to offer...So I sat in with [the tutor] for the first workshop and the next week, I think they gave me a class! (O6)

Several tutors also began as class members themselves. By 2000, senior tutors were in place, and their responsibilities included allocating tutors to classes, dealing with organisational issues on class nights, making announcements at

⁶¹ A Finnish band

tea break and generally being on hand to respond to queries. The organisation has, at times, relied heavily on stand-in or temporary tutors. In the late 1990s, for example:

There was a lot of comin' and goin' of tutors and a lot of last minute replacement of people in classes. I wouldn't say consistency [of tutors] was a strong point at that time. And you never quite *knew* who might be comin' to teach on some weeks (O7).

One senior tutor tried to address this when GFW moved to Stow College:

[GFW] was such a large kind of beast, you know, at that point. I was aware some students were being brought along and kind of thrown in, and no-one was vetting anybody... so I volunteered to have a look through the list, and just put a few notes, maybe the background of the musicians, you know; "they've done that course", or "they're from Shetland" or naming their strengths. And also I said it would be great if, before people went on the list if they came along for a night... which means that when they come in to take over a class, they've kind of had that introduction. (O6)

In 2006 a development officer (in post for three years) was appointed to develop partnerships, promote GFW and its activities, and identify new funding. In 2009 Youth Music Initiative funds from the Scottish Arts Council made possible outreach workshops at play-schemes and youth clubs, and that year GFW also took part in an event including representatives from Scots Music Group (Edinburgh), Lochgoilhead Fiddle Workshop, and Scottish Culture and Traditions (Aberdeen).

3.3 Glasgow Fiddle Workshop as a community of practice

As outlined in Chapter One, the community of practice framework comprises three elements: mutual engagement, joint enterprise, and shared repertoire. At GFW, each of these is evident. Mutual engagement means "doing things together" requiring maintenance of the community which arises from "engagement in practice" (Wenger 1998, p76). As we have seen above, GFW has been maintained for over 25 years through a combination of individual input and a supportive infrastructure, all directed towards nurturing the practice of learning and making traditional music together. Wenger describes joint enterprise as the negotiation of practice by the community (1998, p81), some aspects of which may be "reified", such as rules and standardised goals, but those which are not are no less significant. Again, as is clear from the account given in this chapter, GFW participants (including tutors and organisers) are

constantly negotiating the means to carry forward their joint project. The third element of the community of practice model, shared repertoire, has a particular resonance in the case of GFW, as it suggests a shared musical repertoire – which indeed this community has – but also incorporates talk, gestures, and other practices which reinforce its collective identity. While this represents a history of shared meanings for participants, the community is also open to the negotiation of new meanings. Conflict is also a possibility, and shared practice does not necessarily imply harmony (Wenger, 1998, p85). Evidence for this from my fieldwork is dealt with in Chapter Six.

Folklorist Dorothy Noyes sees two ways of conceiving of community, as an “empirical network of interactions in which culture is created and moves, and the community of the social imaginary” (Noyes 1995, p452). It could be argued that the traditional music community in Scotland incorporates or is determined by both of these, the former being comprised of those involved in “musicking” in that genre, and the latter bound up with a central idea of what the idiom represents for many of those people. Simon McKerrell has surveyed a self-selecting sample of “the people who through a shared interest form a Scottish traditional music community of practice”, and gathered socio-demographic information including education, transmission, consumption and reception, definitions and perceptions, politics and policy (McKerrell 2015, p88-89). Bearing in mind the historical and contemporary “constellations of practices” (Wenger 1998, p126-131) of traditional music in Scotland outlined earlier in this chapter, GFW could be seen as a specific CoP within Noyes’ “networks of interaction”. This is displayed in *figure 14*, below, which represents groupings of similar organisations overlapping with each other, with porous boundaries representing shared interests and movement between them. Each is also embedded in a larger community of practice, the “social imaginary” of the Scottish traditional music community, which is itself related to wider cultural networks. *Figure 14* has at its centre Glasgow Fiddle Workshop, and its organised activities of classes, sessions and concerts. This is nested within a series of expanding spheres which represent actual possible participation in wider networks of related practice in traditional music. While the community of practice offers the possibility of moving towards “full participation”, Lave and

Wenger (1991, p31) note that situated learning is not only an apprenticeship, but that “peripherality, when it is enabled, suggests an *opening*, a way of gaining access to sources for understanding through growing involvement” [my italics] (p37). Several GFW members also used the term “open” to describe their experience as active agents in their learning. The lines in the diagram are broken in order to show the porous nature of the spheres of activity, demonstrating connections across spheres which evidence Wenger’s “nexus of multi-membership” attaching participants to other musical activities beyond GFW.

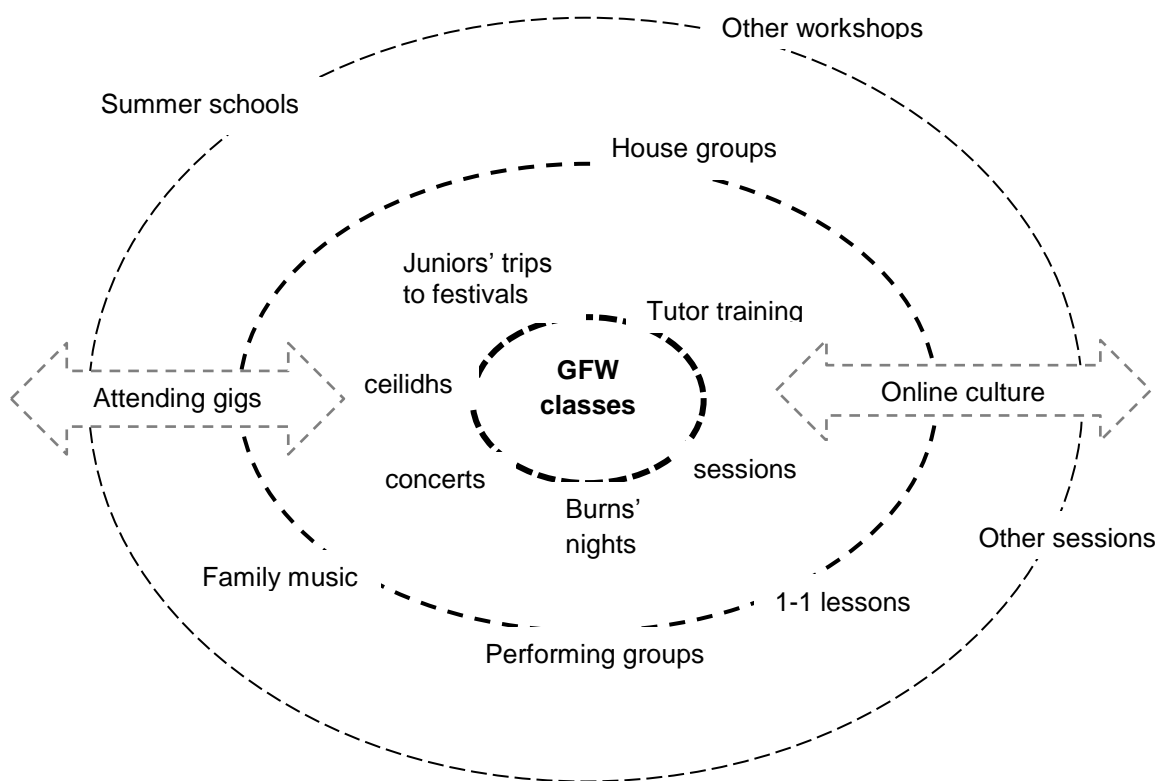


Figure 14: Diagram of GFW in Scottish traditional music stylistic community of practice

3.4 Summary

Many of the original aims of GFW persist today: accessibility, provision of tuition and participation. The outcome is an ideology of finding out about traditional music through learning to play. Finding suitable venues for a growing organisation has been essential, and partnerships with other community-based groups and major festivals have brought a variety of opportunities. GFW is not unique in the traditional arts scene in Scotland, and shares many of these

attributes with similar groups. However, it is arguably moulded considerably by its location in Glasgow, with scope for hearing and participating in a large range of live music and accessing the large pool of potential tutors based in the city.

The format of the organisation has not changed significantly, although one notable alteration has been the loss of grant monies in recent years and the resultant curtailing of certain areas of work. GFW has necessarily had to respond to changing circumstances over the years, and is thus closer to a horizontal model of accountability in CoPs associated with “engagement in joint activities, negotiation of mutual relevance, standards of practice, peer recognition, identity and reputation, and commitment to collective learning” than a vertical one, of “traditional hierarchies, decisional authority, the management of resources, bureaucracies, policies and regulations, accounting, prescriptions, and audit inspections” (Wenger 2010, p13). However, as we have seen, some of the latter hierarchical characteristics have gained more traction, as the organisation has dealt increasingly with accredited institutions and official funders.

In order to examine how GFW functions, study of the practices through which learning takes place is essential, beginning with the central activity of the class. It is there that tutors’ authority is most influential, and where members engage closely in an aural environment where they are guided in learning the basic competencies needed for further participation. The following chapter provides a musical ethnography of the class setting.

Chapter Four

Participating in classes: Learning the core competencies

This and the following chapter examine forms of musical and social participation at GFW, and show how these were directed and supported. Data is drawn from audio visual recordings, interview transcripts, and observations and informal conversations recorded in field notes. Here I show how oral/aural and notational sources, repertoire, pedagogical practices and other features of traditional music were employed in classes to give members the basic, or core, competencies to participate in and beyond the classroom. At GFW, classes comprised a guided programme of activities directed at building competence so that members could then join in typical participatory performances of traditional music. Shared or “core” competencies are identified as a fundamental component of the pedagogical practices of tutors, reflecting what they saw as essential skills for traditional musicians, thereby affording GFW members the musical capital to participate more widely. Brinner regards the development of competence as both a cognitive and a social process, allowing for variation in abilities and roles within the group; he argues for a “spectrum of competence” which “varies in type and degree” (1995, p2), encompassing all types of knowledge and skill a musician may need (p3). Competence in this view is seen as more than “stocks of knowledge”, and is best studied in the interactions between musicians in order to understand how it is acquired and used (p28-9). Interaction will be seen to be a key factor in the data explored here.

4.1 Participation at Glasgow Fiddle Workshop

It is important to identify individuals at GFW as participants, not merely as learners, since seeing participants primarily as learners puts power in the hands of educators, thus “turning a participatory relationship into a pedagogical one” (Mantie 2012, p226). Also, while learning is the focus, classes here were also experienced as events in their own right: that is, as examples of Turino’s participatory frame of “interactive social occasions” albeit with “subtle and

sometimes not so subtle pressure to participate” (Turino 2008, p29). Lave and Wenger argue that in a social model of learning it is precisely the interaction and adaptability of participants, ungoverned by the “structure-acquisition” model, which enables them to have several roles (Lave and Wenger 1991, p23), and that in this way individuals take up fluid positions on the spectrum of “legitimate peripheral participation” through to “expert” in the community of practice model, either concurrently or sequentially. The inclusion of musicians of different skill levels meant the “full range of the learning curve [was] audibly and visually present and provides reachable goals for people at all skill levels” (Turino 2008, p31). As will become clear, participants in this study could assume several roles at various points in their involvement, sometimes as learners, but also as performers, music leaders, mentors and volunteers. This was expressed musically through, for example, musical elaboration of tunes, exposing learners to a soundscape of more than one version of melodies, and making audible the possibilities of being “free” with the music. Asked what they felt characterised traditional music, participants said: “I think that’s what’s so great about traditional music: just learn the basics and you can make it your own” (O1), and “the thing about traditional music is... that it’s open to interpretation and improvisation” (F8).

The family featured in **close-up B** discussed their experience of traditional music, including learning by ear, and the use of ornamentation.

Close-up B: Family

A mother (**F5**) and her daughters **F6** (17) and **JF4** (14) have been members of GFW for some years. F5 and F6 were interviewed together in 2013. The elder child has since left school and become a student.

F6 began learning violin at the age of seven, and for ten years has been attending a fiddle group in her local area on the outskirts of Glasgow. Her mother also joined:

F5: I think I’d always wanted to do it, I don’t know why. And it always was fiddle music, not violin.

F6: now all the family practically plays! My sister, my aunt, she plays, and my two cousins, they both play, and my uncles, but they don’t play anymore; there’s four of us left.

They were, then, playing fiddle tunes right from the start of their music making, and “always reading music”. Going in search of further opportunities to play, they visited St Roch’s School, which runs a programme of evening classes in Irish music, but this was less successful, involving an audition - “I missed the audition so I was right back with the beginners” (F6) – and learning fingering via number notation: “they did it by the A1 2 3, you know, the D1 2 3. [F6] hadn’t done that before so she found that different” (F5). Soon afterwards, they discovered GFW’s website, and began attending classes in 2004. An additional attraction was that JF4, then aged five, could take part. All three were new to learning by ear:

F5: I find a big difference between reading the music and playing by ear. And if I know a tune by ear, and I try to play it reading the music, it doesn’t feel like the same tune

F6: I do like learning by ear; it really helps me because, if I hear a tune off a CD I can pick it up then... I think you get a much better feel for the style of it. And I’ve been in different classes with different teachers, and they all have their own style.

Both enjoyed what they saw as the “freedom” of playing traditional music; the experience of being in a variety of classes, the option to seek out repertoire and playing styles which appealed to them, and not having to play in a uniform manner:

F5: you look at an orchestra and everybody’s playing exactly the same way – bows going all at the same time and things you look at a session and people are just -

F6: It’s relaxed

F5: [they play] whatever they feel

F6: I don’t really like playing classical music as much; I’ve played in an orchestra with my violin before but I don’t really like it that much. I play the flute but it’s separate.

JF4 comments “I think violin music’s more about technique and with fiddle you can sometimes lay off a bit, and you have to get the *style* of the composer of the music right to play violin. It’s all about technique”. Asked how she decides what music to play at home, JF4 says “Well that depends how much music I’ve been given at my violin lesson. But quite often I’ll have a go at a fiddle tune. I think with fiddle music it’s more important to hear and see it ‘cos with violin quite often you can’t hear it, you have to just play it, unless you have a teacher who plays it for you.”

F6 established a ceilidh band with school friends to gain experience of playing for dancing, and earn some money, and contribute to school events. She has enjoyed learning to put effective sets of tunes together, drawing on her existing repertoire and published collections. F6 also sat a grade exam in fiddle music, involving working more than usual on technique, music theory (“which I’d never really thought about before, names of grace notes and that”), and giving a short

talk on Scottish music. Both participants discussed learning ornamentation, contrasting the more liberal approach taken by GFW – “Oh, just add one in there’ kind of thing!” (F6) - with the more formal system of their local fiddle group, where “you wouldn’t do it unless it was written in the music” (F5).

Asked if they play together at home, F6 says she has played duets with her sister, and sometimes plays with her mum before the latter goes into class: “I had to convince you [mum] to go along with it! But she does enjoy it, I think, because when we play it does sound good. It’s nice playing in a group”. F5 comments: “Now that we’re all of a standard where we can maybe start playing together...I’ll say [to the girls] I really want to learn that tune, could you work it out for me?!”

Mother and daughter agreed that they don’t always share the same taste in fiddle music, with F5 preferring the Scottish Fiddle Orchestra, and F6 enjoying younger musicians such as Anna Massie, now a member of the band Blazin’ Fiddles. Both groups are extremely popular, but take a different approach to selecting, arranging and performing repertoire.

A year later, F6, now a student, said she did not have time to play her fiddle as much as she would have liked, although she played with a Celtic Group at university, and has started up a Medical students’ ceilidh band which currently has more than 40 members. She would like to return to GFW, and said: “as soon as my exams [are] finished I’ll have my fiddle back out, and I was trying to learn things off CDs - just playing with other people I think is the main thing”.

4.1.1 Joining GFW

Participants discovered GFW via a range of means, including word-of-mouth, coming across the GFW website, and attending GFW workshops at festivals. Many members and tutors commented on the welcoming nature of GFW, one recalling attending as a young tutor:

It was a great community to step into. They were so friendly and you could tell they were there just for the enjoyment of playing and socialising. There were good friends in the room, and they were open to me being there. (O6)

Another participant was specifically seeking an environment where she would not feel pressured to perform: “it would be a *learning environment*. So, you know people wouldn’t expect me to be brilliant or anything” (M11). One tutor commented on the importance of socialising, both before classes and at the tea break (*figure 15*):

One of the main things I think that GFW [offers]...is a communal space and time. And I think it's hugely important to the whole atmosphere in GFW. People love to come early, for example; they love the atmosphere, they love to chat, they also love to play music. And halfway through the evening we come down to the communal space and everybody's chatting over tea. (T3)



Figure 15: Photo of tea break between classes, September 2013

Many participants alluded to the importance, for them, of the history of the music, referring to a personal and a communal heritage:

People connect with traditional music because, well, because it's traditional, and it speaks to something within themselves that has an anchor in history. There's a sense of a culture which stretches back in time. (T3)

The music, for me, comes from the landscape and from the social, the community, the people. It's that tremendous sense of connecting with your own environment, and your own past. (F1)

I think it's because it belongs to us: it's in our hearts and souls. It's in our boots, you know? I mean it's so immediately accessible. And it's one of those wonderful things, that it just kind of gets your heart going. More so, I feel, than classical music does. It *speaks* to us... (O7)

I think it's a cultural language. I think...it's the music that makes sense to *you*... the music that you grew up with dancing to, hearing on the radio or being played in your sitting room or on the telly, that you learn at school or hear around [you]... It's the voice of a place. (F21)

The variety of pronouns used here – people/them/me/you/us - express both individual and collective identification with traditional music, from references to sitting rooms, dancing, and “your own past” to community, landscape and history. These comments also conveyed a sense that personal and community ownership of the music was self-evident to participants.

GFW musicians participated initially through joining the organisation and enrolling in a class. Learners could attend more than one class a week, or over

the course of their involvement. Some focused on one instrument, while in contrast a few could be described as serial GFW students, joining different classes in succession: fiddle one year, ukulele the next, and so on. Classes were places not just for transactional relationships between “tutors” and “learners”, but also sites for performance and learning about the music. It is worth reiterating the aims of GFW:

- To promote an understanding and appreciation of Scottish traditional music
- To provide opportunities for learning to play and sing Scottish traditional music, with an emphasis on learning to play by ear
- To create a community of people with a common interest in Scottish traditional music
- To forge links with other organisations who have similar interests. GFW is a registered charity, and has been reconstituted as a company limited by guarantee

(*Good Practice Guide for Tutors* June 2015, extract in **Appendix AV**)

Significantly, GFW made no statement here about directly teaching music making, but rather set out to “create a community” where learning could be shared by participants who aspired to be part of such a project, characterising it strongly as a social activity. The goal overall was to foster “understanding and appreciation” through “opportunities for learning to play and sing”.

4.2 Classes

A summary of data will give an indication of the scope of this central activity at GFW. Fieldwork yielded almost 24 hours of audio recordings of varied classes at GFW, made during the intensive fieldwork period between January 2012 and June 2013. Occasional visits to GFW classes after this confirmed that activity similar to that which I had witnessed was continuing. As can be seen in *table 6* below, the number and distribution of classes across the week has remained fairly constant in recent years.

2012-13	Mon.	Tues.	Weds.	
Other instrument classes (adult)	17	1		
Fiddle classes (adult)			14	
Junior classes			9	Total
				41
2013-14				
Other instrument classes (adult)	19	1	1	
Fiddle classes (adult)			10	

Junior classes			10	Total 41
2014-15				
Other instrument classes (adult)	19	0	1	
Fiddle classes (adult)			14	
Junior classes			8	Total 42

Table 6: GFW classes 2012-2015

These were global figures over a nine-month session, not reflective of termly fluctuations⁶². For example, membership regularly rose after Celtic Connections Festival in January, where GFW advertised itself and led “come and try” workshops, resulting in an influx of new participants in February. This brought its own challenge for tutors: “a lot of new students came in from Celtic Connections... it’s been a little bit tricky to begin with. We had very substantial differences in ability, considering many of the students had been here since last term and I didn’t wanna go over the same stuff” (T19). GFW’s data for fiddle session 2012-13 (*figure 16*) showed the relative membership of classes, with fiddle most popular, followed by ukulele and mandolin:

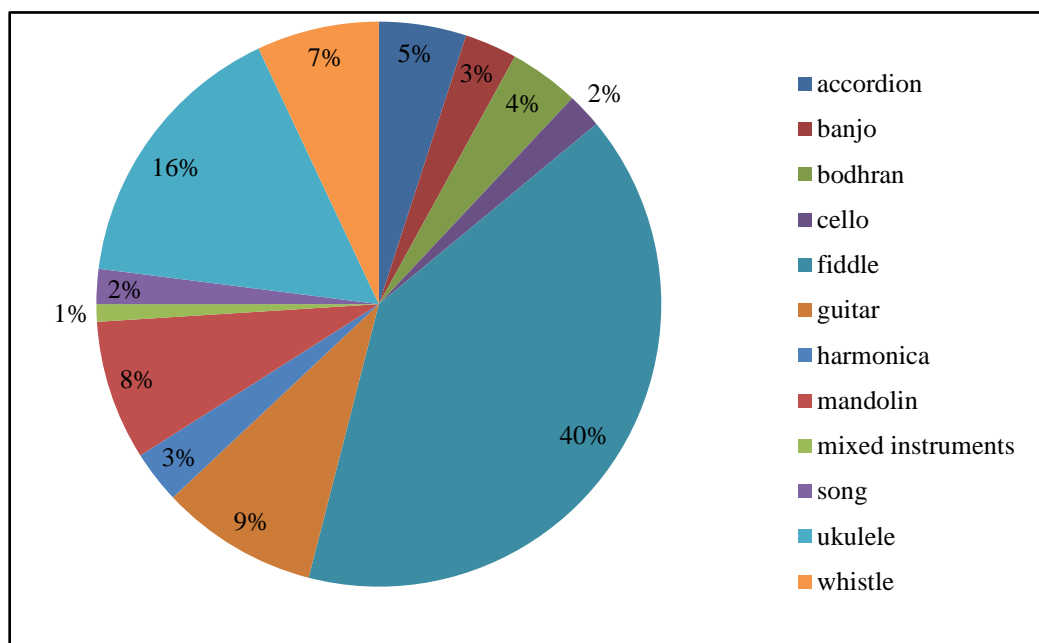


Figure 16: Chart showing membership of GFW classes by instrument, 2012-13

⁶² Figures from GFW Annual Reports 2012-15

Enrolment nights were attended by tutors who advised on the best class to join, and additional written guidance was available for fiddle (see “What fiddle class do I go to?” **Appendix VI**). Choice of class to attend was a continuing issue for members throughout their involvement with GFW, according to archival records and comments of interviewees. The class was where participants spent most of their time, acquiring new skills on instruments, forming friendships, learning tunes, acquiring knowledge about the music and ways of performing it and receiving a balance of support and challenge from tasks scaffolded by tutors. Now that we have a working description of the structure and function of the GFW class, the remainder of this chapter discusses the learning actually taking place through its activities.

4.2.1 Format of classes

Most classes observed at GFW followed a similar format, with some variation depending on the time of year such as start-of-term familiarisation or end-of-term concert rehearsals. Adult classes began at 7.30pm and finished at 9.15pm, with a break between 8.15 and 8.30pm. The evening included activities such as chat and jokes, learning a new tune, revising previous repertoire, learning contextual information about tunes, and occasional joint work between classes. Junior classes involved a similar range of activities, but lasted for only an hour, from 6.15-7.15pm. During this time parents were encouraged to participate:

Do you play? Would you like to? Why not join in while waiting for your youngsters. During the hour while Juniors are at class we also run a Parents’ Class for a very small fee. This class caters for a mixed ability of musical skills. The tutor will lead a group of parents with an assortment of instruments and help them to play together in a fun and relaxed way to spend some quality time playing music (GFW website)⁶³.

4.2.2 Activities observed in classes

The different elements of class activities were identified through directly observing classes, repeated listening and viewing of the audio-visual material and reviewing transcripts of interviews. As a result, nine core class practices were identified, listed in *table 7*. I noted the relative time spent on each of the above components across the 41 classes documented in **Appendix AI**. While I did not record the complete duration of every class, I did make multiple visits to

⁶³ <http://www.glasgowfiddle.org.uk/parents-class> (accessed 27.10.15)

several classes, gaining enough data to confidently identify the activities regularly observable across the variety of classes. The breakdown of time spent on each activity was then totalled across all the classes, and an average percentage calculated (*table 7*). The purpose of this was not to produce a detailed statistical analysis, but to estimate a weighting for each item to provide a means of ordering activities for subsequent discussion and analysis.

Item	Activities in classes	average % of total time
a	tutor talk	31
b	tune learning through repetition of short sections	22
c	longer playings of tunes	18
d	individual attention from tutor	8
e	ornamentation/bowing patterns harmonies/arrangements	7
f	contextual information on tunes	4
g	chat/jokes	4
h	dealing with notation	4
i	scales/arpeggios	2

Table 7: average % of time spent on class activities

4.2.3 Tutor talk

There was a high proportion of tutor talk in classes, and much of this was guidance on ways of conceptualising a tune in order to learn it. Tutors used the terms “echoing” and “question & answer” to describe their modelling of a phrase which was then repeated by the class. They also used a great deal of colloquial talk as a form of aural contextualisation to guide the class as they played, anticipating what is coming musically via comments like “big jump”, “down one”, “run up” and “wee scale”. One commented: “one of my big things is the *structure* of music and I keep going on about the structure; how phrases keep repeating and so on... it can greatly help the learning of tunes” (T3). Another said she used “the same approach that I found most helpful in my learning. You know, hearing the tune a few times to begin to absorb it, and then a phrase at a time and of course really listening carefully...to see if they had caught the phrase” (O6). One said: “If I’ve got a good question and answer tune I’ll teach them the first question and then I’ll fill in the answers, so that they get a feel of how the tune’s going before they do it that way” (T15). This method of “catching the phrase” was widely used by tutors to help participants gradually build up the

whole tune. *Music example 1* gives a typical example of a two-bar opening phrase of a jig taught to a fiddle class (see **Appendix AXIV** for complete tune).



music example 1: 1st phrase of John Joe's Jig

This process was also seen in the teaching session “Prepare for the Pub” (**Appendix VII**) where the group learned the tune *Cock of the North* over the course of two hours. It was also observed in a GFW teaching aid: a CD produced in 2003 includes tunes “slow, broken into small sections” for learners (**Appendix V**). Digital technology now makes it possible to loop short musical phrases for this purpose:

If you're learning a tune from someone traditionally they would sit there and play a few bars and you would try and copy it and they would play the next few bars. But with new technology of course and the audio files, the beauty of it is you can keep the audio file playing round and round. (T19)

A significant amount of tutor talk was devoted to framing the modelling and imitation of short phrases, learning to understand the structure of common tunes and the importance of listening and repetition. Imitation was thus highlighted as a key feature of teaching and learning practice in classes. Analytically, tutors' typical classroom practice fits Burwell's concept of “a continuum between a relatively passive process of direct copying, and a highly active conception of participation in a community of practice” (Burwell 2012, p280), since participants were not only introduced to the music itself, but what to listen for in order to learn it.

4.2.4 Learning a tune

Typically, a new tune was introduced by the tutor playing it, usually only once or twice, before being broken into phrases for the class to learn. This activity was the central focus of most classes, and also acted as the main vehicle for communicating information on features of traditional music in general. There was a strong emphasis, for instance, on the typical structure of traditional tunes (AABB), on establishing a suitable tempo, on bringing out key motifs in the tune such as rhythmic or chordal devices, on the role of repetition, and on linking

tunes together in sets. In the following quotes, tutors introduced a new tune to the class by playing just the first part:

I'll play a little bit of it to let you just get a flavour of it [plays first half of tune]. I'm just going to leave it there, 'cos I just want [you] to get started with it. (T3)

Having played a new tune which the class will learn, this tutor said:

How's your singing?...If nobody recognises it – if nobody already knows the tune – maybe I'll just play the first half a couple of times, then we'll just sing along to get the tune in your head first of all. (T4)

Characteristic practice was for short phrases to then be modelled by the tutor, and repeated by the class, then combined into the tune's first half, and eventually into the whole tune. In this way the tutor led a process of “zooming in” to smaller sections which were recapped as required, and “zooming out” to the whole tune. One participant described it as “that repetitive thing with the first few bars, and drill that in, and then move on, and drill that in, and then try to put it all together... that slow build-up of the *sections*, like a jigsaw” (P). Sometimes, however, this atomistic method could be problematic: the same participant said, “once I've learned the whole thing and put it all together, and there's just a little bit [I don't get], I think that's actually quite tricky because it's hard once you've put it together in your head to kind of take it back apart into little bits again”. The phrase-by-phrase method of learning could, then, put participants at a disadvantage when they came to relate that to the holistic concept of the tune which, typically, they had seldom heard more than once or twice, in the tutor's introduction. Different rates of learning also presented a challenge to both tutors and class members:

There's something I've noticed, that people who have got one way of learning the tune, when I stop to revise a phrase... there are one or two people that I know are irritated doing it. But I also know there are other people in the group who are getting something from it, so it's always a kind of a compromise. You know, “bear with me while I just revise this. I know *you've* got it”, kind of thing, and other people are like “stop doin' this bit over and over. Where does it fit in the melody?!” But it's always a compromise. (T1)

One junior fiddle players said “it's *better* because you only have to focus on a little bit instead of a whole song, which can seem like a hard thing to do, do a whole song in one go” (JF7). Another junior fiddler said sometimes he chooses just to listen, rather than play: “Sometimes, although I know how to play the song, sometimes like halfway through, on some of the run throughs, I just stop playing and just listen to the tune for once so I can just get it” (JF11).

The cultivation of a rich aural environment for learning was a pervasive feature of GFW and facilitated participation in various ways. There was the opportunity simply to hear and see the music being made, which played a significant role in motivating members. Interviewees commented that:

One of the amazing things is I learnt so many tunes never lifting my fiddle. Tons... Just from listening. (O1)

You *know* a lot o' the tunes: ye don't realise until ye hear it. (U1)

I do pick other tunes up, tunes that I've *known* and that I've just started to teach myself...I remember things like *Rowan Tree* and *When the battle's o'er*...these are the tunes I remember from a kid, so they're obviously very deeply in there – and after a wee while, I really just started playing them. And I play them actually quite *well*, I think, because it's so deeply *ingrained*. Because you've got that *feel* of it. (F19)

just recognising *tunes*; what's the [radio] programme on a Saturday... wi' Robbie Shepherd? I was able to identify at least a dozen tunes, I was very proud of myself, 'cos I recognised them from *here*! (F)

They were just there. I can't say I consciously listened to folk music. I never went to folk clubs or anything like that. They were jist there, and then because you were goin' every week you were hearing them. (T17)

Particularly striking in the above are the references to remembering and accessing past musical repertoires, and the potential for participants to reconnect with this music not only as listeners but no also as players. One commented on the power of simply being exposed to the music in an accessible context, saying “even though I didn't think I was doing much, I recognised that it was a learning environment that was really, really good for me” (F18).

The repertoire which participants themselves brought to classes was exploited as a resource by tutors. For example, one said: “I always start with nursery rhymes [with beginners]... *Hot Cross Buns*, *Mary had a little lamb*, just ones that people know to try and get them learning by ear quickly. Because if they can sing it in their head already transferring that to [the] instrument's a wee bit easier” (T2). Another said “a tune like *Coulter's Candy*, most people know it, an' if you use a tune that you know already you're half way there. I think it's a lot easier to work in that way with something that you know” (T3). A junior whistle player said:

JW1: It's easy... some tunes I know already. When I go to different places I get them taught again and then it's easy. And here it's really good.

JM: And what's the hard bit about it; you said sometimes that it was hard?

JW1: It's hard sometimes that I get taught tunes that are really, really hard and that I don't *know*. Like, sometimes I have new notes and I just have to *learn* them

However, this method depended on students having a reliable aural version of the tune, alluded to by this tutor as a "good ear":

If they don't have a good ear they cannot hear when they're going wrong. So they play notes and they think they're OK, because you've said it's the third finger so they put their third finger down, but they're not aware. I don't find too many like that. I think they kind of lose heart a bit. Whereas most of them, I find, even if they're learning by ear, even if they keep making the odd mistake they *know* they've made a mistake. (T14)

Several participants also expressed embodied experiences of learning and using their instruments: "I love the feeling of it coming out of me" (F8); "it's about finding yourself on the instrument, and then seeing where you can go" (A1); "I'm quite enthusiastic when I play and I use my whole body and if I stand up I can't stay still. And I think it helps to use your whole body 'cos you stay in time better" (T15).

Competencies reinforced during tune-learning, then, included atomistic learning such as recognising and repeating short phrases, connecting participants' existing repertoires with the means of playing by learning how to manipulate their instrument, using singing and other strategies to practise aural learning and keeping a beat.

4.2.5 Longer playings of tunes

By this point in a lesson, at least half of the tune had been learned in short phrases as described above, and now it was time to combine these in a more holistic form. The focus of this activity, then, shifted from a great deal of tutor-talk and revision of brief sections, to participants taking on more responsibility for playing the tune(s) in a way which demonstrated their mastery of the material. These were points when the group was playing longer sections of music, usually half or the whole of the tune (see *music example 2*), described by several tutors as "running it". Participants described having experiences in class contexts where the focus on "learning" was less explicit, and there was instead a sense of simply making music. As one GFW junior fiddler said: "in a group you're playing *together* and you have people on either side of you to help

you. Plus it takes the pressure off you so you don't feel you *have* to get it perfect. Cos there's everyone else as well" (JP).



music example 2: first half, or 'A' part, of John Joe's Jig

At these times, players appeared to experience aspects of flow (Csikszentmihalyi 1990) where skill levels were matched with appropriate challenges, resulting in testimonies of rewarding music making. "Group flow", the property of the group as a unit, emerges from the interaction between participants which can "inspire musicians to play things that they would not have been able to play alone, or that they would not have thought of without the inspiration of the group" (Sawyer 2006, p158-159).

GFW was framed primarily as a learning environment, established and perpetuated for that purpose, but it also offered potential for experiencing "flow" in the core activity of classes, guided in part by tutors. Examples discussed in this study are related to Turino's linking of conditions for flow to participatory music making. This is defined in terms of establishing a balance between an "expanding ceiling" of challenge with existing skill levels, immediate feedback on the activity to maintain focus, bounded activities to enhance concentration, and clear, achievable goals (2008, p4-5). In their role as expert in the community of practice model, the tutor had a role in "scaffolding" the conditions which are likely to support group flow. One aspect of this scaffolding was the grouping of participants in classes according to ability, but this was not always straightforward, as will be shown in Chapter Six. In their study of Irish musicians, Hart and De Blasi (2015, p280) found that it appeared important that musicians in traditional music sessions had a similar level of skill, to maximise the potential for experiencing group flow.

An element of challenge, for example, was introduced when a tutor played with the class, but contributed a different musical component such as a harmony line

or chordal backing while the others continued to play the tune. One class described this in the following way, their use of the terms “band”, “group” and “session” suggesting a heightened awareness of their own playing as more performative:

JM: What about when [the tutor] plays down the octave, as he did a wee bit there, or plays harmonies along with you playing the tune. What’s that like?
 P1⁶⁴: It sounds like people drop confidence first but then think, “keep going – better play on!”...
 All: Mmm
 P2: ...it’s like “what’s happening?” and then “yeah...”
 P3: That’s right and *makes* you play louder I think
 P1: Yeah, I think it’s quite good ‘cos it makes you feel as if you’re playing in a kind of *session* I suppose; the fact that it’s like it really is in a –
 P2: Pub or something
 P1: - a pub session, doesn’t it...
 All: Uhu
 P2: ...you feel like you’re playing in a kind of – not a *group*, well a kind of, it’s...
 P3: Yeah
 P1: It’s a bit like being in a *band*!
 P2: yeah [laughter]

As this quote suggests, there was regularly a sense in classes of tutors performing with the class, and this was felt to be rewarding for all concerned. A similar discussion took place in a guitar class who had been learning how to accompany blues. As shown on the **DVD item 2**, the tutor gets the group started on the backing, then adds some melodic material himself. When this audio-visual excerpt was later shown to the class, they were asked for their impressions of the activity:

JM: What about when [the tutor] does something like take the tune, or improvise, and you’re *backing* him - what’s that like?
 P: That’s really good. I like that ‘cos you do feel as if you could one day – play a piece of music! [laughter]. Because if we were just doing that [on our own] we wouldn’t get to see how it all fits together again I think the group thing – you can see how different parts of music combine to make a musical experience which is more than an individual...
 T19: I think it’s nice to go for a musical event... I get the class to go, and then I doodle around a wee bit. Make something over the top of it. It creates a bit of a context for it rather than it just being a sequence of chords...I mean, it’s very enjoyable for me; I get a huge backing band, it’s great! [laughter]

While this tutor described informally “getting the class to go” while he “doodled around”, the resulting music developed a momentum which even the tutor had not anticipated, and afterwards, he expressed his own pleasure in the performance: “that’s great: most enjoyable. I didn’t know that was goin’ to

² P1-3 = unidentified participants

happen so quickly there” (T19). I observed a number of such instances in classes where the tutor’s role as instructor was less overt, and the overall impression was of moments of shared music making – participatory performance – amongst all present.

The role of timing is considered key to a sense of group flow, described by this fiddler as “a collective rhythm”:

I think it’s the *synergy* of what we hear – a collective rhythm. Keeping the beat going in the background. Collectively you’re hearing the tune, so I think it’s more the synergy than the individuality of looking at [each other]. (P)

Repetition and groove (repeated rhythmic patterns) are fundamental features of much participatory music making (Turino 2008, p44). Hennessy’s study of Cape Breton fiddle music also finds a relationship between “sonic grooves” and “social grooves” (Hennessy 2008). The importance of rhythm and beat to such “synergy” was expressed in comments such as “Let the current carry you along... don’t think about it” (T1) and “getting into the groove” (T6).

In one class a tutor urged members to focus on the collective experience of making music together in class, distinguishing this from its more commodified form: “The main object of this is that you *listen* to each other. You don’t need to be superstars earning fortunes... on the telly... you can make *better* music. Just keep it nice and simple and do it well.” (T13)

Competencies being developed through the playing of longer sections or whole tunes, then, included more holistic learning, coordinating playing with others, and aspects of group flow such as concentration, focused involvement and clear goals, incorporating a balance of challenge and skill.

4.2.6 Individual attention from tutor

Limited time was available for individual attention in classes, but tutors responded to requests for help, or intervened if they noticed extra support was needed.

4.2.7 Ornamentation, bowing, harmonies, arrangements

In classes, it was common for tutors to play more ornamented forms of tunes than participants were expected to master. When they played along with the

class, this provided an added dimension to the sound which offered the potential for members to extend their skills in that way. As one fiddler said: “it always makes it seem more exciting to hear, you know, what you could *aim* for” (F2). Further examples of this are discussed in the following chapter. The principle of varying and embellishing tunes melodically and rhythmically was regarded as a basic competence, emphasised by tutors from the early stages of learning. Many tutors deliberately incorporated ornamentation into their own playing for classes:

I try and not play it completely plain all the time unless it's necessary, 'cos you're never gonna play it like that. So if they're hearing it the way it's embellished, or can be embellished, they're taking it in all the time. 'Cos that's the way that I learnt grace notes. (T2)

Tutors sometimes commented on their own performance in relation to what the class was about to learn:

So I played it twice there: the first time was just as basic as basic. The second time, there were slight kind of wee variations you can do in the bowing. So if you're listening to it for the first time, it's just the tune and what you're aiming for, and the second time there's a wee bowing thing... we'll add that later. (T4)

However, T2 said that he usually played more ornamentation than he actually taught in class:

JM: So how do you decide which of those you're going to make explicit and do as a lesson?



T4: That would depend on which ones I'd done with them already... [watches example on film clip]. The unison, for example, I probably would have picked out, 'cos that's quite a north-easty thing, and not everybody does that all the time. The strike – the flicky one – they would have done that already. In the first part there's like a little mordent, [sings], with the 2nd and the 3rd finger. That kind of “brr”. They would have done that as well. I kind of hope that people will ask, to be honest [laughs].



JM: And do they?


T4: Sometimes. More with adults than with kids. A lot of the time the kids will just play it, or pick it up, or *not* ask – say “what did you do there?”


The interesting point here is that firstly, T4 was being selective in what ornaments he explicated to the class, and secondly, that he hoped they would ask; giving members some degree of responsibility for listening, identifying and enquiring about these stylistic techniques⁶⁵.


⁶⁵ Another study of the teaching of fiddle ornamentation found similar practice elsewhere (Nixon 2012).

T22: OK, so, first phrase...  So we're doin' – the 2nd and 3rd notes we're goin' down, and then **slurring** the 2nd and 3rd note on an **up bow**, and then:  we're gonnae slur the f# to the d. [class practise this]. Yup, so, good. And when you're doin' this I want you to remember to try and make the most **of the full length of your bow**, cos we've got lovely big long notes here, and a chance to make a really nice sound, so...so let's try and do it all together after 3: 1 2 3

 Let's do it again – 1 2 3 

Excellent. Now, the next phrase is, as I said before, exactly the same, but a string down. So the *bowing* is exactly the same here as well. Let's try that. I want you to start pretty **close to the heel** of your bow: maybe about a quarter of the way up your bow, **and then pull to** the full length, right to the tip, and then the same bowing pattern as what we did before. So, after 3 starting on that C 1 2 3!  OK, and when you get to there you can **be right to the end of** your bow, yup. Perfect. So let's put those 2 phrases together and see how we get on with them. So after 3,

from the beginning, 1 2 3 

[TM **taps foot** to keep beat steady]. Ok, nearly. Let's try it again: 1 2 3  **OK. The bowing's all there. Now what**

Music example 3: extract from transcription of fiddle technique class

Bowing was treated in a similar fashion. Fiddle tutors would prescribe particular bowing according to the goal of the class, or at other times encourage members to experiment, often loosely verbalized as, for example, “mess around with the bow” (T5). *Music example 3*, from a fiddle technique class demonstrates a more systematic treatment of bowing. In this short extract, T22 refers to the direction of the bow, the use of slurs, how much bow to use, which part of the bow, consolidating bowing pattern, the weight of the bow, and the position of the right arm. The bowing pattern in this instance was a key motif throughout the tune.

4.2.8 Contextual information on tunes

Contextual information was regularly introduced in classes, often relating to the source of tunes, particular versions by well-known performers, and uses in different contexts such as dancing or sessions.

4.2.9 Chat

Informal chat often took place at the start of classes, but could emerge at any point, and was usually based on stories, news and jokes. This was treated as an important part of classes by both members and tutors, who recognised such social exchanges as part of the “glue” of the class. Often, this was interspersed into the task of tuning up instruments (where required) at the beginning of class. Tuning could be done by the tutor, especially with beginners. More experienced players did their own tuning and assisted others; generally class members were encouraged to take responsibility for tuning from their earliest involvement. Most tuned their own instrument, sometimes with the help of an electronic tuner, and tutors tended to spend more time on this task with juniors than adults. It also functioned as a collective listening exercise, literally becoming in tune with each other. While tuning took time in a class setting, all seem relaxed about this. Tutors interacted with individuals, and often gave prompts to encourage closer listening, as in this guitar class, and then a beginner fiddle class:

Everybody in tune? Anybody need a hand tuning? You all right? Good [sounds of tuning]. Alright, so... let me hear your D. [to another] Let me hear *your* D. It's flat. Can I do that for you? Can I sort that for you just quickly? Somebody's a wee bit flat... It's called “golden ears”! Right let me hear an E minor [chord]. Not bad. Want me to have a look? OK so, [counts] 123456789 [people]... a lot of strings in one room! (T19)

What we tend to do is either tune our fiddles ourselves, using the internet or an electronic tuner, or a piano. Or you give it to me an' I'll tune it for you. [laughter] Want to do that? But can we practice it first of all? Can you get your fiddle up and play me an 'A', and hear all the 'A's we've got? [all play] I don't hear anything vile! (T1)

There was generally a relaxed attitude to matters of tuning and pitch, resulting in wide tunings providing a “cloaking function” that aided participation (Turino 2008, p46).

Don't worry about that. That's the Govan version, where B's not always flat! [laughter] (T14)

You know that's the thing about fiddle music – always was - everybody laughs at: “Why does a fiddlers' rally sound like a fiddlers' rally?” “Because they're *not* all in tune!” Hey, well that's what it's about! They're just not. But they're enjoying themselves and having a blinking good time and the audience loves it and claps along (O1)

You can even do the bluesy version. I'm actually giving you licence to play it flat, if you want to (T15)

4.2.10 Dealing with notation

Although a relatively small proportion of class time was spent dealing with music notation, it served to highlight the ways in which notation was perceived by participants, and its use in practice, further emphasising the dialectical relationship between this and aural learning. Here, I discuss first uses of notation, and then explore the aural environment.

Music-reading skills varied amongst GFW participants, and terms interviewees used for music notation included “the music”, “the page”, “the sheets”, “the score” and “the dots”. Examples of uses of notation observed at GFW are pictured in **Appendix IX**, and listed in *table 8*:

a	tutors pointing out notation in class
b	writing chord symbols and tablature on whiteboards
c	tutors referring to notation while playing for the class
d	discussing class members' notation
e	playing from notation in class
f	playing from notation on digital devices
g	following notation while others play
h	helping fellow class members with notation
i	copying down chord symbols from the board
j	notating a tune composed in class
k	tutor's chart showing key to chord patterns
l	tutor's notation of tune written for GFW
m	letter notation and fingering for cello class
n	finger notation for fiddle

Table 8: uses of notation observed at GFW

Notated music I collected during fieldwork with classes was in a variety of formats, mostly produced by tutors themselves, including copies which were handwritten, printed by computer, photocopied from published sources, and produced on music notation software. Published collections in use included the slow session repertoire books (*Figure 10*). There were also adaptations of notation made by class members themselves. One tutor said of a class member [A6] whose notation is shown in *figure 17*:

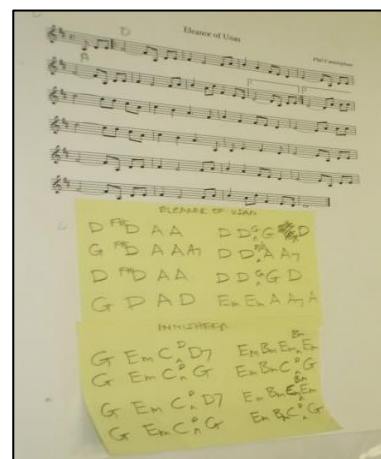


Figure 17: Photo of score showing handwritten notation for accordion bass

[A6] writes doon the bass notes – just the names o’ the bass notes – so that he can get his head round where he’s goin’ on the keyboard. But the right hand is in his head, which I think is wonderful; I cannae do that! (T17)

Some tutors said they enjoyed creating their own collection of notated repertoire:

I *liked* having it written down so I could always remember every tune that I’d learnt and I’d have a reference there. So I could play the tune off by ear, but I would forget that I knew a certain tune. So [it was] like having your reference material all there (T16).

I think not only is notation a wonderful language to know and share, it also *looks good* to my eye; you know there’s something rather beautiful about notation, even hand written notation there’s something just wonderful about it...at home I’ve got piles and piles of notebooks that – tunes that I wrote out by hand over years, and I still use them as material for my classes (T3).

T1 acknowledged that he adapted his own playing for the purposes of teaching a tune in class:

You’ll often meet people who play roughly the same tune but maybe not exactly the same tune. And musicians do that: they shift around for each other and accommodate each other, and decide on a version. But for beginner players... if I’m inconsistent in what I play from week to week, I can confuse them. (T1)

Dealing with multiple variants of a tune could also present a challenge when notation was involved:

[I provide notation] because it’s required by my students and they want me to give them that... And sometimes my own inconsistency is exposed, in the sense that I teach a class a tune, and a week or two later they say “that’s not what you told us” and I go “oh, right, I was playing [a different version of] it with another accordion player” (T1)

T16 in **close-up C** also told her class “that’s terrible, a teacher needing the music... I just want to make sure I’m doing every note the way it should be”. Tutors were, then, constantly tacking between the consistency of a notated version, and multiple aural versions from other sources. On the other hand, accessing multiple notated versions of a tune could create problems when trying to play together, as illustrated by the following discussion which took place amongst members of an accordion class. There was talk about sourcing tunes in “abc” notation⁶⁶, the difficulty of finding the exact version required, an offer to make multiple copies of one participant’s notation, and the

⁶⁶ a shorthand form of musical notation which uses letters a-g and other symbols to represent the tune. It was originally devised to notate traditional tunes <http://abcnotation.com/> (accessed 9.3.16)

complications of individuals finding versions in differing keys. Finally the tutor was asked if he would make photocopies of the same versions for the whole class, to which he agreed:

- P1: [to player with music] where did you get that?
 P2: sometimes I go intae *abc notation* or something an' get it on the computer somewhere...But if ye want, I'll –
 A4: See that *abc notation*? Obviously that's not very good, 'cos that's where I got that [music] from, an' he's sayin' it's like piano music
 P2: I don't know where I got these. I jist look through it an' if I see something I can play I...
 A4: It's really hard tae get what you want
 P1: [A4], remember you gave me some copies?
 A4: Yes
 P2: Go on the GFW website
 A4: I wis jist about tae say, I could go tae the office tomorrow and jist photocopy a' these, an jist give everybody whit I've got
 P1: That wad be good
 P2: Why don't we jist do an email tae everybody?
 P1: If everybody gets on [with finding versions] and gets it a' in different keys it's... [confusing]
 P2: [to tutor] Can you photocopy these?
 T14: I'll jist do them in the house

In this case, the tutor's task is a simple matter of photocopying a sheet, but often tutors must draw on wider expertise when selecting the most appropriate version of a tune for the class to learn. For example, as one tutor said, "I normally have several versions depending on the level [of class], for each tune" (T2). Another tutor who regularly employs music notation in class recalled his own past learning; "she [teacher] sat beside you, the music in front of you. And you were given a tutor, you know, a book tutor, and you went from there" (T17). Experience of learning classical music gave familiarity with notation which was put to good use when this particular tutor wanted to notate tunes heard in sessions:

I just went home and practised constantly, and I started going to every session there was in Glasgow at that point. I'd never been to a session. I wouldn't dream of going to a session, 'cos I was a classical player. I didn't know what I was doing at all. But... I just was going out every night. I'd go and I'd take my wee recording machine. I'd go home and transcribe every tune, learn to play it all. (T16)

One fiddler described her journey from using notation as a prescriptive tool in childhood, to employing it now as a descriptive device to help her understand details such as ornamentation in a tune:

I played piano.... and I never ever thought that I could learn a tune. It was always the [notated] music, stuck to the music. And I went into traditional music thinking it would be the same; I'd always be playing from music. And then I realised that it was just mental block. And that everybody's capable of learning thousands of tunes. I mean, I might use music as an aid. Most of the tunes I've learned have probably been from CDs... sometimes I might write them out because again it's easier - you can get to grips with all the ornaments and twiddly bits if you write them out, you know, and it's sometimes nice to pass it on as well, to someone else. (F13)

Learning first by ear made some participants more curious about learning to read music notation as their playing developed and they saw specific uses for it: "I taught myself to read music after I'd been playing three years because, again, I wanted more repertoire, and I couldn't wait around at the speed I was being taught" (F1).

It was a principle of GFW to ask tutors to introduce tunes orally/aurally first, only distributing music notation at the end of the class. The organisation promoted working aurally both as a strategy to enable group teaching of players with a range of abilities, and also to perpetuate "traditional" skills. As we have seen, GFW's aims stressed learning "**by ear**", described as:

a method of learning often used in traditional music... Scottish traditional music is part of an oral tradition which has been passed down over hundreds of years. Many of the tutors learned to play this way and find this method works really well when teaching groups of people. GFW are keen to preserve this tradition and have made it part of the GFW ethos. As you progress with your instrument you will be able to join in with music sessions without having to pull out lots of sheets of paper. Learning without music lets you concentrate on techniques and on the tutor more easily. (GFW)

There are references here, then, to orality as a fundamental characteristic of traditional music, and to practical issues such as facilitating group teaching, freedom from notated music, and the potential to learn more productively. In other words, from the outset prospective members were invited into the community of GFW in order to acquire instrumental skills through which they would come to know traditional music better and, if they wished, pursue further music making in the idiom. Some members recognised aural learning as intrinsic to traditional music, a view influenced by perceptions of it as an "authentic" process as promoted by a revivalist ideology: "I think it's just the history - that they believe that's just the traditional way" (F9). Others saw it as a passport to certain participatory performance contexts:

I think the learnin' by ear's the whole [point] that's what it's all about, isn't it? 'Cos I used...to play violin at school, and it was all with [notated] *music* but I really wanted to be able to *play*. You know, be able to go into a sort of *session* and be able to just start playin' along with it or pickin' up [tunes]. (F17)

It is striking that F17 suggested here a difference here between playing violin at school, and the “playin’ along” and “pickin’ up tunes” that she really wanted to do. In practice, GFW and the majority of individual tutors also took a pragmatic approach, accepting that musicians had different learning styles. Notated, audio and video files were made available on GFW and tutors’ websites, and handed out in almost every class. One tutor said:

T3: It's my firm belief that people learn in different ways. I'm totally against the idea that there is one way of teaching and one way of learning. I just don't believe that at all.

JM: So where does this identifying of traditional music with oral tradition come in, then?

T3: I think it's misguided. I think there's no doubt that there has been a lot of oral tradition, but not as much as people assume. I don't like to be too vocal about it because I know how a lot of people *feel* about it; they feel very *strongly* about it, but many of the great heroes of traditional music, it is assumed that they learnt in that oral tradition, and it's just not true.

Notwithstanding this tutor's view, in general tutors' endeavours to foster an awareness of how to employ aural/oral resources in learning traditional repertoire were conspicuous across a range of activities at GFW. For example one said: “there are folk that you go and play with that have learnt by ear from the very, very start, so you play them a tune once and they're away” (T2).

A few tutors provided their classes with video links to their own playing as YouTube files. These might be performed in a lesson format, including explanations and suggestions for practising (T8)⁶⁷, or as straightforward playings of tunes with brief written comments for learners (T16)⁶⁸. Other tutors created resources such as audio files for practising with, which imitated the phrase-by-phrase method of learning in class: “I've kind of developed a way of doing this which involves recorded sets of phrases from a tune, and they operate as practice files so that people can get to grips with the tune bit by bit” (T19). Participants themselves recognised aural learning as a useful skill: “I do like learning by ear - it really helps me because, if I hear a tune off a CD I can pick it up then” (F6). The corollary was that notated versions of tunes were felt

⁶⁷ https://www.youtube.com/watch?v=2iSiZK_gjuA (accessed 22.4.16)

⁶⁸ <https://www.youtube.com/user/fionafiddler> (accessed 22.4.16)

to offer only a partial learning resource: “there might be bits that the teacher adds in that make it sound better” (JF4). Another junior fiddler said:

JF10: I play 3 instruments, and in all my instruments I’m rubbish at reading [music]. Most of the songs I play are all by memory

JM: Right, so were you quite comfortable with this [class] then, not having any music?

JF10: Yeah, I prefer this to having music.

JM: Why is it easier, do you think?

JF10: Because it’s just that when you play, if it’s hard to read, it’s not as *enjoyable*. It’s just picking it up quicker, you know.

There was an acceptance, however, that music reading skills had a part to play: “I would say learn by ear for the first few years but then I would advise them somehow or other to learn written music, so that they can broaden their repertoire” (F1).

We can see, then, that while GFW encouraged aural learning, in practice tutors appeared relaxed and pragmatic about adapting and working with a mixture of materials. This was observed as common practice at a similar organisation elsewhere in Scotland (Godwin 2015, p52).

4.2.11 Scales and arpeggios

Scales were observed being used in many classes, usually at the beginning and often linked to the key of the tune about to be played. This exchange was a typical example:

T20: So what key are we in [for this tune] folks?

P: B minor according to your email!

T20: OK. Let’s just do B minor [scale] before we play this tune.

Or for teaching an aspect of technique such as bowing:

JM: What do you think scales and arpeggios and things like that are helpful for?

T2: Mostly for tuning your ear in, to be honest; that’s what I like them for. I also like them for teaching bowing techniques too. Because you can take a very, very, simple scale and make that kind of more complicated. I quite like doing that. So when I’m teaching strathspey bowing I always use scales and arpeggios, when you’re getting your “down, down, up, up, down and up, up” it’s easier if you’ve got a kind of simple framework to do it round rather than throwing them straight at a tune.

Or fingering:

Once they get up, you know, to a certain standard, I always mention it. Because, as you know, there’s the keyboard thing that’s very basic; eight notes in the scale and you’ve only five fingers, and I constantly say “how would we get round getting eight?” and nine times out of ten it’s one two three and one again. (T14)

The term “run” was used by a number of tutors to describe a scalic passage in a tune: “Running up: are you ready? One two three [all play]. Run up!” (T1). Tutors would sometimes flag up scalic passages in tunes by shouting “scale!” as a particular motif was about to be played, but it was also common practice to point out other “patterns” without necessarily naming them. This tutor, for instance, asked class members to “get comfortable with” the (arpeggio) pattern:

You hear musicians and singers do this a lot:
visualise and get comfortable with it (T3)



It was also typical for tutors to extract material from a tune for exercises, such as taking a rhythmic motif of a tune and using it as a bowing exercise. For example, the string crossing motif in the hornpipe *Harvest Home* in *music example 4*:



Music example 4: motif from Harvest Home

One class member said of this method: “it is tricky, and if you’re doing it in the middle of [playing] a tune then it sometimes puts you off. If you can do it automatically then it helps you with the rest [of the tune]”. Some members associated scales with exams, or something they felt they ought to be doing:

I’m not doing this to get formal qualifications. It’d maybe be quite nice to get the bit of paper. I have been doing the scales and the repertoire. Before, previously I never played minor scales. But now I can do minor scales. (A1)

Well, this is a little like doing exercise of other kinds to make yourself feel virtuous; first thing in the morning I’ll have a spasm of thinking “I really must practice” and I’ll do arpeggios and stuff like that, and run up and down the more unusual scales I hardly ever play in, and that’s about it. I don’t aspire to do much more than the commonly used scales. (F1)

One tutor of a junior class employed scales humorously, giving pupils the option of telling a joke or playing the “scale of punishment”, but this was not really a punishment: “shall we do it together?” said the tutor.

Scales and arpeggios were, then, used in classes as a device for aural orientation, as a means of acquiring facility on instruments, and as a device for recognising melodic patterns which permeate a lot of the repertoire.

4.3 Choosing repertoire

The process of selecting repertoire to be learnt or played was a key topic for classes, not only as the means of learning the tunes themselves, but also as the vehicle for learning about the music, as already demonstrated in this chapter. Furthermore, tunes were the means of participation throughout GFW and further afield. In this sense, developing a repertoire of tunes could be seen as central to the currency of traditional music, and therefore a core aspect of the practice.

Repertoire was usually selected by the class tutor, with occasional suggestions from members. Sometimes senior tutors chose items every class would learn: “the jigs, everybody should know anyway – they’re part of a shared repertoire of the CD... these’ll be ones that a lot of us can play together” (T22). The minute of a meeting of tutors in 2008 records that notation for repertoire from the *Best of GFW* CD was distributed, and a set of reel tunes (*Barrowburn Reel/Brenda Stubbert’s/Put me in the great chest*) chosen for all classes to learn:

It has been GFW policy that at least 60% of the class is taught from the CD. It was felt that for some classes, this was a lot to ask, i.e. guitar, as this is an accompanying instrument and the majority of the class want to learn songs. Tutors incorporate the chords that can be used to accompany Scottish tunes (TM 25.8.08).

And, more recently:

I had a vision of everyone playing a common tune, a tribute to the wonderful organisation which is GFW. Play it, learn it, share it. (posted by senior tutor on GFW’s Facebook page, accessed 29.12.14)

Notwithstanding the efforts of senior tutors to propagate a common musical repertoire across all classes, this was not always pursued consistently: while many said they agreed in principle with shared tunes being taught, in practice, other factors, such as qualities of instruments (for example, guitar and ukulele often being treated as accompanying instruments), personal preferences of tutors or participants, and playing abilities of class members, came into play.

As we have seen, there was an explicit agenda in the ideology of GFW to facilitate maximum participation, and in the light of this common repertoire tended to favour the selection of uncomplicated tunes in “standard” keys (suitable for most GFW instruments) such as D, G, A, and related minor or

modal tonalities, mostly in AABB form, without complex rhythmic patterns. Exceptions to this could be observed in some classes such as “fiddle technique 2” and “advanced” classes, where tunes in flat keys were occasionally taught, or longer tunes such as four part bagpipe marches in AABBCDD form. Presented with a challenging tune one member said “one of them had a chromatic scale in it. I thought ‘I’m not even going to *try* that’! Some of them are very *fast* and in difficult keys” (MI1).

Tutors’ choices also reflected particular technical or musical challenges they wanted to set their class. For example, particular tunes were introduced so that members could join in sessions or other participatory performances beyond class where such tunes were known to be staple items; suitable individual items were sought to partner existing ones to make up a good set; two tutors chose tunes jointly to bring classes together in a shared performance; or sometimes the item was simply said to be “a good tune to do” (T16). Based on my fieldwork, some generalisations can be made for both juniors’ and adult repertoire⁶⁹:

- Beginners’ classes tended to draw heavily on well-known, often song-based, repertoire
- More advanced classes were more likely to learn recently composed material
- Ukulele, guitar and beginner accordion classes selected largely song-based items
- In more advanced classes, a premium appeared to be attached to “new” tunes which participants had not heard before

In many of the GFW classes I observed, there was discussion about the principles for creating particular sets of tunes, sometimes for a specific context, such as accompanying dancing, or participating in a session. Although reference was made to class members helping to select these, in practice tutors usually decided which items would make an effective set. Set building appeared to require a degree of specialisation in linking tunes effectively and a degree of musical authority in exercising the decision.

In sum, the ethnographic data suggests that GFW attempted to establish a canon of repertoire to facilitate maximum participation, and that it actively

⁶⁹ A resource pack specially designed for tutors of juniors in 2007 included several items still being played by both juniors and adults in 2012-13.

prepared members for its own performances and for participation in the wider musical world which I discuss further in the following chapters. Keegan-Phipps' study of "Folkworks" in NE England found that the performance of such repertoire in sessions outside that organisation was in fact not necessarily welcomed by other traditional musicians, being seen as unchallenging (Keegan-Phipps 2008, p158). This study, however, has not gathered data on perceptions of GFW-selected repertoire in the wider musical scene, so my data is confined to evidence for the preparation of participation beyond GFW rather than its actual delivery.

Close-up C: The Class

April 2014: members of the advanced fiddle class arrive in the room - only two are present on this occasion. One is trying out an electric fiddle which the tutor is selling. P⁷⁰ says she's spent all week on a tune they've been learning, but asks that they go "quite easy". Tutor T16 replies "Yes. The last two tunes I taught are very, very tricky". They are going to recap recent material. All tune up. P is concerned about reading the music: "I panicked when I saw flats, then going back to sharps... I got a bit confused with the double lines and dots, and when you repeat". "Don't worry", says T16. Can we do Sean McGuire's⁷¹ first? Just to recap". They play this tune steadily. "That was terrible" says P. T16 advises on bowing, and they play it again. T16 says "good", and points out the different endings: "they catch people out all the time".

They move on to a tune learned the previous week. The tutor tells them the composer wrote it for her, asking if the class have the notation: "can I just have a quick recap? I know that's terrible, a teacher needing that [music]...I just want to make sure I'm doing every note the way it should be". JF7 and P start to diddle⁷² and play the tune. P notices a tassel on the scroll of JF7's fiddle and asks what it's for. He saw another tutor with one, and wanted his own.

T16: "this one's really tricky so we'll go slowly again". They play. JF7 finds the second half more difficult to recall. P says once she knows the pattern "it kind of came away quite easily", but she stumbles over the arpeggios. T16 says the key is getting fingers in the shape of the implied chord: "I think in terms of chords for loads of tunes I play, especially this one", explaining how to choose

⁷⁰ Unnamed participant

⁷¹ Tutor's playing of this tune is at <https://www.youtube.com/watch?v=tfMVBUi5g8w> (accessed 1.3.16)

⁷² Sing using vocables

the notes, and use arpeggios to learn chord shapes. All play. The tutor invites the researcher to have a go. The tune is played again, and JF7 plays an octave above others. T16 says “good, we’re getting there now”, and asks for comments. A third class member has arrived. T16 proposes making a set with *Sean McGuire’s* in Bb, the current tune in G, ending with a new tune in A [*Walsh’s Hornpipe*]. She points out that the quaver passages in the notation of the last tune should be played dotted. T16 plays for the class to record, and says it is also available on YouTube in a set of tunes she plays with a band⁷³. The tutor then leads a discussion about copyright for over three minutes.

T16 likes this tune because of the triplet on the first downbeat – unusual for a hornpipe - and plays it through, saying it’s a good tune to practice triplets slurred and separate “mixing them up makes it sound more interesting”. JF7 comments that it sounds more like a Scottish than an Irish hornpipe, and T16 admits she plays it “almost how I play a strathspey” rather than in the style of an Irish fiddler.

The tutor asks them to try the hornpipe, and then they can try linking all three tunes together: “you’ve got two weeks over the holidays to practice”. They work on the first phrase, T16 reminding them to think of an A major arpeggio in the first bar. Shortly afterwards, she tells them she’ll be bowing the tune her own way, but “feel free to do it any way you like”. All play through the A part four times. The class gather round mobile device to watch YouTube of tutor’s band playing *Walsh’s* (figure 18).



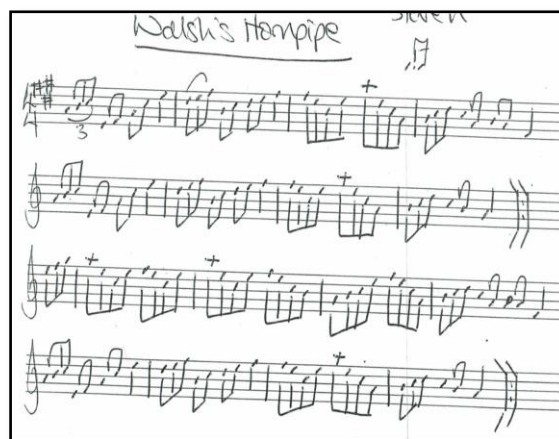
Figure 18: members and tutor of fiddle class looking at video

After the tea break, the class review the first half of the tune, go on to learn the second half a phrase at a time, then a whole line, then both lines. Finally, T16 shows them the last line, a repeat of line two: “so that’s the whole tune”. She doesn’t want to teach them specific bowings, encouraging them to vary it, but plays and describes a few options. They play the tune.

T16 tries to remember a harmony line she plays for *Walsh’s*. JF7 asks about experimenting with an arrangement and T16 tells him to “go wild” while the others play the tune. JF7 adds in octave below the tune, a little drone, a counter melody and held chords.

⁷³ <https://www.youtube.com/watch?v=MLGpljCmr7k> (accessed 1.3.16) *Walsh’s Hornpipe* is at 01.29

The class play the three tunes as a set, which they'll 'arrange' in following weeks. "Cool! That's a very tricky set, but you're all doing fine" (T16). They explore a few ideas, including "pulling", or anticipating, the first note of the final tune, play two tunes a final time, and the class ends.



music example 5: tutor's notation of Walsh's hornpipe

4.4 Pedagogical approaches

Tutors engaged to lead classes included freelance musicians, school teachers or instrumental instructors, and students seeking experience to develop their skills. Many were recognised performers, as advertised in GFW publicity:

We have an extensive group of professional and semi-professional tutors who are highly experienced performers and educators. Many are award winning musicians, recognised in the traditional genre. (GFW website, accessed 24.3.16)

Biographies displayed on the website made reference to such indicators of status as qualifications, experience, competition successes, recordings, awards and commissions. Data on tutors' teaching outside GFW revealed involvement in a broad range of professional work such as individual lessons, schools projects, summer schools, degree courses, festivals and freelance projects. Many tutors, then, were active in the networks of traditional music described in Chapter Three which facilitated movement between varied spheres of practice. One saw teaching as a fundamental part of his professional identity:

It's a massive part of what I do... A lot of people are [saying] "I'm a performer but I sometimes teach on the side." But for me it's all kind of, "I'm a musician and this is what I do!" (T15)

The organiser of the public workshop programme at Celtic Connections Festival, where GFW deliver workshops, agreed: "some performers actually *love* to teach and share their skills, and they get so much back from it that it's just a complete pleasure to them to do that" (O7). For some tutors, then, the class or workshop could be considered as a performance context, providing an

alternative to, or extension of, the concert stage, with classes as complementary setting in which participants had access to their musical heroes/heroines. Shelemay (2011, p277) draws attention to the role of charismatic leaders in establishing communities, and to her examples of performer and composer we might also add that of the teacher. And for an activity to be pursued as serious leisure, Stebbins writes that the “enactment of the core activity [i.e. social music making] by the professionals... to influence amateurs there, must be sufficiently visible to those amateurs” (Stebbins 2015, p6-7). GFW participants and tutors commented on the status of tutors as performers as an incentive for participants to attend workshops where they were teaching:

My very first tutor at GFW [T4], she's friends with Lauren MacColl, and Lauren started up a fiddle weekend at Cromarty, an' I've been goin' there every year. And she manages to get Bruce MacGregor, Chris Stout, Jenna Reid, and all these other fabulous musicians... who I just feel should be out there. Everyone should know about them. (F20)

And one tutor saw some of his colleagues as an asset for GFW: “It's fantastic tae think that some o' these guys are actually broadcastin', they're doin' CDs, they're tourin' the world, some o' them. And yet they're here on a Monday night teachin'. It's jist fantastic” (T17).

For these speakers, such musicians embodied “full participation” (Lave and Wenger 1991) in the community of practice of Scottish music, with the commensurate skills and status necessary to acquire the status of role models. However, while GFW explicitly draws attention to the status and expertise of its tutors, I would argue that their role is not straightforwardly “hierarchical”. Dimensions where the balance of power may be shifted, or even inverted, include tutors' own ongoing learning as musicians (within or beyond GFW), their learning as tutors (several commented that they learned to teach through leading GFW classes), and the friendships they developed with participants. Discussing musicians as lifelong learners, Smilde describes participatory learning “guided by a teacher who has an encouraging and enabling role as a mentor” as the bedrock of learning in a community of practice (Smilde 2009, p210) and Froehlich claims a role for teachers as “bridge-builders” between different communities (Froehlich 2009, p43). There is good evidence for both of these at GFW. The main role of tutors was leading classes and sessions, and

those interviewed indicated the importance of cultivating an inclusive and positive experience for participants: “it’s all part of creating a friendly atmosphere, and a welcoming atmosphere – inclusive. And these three things are very important to me in the environment of this music” (T3). Another said: “once you get here it’s such a friendly place – it’s crackin’. The chat beforehand, the break, the other people in the class, and ye get tae mix wi’ people from all walks o’ life” (T17). Tutors also occasionally organised class outings to professional gigs, and one saw this as a fundamental feature of the traditional music scene in general:

I think the whole traditional community is a very welcoming and friendly *place*... the *majority* of people that play traditional music are just welcoming and accepting of everyone. They want people to feel welcome and have fun playing Scottish or traditional music. (T15)

In other words, tutors were representatives of a wider community of performers, and while their role may have been primarily one of modelling and making explicit their playing for the purpose of learning, they also referred to their work beyond GFW.

4.4.1 Framing and Staging

The directive and formative task of the tutor was observable in the way classes were framed and staged, sociological concepts derived from the work of Erving Goffman (Goffman 1974). As restated by Turner: “framing denotes the process of cognitively delimiting the range of acceptable behaviours in a situation. And staging denotes the use of physical props, the division of space, and the relative positioning of actors” (Turner 1988, p108). Examples of framing in GFW classes included the elements of learning which constitute the regular portions of each class, but also starting and finishing rituals of greetings and farewells and the teabreak (*figure 15*). *Figure 19* illustrates the allocation of rooms to classes on Monday evenings at their current venue, John Wheatley College, showing the range of classes going on side-by-side during one evening.

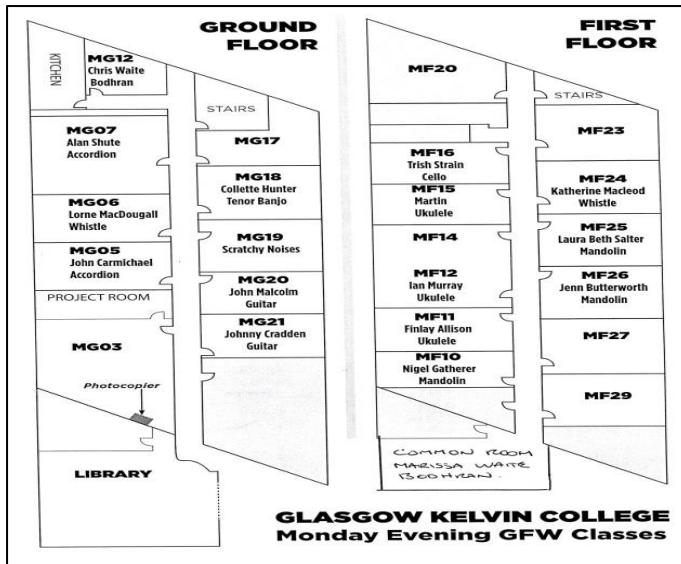
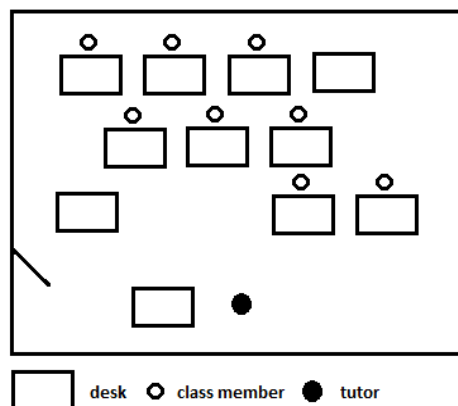


Figure 19: Diagram showing room allocations for GFW classes at John Wheatley College

Staging, in Goffman’s terms, played an influential part in depicting the relative roles of tutors and participants in classes. Figure 20 shows a range of set-ups including spatial features such as the positioning of participants, instruments, and other props, which may reflect degrees of hierarchy between tutors and class members. Some, such as the position of the tutor, can be seen as more clearly delineated than others. Figure 20.1, for instance, shows the tutor standing at the front of the classroom, with the class seated behind rows of desks. Figure 20.2 has the desks pushed back, and the class pictured in a semicircle. Figure 20.3 depicts participants gathered round a common central table.

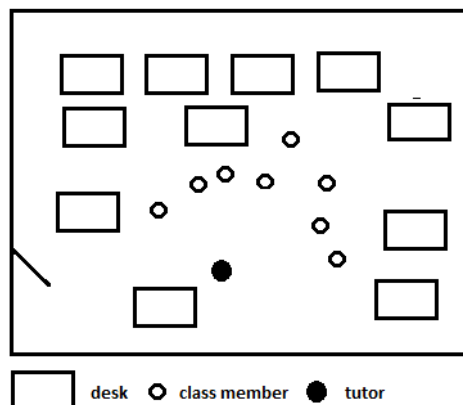
Figure 20: Photos and diagrams showing room layouts for GFW classes



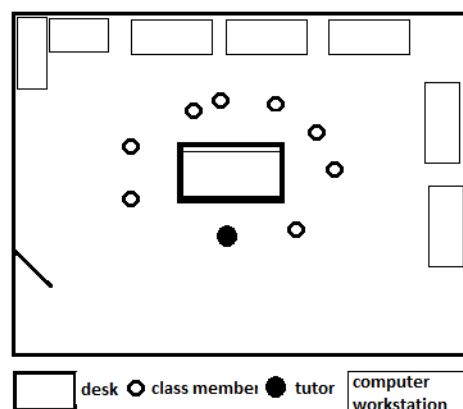
20.1 tutor at front, class behind desks



20.2 tutor at front, class in semicircle



20.3 tutor and participants round central table



Additional variables affecting room layout were the use of notated music (requiring desks or stands), the age of participants (all the junior classes I observed used the 20.2 set up, which reproduced a standard school classroom model), and the preferences of individuals. In each case, the staging of classes made clear the tutor's role as director of the class, and the participants' position of mostly facing the tutor, rather than each other. Different positioning of participants relative to each other could also be observed in session and concert layouts, discussed in the following chapter.

4.4.2 Motivation to teach

Tutors had a number of motivations. Some spoke of a sense of responsibility to regenerate and sustain a musical tradition in which they themselves had grown up; "I learnt everything that's basically my livelihood now, as well as just the

tradition and everything. So just – going back and giving that back up there for me is quite important” (T20). Others were keen to give young musicians experience they felt they missed out on themselves: “there wasn’t really any traditional music present in the schools. I had violin lessons in school, and out with school, and I was part of all the regional groups, orchestras and string ensembles, choirs as well for a bit. But there was no real - I’m not going to say *support*, but there was no facilitation of traditional music within formal education” (O2). One tutor was passionate about demystifying music learning for adults:

I think people are excluded from music by a kind of super-professionalism... music is taken away from you by the professionals and fed back to you. And I like music to be owned by everyone... they stand over in the corner, wishing they were part of that club. And I think, actually, it’s not difficult to harness that. (T1)

Another said:

I think I *help* people to enjoy the instrument. That’s what it’s about. It’s about getting more people to play the instrument, and to play it along wi’ other folk... if there are gigs on... we’ll *go* to a gig together, we’ve done that a number of times now in the past. It’s good fun. (T17)

The evidence from this study suggests that GFW tutors viewed their input as having the goal of ongoing learning and enjoyment of music for participants. Several had some communication with members between classes, usually by email, and they themselves sometimes followed up with reminders and messages of encouragement. The email in *figure 21* from T3 to her fiddle class, for example, contained detailed advice on technical matters such as bowing, how to practise current repertoire, where to find an online version, and recapped an accompanying part:

I just wanted to send you all an email to **keep up to date** with what we are doing in the class for those who were off and for anyone who has forgotten all my words of wisdom!

Technique

Bow Hold - Bend thumb and pull it back if you need to

- Line up middle finger with thumb

- Tap pinkie

- Try little tiny bows moving the bow up by bending thumb and down by straightening thumb

Scales - A Major, D Minor

Tunes

Sailor's Wife - Play loudly

- Watch **intonation** particularly in the second half

- Nice recording here of **Alasdair Fraser** playing it

<http://www.youtube.com/watch?v=UUscE9AQOQs>

Rocking The Baby- Put in the up-beats (B in first half and G sharp in second half)

- Try **grace notes** on C sharps and flicks on open A in end phrase.

- Play with a **jig rhythm** even when practicing slowly

Most people already had an idea of Rocking The Baby so we were able to whizz through the melody and try some harmonies. We also delved into **chordal harmonies** for Sailor's Wife.

Figure 21: tutor email to class

As shown above, data from fieldwork demonstrates a focus on repertoire and teaching techniques which facilitated participation at various levels both in and beyond the classroom, including collaboration between some tutors between and during classes. Tutors themselves commented on how their skills had developed while leading GFW classes. This remark was typical: "in many ways it's kind of shaped how I teach" (T15), and a departing tutor said at a GFW concert:

So the guys who get me now, you're lucky, you didn't have me the first year! For people who had me the first year, I was pretty horrendous back then! [laughter] I'm really, really sorry for the really difficult tunes I inflicted on my absolute beginners' classes! So yeah, thank you, 'cos you guys all taught me a lot of things about how to teach trad. (T 4)

This echoes the experience of tutors in similar organisations. One *Feis* tutor, for instance, said "my first involvement with the Feis movement... probably shaped my way of teaching forever" (Martin 2006 p175). Another recalled his early involvement in the 1980s. and learning from discussions with fellow tutors:

I learned huge amounts about how to teach, working with other teachers, about education for adults as well as for young people... it was a privilege to work with people... all learning together. A lot of formal and informal tutor feedback, where people tutors] would talk about problems encountered in classes, a lot of the things we chatted about... have become established policy in some *feisean* (p170-72).

As part of this historical perspective on the development of group teaching skills among traditional music tutors, it is interesting to note that in the 1990s, Edinburgh's Adult Learning Project found that:

Training of teachers is an issue because most people haven't learned in a group... they don't actually understand the dynamics of a musical group and how to be in it. So we need to basically teach them group work skills, how to lead a group of people through any kind of learning process and also how to structure a curriculum. (Symon 2003, p270)

Over the last generation, however, many tutors have gained substantial experience through teaching in a wide range of contexts, and some now have qualifications intended to equip them with skills which would otherwise take much longer to learn. Overall, GFW tutors exemplify a pedagogical approach which could be described as a combination of instruction and facilitation.

4.5 Summary

This chapter has demonstrated the organisation and content of classes at GFW, the role of tutors in facilitating learning, and the scrutiny of class activities have clarified ways in which particular skills were established as core competencies for traditional musicians. Multiple repetition of small amounts of musical material in classes functioned not only as means of reinforcing learning repertoire, but also allowed participants to experience actively making music together. The emphasis was on absorbing the structure of tunes, and playing them in a generalised version which allowed classes to render a collective playing of a part of a tune, or the whole of one or more tunes. While tutor talk in classes regularly made reference to the possibilities for varying tunes, and participants recognised this as a feature of the music, a minimum of class time was actually devoted to demonstrating and practising the means of doing this. One reason for this may have been the pragmatic necessity of catering to a variety of abilities and interests in the limited format of the group class, but it may also be that tutors, whether consciously or unconsciously, were somewhat protective of their own musical playing style, and felt that "making the music your own" had to be "learned, not taught" (Rice 1996). Tutors were the source of musical authority, but there was also variation in the backgrounds and approaches of tutors from which participants benefited. While various forms of music notation were used in a diversity of ways by both tutors and participants, the primacy of

the aural environment was evident. Tutors' nurturing of this sensibility established the basic means of learning at GFW, and opened up the possibility of participants rediscovering latent/passive musical repertoire encountered earlier in life, and recreating that now as musicians themselves.

The following chapter explores how the basic skills introduced in classes, described above, were put to use in contexts for participatory performance.

Chapter Five

Participating in performance: Putting competencies to work

In this chapter I argue that participatory performance at GFW both encouraged consolidation and extension of competencies learned in classes, and built new relationships through settings such as sessions and informal concerts. The focus of this chapter is to show through my fieldwork data how GFW scaffolded and framed these events, enabling more holistic music learning than the classes, and in which social factors played an increasing role.

5.1 Participatory performance

Finnegan identifies components of performance such as audiences, performers and participants and “framing” (Finnegan 1992, p91-111). While the goal of a performance may be maximising participation by the majority, other potential musical roles - varying, embellishing, harmonising melodies and starting tunes, for example, – are also important in retaining the interest of more experienced members of a musical community of practice (Hield 2013, p116).

Although group learning of traditional music, more widely, evolved partly as a pragmatic response to significant numbers of people wanting to learn (see Chapter Three), such contexts have also probably encouraged, amongst such musicians, the growth in certain forms of performance as something to which they aspire. Sessions, in particular, embodied for many the sharing of traditional music:

Ultimately you want to be able to play with other people, so I think the sooner you get involved in that, the better! (M2)

Most learners, however, pointed out the difference between playing together for the enjoyment of the group, and performing for another audience. For some, their expectations were clearly influenced by their exposure to more presentational musical forms⁷⁴, and they sought another kind of context for their own playing: “it’s being able to play *with* people but not necessarily in public”

⁷⁴ Such as recitals, concerts and competitions.

(F18); “they’re getting to play music with nobody judging them” (O1); “the whole point of comin’ to GFW is to take part: you can’t just be a spectator” (T1). The perceived lack of censure of the quality of their playing by non-participants, articulated here, suggests that some members might have felt exposed performing in more presentational contexts, whereas at GFW they found mutual support in classes, sessions and concerts, ceildh dances, and performances beyond the bounds of GFW.

Even where GFW musicians gave a more public performance, the primary goal was their own enjoyment. As one participant said: “you didn’t think anyone was listening to you until they were leaving and they came over and said nice things” (U1). Asked if she performed much outside of classes, one fiddler said “I wouldn’t really say it’s perform[ing] – it’s more sort of practising in public!”, acknowledging that this aesthetic may not appeal to an audience of non-players: “taking up instrument playing... they’re taking it up for fun, they’re not expecting to be – well maybe they are, I don’t know – *great*” (F9). This comment illustrates an important attribute of participatory performance: that the music is “not for listening apart from doing” (Turino 2008, p52). A too-rigid interpretation of this attribute, however, risks obscuring the crucial role played by listening as participation as a learning strategy. This is discussed further below.

There were examples of tutors who preferred more participatory performance over more formal contexts, and could model these for learners. One actively disliked performing as a soloist:

I definitely don’t like standing up there on my *own*, playing...I like teaching and I like playing, but I don’t necessarily like standing on stage on my own in the spotlight”. (T4)

Sessions and informal concerts allowed GFW musicians to experience how competencies learned in the classroom could be put to work elsewhere. Structured sessions in particular enabled members to take early steps towards directing their own learning through participation in an extended learning context.

5.2 GFW Sessions

Studies of traditional music sessions as learning environments are discussed in the literature review in Chapter One, and as Fairbairn (1994) points out, learning and performance are inseparable for musicians of all abilities at sessions (p568). The session format lends itself, in theory, to participation by players of varied ability, but there can be barriers of etiquette, ability, and status. Here, I discuss the aims, structure and impact of GFW sessions. A good place to begin is the “Scottish Slow Session” webpage and forum, hosted by a senior GFW tutor including information and resources for slow sessions in pubs and slow session classes based in repertoire and session etiquette. Highlighted sections in the extract below showed it was clearly aimed at novices, making explicit that the speed of playing would be slow, and that using notation was acceptable, both behaviours which would not otherwise be usual in session playing. Repertoire was recommended, pre-arranged in sets, and made available in various formats:

Participants were encouraged to attend GFW sessions from the time they

THE SCOTTISH SLOW SESSION is a project aimed at helping people play music together, whether in a pub session, a home group or at a one-off event. Sessions can be hostile, unfriendly places, but they can also be wonderful environments in which to play great music with other people. A "slow session" is aimed at people with little or no experience of the session; an "entry-level" session if you like. It should be encouraging, forgiving, supportive and fun. Tunes are usually played at a slower tempo than normal (to give everyone a chance to join in) and, unlike a full-pelt session, reading music notation from books or sheets is tolerated. In the Slow Session Project, I'm aiming to provide advice and resources for those interested in starting or playing in a session. I have a suggested repertoire of tunes which would go down well in sessions. The tunes are in sets, and have introductions marked for ease of starting. Many are available free to download and print, or they're available in attractive books which can be purchased. A collection of sound files is being compiled to aid the learning of tunes, and advice on how to start a session and how to behave at sessions is being prepared.
<http://www.nigelgatherer.com/sess/sss1.html> (accessed 24.3.16)

started classes: it brought together instrumentalists who wouldn't normally meet, affording them the opportunity to play with a range of other instrumentalists. While participants may have aspired to play in sessions, they might perceive barriers, and were not necessarily familiar with how to get involved, and as this accordionist said:

I quite like session music I guess, and I was always kind of fascinated as to how it actually worked: how everybody knew what everyone else was doing, and wondered how I was ever going to be able to do that... I like the way it works here, you can join the slow session, you can develop into actually *doing* it. (A5)

GFW ran four different kinds of sessions, each involving tutors, and with some participants attending more than one event. These were the “slow session” or warm-up which took place before classes; “Prepare for the pub”, a monthly teaching session introducing members to common session repertoire; the “very slow session”, a monthly learners’ session held in a room in a pub and directed by a tutor; and finally the “Islay Inn session” in the pub itself, where tutors were present but in a less directive role, and members of the public and non-GFW musicians could also attend. More detail on features of these events is shown in *table 9*. This makes clear the potential for progression from tutor-led “teaching sessions” through to the “proper”, “real” or “normal” session at the Islay Inn, where musical leadership was shared with others. Other trends include moving from the environment of the class to pub-based settings, and incrementally increasing speed of playing, shown here in terms of “reel” tunes, generally considered “fast” tunes. The GFW sessions in *table 9* are ordered in terms of playing speed as a significant criterion distinguishing different levels of session, and a good index of the relative competence of players.

Table 9: structure and features of GFW sessions

Session	Frequency	Venue	Length	Tutor-led	Repertoire	Talk	Speed of reel
Prepare for the pub	Monthly (Sunday eve.)	Hillhead Sports Club	2 hours (7-9pm)	Yes- "teaching" session	Chosen by tutor, taught and possible combinations introduced	Social chat, Tutor selects and announces tunes Lots of spoken/sung guidance from tutor	J=c.72
Very Slow Session	Monthly (Sunday eve.)	Curlers Rest Pub (now in new venue)	2 hours (7-9pm)	Yes- "teaching" session	Tutor-arranged sets practised and played	Social chat, Tutor largely selects and announces tunes Lots of spoken/sung guidance from tutor	J=c.97
Slow Session/ Warm-up	Weekly, before classes on Mons. & Weds.	Stow College (big room)/John Wheatley College (atrium)	30 minutes (7-7.30pm)	Yes: 1 main tutor, others may join in	Drawn from classes, 'core' GFW repertoire, & session 'tune of the week'	Social chat, Names of tunes announced/requested Leader calls out encouragement/instructions	J=c.132
Islay Inn session	Weekly (after classes on Mons.)	Islay Inn	c.1.5 hours (9.30-11pm)	(Yes) but may be other music leaders there	Sets well-known to regular participants, some from GFW slow session, and items contributed by other non-GFW musicians	Social chat	J=c.181

Tutors sent a clear message in their invitation to members that sessions would be an enjoyable way to advance their playing. One saw them as important in motivating learners and helping them consolidate repertoire:

I think that's what gets people hooked... And it's very clear the ones who're still playing are the ones who did two things; one, moved slowly progressing through the classes and didn't skip any of it, and also got involved in the social side of it and joined the group Scratchy Noises or played in the slow sessions, built up a repertoire... it was socially encouraging and it was fun and it made them feel like they were progressing, but it *did* make them progress because basically they were practising their tunes instead of learning a tune every couple of weeks...(T4)

Tutors encouraged members to join sessions, even if they preferred not to do so themselves. One told her class she wanted them to aim to be able to take part in the Islay Inn session, but confided to me later that she didn't much like sessions herself as she felt they weren't conducive to "the best music" and could often be unwelcoming and unfriendly to learners (T6). Another said:

I amn't a great fan of sessions, I have to say, I find they tend to go hell for leather and very loud and the music is sub-standard as far as I'm concerned [laughs], so I tend not to [go]...I would rather do a group of friends that I have chosen and we can hear each other play. (T7)

There is an interesting tension suggested here, which could be interpreted as a clash between the participatory ideology of the folk revival, and the emergence of a different sensibility within an educational and community setting.

There were, then, contradictory views as to the value of sessions. As Hillhouse points out, although the (Irish) session is seen as a "pervasive performance context", not all musicians believe "session practice can be seen as any kind of best practice, or even representative practice, in the tradition", and it could be exclusive not only in terms of speed, as suggested in the web page excerpt, above, but also in choice of repertoire, usually a selection by the majority, with local or individual styles less likely to be heard (Hillhouse 2013, p43).

GFW players who enjoyed the session environment, however, said "I think the whole point of sessions is that you're not individual musicians" (JF7). One tutor framed the role of GFW as an educational one of helping people "discover playing in a session", linking this to the ability to play without notation, and suggesting that "scraps of paper" were involved in the task of learning tunes but not in a session performance:

Generally you're trying to think why people are learning an instrument; what do they want to get out of it. Whether they know it or not they probably want to be able to play in a session with other people... I don't always think it's their major motivation until they discover it. But if they can go somewhere and find that actually they can join in some of these tunes without having to scramble through their music trying to find scraps of paper, then that's what people find really inspiring. (T4)

Sessions were not part of junior members' participation in GFW, largely due to licensing laws prohibiting access to public houses, and this was, therefore, a performance context to which young musicians had minimal access. They were most likely to take part in semi-supervised sessions at courses or summer schools, in a learning-focused environment. This young musician's experience was fairly typical:

I've never been to a session. I went to a youth session thing once. It was [a tutor] from here that ran it, I went to that... I went to a Fiddle Festival thing [in Edinburgh] that I played in a session there but that's about it... I'd like to go to a [proper] session but the thing is a lot of them are in pubs and things like that. (F6)

Some teenagers, however, had attended sessions in local pubs which allow them in:

I got into *Babbity Bowster's* [pub]; they're OK with me being there as long as I stay in the session part of the pub. But I'm looking into the *Flying Duck* session... there's not enough regular kids' sessions... like *Babbity* or others that are on every week. (JF7)

No pre-class slow session for juniors existed, although this was something at least one GFW tutor wanted to develop, acknowledging there was not much opportunity for juniors to get together outside classes. Godwin (2015, p77) also found that young players had session-playing as a goal, inspired by the example of slightly older peers.

5.2.1 Slow session/pre-class warm-up

The slow session is the entry point for GFW participants to gain early experience of session playing. Music making in a group of mixed abilities and instruments has been a feature of the organisation since the early 1990s. Members from that time recalled that "you just went into the room and there was a big, big circle and everybody played tunes together" (O1) and that "there was a massive big circle of about 50 people and... somebody in the middle... it wasn't as interactive as it is now. It was much bigger, but it was expected pretty

much that everybody did this.” (T16). During fieldwork for this study, pre-class playing took the form of a “slow session” (also known as the “Wednesday warm-up”) in the large communal space where most participants and tutors gathered⁷⁵. Anything from a few to over twenty participants joined in as players, while others watched and listened, drank tea or chatted. One or two tutors led, other tutors sometimes joined in, occasionally using the opportunity to practise on an instrument on which they regarded themselves as a learner. A regular leader said “now it’s a very optional thing, it’s much smaller [than in the past], but the people that come really like it and they want to come, they’re really keen” (T16). Another said “it’s a social, it’s a warm up” (F1). One tutor commented that some initially chose just to listen:

People come along and they sit and they listen. And that’s good enough. And after a while they think “well, I’ve learnt a couple of tunes in my class – maybe they’ll play them”. (T3)

The opportunity to dabble on the periphery of the slow session was one that some members welcomed. For example, on one occasion I came across a few musicians playing from behind a screen which happened to be set up in the room where the slow session took place. They could have taken a more central position, but chose to sit on the edge. The guitarist in *figure 22* said:

I know the *collection* of chords, but I don’t necessarily know the right order [laughs] once he’s [tutor] playing them. However, that’s half the fun. They’re lovely tunes actually; the last two tunes have been really nice, so we’d *like* to play along! (G2)



Figure 22: playing from behind a screen while others play, listen, and watch at slow session

More recently, participants were explicitly directed towards repertoire for the “slow session”, and resources specially designed for this, as shown in this

⁷⁵ At Stow College, this was a large classroom and social space with extra capacity also used for the tea break, sessions, and end-of-term concerts. At JWC, such events take place in the large atrium at the entrance to the building.

website excerpt (*figure 23*). Also notable here was the appeal to “advanced” players to participate, modelling a community of practice in which a mix of expertise was observable.

Weekly Slow Session @ John Wheatley (Monday)

Each week a slow session runs from **7:00** until **7:25** just before classes start. This session is open to **players of all levels** to join in or **just listen**. We encourage **advanced players** to join in with early stage players and use this time for a **warm-up** and convivial gathering as part of our GFW ethos.

The tutor-led session covers tunes **at a slow pace** several times so people can join in (melody, chords or harmonies). This is **very informal**, not a teaching session (see ‘Prepare For The Pub’). Attend the session often and it becomes easier to recognise what to play. The tutor can lead or you can suggest a tune for everyone to play.

Monday Tune of the Week

Each week a **specific tune** is featured during the session to build up a common set during the term. Click on [2015 Sep-Dec Slow Tunes](#) or [2015 Sep-Dec Mandolin Tab](#)

<http://www.glasgowfiddle.org.uk/gfw-sessions> (accessed 11.2.16)

Figure 23: slow session information from GFW website

Many aspects of the GFW slow session were, then, actively managed by tutors. Two jig tunes featured in the link in *figure 23* are shown in *music example 6*, below:

The image displays musical notation for two traditional jig tunes. At the top left is the GFW logo (Glasgow Fiddle Workshop). To the right, it says "Slow Session Terms A+B, Sep-Dec 2015".

The first tune is titled "5th October (A5): The Shepherd's Wife (traditional)". It is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is shown on a single staff with chord symbols above it: D, Bm, G, D, Em, A7, D, Bm, G, A7, D, D, A, G, A, D.

The second tune is titled "19th October (A6): The Stool of Repentance (traditional)". It is also in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is shown on a single staff with chord symbols above it: A, A, D, Bm, E7, A, A, Bm, Bm, E7, A, A, D, E7.

music example 6: slow session jigs

These two tunes were contextualised by a tutor as a resource targeted at members in several ways: they were specifically linked to slow session information on the GFW website; dates were given for sessions at which these particular tunes would be played (implicitly encouraging musicians to prepare); and the juxtaposition of two similar (jig) tunes offered the possibility of combining them into the musical form of a set. These were, then, pedagogical arrangements which arguably served the GFW session format, rather than necessarily facilitating participation in “real world” sessions.

T14 (**close-up A**) viewed it as important for participants to see tutors “in action” not only as teachers but also as performers at the slow session. During fieldwork it was evident that tutors there would not only choose repertoire and lead the playing to facilitate a broad range of participation, but also sometimes express themselves musically through performing elaborations of tunes, alongside the “core” versions played by the majority (Turino 2008, p36), simultaneously modelling a soundscape where such formulaic variation was constrained by the structure and tonality of the tune, and the steady pulse. Such parallel playing of tunes was common in sessions. *Music example 7* shows a transcription of the popular *Calum’s Road* tune at a slow session in October 2013.

notated version

tutor

music example 7: Calum’s Road at Slow Session

Most participants were playing the same version of the tune, derived from a common GFW notated version. However, as *music example 7* shows, one tutor audibly varied a few bars (highlighted), especially at the start and end of phrases, and in one bar added a counter melody a third above the tune.

Although not billed as a “teaching session”, the slow session featured some more directed elements. For instance, on one occasion T3 called on one group of instruments, such as mandolins, to play the tune on their own before others joined in again. This tutor said:

It's a very basic introduction to the idea of arranging, as well as the value of repeating a tune, playing it over and over again to get it underneath people's fingers. Just by varying it so that only one instrument group will be playing it, it actually can be very exciting, when the fiddles come in, and everybody else comes in there's such a lift... it does 2 things; first of all it isolates [parts]. When everybody's playing sometimes it's not so easy to hear what you're doing yourself, so if you isolate certain instruments it can make it a little easier to hear what you're doing. But it's also fun. (T3).

In this case the slow session was also being used, as the tutor said, to introduce simple arranging skills by picking out smaller groups to play. T3 also called on the group at the session to sing the tune for a few moments, and this was done quite spontaneously: “just by doing something *unexpected*, and something a bit daft as well, it just makes people laugh and enjoy the music”. As well as reinforcing the tune learning, then, this technique kept the music going in varied ways, and introduced an important element of fun.

5.2.2 Prepare for the pub (Appendix AVII shows a full transcription)

Since January 2013 a monthly “teaching night” called “Prepare for the Pub” (PfP) has been run by a senior GFW tutor, who explains how it grew out of the “very slow session”:

The people who've been coming for a year can all play those tunes. If I'm gonnae keep new people interested enough to keep coming they're gonnae get into the same bind as they were in before, which is “I'm a newbie and I don't know anything”. So I started another evening, also once a month but on a different fortnight loop, called *prepare for the pub*. And you come to the *prepare for the pub* and you're taught those tunes. (T1)

The GFW website's slow session page communicated dates, reviewed activities, repertoire to be worked on, and directions to audio and notation files for PfP. It commented on attendance, progress and repertoire, with suggestions for further resources such as CD recordings, and explicitly linked the PfP group to the next level, the very slow session. "Early stage" players were especially targeted, and players on accompanying instruments asked to be patient while tunes were learned, as highlighted in *figure 24*:

Sunday 29th September 2013 - Prepare for the Pub, Hillhead Sports Club.

Glasgow September weekend but still we had very **encouraging turnout** of 16 mixed instruments including 2 ukuleles, mandolin, whistles, viola, guitar double bass and fiddles. We learned 'Thistle of Scotland', a March in D. This will now go in a set with 'Barren Rocks of Aden', 'Mairi's Wedding' and 'Bonnie Lass O' Fyvie'. Sound files and music up now on 'Sound file' and 'music' pages. In a new departure we had a mini 'Very Slow Session' in the second hour to give **early stage players** a bit of room to try out their **favourite tunes** from the repertoire. This looks like it might be useful for letting **newer folks** work on the 'Curlers VSS' material in a more **relaxed way**. **New!** Check sheet music pages for tablature suitable for mandolin and banjo...

Next **'PftP'** at **Hillhead** on **27th October** at **7.00 pm**. **Tune next time...** 'The Keel Row' march in G. You can listen to it on the GFW Tutorial CD (£3.00 available at club nights).

Best for **EARLY STAGE PLAYERS OF ALL MELODY INSTRUMENTS** to learn the tunes that we play regularly at the Curlers Very Slow Session. Come and learn a new tune! Chord players - it sometimes takes us a while to get enough of the tune before you can join in - **bear with us**.

Figure 24: "prepare for the pub" information from GFW website, 21.10.13

One participant explained how a PfP evening differs from classes:

The classes are more kind of structured. [Here] ye're playin' with other instruments and you're *listenin'* more. I find this more *difficult* but you learn a lot from it, whereas the classes are a kind of set structure whereas this is, you know, you have to do a wee bit of homework beforehand and it's kinda *organic* you know, it's kinda *happenin'*. (P)

The use of the terms "organic" and "happening" here suggests an immediacy of connection with the music and other players, and the speaker also made clear that she felt she has more responsibility for her own learning at PfP, even although the session was led by a tutor. This may have been partly due to the way in which the evening was framed, by the information provided beforehand, and the tutor's talk (see transcription, **Appendix AVII**). In support of this more individualised perspective, T1 says: "you should actually be listening to yourself but in relation to everybody else".

The staging of this session in a public house also played a part. Money was collected on the night, rather than paid directly to GFW, and some musicians bought a drink from the bar downstairs. Chairs were arranged in a circle, with the tutor part of the circle, in contrast with the staging of most classes as described in the previous chapter (*figure25*).

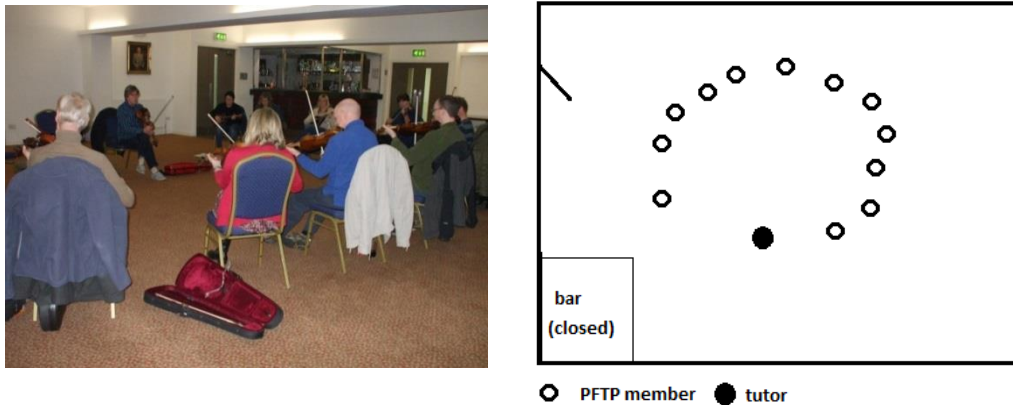


Figure 25: Photo and diagram showing room layout for Prepare for the pub

5.2.3 Very slow session (see close-up D)

Since early 2012 a “very slow session” (VSS), also a teaching session, has been held once a month on Sunday evenings at Curlers’ pub in Byres Rd, in the West End of Glasgow where up to 50 GFW members may turn up to play⁷⁶. This session was initiated by T1, who also posted the information on the “session” website⁷⁷, widely used by many traditional musicians.

It’s really to take people out of Fiddle Workshop and into the wider world... there was clearly, I thought, a need for something like that that everybody could get a hold of. So I extracted about 12 tunes that were used in the teaching at GFW and had a tentative evening, an’ invited lots of beginner players to come. (T1)

The “wider world” was represented both by the pub setting for the VSS, and the presence of non-players who sometimes provided an audience. For some, it functioned as what was perceived to be an authentic environment:

I think the point here is why we’re learning the instruments – we’re not learning to play in a classroom, we’re learning to jam together wherever we happen to land up... from that point of view [the pub] is where you want to be, really, rather than sitting in a classroom. (M1)

Or it was a step towards taking part in the next level of session:

⁷⁶ now in a new venue due to Curlers’ pub programming other events on Sundays

⁷⁷ <https://thesession.org/>

People are so *keen*. And it's just fun, it's very relaxing, and we're all keen to do better, play better, play faster. And our ambition I suppose eventually is to go and be able to join in the Islay Inn. I haven't actually ever expressed that but I think that might be the case, you know, that I'd be able to go along to the Islay Inn and I'll be able to play confidently. (F3)

Another enjoyed the different acoustics at the pub, since "the sound quality in these classrooms [at Stow College] is dire!" (P)

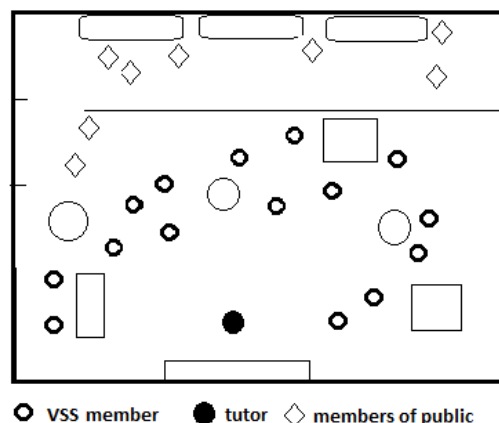


Figure 26: Photo and diagram showing room layout for very slow session, Curlers Bar

The staging of the VSS contrasted with that of PfP, in that it took place in part of the pub which was accessible to people not taking part in the session, and musicians were scattered around more informally rather than in a recognisable circle. On the occasion when I attended the VSS, however, the tutor stood at the front (see *figure 26*), clearly in charge, using his guitar to maintain a steady beat. His role was to lead the evening's music making by means of:

- *Selecting repertoire to be played* - and making reference to previous practice
- *Setting a speed for playing* - and relating this to other contexts: "We're currently somewhere around a third and half top speed...pub speed is not like dancing speed...pub players like to play fast...we're at half dance speed at the moment, definitely, and about a third of pub speed"
- *Conducting the performance* - verbally through instructions called out during the playing, such as "do it again", "repeat", "keep going" and "back to the beginning". Directing the music also happened via singing and providing a steady vamped accompaniment on guitar.
- *Preparing musicians for what will happen* - encouraging them to anticipate, for example, changes between tunes; "When we get to *The Muckin of Geordie's Byre* [sings ending of that tune into the next]... then we're going to go into *The Shepherd's Wife*. What is it you do for that? Where do you start?"

The skill of combining tunes in a set is widely recognised as an important one for traditional musicians, but a challenging one for learners, and this was scaffolded in GFW classes and sessions. A tutor leader said:

I try and get them thinking as if they're in a proper session and linking the tunes together and come up with ideas themselves of what they want to play. But as soon as I come into the space they all sit there quietly and don't give me any ideas. (T16)

The very slow session in **close-up D**, below, includes a section on preparing participants to play a set of several tunes. Musical notation was widely used at the VSS, as printed copies on music stands or tables, or on iPads or other digital devices. One attendee controlled pages on his iPad with a foot pedal, freeing him to keep playing while turning to the next tune, demonstrating the inclusion of new technologies as mentioned in Chapter One.

Close-up D: Very slow session

The Very Slow Session (VSS) are in the Curlers' bar in the west end of Glasgow on a Sunday evening. Around 15 people are present, with a mix of instruments, sitting around tables with drinks. T1 is leading this session, focusing on building tunes into sets and establishing a steady tempo for playing.

The group has recently learned the *Trumpet Hornpipe*, and plays this slowly "as a warm-up". T1 puts down his fiddle and takes up the guitar: "I can control you with the guitar!" Then they go back to a familiar set, *Spoostiskerry/Mrs Macleod/High Road to Linton*, after which T1 says "that's really good... it actually *was* a slow set."

They have another go at *Spoostiskerry* with a musical introduction from the tutor:



After this tune, T1 cues the beginning of *Mrs MacLeod* and asks the musicians to practice it.

Speaking to the ukulele players, he asks them to try and put in an E major chord for the transition from the first tune in G, to the second, in A: "it's fantastic if you can get an E – that's the join". All play the tune. "It's not bad. It's good enough. Can we do the join? *Spoostiskerry* into *Mrs MacLeod*. Ready? It's going to be..." [plays]:



"Want a wee go at *Wullafjord* just by itself? Have a wee think about it... We're going to go straight from that into *High Road to Linton*. Think about that." (T1). The musicians practise, look at notation, and confer.

“Let’s think back now, back, back, back [to previous tunes in set]”. T1 sings snatches of the tunes, the musicians start to play the whole set, with the help of cues from T1 as the next tune approaches: “*Mrs MacLeod* coming up! Open A strings and high A! ... OK, *Wullafjord* in D! ... We go into the *High Road to Linton!*”

Another pub customer, with a baby, comes to look and listen. T1 talks to participants about how the VSS compares to “proper” sessions:

I’m kind of formalising what is really an absolutely informal thing, which is playing in the pub... on the other hand, all of these tunes come around in any pub session you go to... Pub players like to play fast... We’re at half dance speed at the moment, definitely, and about a third of pub speed... If you go to the Islay Inn tomorrow night, you’ll see maybe 35, 40 people all playing fast. Well, first of all they’ve kind of got a script. They play far more tunes than us but it’s the same principle that goes on. Usually at the heart of the session there are 1 or 2 or 3 very strong players... The music never really stops because these players will be able to play tune after tune after tune, and everybody else gets in their slipstream.

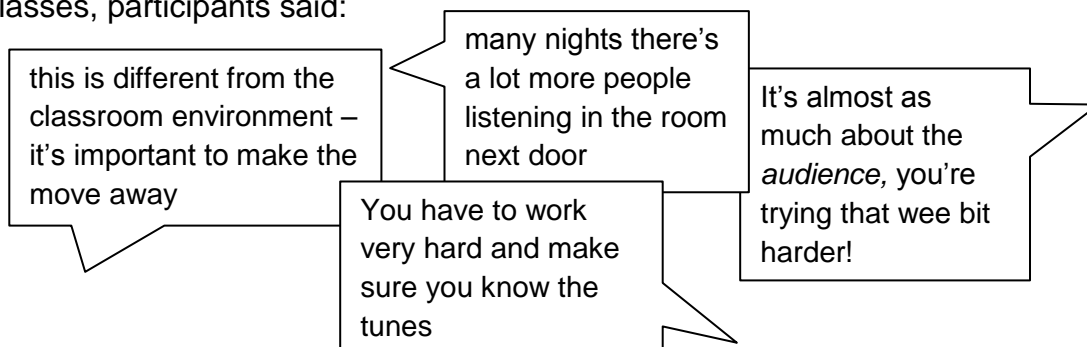
The musicians then work on a set of jigs – *Rocking the Baby/The Muckin’ o’ Geordie’s Byre/Shepherd’s Wife*. As before, the tunes are played separately, then combined. T1 says: “Right, and when we get to the *Muckin’ o’ Geordie’s Byre* [sings]:



Then we’re going into *The Shepherd’s Wife*. What is it you do for that? Where do you start?” All play the set.

This is followed by a polka, and then T1 suggests a strathspey set. One of the fiddle players attempts an introduction, has a second try, then all join in on *Fear a’ Phige*. T1 invites participants to choose what they will play next: “Can you have a wee think about what we might do? Let’s see if we can generate our own tunes”.

Asked by the researcher for views on how the VSS compares with GFW classes, participants said:



T1 says: “All right, shall we play some tunes? We haven’t played the marches for a while. So that would be *Angus MacLeod* and then *Teribus* and then *Mairi’s Wedding* and *The Hopeful Lover*. Which one of those would you like a wee moment with?” All agree they need to revise *Mairi’s Wedding*, so practise separately, then play the whole set, with T1 calling out the name of the next tune, and encouraging them by singing along.

The session ends at 9pm.

5.2.4 Islay Inn session

This event represented what some GFW participants referred to as a “real” session, with a faster speed of playing, and the attendance of non-GFW members as both musicians and listeners. The venue is in the West End of Glasgow, an area where other pubs also host traditional music sessions. It describes itself as a “traditional Scottish pub”, with live bands at weekends, and the “traditional/jam session” which GFW leads, on Mondays⁷⁸.



Figure 27: session at Islay Inn,

(source: pub website)

Participants’ experience of the Islay pub session focused on issues of repertoire, playing speed and leadership. Some participants found the Islay session simply too fast: “there are thousands of notes. I practically had a nervous breakdown fitting in with that because again, it was a repertoire I really didn’t know” (F1). A whistle player who was a regular attender and former GFW member, however, said it was important to have strong leaders:

[You need] the excitement generated by a sufficient number of competent musicians to support those that are learning. Sometimes the balance can be a lot of followers in this session, and not so many leaders... I realised I was one of

⁷⁸ <http://www.islayinn.com/> (accessed 24.5.16)

the five main leaders of the session. I never thought of myself as a [leader], but I've got a loud instrument and it cuts through and it can be heard. And I can lead a tune. I can hold a tune. Quite a lot of people here are afraid: they're just learning, they're playing quietly, they like to follow. (O4)

The topic of how fast to play traditional music came up regularly amongst GFW learners regarding session participation, but it was also part of individuals' reflections on their playing at home and elsewhere, and part of a broader debate about the performance of traditional music generally. The session chart in *Table 9* shows the relative speed at which a similar tune – the reel *Spoostiskerry* – was heard being played in the graded sessions at GFW. One fiddler described her progress at GFW in terms of the speed at which she could play: “I must be getting better; I can keep up! And the other night at the slow session [the tutor] said “let's speed this up a wee bit”. And he did. And I just about kept up, so I was quite pleased!” (F24).

The reels *Spoostiskerry* and *Wullafjord* formed a popular set at all GFW sessions, and the speed at which they (and other reels) were played at each is an important indication of the relative fluency of playing. I heard them played at the pre-class slow session at a speed of $\text{♩} = 132$, and later the same night at the Islay Inn session at $\text{♩} = 181$ (see *Table 9*). The latter performance also extended the set, adding the reel *High Road to Linton*, and included elaboration of *Spoostiskerry* by a tutor, shown in the transcription in **Appendix AX (DVD item 3)**.⁷⁹

Not all GFW members who went to the Islay session participated as players, sometimes being excluded by the speed of playing and the choice of repertoire. One tutor not involved in that session said: “they run a proper pub session and they've developed a huge repertoire of standard tunes which they play. And lots of the beginner players go down and stand wistfully at the back with their instruments and are unable to participate in it” (T1). Some GFW learners did, however, have a role at the Islay as active listeners. One tutor said of her banjo class, “they have sat for the last two years *listenin'*, and now they're desperate to learn the tunes, but they feel as if they know the tunes and they've got them

⁷⁹ A junior fiddle class can also be seen performing this tune at <https://www.youtube.com/watch?v=vHZMSarDLgw#t=49>

in their head” (T6). The strategy of “listening in” to become familiar with musicians’ repertoire and behaviour in this particular session was endorsed by T3: “what I say is “For the first few times, just come along and listen. The next few times bring your instrument but leave it in the case, and then open the case”. It’s always a good idea not to just jump in anyway”.

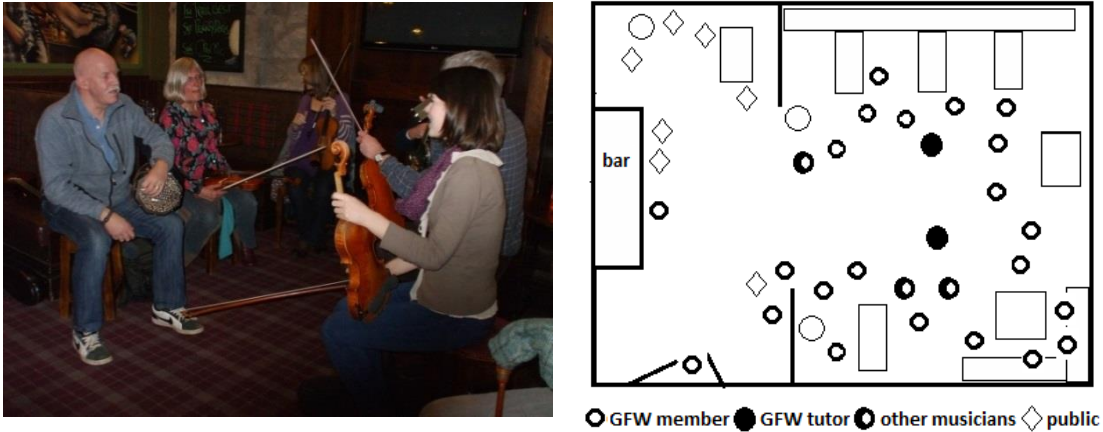


Figure 28: photo and diagram of room layout at Islay Inn session, February 2014

The layout of the session space at the Islay Inn (see *figure 28*) contrasted with the other sessions. Like the VSS, it took place in a pub, but was also accessible to non-GFW players, and interested customers who enjoyed listening to the music. While two or three GFW tutors were regularly present, and took a leading role, this was not a teaching session, and all musicians present had, in theory, the agency to choose and start a tune which others could then join in. However, the presence of music notation in various forms (*Figure 29*) indicated the participants were not all fluent session musicians.



Figure 29: Photo of musicians using digital media in the Islay session; reading notation from ipads (on the table) and iphone (on the piper’s knee).

The Islay Inn acted as a meeting place not only for current GFW members, but also for former members who no longer attended classes, but continued to share music and friendship at sessions. One accordion tutor described his delight at the progress of a former class member:

There's a lady that comes tae the [Islay] session on a Monday night, now... and she came tae ma lessons away, way back at the start. She doesnae come tae the class any more, [but] she comes on a Monday night and sits and plays all these tunes, that I've kinna taught her or showed here. And it's absolutely fabulous tae say "crikey, d'ye know what, you couldnae play until ye came tae GFW, an' look at where ye are now!" (T17)

The Inn also offered a hospitable venue for GFW social events such as Burns Suppers and Christmas meals, which often featured tutors as guest performers. These occasions fulfilled a numbers of functions: they provided an opportunity for GFW members to gather socially beyond classes and fundraise for the organisation, sometimes ending in a session in which all could participate. They gave custom to the Islay Inn, and promoted tutors as musicians performing to an audience, and had advocacy role in making GFW more visible to the local community.

5.3 Concerts

Twice a year, GFW held end-of-term concerts to gather members of all classes to perform for, and with, each other. While these events were extremely relaxed, the perceived shift in focus from participatory to more presentational music making was evident in the selection, arrangement and rehearsing of concert items, with implications for all participants. Junior concerts appeared more presentational in their staging⁸⁰. Junior members described how performing for audiences was different from playing in class. For example, one said anxiously: "we'll be standing up" and "playing in front of people" (JFC)⁸¹. Another saw it as a more positive opportunity: "we get to show everyone what we play, and what tunes we've learned over the term" (JF8). At the junior concert, however, participation was still the overriding message. One tutor introduced her class by saying:

⁸⁰ See video clips at <http://www.glasgowfiddle.org.uk/juniors-concert-13>

⁸¹ Junior fiddle class

We're going to play a strathspey called *Devil in the Kitchen* going into a reel which is quite appropriate 'cos it's called the *Glasgow Reel*. If anybody knows it, please feel free to play along as well. 1 2 3! (T23)

Close-up E: End-of-term concert

It is the GFW end-of-term concert in June, 2014. Junior members of GFW and their tutors are preparing to perform their end-of-term concert for an audience of each other, parents and friends. They have just come from classes and final rehearsals. People assemble in the large room, instruments are tuned, refreshments prepared.

T1 introduces the concert: "Alright everybody! Here's what's gonna happen...!"
Beginners' fiddle class play *Fairy Lullaby*

T1: Who's up next? Guitars? It must be us. Right, now, the guitars have been practising accompanying the whistle class playing a tune called the *Harvest Home* hornpipe. *But* the whistlers aren't here tonight so you've only got the accompaniment by itself. So I'll try and play it on guitar and [JF2] and [JF13] will know this. Maybe you could play along? Right boys, where are you? I don't need too many 'cos I need to hear the guitar players. Ready, guitars? Remember? Here we go, alright [to tune players]. You go and stand in behind them so you can hear it. Here we go [plays intro].

Two junior fiddle classes and their tutors get up to play (*figure 30*). T2 explained afterwards:

The idea was to do some of the same material throughout the term, just so they're gaining more of a shared repertoire... otherwise you can end up with 5 classes of kids all learning different tunes, and they come together and they can't play anything together... there's not a chance for them to get together much. [Also] for that concert I can't remember if there were quite a lot of [the other] class missing, so it was just a bit of support

JF2: [starts to speak] We're going to –

T2: oh *you're* going to introduce it?

JF2: I thought we talked about that

T2: Did we? Fine.

JF2: We're T2's class and we're going to play a tune I cannot pronounce!

T2: Rubbish. I'll pronounce it. It's called *Smeddum's adinfinbo*. It's a Swedish type of dance.

JF2: That one

T2: I'll write you a script for next time, shall I? [plays a few notes, sings over beginning of tune, taps foot and counts in] 1 2 3 4

T2: We're going to do 2 more Scandinavian tunes. They're both Danish *Hopsas*, which again is a type of dance. [to class] Make sure we don't swim through treacle in the second one, OK? 1 2 3 4!

T2 commented later on the arrangement of these tunes:

We had a chord part in it. We had that within the class as well. With the advanced class I've tried to get them to do arrangements as much as possible, tried to get them to come up with harmonies... it gives them different skills that they can take on as they learn more and more music, so they're not only learning how to play the melody, but if they don't know the melody, how to play something else that complements the melody.

A whistle group of 3 prepare to play. One is reluctant: "We've got a wee bit of stage-fright here" says T12. Another has "been actually writing her own tunes recently, and she's been comin' up wi' a tune a week. This week she was writing one called *Tropical* but she's decided to play *Auld Lang Syne* for you".

T2 introduces the next item: "this is a combination of classes and they're going to play a strathspey, *Braes of Tulliemet* [sings a little of 1st phrase to remind them] Ready? 3 4!"

T1 talks about move to new premises.

T12 and JW1 go to sit with JW2, now in the audience, in another attempt to get her to play. She is still reluctant, and JW1 plays *Egan's Polka* on her own.

JM thanks all for co-operation with research.

T1 says goodbye to a tutor who is leaving: "I don't know if you know [T22] who's been with us for about 7 years? This is [her] finishing off just now: she's about to go off and do a *real* job [laughter] so we'd just like to say thanks" [applause]. He then asks people to take leaflets to help advertise GFW more widely

T23 introduces the final items:

We're going to play a strathspey called 'Devil in the Kitchen' going into a reel which is quite appropriate cos it's called the 'Glasgow Reel'. If anybody knows it, please feel free to play along as well. 1 2 3!

F1: thanks very much. Hope to see you at the ceilidh on Friday!

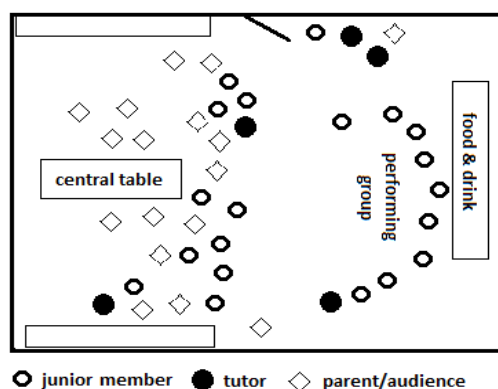


Figure 30: photo and diagram of room layout at GFW juniors' concert

Some adult members expressed nervousness about the idea of “performing”, and this tutor reflects on helping classes prepare for the end-of-term concerts:

Many of these people – even people who are quite able on the instrument, quite *rehearsed* – have very little experience of performing it. So, of course, when you’re doin’ a performance, you have to take account of the fact that there are people there who are doing nothing but watching you do that. An’ ye have to then *present* it in its best way. And what they’re normally used to is, yes they got through that and they didn’t make any mistakes, and that was quite nice, and they found that pleasing. But [in a concert] it’s not about you any more, it’s about whether the person watching it will enjoy it, and the tricks of performance – of smiling, looking up, all of that kind of stuff – are completely alien to them. (T1)

In adult concerts, while performing groups were given a respectful hearing as they played repertoire they had prepared, there was a regular blurring of the line between performers and listeners with invitations to join in extended to those from other classes: “We are going to play a tune from Cape Breton called the *Glencoe Bridge March*... if anybody knows it and wants to join in then please feel free. I’m sure these guys would be very appreciative [laughter]” (T22). T2 described these events as “more of a sharing than a concert”. They could be seen as supported performances, where participants could experience a degree of presentation, but in a way which did not over-expose them. Recognising that there could be mixed feelings about the concert format, tutors typically reassured members, emphasising the fun and informality of the occasion. T1 said in his introduction to the evening:

Thank you all for turning up tonight. People have always very good reasons for not coming on the last night: they get a note from their mammy, the dog ate their homework, something like that. People find it quite challenging sometimes but it’s meant to be fun, and it usually is. So we’re gonnae have a tune! (T1)

This kind of participation was facilitated in concerts for adult classes by a de-hierarchised use of space with two characteristics in particular: performing at floor level, with listeners sitting close by; and performing from the centre of the space, surrounded by audience/potential fellow performers, and the set-up of the concert space itself emphasised this. In *figure 31*, the performers were turned in towards each other, maintaining an intimacy they had as a class, even though others present were listening.

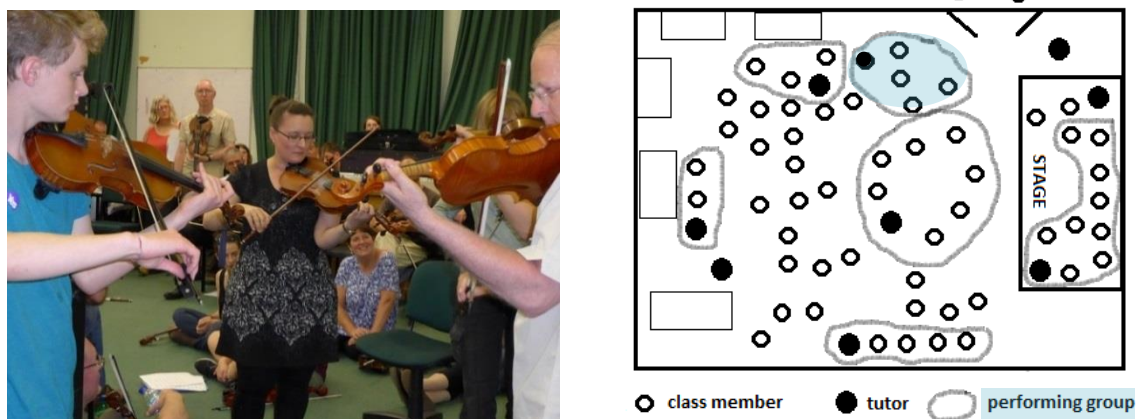


Figure 31: Photo and diagram showing room layout of class performance at concert

Occasional exceptions to the participatory ethos could be observed. At the concert pictured above, one group had been creating an arrangement of a familiar tune, the reel *Kate Dalrymple* (**Appendix AXI, DVD item 4**), introduced by the tutor thus:

The tune that we've been working on for this performance is possibly one of the best-known tunes in the Scottish ceilidh-dance repertoire. And we've had some fun with it and taken one or two liberties, so you might recognize it eventually. And when you do recognize it, if you feel safe enough to join in, don't, because we're going to do something different with it after that! [laughter]. Ready [to group]? 123, 123! (T11)

The tutor's introduction clearly indicated that what was to come would be more presentational than participatory: for example, others were explicitly told not to join in, and an instruction that the tune would be presented in an unfamiliar form reinforced this message. This "warning" has exceptional status which confirms the otherwise participatory ethos at GFW concerts. The item *Kate Dalrymple* was effectively re-created as a new piece. While its AABB structure was retained, there were changes of meter and key, melodic and rhythmic improvisations, bridges between sections, counter melodies, and a coda at the end. All these deterred participation in the performance of this item by those beyond the small group who had devised the arrangement.

Another item by a similar group and the same tutor consisted of less familiar tunes, also arranged for listening rather than participation. This item lasted six minutes and 54 seconds, generating some protest from another tutor who saw this as excessive in a programme designed to feature as many groups as possible, where the average length of other items was around three minutes.

Comments from other participants on such presentations included “it was becoming a bit *orchestra*” and “overdone with *music*”.

In contrast, towards the end of the evening the reel tune *Mrs MacLeod* was played (see transcription in **Appendix XII, DVD item 5**). This performance demonstrates different layers of participation where ‘elaboration’ parts were added to the music by some players without disturbing the ‘core’ of the tune. A large group played the reel *Mrs MacLeod*, but outside the open door, tutor T2 and junior fiddle player JF7, explored other possibilities in the music by layering their own versions over the main tune. This was made possible by the consistent pulse and the repetitions of the melody, forming a repetitive structure. T2 played sections of the melody, then a rhythmic accompaniment, in pizzicato. JF7 began similarly, but was soon bowing a counter melody in between playing phrases of the main tune, exploring varied bowing patterns and ornamentation, generating a diversity of musical ideas. Reflecting later on his contribution to this performance, JF7 said:

When you’re in that big a group it’s a nice feeling... you want to add what you can to it... the concerts aren’t formal, and the audience are very much part of it... even when someone else is playing you’re all part of it... it’s just the showing you what they’ve done and if you join in you’re part of it with them... there’s a big difference between tunes and music. And having all the other levels – even if it’s just background – makes it more musical.

5.4 Performing groups

Several self-sustaining groups have evolved from GFW such as “Scratchy Noises” (SN), “Strumulele” and “In Set”. The largest and most high-profile of these was “Scratchy Noises”, portrayed below in **close-up F**. The incentive for starting SN was initially musical, as a means of playing tunes learned in class more often, but it also evolved a very social dimension. While some features of SN such as inclusivity and fun reproduce the GFW ethos, they have also developed into a performing group who refer to “practices” and “rehearsals”. Such groups provide another outlet for playing in addition to the GFW sessions.

Other groups were convened from time to time for particular event, such as a performance by juniors, or the ad hoc Ceilidh Band of tutors and members who

have played for public ceilidhs for Glasgow's West End Festival⁸². *Figure 32*, from the GFW website⁸³, shows the musicians leading dancing with a large crowd of all ages. The band is made up of tutors and members of GFW, with a presence from the groups mentioned above.



Figure 32: Photo of GFW musicians (foreground) at West End Festival ceilidh, Glasgow June 2015

Close-up F: A Performing Group

Scratchy Noises (SN) was formed in 2010, by GFW members and others. The original impetus was to provide a friendly environment to practice tunes at a manageable pace, with a mixture of instruments:

We went along [to class] each week and we learnt new tunes. And [said] “what was that one we did five weeks ago?” Then you performed at the end of term, and you’d forgotten the rest. So we felt it was good to get together and play the tunes that we’ve been learning (F19)

Several members distinguished between the learning of tunes in classes and playing in other contexts: “I think it is a good thing for people that maybe have learned a good bit over two or three years, and want to move on to doin’ something rather than jist sittin’ in a class wi’ the same instruments constantly” (Bo1), and “*anyone* can go along to Scratchy... any o’ the tunes I’ve learned at GFW, that’s where I play them – at Scratchy. Because once you’ve learned a tune, you don’t really play it again unless you’re in somethin’ like that” (F20). A GFW tutor comments “it was socially encouraging and it was fun and it made them feel like they were progressing, but it did make them progress because

⁸² <http://www.westendfestival.co.uk/events/events/outdoor-ceilidh-at-kelvingrove/>

⁸³ <http://www.glasgowfiddle.org.uk/gfw-media/gallery>

basically they were *practising* their tunes instead of learning a tune every couple of weeks” (T4). The founder says they were also filling a gap:

A lot of the groups want you to be a certain standard before you can join. And that's doing it on your own for a long time for a lot of people...I just asked one of the other girls in the class if she would be interested and a couple of us got together at ma house an' we started going to people's houses, and there was too many of us so we booked practice space (F9)

Up to half of the group's practices take place at GFW on Monday evenings (by permission of the organisation) and the remainder out with term time, usually at a pub. There are additional monthly rehearsals on Thursdays, and sometimes at weekends. Numbers can range from ten to 25 participants. Half of the players are fiddlers, with the rest split equally between mandolins, guitars, and other instruments such as cello, viola and whistle. “Scratchy” didn't set out to perform in public, but have responded to invitations to play in a variety of contexts including a 10K run, historic buildings, and charity events. Several times a year SN employs a tutor, who may or may not be connected to GFW, to lead a workshop with them, usually on a particular theme; Eastern European tunes, classical music, or performance techniques such as set-building and ensemble playing. These events are advertised, and attract 20-30 musicians.

Scratchy Noises' blog says: “Our group aims to be **inclusive** for beginner/improver players of any instrument... Our 'set' comprises simple tunes with some of the notes played correctly by some of the band whilst the rest of us are assured of safety in numbers...It's all for fun – if we have a laugh and you have a laugh we have achieved our aim”. And the 'guidelines' also illustrate the group's ethos:

- The person who picks the tune can try an intro... feel free to have a go, we are all learners
- If you think you can organise us better/count us in better etc. please feel free to offer to help
- Don't worry about making mistakes just try tunes out and have fun
- Stick to a slow or moderate speed most folk can manage
- Try to avoid putting others on the spot

The emphasis, then, is on inclusivity, support, and enjoyment, and the sharing of leadership: “we're asking people what they want, so everything we do, we get a feedback” (F9). SN identify themselves as independent of, but with a strong connection to, GFW, with an overlapping membership. New participants might discover SN once they have joined GFW classes, while others find SN by other means, such as the amateur orchestras website, and go on to join GFW. Although this is not its



primary purpose, the group could be seen as having an advocacy role for the organisation.

The group's repertoire (example in **Appendix AXIII**⁸⁴) is drawn from GFW classes, workshop tutors⁸⁵, and suggested by members. A majority of players can be observed reading from staff notation, and a few prefer to play by ear. There is leadership from two or three members who oversee the choice of repertoire, and act as hosts. 'Scratchy' (as it is often called) now has its own committee, a blog⁸⁶, a CD recording, t-shirts and a tune book. Some of the group are "getting bolder and playing for dancing, and more on stage now, rather than just background music" (F9).

5.5 Summary

The importance of performance contexts to GFW's aims is evident in this chapter. We have seen how the competencies learned in classes were mobilized in sessions and concerts, and in groups which have established themselves out of the organisation. The basic skills employed in participatory performances are playing by ear, maintaining a steady pulse in playing, rendering common tunes individually or in sets, and providing simple accompaniment. More specialised competencies appear to be varying or embellishing tunes, leading the performance, providing clear musical introductions and creating effective sets.

The data confirms both the expectations of members that they would participate in social music making, and the ways in which this was directed by GFW to maximise the experience of joining in. The "slow session" format can be seen to have played a crucial part in this process, with explicit scaffolding of steps to further session participation at, and away from, GFW. Playing relatively slowly at pub sessions is not usual, but these slow sessions lowered the musical barriers to participation so that novice players could perform in this context.

⁸⁴ <https://scratchy noises.wordpress.com/2013/10/24/2916/>

⁸⁵ One tutor who regularly works with SN on arranging sets, has also collated some of their repertoire, downloadable at <http://www.nigelgatherer.com/pigpipe/scratchy.html>

⁸⁶ <https://scratchy noises.wordpress.com/>

GFW “concerts” also maintained the participatory ethos through shared items of repertoire, invitations to join in and informal staging, although there were also examples of more presentational formats.

The participatory performance contexts discussed in this chapter acted as events in their own right, bringing additional dimensions of learning and practice to the community of GFW members, but they also formed a bridge to participation outside of GFW, from the activities of semi-detached performance groups such as Scratchy Noises, to music making in the wider community. What were constructed at GFW were learning contexts in which musicians could watch what others were doing, try out competencies from classes, and experiment with levels of participation in a supported environment. Throughout the data we have seen evidence of both individual and collective learning journeys exemplifying a range of experiences and opportunities, reflecting aspects of musical and social agency.

The next chapter looks at the agency of participants in directing their own music making in connection with their involvement in GFW.

Chapter Six

Making choices: musical and social agency in GFW

Chapters Four and Five demonstrated that activity at GFW was framed first and foremost as a participatory experience, with individual musicianship directed towards contributing to shared learning and performing contexts. However, this does not account for the complexities of the learning of individuals and groups. This chapter examines the evidence for forms of agency at GFW, and analyses how these were expressed by the organisation, tutors and members. Rice comments on the potential impact of such choices:

Musical choices, whether in the making or the listening, allow individuals acting as agents to identify with groups of their choosing and to escape the bonds of tradition provided by parents, schools, and other governmental apparatuses. (Rice 2007, p31)

In this study, the “bonds of tradition” may have several meanings, including past and present experiences of other forms of music learning, but also any authority residing with the GFW organisation itself, and particularly its tutors.

6.1 Agency

Chapter One introduced a view of agency as socially constructed, whose chief features are explored here through consideration of the choices available to GFW participants and tutors, and how these were mobilised. My starting premise is that such choices, however, are formed within particular contexts and mutually constructed by those involved. Rather than practice which is shaped or driven by structures or hierarchies, the community of practice model describes organisations which emerge from practice: “participants have to actively build that community of practice for themselves” (Countryman 2009, p99), in a reciprocal relationship. The significance of a community context for traditional music is often expressed as a “shared sense of belonging” (McKerrell 2015, p4), and was regularly mentioned by participants in this study as a key feature. The main attribute seems to be:

‘being there’ as being in close spatial proximity with others so that facial and social familiarity woven into the routines of shared work can trigger social learning and tacit knowing. (Amin and Roberts 2008, p354)

However, the musical and social influence of tutors, which is documented in this ethnography, identified them as experts, contributing to a form of hierarchy in which tutors function as – to use Wenger’s terms - “full members”, others as “experienced” or “senior” learners midway, and newer learners as “peripheral” participants. Despite the directive roles of tutors, however, this was not just a one-way process, since they gained a great deal from working with GFW members, as previously noted.

As Nealon and Giroux state, “there is no response, no agency, no power, outside a context; the options for responding and doing something meaningful are given by the situation at hand” (2012, p266). This chapter explores, then, the responses of individuals and groups at GFW to “the situation at hand” which can be described as the organisational history and practice of GFW. We have seen that participants were encouraged to make the music their own, and that the perception of the genre as offering musical freedom had a strong appeal. Previous (or for juniors, current) experiences of schooling, and other aspects of individuals’ musical life-histories, also played a part in shaping identity, and participants’ “musical journeys” were not, therefore, determined only by their involvement in GFW, but it was the main context considered here in terms of potential for and constraints upon agency. Interactive participation in the learning spaces and platforms of GFW fostered agency amongst individuals and groups, encouraging them to represent their practice as an active tradition to which they could contribute here and now. However, individuals’ capacity for agency was also constrained by the need to support and sustain the collective practices of the organisation as an institution, sometimes leading to tensions. The history of GFW described in Chapter Three, and my ethnographic evidence, subsequently, reveals a continuing debate between these positions.

6.2 Musical Agency

“Strong learners”, according to Karlsen have a “well-developed music-related agency” (2009, p248). A significant degree of both individual and collective agency was observable at GFW, and was expressed at different levels of participation, from musicians in the early stages of learning to play, through to long-term, more experienced members, and also tutors. Several factors helped

to create the conditions in which a sense of agency and empowerment was encouraged at GFW.

6.2.1 Tutor talk

As noted in Chapter Four, a high proportion of class time was spent on tutors talking to participants, much of this in very positive and inclusive language through which tutors prompted awareness of agency amongst members. For example, tutors spoke not of “beginners” but “early stage players”. T3 used the expression “musical journeys” with adult classes, deliberately employing the trope of a “journey” as an empowering term to encourage individuals to focus on their own musical development, whatever the level of their current ability. Other examples showed tutors offering participants responsibility for extending their their own learning. For example this bodhran tutor said: “If that’s something you feel you need to work on... if anybody’s feeling really good about this sheet [of exercises]” (T18). Another device used by tutors was to include themselves in the group, through use of the inclusive form “we” rather than the accusative form “you”: “Will we try it from the top? See if we can do it all together” (T16). The use of informal language (in italics) and a questioning approach paved the way in this case, where a tutor invited a class member to play a recently-learned tune for the rest of the class:

T20: I think you quite liked this tune. Do you *wanna have a go* at it?

F1: I love it but I can’t remember how it starts!

T20: OK [plays first phrase]. Something *along those lines*? Have a *wee bash*. See what you can do.

In the highlighted excerpt in the transcription of “Prepare for the pub” in **Appendix VII**, the tutor explained to the group how to develop their own version of a tune based on their own resources and preferences, encouraging a sense of musical agency of participants at an early stage in their learning, and reinforcing the potential of the aural/oral skills to which they had been introduced in classes. Choice was offered at each level. For instance, T6 said to a beginners’ banjo class, “I’ll leave it up to you what fingering you’re using”, and when talking to an intermediate class about picking patterns explained her approach in this way:

Now, the reason that I’m drawin’ your attention tae that – tae do it *both* ways – is because, I suppose, there’s no’ really any right or wrong way...it’s worth tryin’

both just for the sake o' practising technique, but when ye actually play it it's completely up tae you. (T6)

T1 explained to an advanced ukulele group how he scaffolded their learning, but at the same time advised players to make their own decisions about what worked:

When we start off on instruments, I'm quite authoritarian, and I tell you "you've got to use yer third finger for C". Now obviously, you don't... they all work. But I know what's comin' round the corner for beginner players, and I know that if they use their ring finger they'll be saved a lot of heartache and fumbling. But *you're* now at the stage with all of your playing that if the chord shape I give you, you can find a way to play that in a more comfortable way for you, just take it. I only give you these things now as recommendations. Nearly all the chord shapes I've given you in the past few lessons are ones that I play, and they're not necessarily the ones you'll find in a chord book or on the internet...so you're at liberty to do what you like. This is really arranging it for *yourself*. (T1)

Here, T1 was not only offering playing options, in this case, for fingering chords, but also explicating and sharing with them his pedagogy. Humour often also played a part in gently facilitating agency: "we'll go from the top. Right, here we go. It's a take. No pressure!!" (T14).

Notwithstanding such encouragement, it remained the case, as evident in earlier chapters, that tutors directed most of what went on in classes. Individual agency was generally limited to choosing how to exploit opportunities to learn within the given framework of the class. Sometimes members made a specific request for explanation or assistance, but rarely challenged the authority of the tutor, even where the latter offered only a limited answer to a question. The following example illustrates this point, through an exchange which took place in a mandolin class where the focus was on learning how to use chord "families" to harmonise a melody⁸⁷.

P: Can I ask you an awkward question?

T4: Yes please

P: On that second line [of the music], the F#m, Bm, the melody notes don't come from the chords. How does it work? And at the E7 at the end -

T4: So, see you next week then! [laughter]. Sometimes there are chords which work, even though the melody is saying something else. And you know, there are some people who can come up with adventurous chords. And sometimes I look at them and think "how on earth did they come up with that?" And yet it works. I'm not really sure why... It's important to remember that the harmony is *not* the most important thing. The *tune* is the most important thing. The harmony should be supporting it or enhancing it, but it should never get in the way.

⁸⁷ a picture of a chart from this class is **Appendix IX.k**

The lack of a precise answer here may have been a function of the tutor's knowledge or ability to articulate it, but may equally have been due to the tutor's awareness of the presence of the rest of the class and the needs of the whole group and not just one individual, to the possible exclusion of others. The tutor was also underlining his view of the primacy of melody in arranging traditional tunes. On another occasion, a participant complained that a ukulele arrangement was too challenging:

P: You've got eight different changes of chords for... about six [song] words!
[class laugh] Ye couldnae have made it any more difficult if you tried!

T7: Yes but they're very long words!

After this exchange another class member jokes "it's no' the winnin', it's the takin' part!" Such remarks to tutors were rare, and generally given and received good-naturedly. However, they point to the existence of a "disguised" level of musical authority which was held in greater weight by tutors.

Another significant element in tutor talk was that tutors urged participants to seek out resources and opportunities to hear and participate in traditional music beyond GFW. For example: "I think it's important to try to learn from as many people as you can" said one tutor (T15). "I recommend YouTube clips and different artists for them to [hear]. I had a list of accordion players that I thought it would be worth their while checkin' out, but all different styles. Not just Scottish music" (T17). Someone else said "I've given classes CDs of stuff [and said] go and have a listen to this" (T2). However, conflicts could sometimes be observed between tutors' inclination to inclusivity of sources and means of learning, and attempts to standardise the delivery of classes. For instance, as shown in Chapter Four, idiosyncratic versions of music notation tailored to the needs of a particular individual or group were freely produced both by class members and tutors themselves. However, T2 said he would like to see:

a bit more encouragement amongst some of the classes to... supplement the ear learning with some good old-fashioned musical knowledge ... yes, you can learn by ear, but you still know what the notes are and you don't get handed a bit of music that's just numbers and letters in this weird crib system that means nothing to anybody except a small handful of fiddle players⁸⁸.

While the system criticised by T2 might only be understood by a few players, it could be symbolic of their membership of that sub-group, or affiliation with that

⁸⁸ As shown in **Appendix AIXn**

particular tutor. This illustrates potential tensions between different levels of involvement and, as such, an important measure of participants' stake in GFW at the level of the class on the one hand, and the level of the organisation on the other.

6.2.2 Choosing means of learning

Szego's observation that music learners "exercise agency by manipulating [transmission systems] to their own ends and needs" (2002, p724) has particular resonance for this research, since it may refer both to contexts for learning and also the possibilities of aural-notational transmission which, as noted at 1.3.5, is central to the learning and teaching of traditional music.

Participants brought a range of musical backgrounds when they joined GFW, and this is something tutors were generally comfortable with since many of them learned through a variety of means themselves. For example, some were almost entirely self-taught, while others had accessed multiple learning resources at different stages in their musical lives. In some cases they had to be resourceful in seeking out opportunities to advance their own music making, as in the case of T15 (see **close-up A**).

Some learners particularly valued the ability to select the sources from which they wanted to learn and to be able to control their use of these. In a group context this could present constraints. The aural learning environment, for instance, might be experienced as enabling as in this case of T16 – first a GFW class member, now a tutor - described being enthused by her early experience at GFW:

I just went home and practised constantly, and I started going to every session there was in Glasgow at that point...I'd listen to CDs and completely analyse what they were doing, work out myself how to do the ornaments, watch everyone like a hawk at sessions and ask them how they did it. So I was picking it up everywhere I went. (T16).

For another participant, working aurally in a group could feel oppressive rather than enabling, and she preferred to be in control of the source from which she was learning:

F9: I just think it's something that's a personal thing. I'll be sitting in the house listening to a CD, I can stop it whenever I want, I don't need to wait for anybody

else, I know that bit. You're comfortable. You're movin' whenever you want, you're not sittin' there feelin' awkward you've missed something... *You've got control*. If you're in a group you've got to either sit and be lost or sit and be bored...I've done it [by ear]...I wouldn't choose it.

Learner agency also encompassed uses of social media and other digital interfaces, and many GFW members made frequent use of web-based sources.

A GFW tutor said of class members:

They're never off YouTube. If I give them a tune they're away on YouTube, an' I heard them sayin' to one the women "Oh look it up – go on tae YouTube an' ye'll get that [tune]"! *Loch Lomond*, or whatever it was. (T14)

The tone of this comment hints that T14 may have felt a degree of ambivalence about his class consulting YouTube. On the one hand, the availability of such tools could be seen as offering individuals the opportunity to extend their own learning, but on the other hand, the tutor's authority as the (main) source of repertoire, and advice on how to play it, could be compromised and potentially supplanted by ease of access to online material.

It was also common practice for participants to make audio or audio-visual recordings of tutors playing tunes during class time, of new repertoire, to use as a tool at home. F3 said:

F3: It just means I can sort of prop it up and listen to it... I just put it up where I can see it and then I'll just sort of practice it - stop and start
JM: Will you use that in conjunction with the notation?
F3: Sometimes, but probably not. That's my least favourite way of learning is to go to the notation

Digital resources have given a greater degree of control not just in how audio and video material for music learners is produced, but also accessed. Reference was made in Chapter One to the transcription software the "Amazing Slowdowner", allowing audio tracks to be slowed down to any tempo while staying at the same pitch. The slow session could be said to function as an "Amazing session slowdowner", set up and regulated by organisers of teaching workshops to suit the needs of elementary players, or an activity arranged by players of similar ability to suit their own needs (Cope 2005). Melin has also commented on the use of slowed down music (recorded live at that speed from local fiddlers) by teachers of Cape Breton step dancing, to assist learning in class (Melin 2015, p81). The role of technology also extended beyond learning repertoire, facilitated communication between tutors and class members, via

email and website, and relationships between participants throughout the organisation. One class established a blog which the tutor knew nothing about, and the group in **close-up F** used their blog to communicate with each other and publicise events, but also to field enquiries, share repertoire, and take orders for merchandise.

One way in which some GFW participants exercised musical agency was in arranging individual lessons with a tutor, either from GFW or elsewhere. Both members and tutors at GFW commented freely on the reasons for seeking individual tuition and the outcomes of this. JF7 in **close-up H** said such lessons dealt more with “how you play” than “what you play”. T15 agreed:

You can get a lot more *involved* in a tune. You know, really dig into it: look at all the bowing options, ornamentation options, if there's any technical [problems] – sort out something to do with their technique (T15)

F9 felt that she was taking the lead in seeking out and setting the agenda for the content of the lesson:

Well, sometimes I go for a private lesson. I think that's the best, if you've got things you want to do you can ask the teacher “oh I'm struggling with this”... I go once a fortnight or once a month, and I say “this is what I need to focus on”... I specifically sought someone who was classically trained... because I think they have better technique... He just says “what do you want to do?” But like any good teacher he's good at correcting things as you go along and making other suggestions, but not in a Victorian-style way... he just says “bring something that you want to work on” and we'll do that. (F9)

Where individual tuition was sought, this was generally after initial efforts at self-teaching and group learning, when participants had some experience of learning and were familiar enough with their own playing to identify specific aspects with which they wanted help. By that point they had often worked with more than one tutor and observed and talked to other GFW members, so that if and when they did seek individual tuition, it was from an informed position, based on their own needs and choices rather than solely tutor-directed. Often participants approached GFW tutors for individual lessons. In this way, the ethos of participation at GFW could accommodate elements of the more traditional apprenticeship or master/student model.

Some participants, however, purposely chose a group context for learning: “I didn't want one-to-one tuition. I wanted to play with other people - that was the

whole point” (F21). The view was often expressed by both learners and tutors, however, that individual lessons could be a useful complement to working in groups, diagnosing problems and having a tailored approach to solutions, as articulated by this tutor:

The impression I've gained over the years is that [at] one-to-one lessons in *that* kind of environment, they're looking for more facility on their instrument so they can relax and enjoy the workshop even more. Or they've hit a plateau, and they *feel* they should be in the next level but it's still too difficult, they're still struggling with that. So, say they're in intermediate two [class] and they've got their eye set on advanced [class] or whatever [laughs], or they would like to take part in one of the performance groups, or to be more competent in the pub session...So they've got a goal in mind, but they're not quite able to progress to the next level. The one-to-one's just to figure out what's holding them back. (O6)

These remarks affirm that the initiative lay with participants: while tutors might suggest additional lessons, members themselves were responsible for arranging these. Individual instruction was therefore seen as complementary to group classes, and often in response to particular needs or goals, rather than replacing the class. The pursuit of individual tuition to achieve particular participant goals exemplifies the “just in time” view of knowledge, valued because of its perceived usefulness, “gained as the task demands” described by David Price as a feature of social learning, as opposed to learning in more formal settings, where, Price says, a “just in case” method often means “knowledge acquisition precedes actions” (2013, p27).

One aspect of the class which could present challenges for tutors was hearing the playing of individuals in the context of the group. Tutors – and GFW - appeared generally conscientious about considering the needs of individuals. In the following quote, T15 refers to occasionally encouraging individuals to play for the rest of the group in order to assess individual progress:

I like to *try* to get my class at least once a year to play something individually, just so, you know with no pressure – they don't *have* to – but it makes my life a lot easier because then I can sort of see what they're doing that I might not pick up on in a class, you know? (T15)

Another agreed this was not necessarily a straightforward process:

You can go round the room and ask people to play individually, but not everyone's comfortable with that and there's certainly not much time or I think, opportunity, to find a problem if the adult's trying to hide it. (O6)

Close-up G, which follows, features an accordionist describing and reflecting on his mix of learning and playing experience, and his involvement with GFW.

Close-up G: An adult accordionist

Accordion class member **A1** (aged 63) sums up his learning experience: “It’s about finding yourself on the instrument”. He talks here about his musical background, and reflects on his past and present playing.

“It’s been a hobby that I’ve had, I’ve not always managed to get the time to do, with bringing up families and working. I was born in Lauder in Berwickshire, and my mother was a piano player. She played the piano to a decent standard – she had certificates, but went into the women’s land army and met my father who was working on farms. Basically my father was working on farms at quite a low wage and couldn’t afford, really she couldn’t afford a piano at that stage. My grandmother died (she was in Edinburgh) and there was a piano in her house, which we inherited. I would be about maybe 11 [or] 12. And she [mother] started playing the piano in the house and she taught me a few things, a few notes. And I kind of got interested, and we always listened to Scottish music on the radio, and it was always on, it was dance music on every night, basically, on the radio.

I asked for an accordion for my Christmas, you know, so my parents had to splash out. I listened to music on the radio and on some records that we had. A lot of it was sort of Jimmy Shand stuff and I would try and pick it up by ear. I couldn’t read music, so I just picked up the tunes and went over and over them until I kind of got somewhere with it. I had that accordion for maybe a year to two years an’ then I got a bigger one. I got a 48 bass the next time. That was quite a decent accordion, so I was able to expand my repertoire. But my father and mother, they’d moved to further over in Lauder, and there was an accordion teacher who came round to your house. He said “what have you been doing?” And he said “right, ok, you can play these tunes but your left hand’s all over the place”. I could get the beat but I wasn’t playing the basics properly. “You’ll huv tae learn music” [he said]. So I started learning to read notation.

At that point my family actually moved down to the south of England. I was in the grocery trade for a while [and] you just played in your spare time. I was working about five and a half days a week at that stage. Occasionally you’d maybe do something in the house, there were local people would ask you to do something in the village hall, and I’d play in the pub sometimes a bit at New Year. I used to knock a tune or two out on the mouth organ. It was always around, the moothie⁸⁹, so I could do that a wee bit.

⁸⁹ mouth organ

One of the good things about this, you know, the Fiddle Workshop [GFW], is that it opens the doors out. I don't take the biggest advantage of it. Now you can join the mixed instrument if [class] you so wish. I've done Mondays at the Islay [Inn] a few times. We are learning in a group a bit of the time [in the accordion class], and we have chosen our own tunes as well. What you do is you get your own stuff, you work with certain tunes – collective tunes - and you get your own tunes and [the tutor] will help you wi' those tunes, the ones *you're* interested in. I find it helpful in the sense that you pick up how other people express the tune – the difficulty they're having in learning it, same as yourself.

I'm kind of old fashioned in that I listen to people who have a bit of character in their music. [The tutor's] trying tae tell us about that as well; if you just play it straight off the sheet, you're not putting much emotion into it – you're just mechanically going through the notes. I would say that you're not going to be able to get into the *feeling* of the tune and the style of the tune unless you hear it. Once you get into that – you know it's a French musette that's played that way, or an Irish tune, ye say "I know how they're goin' with that". I think ye've got tae hear the tune in your head. You've got to have a feeling for the actual tune. Once you start to play the tune you start to impose your own version onto that. You listen to somebody who's played it [and think] "OK, I like that style, I like the way that guy's done it, I like that variation, I like the bounce that he's put into that", or "I don't like that". Because nowadays I think a lot of the bands sound the same. They're very technically good, they're very fast, too fast a lot of the time.

I think the notation is really good for pickin' up stuff that – if you've got no access to hearing it – ye'd sort of have a go at that tune, see if I like it. Ye see the guys on the internet, if ye see them playing, it's quite interesting if ye concentrate on the person that's doing the second box⁹⁰, ye see the *technique* there. It takes you a long time to adapt. But I know that you improve if ye put the work in. None o' the tunes we've had this year have been easy tunes, but sometimes ye feel ye're no' playin' *anything* that well. It's a discipline. Ye've got to try and improve."

6.2.3 Selection of repertoire

In Chapter Four, repertoire for classes was described as largely selected by tutors. However, participants were occasionally invited to choose between tunes to learn ("I always take a wee vote" (T14)), suggest an item themselves, or select one version of a tune over another. If the class was small, members

⁹⁰ accompanying the lead accordion player

might receive individual attention from the tutor to work on tunes of their own choice, alongside sharing the class repertoire. As A1 said, “you get your own tunes, the ones *you’re* interested in”. An element of agency was, then, available in selecting repertoire, but was still largely constrained by tutors’ short-lists, and the needs of the whole class. As was shown in Chapter Four, efforts were made over the course of a session to have a number of tunes which all classes learned, as a resource for slow sessions and end-of-term concerts. Choice of repertoire for GFW concerts or ceilidhs was usually, but not always, the tutor’s choice.

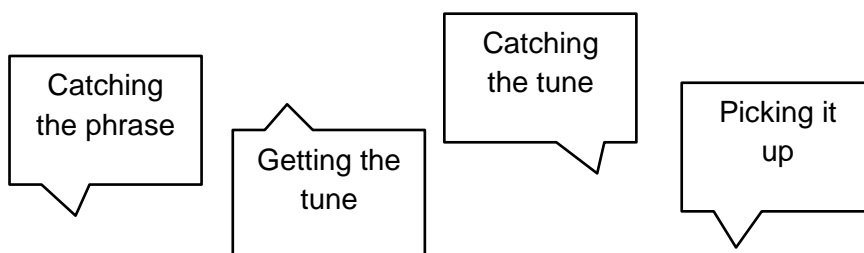
Tutors’ main sphere of influence was within their class, on particular nights, across each term, and across a whole session, but constraints on this included the wishes of senior tutors and their choice of core repertoire to be learned by all classes, and also the preferences of participants. T5 said to her junior fiddle class: “I wouldn’t have chosen this tune – I think it’s a hard tune [for you]. It was [senior tutor] who was keen for us to do it”. Participants also had views on the choice of tunes; F24 made clear in this quote that for her, the learnability of a tune was influenced by the structure of the tune itself, and her expectations of its memorability, including whether the item was likely to be encountered (and therefore potentially a candidate for playing with others) elsewhere. Commenting on qualities which made tunes memorable, she said:

F24: you *know* what’s coming next... there’s a question and answer.

JM: What was it that appealed about one tune more than another?

F24: Probably for me, a tune that will stick in my head – it’s easier to learn than the tunes [the tutor] picks, they sound as if he’s making them up as he goes along, you know, they don’t go where you expect them to. I find that quite difficult. Although I always end up liking them when I do know them, but it’s hard at the start... they’re really obscure tunes that you never hear anywhere else.






A number of expressions used by both class members and tutors suggest that those learning a tune needed a degree of self-sufficiency to master an item:



These colloquial expressions convey a sense of the experience of the elusiveness of tunes, possibly resulting from the aural format of the teaching and time constraints in classes, but also, importantly, a recognition that the onus was on the participant to assimilate repertoire.

6.2.4 Varying and arranging the tune

Tutors' own musical agency could be observed in playing for their class, when modelling a tune to be learned, or playing it along with the class. They often departed from a notated version to some degree, and this was occasionally remarked upon. For example, T6 played her banjo class a tune to be learned, while some followed the notated "GFW version" which had been prepared by another tutor, and distributed over a number of classes. Transcriptions of both are shown below (*music example 9, DVD item 7*), with differences highlighted. Typical devices were employed by T6 to vary the tune at these points:

	indicates a rhythmic variant, such as the playing of  for 
	indicates the addition of a passing note to the upbeat to a phrase
	indicates the addition of passing notes to a sequence figure

$\text{♩} = \text{c.}168$

a little quicker...

$\text{♩} = \text{c.}176$



Musical example 9a: *High Road to Linton* played by T6 (above, and DVD)
And 9b, the “GFW version” notation given out to classes (below)

The image displays four staves of musical notation for the tune 'High Road to Linton'. The key signature is one sharp (F#) and the time signature is 4/4. The notation is as follows:

- Staff 1:** Melody with ornaments. Chord letters A, D, A, A, D, E, A are placed above the notes. A blue box highlights the D note in the second measure, and a red box highlights the E note in the sixth measure.
- Staff 2:** Melody with ornaments. Chord letters A, D, A, E, A, D, A, E, A are placed above the notes. A blue box highlights the E note in the fourth measure, and a red box highlights the E note in the eighth measure.
- Staff 3:** Melody with ornaments. Chord letters A, A, A, A, A, E, A are placed above the notes. A blue box highlights the A note in the first measure, and a red box highlights the E note in the sixth measure.
- Staff 4:** The 'GFW version' notation, which is a simplified version of the melody. A green box highlights the first measure.

After playing her own version, T6 said “Roughly like that! [laughter]. I could see your faces there [Ps have been looking at notated music in 9b]... So this is the GFW version that we’re about to learn. That was *ma* version ye jist heard!”

When talking to classes about ornamentation tutors referred to their own choices. For example, one said to the class: “I might do a flick there as well as an up-driven bow, depending on how I feel” (T16), and another said: “do you know what *I* would do?” (T4). The parallel transcription of *John Joe’s Jig* in **Appendix XIV (DVD item 6)** shows how this was enacted in a class context. The tune was being introduced to the class for the first time. The transcription shows that in line 1, T14 first plays the tune through. When learning the melody, the basic tune in line 3 is played by all, phrase by phrase. However, when the class play a longer run-through of the whole tune, T14 performs an ornamented version alongside (“1st playing”). Later, when the tune has been securely established by class members, T14 varies the decoration further, (T14 & class 1) and on the last time through, plays much of the tune an octave lower (T14 & class 2).

Such examples demonstrate the part played by individual tutors as role models not only at GFW but in the wider community of practice of traditional music, as they explicitly articulated aspects of their own practice as performers.

Beyond the classroom, in a performance setting, a key skill of participants which was perceptible in all the performances was that of what Brinner calls “interpretive listening”: filtering cues from leaders or other musicians in order to sustain and support the collective sound (Brinner 1999, p586). Cues from tutors could be spoken, such as counting in, or musical, such as loudly keeping the beat, with feet or an instrument, such as T1’s entry with the guitar in *Mrs McLeod* in the last few moments of the performance (bar 20, transcription

Appendix XII, DVD item 5). Viewing the film clip of this, T1 said:

Because I want everybody in [the performance] I have to run around prodding this old horse back onto its feet again, as it collapses. But sometimes I can do nothing. And that’s for the good, because then the dynamic takes over. (T1)

Fiddler T2 explained his role in the same performance of *Mrs MacLeod*:

It depends on what I feel is needed at the time. I think if where I am [standing], people are struggling with the tune itself, I’ll just stick to the tune and make it nice and clear and obvious what’s going on, and then if that’s not necessary, you can maybe break out from that a bit and add something more interesting musically and see if anybody else picks up on it. (T2)

Here, T2 was playing the role less of teacher, and more of music leader: a “guide who appears to draw the others toward greater musical accuracy” (Campbell 1995, p18). In this case, however, T2 was prepared not only to reinforce the playing of the basic tune, but also to “add something more interesting” [i.e. an elaboration] and “see if anybody else picks up on it”. This offers an insight into the role of T2 in the creation of the aural milieu in this particular participatory performance: as a tutor, or expert player, T2 was able to adapt his playing to the needs of the group. None of this was rehearsed beforehand, but realised in the moment of performance.

Musical aspects such as ornamentation are often grouped under the heading of “style” in both practitioner and scholarly discourse. The term “style” was used by GFW class members with reference to the playing of musicians they admired, including that of tutors. Tutors might play their own version of a tune without comment, or feel protective of aspects of their playing. During the fiddle class described in **close-up C**, for example, one participant asked the tutor to record and upload to YouTube the arrangement they worked out in class to make it available for practising. This tutor regularly uploaded recordings of tunes to

YouTube for GFW fiddlers, which are also accessed by others, but in this instance she was unwilling:

What I'm trying to avoid is, because technically, anyone in the world could look at that page. An' we don't really want 300 people or 400 people or however many... playing the exact same notes that we've worked out here. 'Cos that's just one example of what you can do, you know? And the point of it is just to show you the ideas, then you can come up with your own ideas. (T16)

Although the tutor framed her comment in terms of the class finding their own ideas, T16 was also exercising agency in her role as a professional musician, and may have been wary of disseminating freely stylistic material which went beyond basic versions of the tune, because this represented something more commercially sensitive, and therefore needed to be treated differently.

As noted earlier, there was a widespread perception amongst GFW participants that the aesthetic of traditional music valued individual expression. For some, the genre was very different from their experience of classical music (Western art music) in this regard:

To me it's informal and there's no set way of doing it... that's what's so great about traditional music; just learn the basics and you can make it your own. (O1)

With folk music you can do – you can have a much more individual style than you do in classical music. (JF7)

Compared to classical [music] I think I liked the freedom of it and the fact that you can change it a little bit. (T16)

In discussion with tutors and participants, it was clear that “informal”, “individual” and “freedom” could relate either to the adoption of one's own version of the basic form of a tune, or stylistic devices available such as bowing and ornamentation. The former was encouraged in the context of aural learning. One class member also said:

I can do different things. Usually I just listen to it to hear a few different versions and make my own one up. Because, I mean, the ones I liked on the whistle were totally – sometimes the rhythm was different or... Notation's not [something] you have to do as it's written at all. (A5)

Tutors encouraged players to experiment and be creative with tunes through, for example, the rendering of fiddle bowing, phrasing and ornamentation, working with the material to create formulaic variation, and opportunities to contribute ideas regularly arose when tunes were being arranged. An accordion tutor suggested a class member should try adding “fills” and embellishments to

add extra interest to the tune, but suggested this would not be appropriate in every performance context:

T17: it puts your – *your* stamp oan it then. Jist because it's written there that's the way it's got tae be played. *Ah* think, anyway. Unless you're doin' competition work, or ye're playin' along with other people in a band settin' where everybody's got parts written for them. The music is a *guide*, an' then as long as you keep tae the basics o' the melody, then what you do in between times makes it yer own.

A1: I know I can do things like that probably when I can play things without botherin' wi' the music [notation].

The term “arranging” was used by tutors (and occasionally by participants) to describe several tasks such as harmonising tunes with chords, adding a counter-melody, creating a set – perhaps involving a bridge between tunes, re-fashioning an ending, and deciding on instrumentation. I seldom observed repertoire presented to participants in a pre-arranged form. It was usually worked out collaboratively, depending on personnel and the needs of the group: “Did anyone come up with any ideas for how we could join things? We don't need to do anything clever if we think it works alright” (T16). Where a harmony part was provided by the tutor, a limited choice was offered: “If you want to drone it's up to you... Anybody can join in the harmony part. Help yourselves to the harmony!” (T13). In practice, however, I observed limited individual agency in classes expressed in these musical terms.

The link between the ability to manipulate the instrument and realise musical “ideas” is considered further here in relation to fiddle playing, but is also applicable to other instruments. The distinction between technique and style in violin playing is considered by Mats Johansson, who identifies the notions that “technique is *how* to operate the instrument, while style is *what* the musician chooses to do” and technique is general in the sense of not being distinctive to an individual, while style is “specific and determined by artistic choices” (Johansson 2015, p128). At GFW, the term “technique” was used more than one way, including how to hold and manipulate the instrument, as having specific features in a “Scottish style”, as displaying “techniques within tunes”. These were given attention in special classes (see GFW handout *What fiddle class do I go to?* **Appendix AVI**⁹¹). The word “technique” is not employed in the descriptors of fiddle class levels until the “advanced” level is reached, and in the

⁹¹ Also on adult fiddle classes page on website: <http://www.glasgowfiddle.org.uk/fiddle>

two levels of “technique” classes. Aspects of “style”, as defined above, however, are referred to in the handout as early as the “improving beginners” level (“basic bowing”⁹², “simple ornamentation”), and intermediate beginners aiming for “a traditional style of playing”.

This integration of components some might see as “stylistic”, and therefore personal to particular musicians, is regarded as a fundamental competency by at least one of GFW’s fiddle tutors, T2 (in **close-up A**). This tutor considered ornamentation an integral part of fiddle playing, which should be introduced to participants learning the instrument from the very beginning, via tutors’ playing, and graded instruction. T2 said “if they’re hearing it the way it’s embellished, or can be embellished, they’re taking it in all the time. ‘Cos that’s the way that I learnt grace notes”. But T2’s emphasis on “hearing it” and “taking it in” also implies that participants themselves have responsibility for assimilating style over time, as their embodied relationship with the instrument develops. The argument of Johansson regarding the violin is insightful in this respect:

musical concepts arise from, and are ultimately inseparable from, the accumulated experience of sensations associated with playing an instrument [...] it is reductive to assume that what is commonly referred to as style is the result of intentional and reflective choices made from a set of equally available possibilities. Rather, style emerges in the intersection between the expressive language of the performer, which is internalised through the embodied practice of interacting with the instrument, and the choices made when the musician navigates the set of perceived possibilities thereby suggested (Johansson 2015, p132).

To this evolving embodied experience of playing and the question of assimilating musical style, I would add the crucial role played by the aural environment to which players are exposed. We have seen that this is a central feature of what GFW affords members, and agency is evident in how participants apply what they hear to their own playing. In part, this derives from the perception of style as a marker of traditional music in general, in terms of player, region, tradition or teacher, but also because stylistic detail is often discussed as an aspect of playing which is neglected or diminished through learning and playing in groups such as sessions, as discussed in chapter Five,

⁹² “bowing” as used in GFW classes refers to any bowing which is not simply separate bows, i.e. anything from straightforward slurring to complex rendering of rhythmic ornaments and phrasing.

bands, and, in this case, group classes and performances. It may be that there is a limit as to how far this feature of traditional music can be taught and learned in groups.

6.2.5 Progression through classes

Participants who stayed at GFW moved between classes regularly, either termly or annually. The choice of when and how to change class was largely made by participants themselves, although tutors often gave advice. As noted in earlier chapters, the topic was regularly debated as the organisation grew, and especially when moving to new premises at Stow College, where classes were reorganised to accommodate increasing numbers:

O6: More and more people were comin' so the levels just got split I guess. And that – I remember *that* always being an issue because it was self-selecting...

JM: How were they making that choice?

O6: Well, the labels were beginners, improving beginners intermediate, advanced. And so it was completely open to however *they felt*

I observed a committee meeting where a senior tutor raised the possibility of creating more classes for a particular instrument, or stricter criteria for levels, to make teaching and learning more effective. This led to a wider discussion of possible ways to address this:

- Tutors could do more to encourage members to move class to advance their playing
- Senior tutors could visit classes to assess levels
- Type of instrument may make a difference
- There was a need for consolidation and revisiting tunes “just like beginners do” – even in advanced classes – as well as “pushing”
- Participants should be encouraged to be assertive with tutors – tell them what they want, as adults may be “scarred by school” (a formal learning environment)
- The organisation needed to empower learners

To summarise, the view was that choice of class should be a joint decision between member and tutor, that revision was important as well as progression, and that GFW was not a formal education setting where learners deferred to teachers but one in which learners should assert their needs. For example, one fiddler described joining a class where she was not stretched technically but enjoyed the music making:

I decided to come back to GFW, where curiously I'm not going into the advanced class because I decided to lurk in the upper intermediate and just have a few months of just enjoying myself and consolidating, so that's what I'm

doing... At the moment I don't find it challenging, but I don't want to be challenged, as it happens! (F1)

The comment by F3 regarding the process of her own learning is significant here:

I've deliberately kept myself at beginners' level, and I'll do so for some time. At one point I ended up in a class and the tutor was very nice, but he was doing two or three tunes a night. I did master them, but I didn't *know* them. So I sort of moved myself down, and that's been a very good move, and I'm just... *I'm a better learner now.* (F3)

Another mentioned the amount of repertoire to be learnt as a factor in selecting the best level of class:

You can't cater for absolutely everybody. You have to kinna say "here's a few stages" and try and best fit yourself into that. I actually found that I was learning too many tunes, and not playing too many of them too well. So I started going to the techniques classes...nobody's *held* to a class, I don't think, so if you find the going tough.. I mean I went up[stairs] to one of the classes and they taught us a tune in the first half. We had our coffee and when we went back up [they said] "we'll do *this* tune". And I was [thinking] "wait a minute!" (F19)

Several interviewees distinguished between the rate of learning tunes, and the acquisition and development of instrument-playing skills:

I continually found it was really too much of a challenge in my first four years because I was really getting the wrong advice – my technique wasn't good enough for the level I was at. On the other hand they were teaching the tunes so miserably slowly in two beginner classes that I was bored. And I wasn't at that stage getting individual tuition which would have helped me develop a better technique to cope with it all. (F1)

In each of these cases, members made changes after reflecting on their experience of learning. The young fiddler in **close-up B** mentioned being deterred from joining another traditional music organisation because it involved auditions to allocate potential members to appropriate classes. Despite occasional frustrations, GFW participants themselves regularly negotiated the selection of class to attend, often consulting tutors but ultimately making their own decision. This required them to assess and test their own musical needs, leading to heightened awareness of their own learning. Even if, as suggested by some of the above, choices did not always work out, and subsequent changes were needed, they could be regarded as stronger learners as a result.

6.2.6 Self-reflexiveness

Self-reflexiveness is a core feature of personal agency (see 1.2.3), and many GFW participants showed evidence of reflecting on their own learning and that of others around them. One comments of his time in Scratchy Noises (**close-up F**): “we started off very scratchy, and I think we’re a wee bit better now. But / came on a bit and I watched everyone else, and *everybody’s* come on, really quite well” (F19). Some chose to develop their skills on more than one instrument, incorporating previously learned musical skills into contexts at GFW, such as this bodhran player who learned trumpet at school and was now teaching himself the whistle:

Bo1: I’m tryin’ to **teach myself** whistle just now as well.... I had one when I wis young, but never really learned to play it. I bought one when I wis up in Shetland a few years ago, jist for something to bring back from Shetland. And I’d done a **couple o’ the classes**... I can play some tunes – I go along to ‘Scratchy Noises’ sometimes... [for] some o’ the **simpler [tunes]**, I’ll get the whistle out. *Hector the Hero, Bonny Banks o’ Loch Lomond*, things like that.

JM: When you say you’re teaching yourself, how d’you go about that?

Bo1: Jist **basically from playin’**. From the **hints that I’ve picked up** from [T9]. Watchin’ [T18] a wee bit. I think I know enough o’ the basics, an’ it’s really jist practice tae start getting better. I mean, **I’m reasonably musical**. I can pick things up reasonably easy. I said to [T24] “Whit dae ye think about a trumpet in a session?” Because I’m writin’ out whistle tunes the now, transposin’ them for trumpet, and he’s like [saying] “Could be cool; that could be interestin’!”

What is striking here is the level of confidence Bo1 expresses, in connection with adopting a new instrument. He is teaching himself, after taking only a few classes; he uses it in Scratchy Noises; and he picks up “hints” from a whistle tutor. Agency is present here in the combining of learning strategies with existing skills (including writing out tunes) in pursuit of mastering a new instrument.

Fiddler F7 had tried attending classes, but didn’t feel he made progress there:

This is the hardest thing I’ve ever done in my life... I went to class each week but... I wasn’t getting anywhere... I thought either I’m going to try harder, or give up... I’ve been going [for individual lessons] ever since. (F7)

He said “I would like to play with [Scratchy Noises] but I’m not good enough... they’ve got a list of tunes about *yon* length, and I don’t know them”⁹³. He also found the emphasis on aural learning a deterrent:

⁹³ See **Appendix AXIII** for Scratchy Noises’ list of tunes. “Yon” means at a distance.

I can't learn by ear. I've tried not to read the music... My best way of learning is looking at the fingering and listening to the tune. The classes are of no use to me anymore I don't think. I can't learn by ear, and [GFW] insist that there's no paper in the class. I'm stuck... Why don't they give us the music this week and then learn it next week? [They say] "people would go off and learn it badly". And I think "that's fine!" I'd love to come into a class having had a wee shot at the tune and playing it badly, then come into the class and learn to play it properly! (F7)

However, this participant persevered, and discovered that the combination of individual lessons where he focused on practising slow session repertoire, and attending "Prepare for the Pub" and the "Very Slow Session", gave him the combination of instruction and performance he sought:

I leave with a big smile on my face. It's a lot different from trying to learn a tune because you're playing what you already know... A year ago my question to myself was "do I give up or do I continue". I've come to another crossroads but the question now is "how do I continue"? Giving up is not an option. (F7)

The comment "giving up is not an option" could be seen as a vindication of the persistence of this participant in charting a path for himself through his involvement with GFW, creating his own mix of learning from the options offered. In this case, class-based learning proved challenging, but F7 was able to negotiate the options he found most useful in keeping him interested and continuing to learn. In the following quote, a guitarist describes using GFW to meet his requirements for a band in which he plays, by taking up a new instrument:

It's a mistake to keep going back to the same class time and time again. It's a bit like joining any sort of club; you go along and you learn for a while, and then you go and *do* it... I went to the fiddle classes for four or five years and I found that after I'd learned a number of tunes then I became really quite interested in it. And then I took up the mandolin, because I play in a folk band, and – it makes a different *sound*...I just wanted a different sound for some of the tunes in the band. (G3)

These participants demonstrated they are not only reacting to the opportunities offered by GFW, but going further by reflecting on their experience and generating new openings for developing themselves musically.

6.3 Social Agency

6.3.1 Friendship

Activity at GFW fostered the growth of peer networks, between individuals who met up between classes. This might be during GFW evenings, as in the case of

two friends regularly arrived an hour early for their banjo class, bringing food with them, in order to play together before the tutor arrived. For some, existing friendships gained an added dimension as a consequence of attending GFW.

I've got a couple of friends who I introduced to GFW: he plays the guitar, she plays the ukulele, so we meet for dinner now and again and we always have a session... Just in our houses. We've always met socially anyway, so now we take our instruments. I was at my friends' house, and they were having a Burns night. And she said "let's play some Burns tunes" and I played *Ae Fond Kiss* 'cos I know the tune really well. I was able to play that, with very few mistakes, and another one— she said "can you play that?" and I said "I think I can". So I did and it was fine [laughs]. (F24)

Two junior fiddlers who were friends, exchanged thoughts on learning together: "I like playing fiddle in a group - it's more about teamwork, so you need to practice with them and not just on your own (JF10), and JF11 said "it's also good with helping other people if they're not as good", both alluding to a sense of collective musical and social responsibility. F18 said she has made friends through participation in GFW: "we *know* each other, and have been in each other's houses – these are the Monday night friends, you know?" Such fellowship was also part of tutors' experience, and sometimes spanned age groups and abilities, as the following tutor described:

I think the whole traditional community is a very welcoming and friendly *place*— I mean I keep in touch with people that were in my first ever fiddle class, and I was the youngest by about 15 years, in the class, you know? I think everybody that (sorry that was a big generalisation), the *majority* of people that play traditional music are just welcoming and accepting of everyone. They want people to feel welcome and have fun playing Scottish or traditional music. (T15)

Some of these social connections have led to the creation of semi-detached groups, as shown in the previous chapter. Here, members of the ukulele group "Strumulele" described the impetus for its formation, including the generation of friendships across classes:

U5: There was a desire amongst the people in the class to keep it going over the holidays as well... So we could continue playing and getting better. We continue to play, I don't know about the getting better!

U1: But we have a good time, and you end up pals... we all go to classes on a Monday night now, and we all go to different classes now

JM: So when do you get together?

U1: Wednesday night or Tuesday nights

U2: Originally we were all in the same class... then people branched out and left us to play other instruments like cellos and accordions and things like that, but we've still got the ukulele group. So we get together when GFW's not on. We get together here [Islay Inn] then we go to another place in Scotstoun [in Glasgow]...every couple of weeks. But usually if there's an event coming up, something we're gonnae play at, we'll practice a wee bit harder

JM: I heard you were up at Strathyre⁹⁴ [festival]
 U1: Oh that was a hoot! Oh yes, it was brilliant.

The emergence of such groups demonstrates the process by which participants may progress from being members to have responsibility for elements of leadership – musical or otherwise – in the context of the group’s wider participatory development (Higgins 2012a, p77). A further measure of this is the role of some participants, as observed in Chapter Three, in the organisational life of GFW, contributing to the running of the workshop and mobilising networks for publicity, fundraising and other tasks.

Social interaction both influences and helps to shape musical encounters. Music is both a cause and an effect in this respect. F19 said “Some people need a bit of company, you know, and it’s a great place for that, and you play a bit of music alongside, even better”. F21 recalled a particular moment at a concert:

I remember at one of the end-of-term sessions watching a guitar class, and seeing this guy, and he must have been 19, 20 years old, sitting *giggling* with this woman who was in her 70s, over what they were doing, and being nervous about playing in front of everyone, and trying to tune up... Who knows what their professional or social backgrounds are. But that summed it all up for me, seeing those two people sitting having a common interest and complete connection and having fun. Where on earth would they have found each other otherwise? (F21)

Company, then, was important, but participants also acted as a resource for supporting each other’s learning. The accordionist from **close-up G** remarks:

You pick up how other people express the tune – the difficulty they’re having in learning it, same as yourself. If ye have difficulties wi’ certain tunes it’s how tae overcome those... And obviously, ye hear people making mistakes, so you think “I’m no’ the only one that cannae do that”. Ye hear other people doing it and ye think “OK, they’re having difficulties [too]”. (A1)

Some practised together regularly, meeting up outside GFW, joining new groups, sharing information and encouragement. Relationships formed in classes played a role in how participants negotiated their pathway through GFW, and these influenced decisions such as choice of class. However, in some cases social and musical factors could come into conflict:

F24: I was in [T5’s] class which I really liked and I thought I would stay there. But I was speaking to my friends in the organisation....[one] said “I think I’ll go into [T20’s] class” and I said “I think I’ll go there too”. [T5] said “Yeah, you can

⁹⁴ A recently established festival in rural Strathyre, north of Glasgow. One of the founders is a member of GFW and ‘Strumulele’ <http://www.balvaig.co.uk/> (accessed 3.3.16)

move up”, so [I did]... Although I did think of moving back to [T5’s] class, mainly because she does tunes that I find easier to get to grips with.

If F24 did revert to her previous class, it is unlikely that this would be questioned or challenged by tutors. In adult classes, at least, choice of class resided ultimately with the participant, providing the class could function reasonably harmoniously.

There was a general perception that learners should “go to individual tuition for learnin’ the technique of the instrument, but for learnin’ traditional music it needs to be a place like this, where you mix with other like-minded people and the opportunities are there for you” (T17). This tutor’s view, that “learnin’ the music” was best done in a social context, pervaded the ethos of GFW. The focus was on acquiring basic skills and repertoire in order to participate in social music making, and the learning context was closely connected to performance goals.

The ethos of mutual support for learning extended to some participants helping to promote the organisation through assisting at its most successful recruitment activity, the annual workshops hosted by GFW at Celtic Connections festival.

One workshop tutor comments:

I asked for volunteers. And they have come, actually, for the last five years... given up their own time, and just supported GFW’s attempt at recruitment in the middle of that by helping me... [at Celtic Connections], I had *eleven* helpers over the two days, coming in to give their time. (T1)

Not only were these members supporting the tutor, and publicising GFW, but also increasing their learning capital.



figure 33: GFW members assist at Celtic Connections ukulele workshop 2015

6.3.2 Choosing not to participate

Recent research into lapsed members of performing groups (Pitts, Robinson, and Goh 2015) found that a range of participant profiles emerged, including social, musical and personal factors for discontinuing involvement. Degrees of participation were observable at GFW, and not all members chose to take advantage of all activities offered. One said, for instance, of an invitation to

attend gigs with other GFW members: “I’m quite happy just to stay at home and play” (A4). Another commented on the value of some participation in sessions, but said: “Mostly I play for my own pleasure” (F1). Tutors, too, could also choose non-participation, for example, in pre-class slow sessions. Of those who attended for only a short time, more than musical factors could, of course, play a part. I met a few “outliers” who had been at GFW for a short time, but found it didn’t suit their needs. This musician, for example, who regularly attends the Islay Inn session, said:

They want to expand the repertoire of Scottish tunes playing by ear. That’s not really what I’m looking for. I was looking for technique. I can read music, I don’t want to spend a long time learning tunes by ear, and I hate *Calum’s Road!* (O4)

One member had been invited by another to join the GFW mixed instrument class:

She said ‘you should come... it’s been going for quite a long time and it’s the same people go, and we’ve almost, like, formed a little group, and we play together’. I got the impression they kind of played together outside of it. You know, there’s all these other kind of things that go on like the pub sessions and all that. She goes to a Monday night pub session at the Islay pub. (MI1)

But MI1 felt excluded from fuller participation because she lived too far away to attend sessions beyond GFW classes:

One of the things that discourages me from keeping going to these things is that I live in a different town, you know. I’m not *part* of that, I’m not going to go *through* [to Glasgow] (MI1)

Fieldwork showed that such factors led to a range of possible positions in reducing or ceasing participation, including:

- those who had tried GFW and chosen not to stay
- those who didn’t want to learn in a social setting
- those who didn’t take part outside of attending classes
- those who had ‘outgrown’ the organisation
- those who found limitations on their individual musical development in a group context

6.3.3 Participation beyond GFW

The data from this study suggests that, for some participants, when they had gained the necessary competencies, they were keen to take their musicianship beyond the bounds of GFW. We have seen that the organisation and its tutors considered it part of their remit to equip members to participate in music making more widely, and to further promote a general appreciation of Scottish

traditional music. The bonds often created between GFW members not only reflected a desire to continue to socialise, but also created a pool of volunteers who maintained the organisation and carried forward its aims. Both are required for the creation of social capital, as articulated by ethnomusicologist Mark De Witt in his analysis of the Cajun and Zydeco dance music scene in California (DeWitt 2008, p44). Some GFW members explored music making beyond the bounds of GFW, through smaller groups who met outside classes and played in Glasgow and central Scotland more widely, and further afield.

Several participants also spoke of their involvement in other genres of music making: “I grew up in the ‘60s so it’s always been in groups and dance bands. And it’s only over the last five years. I said “I’ll try something else: I’ll try the Celtic stuff” (MI2). Or their desire to seek out new opportunities: “I’ve found there’s a local choir singing locally. I think I’m going to join that. I think this kind of group learning is great. I love it, actually” (F2).

Further examples of the enhanced agency of a number of members and tutors could be seen in their attendance at classes, workshops and summer schools further afield. Some tutors actively directed pupils to further activities they thought would be of benefit:

I’ve just put three of my students up to the adult *Feis*⁹⁵ for the first time and I saw them all this morning, actually before I came here. And they were all just buzzing, you know, they’d gone, didn’t really know anyone else that was going, and you know they’ve made new friends, they’ve kept in touch. They’re meeting up again in six months! (T15)

I’ve been up to *Fiddle Frenzy*⁹⁶ a couple of times, in Shetland, and one of the [GFW] guys... came up the second time, and [another] has been up a couple of times...then I met some people up there who I met at *other* events. (F19)

I’ve just been working all my life round them all... I’ve been to Cape Breton, I’ve been to America, I’ve done a lot of things. I’ve been part of *Fiddle Force* here... [it] has kept my music alive; if I didn’t have *Fiddle Force* I wouldn’t have been playing as much, because that is a network of people who all met at *Sabhal Mor Ostaig*⁹⁷. (O1)

⁹⁵ The annual Gaelic *Feis* for adults run by *Feis Rois*, familiar to many Scottish traditional musicians of all abilities. http://feisrois.org.uk/?lang=eng&location=adult_feis (accessed 4.4.16).

⁹⁶ An annual fiddle festival in Shetland with an emphasis on teaching and learning <http://www.shetlandarts.org/whats-on/festivals/fiddle-frenzy/> (accessed 3.3.16).

⁹⁷ A Gaelic College on the Isle of Skye. *Fiddle Force* is a network of fiddlers who have attended summer schools there, and meet up to play and socialise.

I went to [a course on] Lismore with [tutor's former teacher] last year. A little bit for wanting to work on my own playing, a little bit wanting to just see how she's teaching people and what she's doing. A little bit of both. And I've been to a few workshops over the years, if there's something interesting happening. (T4)

I did *Blazin in Beaully*⁹⁸ about four times; loved that... It's just total immersion and you don't do anything else. I would be sleeping for maybe three hours a night? For a week! And getting lessons all day and playing tunes all night, till I was about to fall over. (T16)

These remarks demonstrate a strong sense of musical and social agency at work in motivating participants. One musician described the rewards of involvement in GFW as “the sheer pleasure of having a passport into a community of like-minded people” (O4), and another said “I think the whole Scottish music scene is fantastic: there are so many different interconnections... you see people from all over” (M2). Such instances exemplify how a learning community such as GFW interacts and overlaps with others (Wenger 1998, p274) within the wider Scottish traditional music community of practice.

I interviewed a young fiddler and his parent, portrayed in **close-up H** which follows. JF7 described his varied music making, and how attending a traditional music summer school had a profound influence on not only his fiddling, but his approach to life in general.

Close-up H: A junior fiddler

JF7 is sixteen years old, and has been playing fiddle since the age of seven. He receives violin lessons from an instrumental instructor at school, and takes part in youth orchestras. He began coming to GFW, where his parent is a tutor, in 2010, and also attends the Junior Royal Conservatoire of Scotland, where he has individual fiddle lessons and other classes.

“When I get my [one-to-one] lesson, it's much more based on *my* technique. It's, like, drilled into me, which is really, really good for your playing. But I only learn a tune every four weeks or something. It's much more about *how* you play it rather than *what* you're playing. In the groups, it's less targeted and individualised. But I think I prefer the one on one lessons. I just come [to GFW]

⁹⁸ An annual festival run by members of the popular band 'Blazin' Fiddles', who act as hosts, tutors and performers <http://www.blazininbeaully.com/home> (accessed 3.3.16).

for the repertoire, keep my five tune a week diet up [laughs]. I come more for the being around [the tutor], who normally takes the adults' class. I love her style of bowing and she goes over technique and stuff. And it's quite good to get more *background*, you'll learn where this tune's from. I think the more you know about a tune, the more you know about where it's come from – like a *Highland strathspey*, you wouldn't *have* to play it like that but now that you know you can interpret it. I went to the Alasdair Fraser fiddle course on Skye, and it completely changed me – changed how I look at things - changed my entire attitude to life and stuff. That sounds a bit arty, but from that I found a love in music with the sessions and stuff, and the tutors.”

JF7 and his parent also describe domestic music making:

JM: Do you play together at home?

T5: We do, we do

JM: Is that spontaneous or do you have a set time?

T5: He bullies me and I give in. That's basically how it works [laughs]

JF7: Quite often when we go on holiday [I say] “Are you bringing your cello mum?”

JM: So is it usually cello and fiddle?

T5: Yes, for the two of us. We were doing piano, 'cos I had a slow air that I was putting chords to, and he pushed me off the piano seat and insisted on putting his crazy chords to it. But we have a good laugh I think... We work well together

JM: How do you choose what you're going to play?

JF7: Well I think we come to each other: if we find a tune, we're like “Oh, I could do that with mum” or “I could do that with [JF7]”

T5: It's never a set sit down session. It's always just “what do you think of this?” and it just evolves. It's not proper time – sit down, lesson-type thing

JM: What sort of musician would you describe yourself as?

JF7: Interchangeable. I love classical music, it has such a depth and complexity to it that you hardly - you *rarely* - find in folk music, but it's not as adaptable – interpretable – as folk music is. With folk music you can have a much more individual style than you do in classical music. I think I prefer folk more, although I change my mind on that all the time. If you learn it by ear you learn the *tune*, whereas if you're reading the music you're learning the *notes*.

JM: What do you mean by ‘the tune’?

JF7: The music. You can't make music from just notes. [The tutor will] play the tune at the start and then they'll take it to bits. But you already know what it sounds like when they're playing it and what you *could* do with it. You're always seeing potential.

“I've got really good relationships with most of the tutors. We have quite a lot of fun when playing with the [younger] kids 'cos they've got the tune. If it's an arrangement we can sort of go down the octave, an' do the sort of chord things. So when I'm playing in a group but with the tutors it's quite fun to have a wee bit of interplay between the two of us or the three of us. I remember being that [very young] age and looking up at [older juniors] and I was [thinking] like “I wanna be in that class!” And I think it's that, along with other concerts and stuff, that shows you where you want to get *to*. And still now you see this all the time; you want to *be* at their standard. Especially at that age, 'cos you don't tend to go

to many concerts. Loads of people are coming – especially in the adults’ class – are coming for the vibe. With the kids, they’ve been persuaded to come by someone else, and then they start to enjoy it for what it actually is. I think for the kids it’s more about the actual *class*, but for the adults it’s – well loads of them are smiling and stuff at the break. The adults tend to want to talk in the bigger group, whereas the kids... in the room where they all go and meet, they’re all quite miserable and they don’t talk to each other, but in the classes they’re all much happier!”

Watching audio-visual clips of himself playing along with a bigger group, JF7 observes that he is imitating the tutor T2’s bowing without being conscious of it. This leads to a further comment on his desire to learn as much as possible from tutors, and his aspiration to eventually become a professional musician:

JF7: [Our] bowing is so similar. [I] hadn’t actually noticed that, but I was totally picking up on everything he was doing. If you can catch them [tutors] – cos it’s like they’re *free* – they’re a resource... I’ve heard of other people doing it. I think it’s just ‘cos I’m a bit more *driven* as well. ‘Cos a lot of them [other junior participants] are there for fun, whereas I’m [going to] hopefully [be] doing it as a job at some point.

Musical capital - the knowledge of the repertoire and how to use it - can be seen as an aspect of social and cultural capital, offering a form of currency which was enhanced by GFW and allowed entry to networks beyond GFW. The tune functioned as the primary means of participation within the organisation, as shown in previous chapters, in tandem with the skill of how to learn traditional music in group settings, which provided a significant learning element for individuals and groups to participate in music making more widely. In this way GFW shows that, as DeNora says, music has agency as a “resource for social action” in people’s lives.

6.4 Levels of involvement

As this chapter has shown, GFW participants exercised varying levels of agency in their own learning, and this could translate into different forms of involvement in further music making both inside and outside the organisation. While tutors were paid for their work with GFW, within the field of traditional music many such semi-professional and professional musicians choose to exercise agency in their own careers by contributing their skills for rewards other than financial remuneration. A study of English folk musicians who

developed careers from their “hobby” found that lifestyle choice was a significant factor: “our musicians often displayed a concentration on the cultural capital as opposed to the financial capital that would be accrued in predominantly professional roles” (Henderson and Spracklen 2014, p220). Another example is the establishment by Franco-American fiddler Don Roy of a fiddle project in his own community, as part of an effort to sustain his music culture (Faux 2009).

This “serious leisure perspective” includes a range of possible engagements on the part of participants, from “dabbler” to “devotee”. Stebbins’ “involvement scale” shown in *figure 34* is helpful in depicting these⁹⁹.

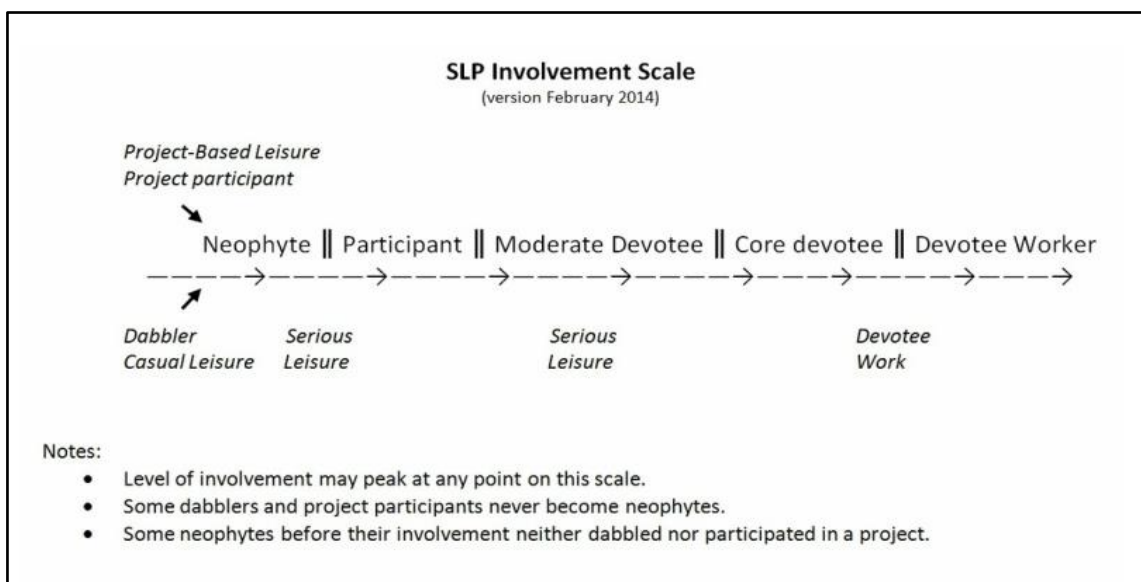


figure 34: degrees of involvement on “serious leisure” scale

GFW participants exhibited a range of possible degrees of involvement which could be aligned with Stebbins’ scale, including attending for a short period, attending sporadically as circumstances allowed (dabbler/casual leisure), progressing through classes and renewing membership of GFW (serious leisure), and joining the committee, or indeed, taking on a paid post with GFW as tutor or organiser (devotee worker). “Moderate” or “core” devotees on this scale could be seen as those who pursued opportunities beyond GFW to further their music making in ways suggested in this and the previous chapter. As

⁹⁹ <http://www.seriousleisure.net/slp-diagrams.html> (accessed 6.4.16)

Stebbins notes, participants may not necessarily advance further than a certain point on the scale. Furthermore, for the organisation which is the subject of this study, it was not necessary for individuals to be “advanced” musically in order, for example, to chair the committee. Thus different kinds of participation could be combined in different ways and at different times towards a common end. Wenger (1998, p84) refers to “social energy” when the three elements (joint enterprise, mutual engagement, shared repertoire) of CoPs exist.

6.5 Summary

There is evidence that musical engagement contributed to the development of musical and social agency for GFW participants, leading to empowerment of learners. While the participatory ethos at GFW was overriding, for many, musical skills developed in this setting enabled other kinds of agency, empowering individuals and groups to shape their own learning trajectories, and continue learning and extend their music making both within and sometimes apart from that organisation. Despite the rhetoric, limited agency existed within class settings, although this varied depending on tutor, instrument, and class numbers. However, tutors actively encouraged participants to make choices, and explore music more widely through listening, attending gigs, playing with others, and generally educating themselves about the music.

Participants’ experiences and views of themselves demonstrate not a dualistic position as either individual agents on the one hand, or representatives of larger social structures on the other, but rather as occupying various positions of the individual on the spectrum. Positioning might vary across individuals and sub-groups, or indeed across the musical career of one individual, such as when a musician pursued individual study with a “master” tutor in parallel with participation at GFW, reflecting Wenger’s view that individuals’ identities encompass the “nexus of multi-membership”. This acknowledges the number and variety of communities to which they may belong, but also the work involved in charting a personal trajectory through these (Wenger 1998, p158-161). Some individuals and groups, however, also exercised agency in choosing not to participate, or to establish music making in alternative or supplementary contexts. Or they chose degrees of participation, for example,

joining a class but not coming to sessions, joining a class for the purpose of enjoyable music making rather than technical development, or not socialising musically elsewhere, but preferring to play at home for their own pleasure. Likewise, what functioned for some learners as an aid to acquiring musical skills, such as aural learning, could act as a barrier for others who preferred “the dots”. Musically, examples of individuality, through the playing of varied and embellished versions of tunes, and commonality, through the playing of more “basic” versions, were often in evidence alongside each other, exhibiting a spectrum of degrees of musical participation across this community of practice.

The musical repertoire, the social bonds, the learning skills, and other genre-specific behaviours modelled at GFW, generated a form of cultural and social capital which was termed by one participant quoted in this chapter as a “passport” shaping participants’ individual and collective learning trajectories and identities as musicians. There is evidence that, for many, this trajectory encompassed not only the playing facilitated by their present involvement in GFW and other current activities, but extended backwards into previous experiences, allowing them to reconnect with past learning, and also extending forwards, into their anticipation of new musical and social encounters.

In this way, musical agency can be seen to have acted as a source of social agency, enabling the formation of new relationships and the deepening of existing ones. While at the same time, social agency acted as a lever for musical agency, with individuals in friendship groups encouraging each other to seek new challenges to develop their music making. This mutuality has been strengthened by participants’ engagement in contexts beyond the class, in participatory performance at GFW, and a wide range of other environments from public workshops through to domestic music making. What GFW provided as a catalyst was a context where participants had roles modelled for them, and opportunities to experiment with these, in an environment where their individual contributions were validated. Agency was, then, mutually constructed by all involved: it was a shared project.

Chapter Seven

Conclusions

This study has demonstrated how musical and social agency and participatory music making function to empower learners of traditional music in one well-established organisation in Scotland. Employing a mixture of ethnographic fieldwork methods, including musicological analysis, I have documented and analysed a range of musical engagement at Glasgow Fiddle Workshop in order to draw attention to the voices and experiences of individuals and groups expressed there. This qualitative study is the first of its kind to present a musical ethnography of a community-based organisation in Scotland as a means of theorising the nature of learning in this kind of environment. Through relating themes from fieldwork data to concepts of music learning more broadly, the conclusion to this thesis proposes a descriptive model which offers opportunities for exploration beyond the present case study.

In the introduction, it was suggested that our understanding of learning in community-based traditional music groups was inadequately served by current scholarship, despite these environments affording significant numbers of participants access to music making, and regular employment for tutors. Research such as that undertaken for this thesis is therefore necessary for several reasons: firstly, as a means of adding to our knowledge of such music making and its contribution to the wider musical community in Scotland; secondly, to draw attention to the means by which participatory music making facilitates music learning generally, including its potential to have a powerful impact on the lives of individuals beyond the strictly musical domain; thirdly, in order to contribute to scholarship on music learning more widely, especially through critiquing existing models of the transmission of traditional music.

My original research questions were:

- What roles do participation and agency play in the music learning of participants in a community-based traditional music organisation?

- How do such practices interact to contribute to the development of both musicianship and community?
- How can this inform our understanding of music learning more generally?

7.1 Findings

The empirical findings of this study are the result of a substantial case study over a sustained period, affording the opportunity to observe musical and social interactions within the organisation over time, including talking to individuals and other smaller groupings of participants associated with the organisation. This has allowed me to discern the complexity of experiences and relationships, and to identify persistent themes in the data in order to address my research questions.

7.1.1 Learners as participants

Despite Glasgow Fiddle Workshop's rhetoric of the centrality of learning to its publicised aims, the emphasis on enabling participation, or "actually *doing it*", permeates much of what the organisation does, not only in terms of practice, but also as a democratic ideal associated with the history of the folk music revival. In enabling participation, GFW draws on existing musical communities, and creates new collectivities, exemplifying the importance of "music's generative role in social processes" (Shelemay 2011, p350). Much of the music making observable at GFW results from its linking of learning to participatory performance throughout.

7.1.2 Teaching and learning practices

Elements of a common pedagogy amongst tutors, discussed in Chapter Four, were found to pervade GFW's semi-structured environments: for example, scaffolding of graded challenges, aural teaching and learning, modelling tunes phrase-by-phrase, contextualising learning with reference to performance outside the classroom, and modelling how to vary musical material. These environments in turn, impacted on participants' learning, where recurring themes included experiences of aural and notational learning, progression over different levels of classes and sessions, and motivating factors such as the desire to play with others. The music was seen to be central to all GFW-related

activities, and its selection and arrangement facilitated maximum participation, imparting the sense of a shared canon of short, repetitive tunes, and set-building as a vehicle for synchronous playing.

7.1.3 Tutors

Tutors were found to have authority and significant influence at GFW, legitimating its practices not only in terms of their pedagogy, but also through their professional and semi-professional identity as traditional musicians, acting as role models for members. The role of senior tutor, especially, brought additional responsibility in choosing common repertoire, coordinating tutors, and dealing with problems. Many studies of traditional music have focused on *either* tutors *or* learners, and topics such as aural/oral and notational strategies *or* the influence of tutors' own learning on their practice, rather than the *interaction* of both. Tutors also brought to their roles their own learning experiences, past and present. Many sought not only to teach, but to make music with participants, implying a collective relationship in line with the democratic ethos, cultivating elements of group flow in classes and attending GFW sessions and other events as participants themselves.

7.1.4 A community music organisation

GFW and similar groups can be seen to serve as contemporary environments through which the aspirations seeded during the modern folk revival have been advanced, and the semi-structured group-based settings have become a primary site for the transmission of traditional music. This study has found GFW to be a successful community producing musicians, some of whom have stayed with the organisation for a long time, and others who have connected with a broader stylistic community of practice beyond GFW. GFW can also be deemed successful in its efforts to sustain and reproduce itself over a lengthy period, negotiating cycles of challenges and changes while also contributing to the broader cultural life of Glasgow. The historical perspective outlined in Chapter Three associates the development of this and similar groups with wider cultural trends.

GFW is an organisation with a level of infrastructure which allows it to run regular activities, employ tutors, and have an interface with the wider musical community in and around Glasgow. There are several sources of authority within GFW: the voluntary board dealing with the running of the organisation; the senior tutors, through their relationship to the board; other class tutors; GFW members themselves, particularly those who initiate performing groups and other ventures under the auspices of GFW. The participatory ethos of GFW has largely been shaped by tutors and members over a quarter of a century, and while the involvement of public bodies and funders has offered opportunities for new ventures at various points, many of these have been temporary, while the core ethos persists.

Building capacity in the case of GFW has not been a matter of creating a denser infrastructure and more posts (although to the extent that this happened, it made administrative tasks easier), but rather encouraging the ability of participants with a collective sense of purpose to facilitate their own learning, and that of fellow members, within GFW and beyond. It could be argued that it is precisely because GFW has had to operate with limited financial and personnel resources, and members have necessarily had to contribute to sustaining it, that individual and collective agency has not been overly constrained or directed by overarching roles and structures: flexibility has been integral to the organisation's survival. Engagement with the organisation's ethos is, for some members, evident not just in attendance at classes, but offering time and commitment in other roles, as has been documented throughout the thesis.

The evidence suggests that the GFW community is constantly in the process of making and remaking itself according to the participants and their practices. It focuses on the *process* of becoming a community of traditional musicians, defining itself not via hierarchical formal educational practices and assessments, but in relation to the broad community of practice of traditional music, local, national, international, and virtual levels (to varying degrees, of course). The musical lives of individuals are also made and re-made in terms of their own learning journeys and that of the organisation.

7.1.5 Agency of participants

A spectrum of levels of involvement suggests that the opportunities for participation offered by Glasgow Fiddle Workshop are taken up in different ways by individuals and sub-groups. As shown in the previous chapter, there was evidence of some tension between the ideology of participation as promoted by the organisation, and what people actually chose to do. The social aspect of music making has played a significant part in motivating, empowering and retaining participants, not only in becoming musicians, but also assisting with the organisational infrastructure of GFW. This evidence supports McKerrell's observation that the "unusually high degree of socialisation and commitment" amongst those involved in Scottish traditional music suggests a strong sense of belonging and agency in that community (McKerrell 2014, p92). However, many GFW participants were also involved in other musical genres as audience members, practitioners, teachers and families, and my findings suggest that their experience at GFW has often enriched their participation in music generally.

7.2 Development of methodology, and limitations of study

I would argue that the ethnographic method at the heart of this thesis can access richness, depth, nuance and context of participative learning which in turn can take account of diverse and sometimes conflicting participant voices. As stated in Chapter Two, this method was chosen both in order to access the data in a community setting, and to draw on an ethnomusicological perspective. For example, in the course of fieldwork I experimented with video-stimulated feedback, both with individuals and groups, and found this to be a productive means of gathering comments, alongside individual interviews. It also acted as an important opportunity for participants to give feedback on the data. As the study progressed textual and musical transcriptions were used, both as an analytical tool to bring out dimensions of dialogue and practice and as a means of representing these, supplementing audio-visual recordings. I have found the interaction between qualitative ethnography and ethnomusicology to be a fertile resource in this regard.

A further strength of my methodology is that it allowed me to engage with participants as myself: that is, as a researcher, class member, session musician and music leader. I have employed a performer's perspective in previous research (Miller 1994; 2007b), and in the case of my research at GFW, I found that when I did so, to use Feintuch's phrase, "the conversation got richer" (1995, p302). Taking a flexible approach to these roles, which were already open to me, meant I could adapt my positioning within the varied fieldwork contexts of this study. This reflected my own biography which encompasses a diverse background and experience within the field in question, as outlined in the introduction to this study.

As my research with GFW developed, I revisited my role not only as a researcher, but as friend and colleague of participants, as an occasional participant myself, and, not least, as the original founder of GFW. Prior knowledge of and relationships with a few individuals in the organisation has been valuable in gaining access, with only a few expressing reservations, usually as specific requests not to be filmed, for instance. Some participants previously unknown to me have since become good acquaintances, reminding me, as for many music leaders, of the value and pleasure of working with people through sharing music together. In the light of these considerations, however, I was conscious of the need to position myself in the study both during fieldwork, and in this thesis. I have made clear my past and present relationships with GFW participants, and have been open about my own involvement with and advocacy of groups like GFW. Since these will continue beyond this research project I am keen to maintain good relations, and conscious that my portrayal of GFW is likely to be of interest not only to those associated with the organisation, but also the wider Scottish traditional music community. In particular, I am aware of my responsibility to seek further permission from participants to use data beyond the requirements of this work.

Limitations of this study include constraints on working with a fluctuating human population due to turnover of membership, the focus on one case study rather than several, and tensions between capturing the "big picture" while also documenting individual stories. Lack of time and resources also limited gathering of data in areas which suggested fruitful further exploration, such as

comparisons between junior and adult experience, and the influence of particular instruments on learning experiences.

7.3 Theoretical implications

This study makes an original contribution to the study of music learning, and Scottish traditional music in particular. The case study of GFW analysed here represents a combination of a Scottish traditional music organisation, dimensions of community music practice, a set of relationships, tutor-led music education and participant-initiated learning unique to this context. In Chapter One, I examined some key concepts from ethnomusicology (in particular, participatory music, acquiring musical competence, and ethnographic method), music education (in particular, sociological perspectives and learner agency), social learning theories (the community of practice model) and community music (in particular, “porous” events, and the qualities of “facilitators”). While this involved a diverse and sometimes daunting body of literature, a broad approach to my topic has helped to enrich my analysis and has established a robust resource for future research. Some of the previous models of music learning surveyed focus on dichotomies such as informal/formal learning, learners/participants, and aural/notational sources. This thesis demonstrates that, on the evidence of the data gathered here, such dichotomies are not particularly helpful in classifying real-world music making and its practices, which testify to a range of motivations, approaches and outcomes.

7.3.1 Participatory music

Although the forms and characteristics of participatory music making have been widely referenced, there is arguably a need for more studies which investigate how participants actually *learn* to take part. Some pointers are offered by Folkestad, for example, who states that “by *participating* in a practice, one also *learns* the practice” (2006, p138), and by Turino, who refers to the availability of differing roles and levels of participation in performances as “inspiring participation” (2008, p31). Dorchak goes further in the case of the Cape Breton fiddle tradition, saying that “participation, rather than a perceived style, is the only constant that can be standardised” (Dorchak 2010). This thesis has sought to show not only how participatory performance is employed at GFW to facilitate

group teaching and learning, but also how the session format, in particular, expresses something of the ideology of traditional music (since at least the time of the British folk revival) as a collective tradition.

A number of participants in this study pointed out the appeal, for them, of not performing in a more presentational setting, thus reducing anxiety about making music in general. Acquiring the necessary competence for participatory performance is integrated into learning opportunities throughout GFW, providing a sense of purpose, while the modelling of possible goals by more advanced players shows beginners from the start where this music may take them. As Nettl (2007, p829) says, the valuing of particular competencies tells us about how a music culture operates. Likewise, Brinner's description of competence as "the organization of knowledge for transmission" (exemplified by the study of the class in Chapter Four) resonates with this study in its focus on the structuring of learning and performing, sharing with my approach the raising of pedagogical questions concerning what knowledge is organised, how, and by whom.

7.3.2 Informal learning and enculturation

The transmission of traditional music has commonly been characterised – especially in the music education literature – as either informal or enculturated, but neither term adequately explains the style of learning encountered at GFW. The "informal" terminology both implies a value judgement (Mans 2007), and is designated negatively in relation to "formal". In addition, over the last decade, "informal" learning - particularly that linked to the work of Green (2002; 2008) - has come to be associated with popular music in particular. As we have seen, participants employ a variety of learning resources, combining these in different ways at different times even within the limitations of this study. The oft-invoked image of a "continuum" or "spectrum" of so-called formal/informal practices seems to me to be unhelpful in expressing how these resources interact. Enculturation would appear to be a more flexible and inclusive term, but it lacks specificity and does not convey the role of agency. This study finds that a range of learning practices are pressed into service by GFW participants according to the needs of individuals and groups, often determined by the learning and performance goals of those involved. Context is key.

7.3.3 Situated learning and communities of practice

As discussed in Chapter One, the situated learning perspective is grounded in an appreciation of social context in which the model of legitimate peripheral participation is seen as “an analytical viewpoint on learning, a way of understanding learning” (Lave and Wenger 1991, p40). Since this study focuses on a specific context for learning and performing music by a wide range of participants, situated learning was employed as a way into discussing the kinds of relationships and practices which form that community.

The community of practice (CoP) model seeks to integrate the five dimensions of practice, learning, identity, meaning and community. This thesis has engaged with what I see to be key features of the model, bearing in mind criticisms of the CoP referenced in Chapter One. Firstly, the importance of individuals’ learning trajectories (or to use the emic term, “musical journeys”) is evident in this thesis, but I have focused less on the positioning of individuals, and more on the nature of the activities which enable their participation. Secondly, in response to the call by Karlsen and Vakeva (2012, p.xv) for more study of barriers and exclusions to participation in a CoP, I have both referred to instances where musicians found participation difficult, and also included some data from individuals and groups who have been previous or limited participants at GFW. Thirdly, I have drawn attention to the issue of power and authority, represented here mainly by the role of tutors, to draw on the interactional element highlighted in the CoP model in order to foreground the relational means by which GFW participants learn. Of course, authority may be inherent not only in persons but in a “traditional” process, such as the promotion of aural teaching and learning at GFW which is central to the organisation’s ethos. As demonstrated in this study, this is often framed as a fundamental feature of traditional music transmission, but is sometimes controversial in practice. What I have observed is the use of authority to initiate and establish a form of practice which constructs the kind of experience tutors consider necessary to becoming a traditional musician. This is done, I argue, through the teaching of core competencies and the provision of controlled contexts in which to try them out.

As GFW members increase the level of their participation they may go beyond and, in some cases, challenge received sources of authority in the organisation. For example, this study has noted peer learning taking place amongst juniors and adults as well as from tutors as “masters” in the approved model. Taken together, these practices, advance participants’ agency to become more independent learners. It could be argued that due to the hierarchy of tutors and members at GFW, and the grouping of musicians into classes according to levels of ability, that the organisation is not strictly a community of practice. But as we have seen, members can subvert such apparent stratification by mobilising social rather than musical criteria, establishing their own groups which both replicate and replace aspects of GFW practices, and by negotiating their own level of participation. My empirical data therefore conforms to the CoP model to a significant degree, and concurs with Wenger’s aim to broaden the model of apprenticeship from master/student to dynamic participation in a Cop (Wenger 1998, p11). I would argue that even closer scrutiny of the nature of the practice is needed in order to analyse interactions in the community at a more detailed level. The crucial role of participants in extending the organisation as a joint enterprise, through their own activities, is demonstrated by the GFW case study.

7.3.4 Agency

In Chapter One I quoted Wenger’s view that the production of community “implies a notion of agency in the negotiation of meaning: the creation of a practice takes place in response to power, not as an outcome of it... the negotiation of meaning allows for an experience of agency in learning” (Wenger 2010, p9). The key here is negotiation. I showed in Chapter Three that although organisations such as GFW include structures and procedures to maintain them, these are often necessarily malleable: participants have ownership of the organisation, employ the staff, and can, within reason, request changes. Importantly, roles for participants could also extend to facilitating and leading music-making, and in a few cases, becoming tutors themselves, although this was rare. Legitimate peripheral participation allows learners or apprentices to have several roles simultaneously or consecutively, as part of an *interactive process*. The primary focus is on participatory musicianship, and those who

wish to advance other skills, such as those needed for presentational performance, generally go elsewhere – to private lessons or more formal ensembles - or supplement group learning with other methods such as seeking individual lessons. At GFW, Finnegan’s “pathways” are re-framed as “musical journeys”, and participants’ identity - past, present, and future – can be seen to embody not only shared notions of tradition and communal music making, but also the “past in the present” of individual participants:

Debates about the norms and practices in community music literature overlap with those observed in my fieldwork, but there are also distinct emphases. The individual GFW class, for instance, is not “porous” in the sense of the community music workshop described by Higgins (2008). However, the structure of GFW as a whole could be described as “porous”, on the basis of features such as movement between classes and involvement in the organisation as a whole facilitating flexible participation, thereby extending the parameters of the organisation by means of its preferred activities, that is, by offering participants the means of developing their music making further afield. The data from this study suggests that the pedagogy of GFW tutors combines elements of the community music “facilitator” and those of an “instructor” with a specific set of musical skills to impart, and perhaps also an educational remit.

In my view, the evidence suggests that GFW musicians can be identified as “strong leaners”, to use Karlsen’s term, both exhibiting individual and collective agency and benefiting from the guidance of mentors (tutors and other experienced musicians) who represent fuller membership of a community of practice (Karlsen 2009, p247). This is not to deny the presence of various obstacles, constraints and boundaries in the course of their musical journeys, but rather to emphasise that for many participants in this study, their experience of learning in the context of a supportive community was largely empowering in motivating them to continue making music. Mantie refers to the ability to participate as offering “additional, arguably superior, form of social, cultural, and educational capital” (2013b, p50), a view which resonates with the experiences of many of the GFW participants represented in Chapter Six in terms of their ability to continue music making not only within the organisation but also beyond it. The demonstrated agency of participants facilitates their learning new

skills as required in response to need, as opposed to spending time and effort acquiring skills which they have little opportunity to apply in their music making outside the context of lessons. Price's characterisation of this as learning "just in time" rather than "just in case" suggests itself as apt for this study (Price 2013, p27).

7.4 Practical Implications

7.4.1 Participatory Learning

This study offers a tool with which to scrutinise other such environments where traditional music is shared and transmitted, both those which explicitly foreground learning and teaching, and others where those practices may be subsumed into performance. In addition, those designing practical learning environments for traditional music may wish to consider these aspects. While not necessarily transferable in full to other contexts, this analysis identifies elements which characterise participation at GFW, and relates these to wider community music making. This may offer a starting point for others to research community-based music organisations, or indeed other musical groups which are not ostensibly "community-based". It may also have applications for other practical projects in the learning and transmission of specific cultural skills.

Many participants have discovered through GFW a sense of social and musical agency which models the music and the social resources they need to participate in other spheres of music making. This acknowledges not only the practices of the semi-structured environment, but also its intersection with the broader stylistic CoP of traditional music making in Scotland and further afield. Semi-structured teaching and learning contexts such as GFW have sometimes been seen as less "traditional" than other methods, such as transmission in family settings, master-apprentice relationships, and self-directed learning outwith formal education. However, Scottish traditional music, like other musical genres, is part of a socio-cultural environment and educational market-place in which music makers of all abilities have, in theory, access to a range of learning resources. This study has shown how the participants' experience of GFW has not only enhanced their capacity for learning, but also how this in turn has contributed to the organisation and the wider scene. Participants' involvement in

“serious leisure” (Stebbins 2015) yields tangible rewards in the present, as shown by their testimonies, but often extends beyond these to longer-term commitment. While the exercise of authority and the ideology of authenticity can be seen to play a crucial part in the construction and maintenance of this musical community, largely conveyed through the role of tutors, it could be argued that through the agency encouraged by GFW and its tutors, that authority is shared out with its members as they progress through and beyond the organisation, perpetuating much of its work, but also generating new possibilities.

7.4.2 Implications for comparative practice and for further research

Implications of this thesis for comparative practice include relating its findings to other community-based musical contexts. Implications for further research include a range of possibilities. I suggest three such avenues with which I have ongoing experience:

- Mapping of activity in participative learning of traditional music across Scotland, the UK and internationally, to provide a comparative basis for ongoing research in this area.
- Systematic research into more intimate contexts for teaching and learning traditional music in Scotland, such as family and one-to-one lesson environments. These remain largely undocumented, and would be invaluable to compare with the kind of semi-structured public activity provided by GFW.
- Research on traditional music tutors as a community of practice. Attention should be given to such features as similarities and differences in motivation, pedagogical practice, and how teaching functions in relation to the rest of tutors’ musical work.

7.5 Final thoughts

This research has highlighted the importance of investigating musical participation in settings which often fail to receive attention either from scholars or policy makers. Because of the emergent character of groups such as the organisation studied here, they risk not being taken seriously either as training grounds for musicians or as places to find “real” traditional musicians perceived as “authentic” through formative practices such as family learning. However, GFW represents a vigorous learning community created by participants, where

community is both real and imagined, requiring us to recognize how traditions - often expressed as “the past in the present” – function as expressions of contemporary realities.

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APPENDICES

- AI** Index of fieldwork recordings
- AII** Interview questions
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- AV** Extract from GFW *Good Practice Guide for tutors*
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Appendix I

Index of fieldwork recordings

Interviews and conversations (audio)

date	participant	venue
18.3.13	A1 (i)	Stow College
6.3.13	F1 (i)	Home in Glasgow
10.4.13	T1 (i)	Home in Glasgow
10.4.13	F3 (i)	Home in Glasgow
14.4.13	F4 (i)	Stow College
23.4.13	T2 (i)	Stirling
23.5.13	T4 (i)	Home in Glasgow
24.4.13	F5 & F6 (i) (f)	Stow College
3.6.13	T6	Stow College
16.9.13	T14 (i)	Stow College
25.9.13	F8 (i)	Stow College
25.9.13	T16 (i)	Stow College
1.10.13	O1 (i)	Stirling
7.10.13	F9 (i)	Stow College
7.10.13	T3 (i)	Stow College
7.10.13	G2 & U6 (f)	Stow College
17.10.13	O3	Stow College
17.2.14	F11	Islay Inn
24.2.14	A5 (i)	Stow College
26.2.14	T5 & JF7 (i) (f)	Stow College
3.3.14	T17 (i)	Stow College
3.3.14	T18 (i)	Stow College
24.3.14	T19	Stow College
26.3.14	JW1, JG1, F12 (f)	Stow College
30.3.14	M2	Hughenden Sports Club
30.3.14	U7, U8 & M3	Hughenden Sports Club
2.4.14	F13 & T20 (f)	Stow College
5.5.14	MI1 (i)	Stirling
7.5.14	F14 (i)	Stirling
9.5.14	O5 (i)	Tolbooth, Stirling
14.5.14	T15 (i)	Stow College
18.6.14	F6	Stow College
18.6.14	JF7 & JF9	Stow College
18.6.14	JF8	Stow College
23.6.14	F18	Islay Inn
15.7.14	F19 (i)	Stow College
6.9.14	O6 (i)	Stirling
6.10.14	F20	John Wheatley College
6.10.14	MI2 (i)	John Wheatley College
13.1.15	F21 (i)	CCA Glasgow
25.1.15	A1	Glasgow Concert Hall
25.1.15	P	Glasgow Concert Hall
25.1.15	P	Glasgow Concert Hall
25.1.15	JF10 & JF11 (f)	Glasgow Concert Hall
25.1.15	O	City Halls
25.1.15	F20	City Halls
25.1.15	P	City Halls

25.1.15	P	City Halls
22.2.15	JF7	Stirling
5.3.15	T1 (i)	Glasgow cafe
5.2.16	F24 (i)	GRCH cafe
17.2.16	T3 (i)	Crieff
12.4.16	T2 (i)	Stirling

Key:

(f) = family, (i) = longer interviews

T = tutor, A = accordion, F = fiddle, M = mandolin, MI = mixed instrument participant, O = organiser/administrator/previous tutor, U = ukulele, JF = junior fiddle, JW = junior whistle, JG = junior guitar, P = unidentified participant

Classes (audio-visual recordings)

4.3.13 Intermediate mandolin class
6.3.13 Intermediate fiddle class
11.3.13 Beginner ukulele class
11.3.13 Intermediate ukulele class
18.3.13 Mixed instrument class
18.3.13 Intermediate accordion class
20.3.13 Intermediate fiddle class
20.3.13 Junior fiddle class
22.4.13 Beginner guitar class
22.4.13 Whistle class
1.5.13 Advanced fiddle technique class
1.5.13 Mixed instrument class
1.5.13 Beginner fiddle class
1.5.13 Junior fiddle class
3.5.13 Banjo class
21.5.13 Cello class
23.5.13 Beginner fiddle class
11.9.13 Parents' class
11.9.13 Junior fiddle class
11.9.13 Singing class
11.9.13 Advanced fiddle class
25.9.13 Advanced fiddle class
17.2.14 Beginner & intermediate accordion class
17.2.14 Beginner ukulele class
17.2.14 Intermediate ukulele class
24.2.14 Beginner accordion class
24.2.14 Banjo class
26.2.14 Junior fiddle class
6.3.14 Advanced fiddle class
24.3.14 Beginner guitar class
2.4.14 Advanced fiddle class
2.4.14 Junior fiddle class
9.5.14 Intermediate accordion class
12.5.14 Bodhran class
21.5.14 Beginner fiddle class
21.5.14 Junior fiddle class
11.6.14 Fiddle technique class
11.6.14 Junior guitar class
11.6.14 Junior fiddle class
18.6.14 Beginners' junior fiddle class
18.2.15 Ceilidh band class

Group practise time

- 15.4.13 Scratchy Noises rehearsal
- 17.6.13 Ukulele session with Strumulele, Islay Inn, Glasgow
- 16.9.13 Scratchy Noises rehearsal
- 7.10.13 Scratchy Noises rehearsal

Class discussions (audio/video/photos)

- 12.5.14 Bodhran class
- 14.5.14 Intermediate fiddle class
- 19.5.14 Beginner guitar class
- 19.5.14 Junior fiddle class
- 11.6.14 Beginner fiddle class
- 11.6.14 Intermediate accordion Class
- 16.6.14 Cello & accordion joint class

Sessions and concerts

- 7.10.13 Slow session
- 17.2.14 Slow session
- 17.2.14 Session at Islay Inn
- 24.3.14 Slow session
- 30.3.14 Prepare for the Pub, Hughenden Sports Club, Glasgow
- 16.6.14 End-of-session (adult) concert, Stow College
- 18.6.14 End-of-session junior concert, Stow College
- 18.6.14 End-of-session (adult) concert, Stow College

GFW workshops at Celtic Connections Festival

- 25.1.15 Celtic Connections, City Halls Come & Try Int. Fiddle (T2)
- 25.1.15 Celtic Connections, City Halls Come & Try Int. Uke (T1)
- 25.1.15 Celtic Connections, City Halls Big Session (T3)

Appendix II

Interview Questions

Interview Questions (child under 16)

- **Name, gender, age, instrument(s)**
- **Date and place of interview**
- Tell me about the ways that you make music at the moment
- Tell me about how you've learned to play (home, community, school, workshops, other musicians...)
- For you, is traditional music different from other kinds of music? How?
- Do you play in the house? How do you go about this?
- Do you use CDs or other recordings to listen to music you want to learn?
- Do you ever use audio, video or notated versions of tunes online – what websites?
- Describe how you go about learning a tune
- How do you decide when you've 'got' it?
- Which, for you, is most important – hearing a tune, seeing it played, seeing the music written down, being able to replay it when you want?
- Do you play exercises or scales as well as tunes?
- What factors do you think make it difficult to learn music?
- What things are helpful in learning music?

Interview Questions for musical biography (adult)

- **Name, gender, age, instrument(s)**
- **Date and place of interview**
- Tell me about the ways that you make music at the moment
- Tell me about your contact with music when you were growing up (home, community, school, other musicians...)
- Do you play in a group, have 1-1 lessons, play in sessions, play in the house, go to workshops at festivals or summer schools?
- Which, for you, is most important – hearing a tune, seeing it played, seeing it notated, being able to replay it at will?
- Do you use exercises or scales? Why?
- How did you become involved in GFW?
- How do you see your role there?
- How has it felt having my presence there?
- What factors do you think make it difficult to learn music?
- What things are helpful in learning music?
- What advice would you give to someone wanting to learn traditional music?

Interview Questions (tutors)

- **Name, gender, age, instrument(s)**
- **Date and place of interview**
- Tell me about the ways that you make music at the moment
- Tell me about your contact with music when you were growing up (home, community, school, other musicians...)
- What have been your adult experiences of music? (as a learner, performer, listener, parent, tutor...)
- What, for you, are the things that characterise traditional music (tune types, instrumental technique, stylistic/decorative aspects, contexts for performance, social aspect, local tradition, personal connection...) What appeals to you about it?
- What situations do you feel you're learning music in, either consciously or subconsciously?
- Do you learn in a group, have 1-1 lessons, play in sessions, play in the house, go to workshops at festivals or summer schools?
- What are the situations in which you feel you're being 'taught' music?
- Do you access audio, video or notated versions of tunes online – what websites? Do you use the GFW website, or tutors' websites? How do you use the content?
- Do you send email communications to GFW members, and if so what do you send and why?
- How do you decide what repertoire to teach?
- Describe how you go about teaching a tune
- What is most important to you in helping others 'master' a tune?
- Which, for you, is most important – hearing a tune, seeing it played, seeing it notated, being able to replay it at will?
- How do you decide if you'll teach by ear, by notation, video etc., and how do you decide when to move from one method to another?
- Do you use exercises or scales? Why?
- How did you become involved in GFW?
- How do you see your role there?
- How has it felt having my presence there?
- What factors do you think make it difficult to learn music?
- What things are helpful in learning music?
- What advice would you give to someone wanting to learn traditional music?

Appendix III

Information sheet and consent form

Participant Information Sheet

1. Research Project Title: Learning practices among musicians in community-based traditional music groups in Scotland.

2. Invitation

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

3. What is the project's purpose?

I hope to gather information about participants' experiences of learning traditional music. I intend to do this by attending and observing groups and other environments where participants learn and make music, and interviewing some musicians in more detail. Through collecting, analysing and writing up this data I hope to gain more understanding of the role that learning plays in shaping participants' ideas and traditional music. I expect to be involved in the above over the next 3 or 4 years.

4. Why have I been chosen?

I am choosing participants for this study through personal contacts, and organisers and tutors of groups where learning is taking place.

5. Do I have to take part?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep (and be asked to sign a consent form) and you can still withdraw at any time without it affecting any benefits that you are entitled to in any way. You do not have to give a reason.

6. What will happen to me if I take part?

I would like to observe your music making in a group setting, with others, but also conduct 1-1 interviews with you for the duration of my project. I anticipate that we'll discuss aspects of your own music learning experiences, as well as broader discussion of issues around traditional music. In order to document this fully I would like – with your consent – to make audio and possibly some video recordings. The latter might act as a starting point for some of our discussions.

7. What do I have to do?

This will only require a few hours of your time over the research period, in face-to-face meetings and contact via email.

8. What are the possible benefits of taking part?

Whilst there are no immediate benefits for those people participating in the project, it is hoped that this work will at some stage be published and presented in various formats, and help to inform the wider debate on how the learning of traditional music might best be supported in future.

9. What if something goes wrong?

If you are unhappy with any aspect of your involvement in this project, please let me know as soon as possible. You are free to withdraw at any time. Also, you may contact my supervisor at the University of Sheffield, Prof. Stephanie Pitts.

10. Will my taking part in this project be kept confidential?

All the information that I collect about you during the course of the research will be kept strictly confidential. You will not be able to be identified in any reports or publications. If for some specific reason I would like to be able to identify you in my research, I will discuss this with you and seek your permission, and this will be confirmed on the consent form.

11. What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives? Will I be recorded, and how will the recorded media be used?

The audio and/or video recordings of your activities made during this research will be used only for analysis and for illustration in conference presentations and lectures. No other use will be made of them without your written permission, and no one outside the project will be allowed access to the original recordings.

12. What will happen to the results of the research project?

In the first instance the results of this project will be written up as a dissertation. After this, I hope to publish material from this in journal or book form. Additional permission would be sought from participants at this stage.

13. Who is organising the research?

I am a postgraduate student in the music department at Sheffield University, supervised by Prof. Stephanie Pitts.

14. Who has ethically reviewed the project?

This project has been ethically approved via Sheffield University Music Department's ethics review procedure. The University's Research Ethics Committee monitors the application and delivery of the University's Ethics Review Procedure across the University.

15. Contact for further information: Jo Miller mup11jlm@sheffield.ac.uk

Prof. Stephanie Pitts (supervisor) s.pitts@sheffield.ac.uk

Thank you for agreeing to take part. You will be given a copy of the information sheet and a signed consent form to keep.

Participant Consent Form

Title of Research Project: Learning practices among musicians in community-based traditional music groups in Scotland

Name of Researcher: Jo Miller

Participant Identification Number for this project:

**Please initial
box**

- | | |
|---|---|
| <p>1. I confirm that I have read and understand the information sheet dated <i>April 2014</i> explaining the above research project and I have had the opportunity to ask questions about the project.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>3a. I understand that my responses will be kept strictly confidential and any reference to these anonymised in the research report. I will not be identified or identifiable in the report or reports that result from the research.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>3b. If the researcher wishes to identify me in the research, I confirm that I have discussed this with the researcher and am happy for my name to be linked with the research materials, and that I may be identified or identifiable in the report or reports that result from the research.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>4. I agree for the written and audio data collected from me to be used in future research</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>5a. I agree to video recordings including me being used.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |
| <p>5b. I agree to these video recordings being used for:</p> | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| Analysis | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| Excerpts in dissertation | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| Interviews | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| Conference presentations | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| Lectures | <input style="width: 30px; height: 20px;" type="checkbox"/> |
| <p>6. I agree to take part in the above research project.</p> | <input style="width: 50px; height: 25px;" type="checkbox"/> |

Appendix IV

Timeline – key events in development of GFW

1990-91	Fiddle Workshop starts at Glasgow Arts Centre. Performances at Community Centres, Schools and Folk Clubs
1991-92	GFW provides dance music for Glasgow Arts Centre ceilidh Visit to concert of Norwegian fiddle music, Performances at Glasgow City Chambers, Folk Club, and Fringe of Glasgow International Early Music Festival
1992-93	Move to temporary premises at Royal Scottish Academy of Music and Drama. Founding tutor JM leaves, group carries on meeting, then holds class at new tutor's house
1993-94	Fiddle Workshop established on a more formal basis, and Constitution agreed Jan-Mar 1994, income £428, expenditure £240 (committee meeting 9.3.94) Objectives in 1994: "to provide tutors to give instruction on the fiddle with particular emphasis on Scottish traditional style, to promote fiddle music in general, to enable social interaction of people with a common interest" <i>Newsletter 1</i> produced (June '94)
1994-95	Free accommodation at Glasgow Arts Centre First grant received - £750 from Scottish Arts Council <i>Newsletters 2 & 3</i> , and inauguration of 'adoption' trust for instruments c.12 fiddlers attending classes each week, and 3 rd level of class (beginners) established, led by members. 2 nd tutor recruited GFW promotes Natalie McMaster concert Trips & courses Stepdance class started After-class session established at Clutha Vaults pub 21 GFW members attend Fiddle Force Winter School on Skye
1995-96	<i>Newsletter 4</i> includes articles on Cape Breton style, and a day in the life of traditional musician in residence part-time administrator appointed Library of publications started GFW promotes concert with Danish Cultural Institute Residential GFW weekend including singing, holistic health therapies, and Alexander Technique
1996-97	<i>Newsletters 5 and 6</i> Repertoire listed and audio tape advertised Wiston Lodge residential weekend for GFW New venue sought Ticket concessions at Celtic Connections offered to GFW members
1997-98	<i>Newsletters 7-9</i> . New administrator appointed Tutor Training weekend at Wiston Lodge
1998-99	<i>Newsletter 10</i>
1999-2000	GFW Junior classes began
2000-01	Draft proposal for community outreach programme between Celtic Connections and GFW Development officer job description created
2001-02	"Performance group" formed Weekly post-class session at Wintergills pub
2002-03	7.30-8pm slow session time Free fiddle loan system GFW CDs for sale, dating back to 1994, at £8/CD, £4/cassette library of music books, journals & recordings for loan Trips to other groups & house sessions organised by members GFW provides practical help with start-up of new group, "Lochgoilhead Fiddle Workshop"
2003-04	GFW hold "June Jam" at West End Festival Fiddle/cello workshop organised with Celtic Connections

	<p>GFW secures office premises Residential weekend at Wiston Lodge has 36 participants Tutor & administrator attend Feis training course on Skye on behalf of GFW Grant received from Glasgow City Council to extend children's classes and improve outreach GFW gains "key promoter" status with Scottish Arts Council £ turnover increases substantially with expansion of Monday classes</p>
2004-05	<p>c.250 members Residential weekend in Largs held, with guest tutor Workshops in Govan International Festival Members of advanced fiddle class take part in Stow Acoustic Night New CD of slow airs and booklet produced</p>
2005-06	<p>"Alasdair Fraser School of Fiddle & Dance" organised with Celtic Connections pilot of mixed instrument class, and fiddle class for 6-7 year-olds Groupwork class piloted 2 GFW tutors are in finals of "Young Scottish Traditional Musician of the Year" competition GFW leads slow session at "Fiddle 2005" festival Planning session proposes "developing the learning experience" with tutor training, a tune bank and development of syllabus for fiddle and other instruments GFW organises concert for Hampshire Strathspey & Reel Society (USA) in Glasgow</p>
2006-07	<p>New senior principal tutor appointed. Seeks "a syllabus that tutors follow in class" and identifies 2 types of learner: "those gaining from the social aspect who want to learn a couple of tunes" and "those who want to learn technique and how to play properly" New Year Ceilidh Islay Inn begins hosting regular sessions Wiston Lodge residential weekend Development Officer appointed – priorities to build partnerships, promote GFW activities and assist committee New administrator appointed Pilot classes for accordion & mixed instruments proposed <i>GFW Juniors Tutor Resource Pack</i> produced</p>
2007-08	<p>"Start the year" ceilidh One-to-one lessons planned to be piloted with fiddle classes Closer collaboration with Celtic Connections planned with tutors' concert, workshops and GFW stall GFW becomes limited company Principal tutors attend Scots Music Group Training Day to gather ideas for development of GFW tutor training Visit from Scottish Arts Council advisor, who reports on teaching and learning New CD ('Mixed Instrument Session CD') produced Committee agrees that tutors be paid by GFW at half hourly teaching rate (i.e. £10/hr) to attend courses</p>
2008-09	<p>Concern expressed that "many of the tunes on earlier CDs were not being taught in the classes. It was difficult, therefore, for students to build up a common repertoire of tunes for playing together" (Committee Meeting 12.8.08) Strategy workshop planned (with professional facilitator) to help establish future direction of GFW SMG development worker proposes joint residential weekend with GFW members accordion and ukulele classes piloted Moves to include notation and audio of class repertoire on website Tutors attend "Fiddle 2008" festival and sell £255 of CDs Caledonian Fiddle Orchestra plans to send member on scholarship to GFW Junior parent fiddle class established Xmas night out and New Year ceilidh</p>

2009-10	Development Worker reports GFW runs Youth Music Initiative-funded workshops at play-schemes, Brownies & youth groups Approach by tutor re leading Gaelic song class Debate re viability of cello class GFW leads Celtic Connections workshops “family” guitar class includes children & parents
2010-11	Office acquired in Stow College, but also threatened closure of College SC charges GFW rent for first time Administrator resigns Day Workshop (April) Mini-survey (74 responses) Application submitted to Creative Scotland for funding for tutor training (declined) SAC indicate forthcoming changes to funding Suggestions of building up “family side” of GFW, and seeking opportunities for informal performance young people’s ceilidh GFW lead family ceilidh at West End Festival
2011-12	
2012-13	Fiddle technique class extended to lower class levels “due to its popularity”. Some felt organisation more tutor-driven than pupil led: too much emphasis on a new tune per week approach to build repertoire without the necessary consolidation to develop, reinforce and play confidently. Very Slow Session starts GFW lead family ceilidh and Big Band Day at West End Festival Junior whistle class starts Juniors attend “Fiddle 2012” festival (Edinburgh) Celtic Music Radio broadcasts item about GFW Savings strategy implemented Slow session numbers double, and Prepare for the Pub (PfP) proposed. Purchase of more ukuleles agreed 30 attend the first PfP website now hosts Slow Session sound files
2013-14	GFW lead family ceilidh at West End Festival GFW hosts “Come and Try” event at St Andrews Day celebrations in George Square, Glasgow GFW leads Celtic Connections workshops Juniors attend “Fiddle 2013” festival and “Edinburgh Youth Gaitherin” Now 4 levels of ukulele classes
2014-15	Stow College no longer available for evening classes: GFW moves to John Wheatley Building, Kelvin College New website at http://www.glasgowfiddle.org.uk/ GFW Celtic Connections workshops have record attendances, e.g. 40 at intermediate fiddle, 35 at intermediate ukulele, 50 at big session.

Appendix V

Extract from GFW “Good practice guide for tutors” 2015-16

TEACHING AND LEARNING

- Arrive before classes start
- Prepare scheme of work for appropriate level and leave in folder. Senior tutors will want to talk to you at some point about how learners are coping.
- Prepare scheme of work for appropriate level for the term, in advance and leave in folder in case a dep[uty] needs to take your class (Your fee includes an allowance for preparation time).
- Ensure handouts are of a professional standard, no scribbled notes and poor photocopies please.
- Try to inspire, encourage and offer variety and fun (Adults have had a long day!).
- Use GFW CD Very Slow Session webpage and Nigel’s Slow Session books which provide basis of a shared curriculum .
- Layout chairs in semi-circle or circle.
- Plan activities (warm ups, revision, scales, singing, clapping, contextualising tune, history, playing and listening, standing and sitting).
- Give adults a sense of progress - review learning-talk to them about what they’ve done
- Ask for help and advice from Senior Tutor/other tutors.
- Make contacts with other tutors and work on shared materials for joint performance.
- REMEMBER - if you expect people to learn by ear you must give them advance notice of what the tune sounds like - record it for them, send a sound file or give a YouTube link to someone playing it BEFORE you teach it.

Appendix VI

ADULTS - WHAT FIDDLE CLASS DO I GO TO?

Absolute Beginners

This class is for people who have never played the fiddle before. You will be taught how to hold the fiddle and the bow and learn to play some simple tunes by ear. Everything will be explained assuming no prior knowledge.

Beginners

This class is for those who have already completed the Absolute Beginners class and/or those who have played a little before. You should know how to hold the fiddle and bow and be able to play a couple of simple tunes at a slow pace. This class will work on simple tunes with an emphasis on creating good tone, tuning and confident playing.

Improving Beginners

This class is for those who have completed the two previous standards and have moved to being able to play a few tunes with reasonable confidence at a medium pace. This class will continue to work on simple tunes with an emphasis on creating good tone, tuning and fluency of playing. You may also be introduced to some basic bowing and simple ornamentation.

Intermediate 1

This class is for those able to learn simple tunes comfortably by ear and play them fluently with simple bowing and good tuning. This class will work on tunes in a wider variety of tune types and keys. You will look at bowing and ornamentation in more depth.

Intermediate 2

This class is for those who feel comfortable with the previous classes and can play a wide range of tunes with confidence, in tune and with fluent bowing style. The class will assist in developing a traditional style of playing, increasing knowledge of ornamentation and repertoire. You will learn a variety of tune types and look at some of the more difficult key signatures.

Advanced

This level is for students who have a wide knowledge of techniques and repertoire specific to Scottish traditional style. You

Appendix VI

should be able to learn easily by ear and have some reading ability. This class will focus on advanced tunes from the solo fiddling repertoire and will assume good technical knowledge.

Technique 1

For those of standard Improving Beginner or Intermediate 1. This class will focus on reinforcing basic techniques such as intonation, tone and fiddle hold. The class will also look at simple bowing and ornamentation in detail. Work is based around tunes but with emphasis on different techniques within tunes rather than building a repertoire.

Technique 2

For those of standard Intermediate 2 and above. Students should ensure they have a good basic knowledge of Scottish fiddling techniques and some music reading ability before joining this class. Work is based around tunes but with emphasis on different techniques within tunes rather than building a repertoire.

PLEASE NOTE

It is not expected that students will automatically move up a class level each year/term. Students should remain in the same class until they feel ready to move up to the next level. Speak to either your own tutor or a senior tutor for advice on which level would suit you best.

Slow Session

Each week a slow session runs from 7:00 until 7:30 when classes start. This is open to players of all levels to join in or just listen. The session is lead by a tutor who will play tunes at a slow pace several times so people can join in with it or try out chords and harmonies. This is very informal and tunes will not be 'taught' but even if you don't know the tune you can have a go at joining in. If you attend the session regularly and hearing the same tunes frequently you may find it becomes easier to pick them up by ear. Tunes played will be from the general traditional music and GFW repertoire but you are welcome to start any tune or suggest a tune for the tutor to play.

Appendix VII


Transcript of *Prepare for the Pub* (led by tutor T1)

Hughenden Sports Club, Glasgow, 7-9pm, 30.3.14

13 people present on this occasion: 9 fiddles, 2 ukuleles, 1 mandolin. Another mandolin arrives late. T1 leads, and is teaching the jig **Cock of the North**. The fingering he refers to is mainly for fiddlers. [] indicates information about audio.



T1: Listen to me! 

1 2! [all play]  Lots of people got it.


Let me do it again: I'll play it to you [plays] 


[all play] 

That sounds quite strong. One more time. Me first, then I'll count you in

 1 2 [all play] 

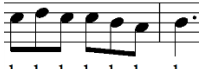
That's not bad! Now, you know, tunes are just lots and lots of notes all banged together. And all I do here is hand you out notes and you hand them back to me. And until we've all got the hang of how this rolls along, it's dead 'bitty'. But stick with it:

 you've just learned an 11 note phrase[sings] la la la la la la, la la la la- la

In your mind's ear can you hear how the next bit goes? [sings] 

[Some start to play it]. la la la la la la la





I will grant you a wee minute if you think you might be able to find it on your own without me giving you numbers. See if you can find it! [all play, T1 sings]


 I'll give you a clue: it finishes on a number 1 [finger]. (aside) How are you doing? la la la la la la la



Right OK, stop a second then. Lots of people got lots of it. Can I tell you something? See if you don't, if you don't read music – even if you do – but if you don't read music, and you know how the tune goes, it's a really valuable thing to cut to the chase, and bypass the [tutor] in this equation and work out...stumble around and *find* the note. If you're doing it at home stumble around and go "Would it be that one? Or would it be that one? That doesn't work. I think *that* might be it". That's how you make your brain - spot whether the note's going up, whether the note's going down, what's happening next. This *only* works if you've got a really strong notion in your mind of how it goes. Now often when you come to these kind of classes you've maybe got *half* a notion how

it goes. You've maybe heard it, or the tutor's given you some advance notice of how the tune goes. But a tune like this, a tune like *Mairi's Wedding* or *Scotland the Brave*, or a tune you know really quite well in yer head, if you've never played it, try and find it on your chosen instrument, whatever it is. It's a really good exercise, and it's a good way of getting your mind working on how this works. Rather than waiting for Moses to come down off the mountain with the tablets of stone [laughter] and tell you "No it's not a 1st finger it's a 2nd finger" and all that, you know? You'll find your own version of it.

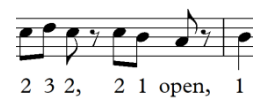
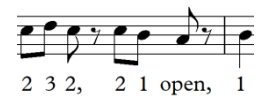

OK, so, we've done a 6 note phrase and a 5 note phrase, and now we're gonnae do the next section. So can we just revise what you've got? The first part was [sings]

 I'll play it to you first and you play me it back [plays] 
 1, 2 [all play]  OK one more time 1 2 [all play, F sings] 


Right, next phrase goes [plays]  No it doesn't, it goes [plays then sings]


 open21 E1,Eopen I'll do it again [plays]. Ready? 1 2 [sings, all play]. Open [A], then 2, then open E. I'll play it to you again [plays] 

1 2 [all play]. OK that's good.


  I'm gonnae put the two together now. Listen
 [plays]  1 2 [all play]. Fantastic, right, here's the next three [notes]. [Plays & sings] . Play it by yourself then we'll do it together [all practice]. (aside) It's the same as the first line. Have you done that yet? [laughs]. No you're not expected to be able to retrieve that like that!
 [break]

T1: [The tune we're learning is] a jig. And one of the difficulties that rhythm instruments like guitars and mandolins, eh guitars and ukuleles have, is keeping the beat. When we're all playing tunes that go 123 123, 123 123, but the accompanying instruments really only go 1, 2, 1, 2. Now you'll see people sometimes – now I would put this down to maybe younger musicians with tons of energy, and they want to play every single beat that they can possibly play and they fill everything up with "babaraba babaraba": play everything in threes. But actually for the purposes of us playing these tunes, [we need] somebody actually keeping the beat, 1, 2, 1, 2. We can put the 123 on top of that comfortably. So we're playing these tunes that go [sings]

 but the accompaniment's going 1, 21, 21, 21 [stamps to keep beat]. And it's like that, y'know? It's tapping the beat.

So, we've got the tune. Ah, we've got the A music which comes in 2 lines. We've got the B music, which we've learned 2 lines of, and then it repeats. And then the second line changes in the repeat. So can we play - the very beginning? We've got our introductory 2 notes: open E, 3rd finger A [sings]


 1a 1a

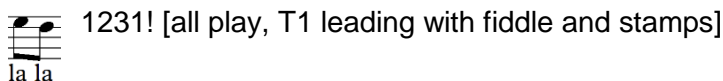
Then we've got 

Then we repeat that, except for the wee [bag]"pipey" bit at the end which goes [sings]




2 open 2, 1 3 1, open

So shall we do the A music? Just by itself a couple of times? OK. I'll count you in, 123 then we'll go [sings]



la la



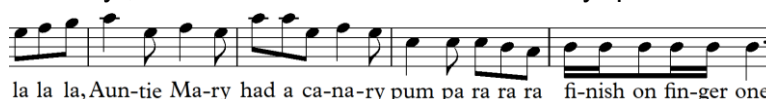

again!

T1: Right, this is the same difficulty I always have playing the fiddle, and lots of other fiddles, that is that I can't dominate the group playing the fiddle and pull you all together to play at the same time. And so what happens is we get kind of out of phase. And it should really bother you if we get out of phase, because if you don't notice we're getting out of phase it means you're only really listening to yourself! And you should actually be listening to yourself but in relation to everybody else. And I'm kind of trying to set the standard, if I can, because the accompanying players have not learned it any farther than you've learned it, and we can't put all the weight onto them. So that's quite often why at the pub version, at the pub sessions I play guitar and yell a lot [laughter]. It's just to kind of keep us all together, and you'll know this already; when you sit in the house by yourself practicing your own instrument it often sounds kind of weedy and thin, and a bit insecure and all that. When you come to Fiddle Workshop and you sit in a class of 10 or 12, or you come to the pub, and you sit in a big gang of 30 or 40 people, all playing, the anonymity gives your playing a different dynamic. And so you can afford to - kind of - jump into the river and let the current carry you along. And in here you're all being a little bit timorous. But strangely enough, not timorous enough! [laughs]. And so the tune gets blurrier and blurrier and burrier the longer we go. So I'm gonnae stand up. But if you can, if you can, try and keep with me as best you can, while trying to remember all the phrases. So let's do that again, and I'll stomp and try and keep you together

T1: 123 1! [all]




Back to the beginning! [2nd time through A part]. Ok that's not bad. Let's go to the B music. We've got "Auntie Mary", but before we do the "Auntie Mary" phrase we run up the E string [sings]



la la la, Aun-tie Ma-ry had a ca-na-ry pum pa ra ra ra fi-nish on fin-ger one

Then we go up the E string again [sings]

la la la, Aun-tie Ma-ry had a ca-na-ry pum pa ra ra ra fi-nish on fin-ger one

“Pipey” bit [sings]

2 open 2, 1 3 1, A

Shall we try that much and we’ll stop after that? So I’ll lead you in 123. Are you ready? 1 2 3! [all play].

OK. The B music finishes with the repeat of the first line that you’ve just played [sings]

la ra da, Aun-tie Ma-ry dum pa da ra da re da da da da fin-ger 1

And then we’ve got the introduction to the first part of the A music [sings]

la la 2 3 2 2 1 open open 2 1 E1, Eopen then the “pipey” bit: 2 open 2, 1 3 1, A

I’m gonnae *play* that to you, and then we’ll see if we can play it together.

Alright, it goes like this:

slower...

So what I would like you to try and play is:

So in other words, the last line of the A music, starting on the E, then the A. I’ll count you in, 123 1. Ready? 123 1 [all play]

, and that’s your *ending*, for the second time through the B music. So before we move on we’re gonnae play the first line of the B music and then that. So it’s gonnae be:

slower...

And this is where your brain starts to scramble “I know those bits. I’ve played those bits, but how does that go together?!” Right, let’s see if we can make it work. OK 123

and then up the E string. This is us on the second time through the B music with the different ending. 1 2 3 [all play]



Right I'll play it to you and you play it back to me [plays]



Will we try it? 1 2 3



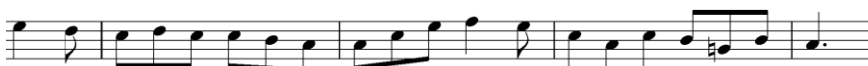
It's really amazingly difficult isn't it? [laughter] No, you'd think "well I get it. I see what you mean"

P: Cos you want to play the first part

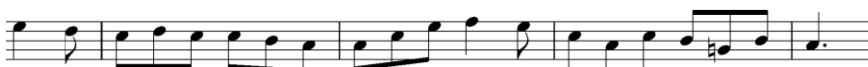
T1: Yeah, of course you do, of course you do. So, look, can we get in our heads some kind of aide memoire, for yourself; it'll be different for everyone. Some sort of thing that says to you "I know what this is: this is the bit that goes open E, 3rd finger A, and then down to the pipey bit". And then when I shout "now!" that'll trigger that and you start to play that [laughter]. Right so let's just think about that line, it's going to be this line:



Can we all play that together? 123 1 [all play]




Do it again, 123 1 [all play]



Right now, all OK with that? Let's, let's call that line "Mother's Day", and when I say "Mother's Day", you play that line. Now, let's try an' play the B music. So we're doing "Auntie Mary". Running up. Are you ready? 1 2 3 [all play]

Mother's Day!

[laughter] D'you know that's funny, I was trying to play that at half that speed and you drove me faster. We've got to do this slow; you need processing time. Now you know, you've all played *all* of that tonight, and you've all got it. But what you can't do is – it's like a railway junction: somebody hasn't changed the points and we just rattle past the siding. We need to have that place where we jump on to the "Mother's Day" [bit]. So,

play me the "mother's day" line again. So it's gonnae be  Right, 1- Dead slow! Dead slow! You're looking for landmarks here. 123 1 [all play]

Is that OK? Right, let's do it one more time – "mother's day". You ready? 123 1

Right, now, we're gonnae play the B music and when I say "mother's day" you're gonnae play that. What could be simpler? It's hard, it's really hard. Right, OK, so, running up the E string and "Auntie Mary". 1 2 3 [all play]

Mother's Day!

Right, a few people got it and a few people didn't. Now, that's how you do it: you need to do it over and over and over again. It's kinda counter-intuitive. But you know, over the years these tunes get played for hundreds of years, and fiddlers and musicians play them to each other and they get bored with them and somebody adds a bit and somebody else goes "Aw that was great!" And then it sticks and they play it to other people, and like a virus, it spreads to that tune and it takes on a new life. And I'm absolutely sure that when that tune started it didn't do that: somebody thought that was a clever thing to do and other people liked it. It's a really standard tune: you all knew this tune tonight, after a fashion. But once we start going "it goes like this and no other way" you've got tae start doin' your memory. And that's what staves off Alzheimer's! That's why we do it! [laughter]

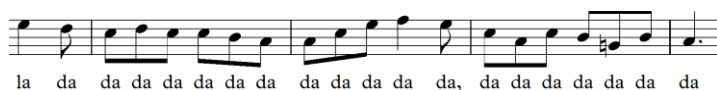
OK that's great. Now, I want to do that one more time, and then I want to go back to the A music, and then I want to put the A music and the B music together. Em, Jo [fieldworker] will know this, but it's one of the things that happens when you're playing in a band for a long night. You can suddenly find yourself in the middle of a tune - waking up in the middle of a tune - thinking "where am I? What's this? What tune is this?" Now you might think that's impossible when you're at the stage of your playing that you're desperately trying to accumulate a repertoire, you might think "how could you fall asleep in the middle of a tune?" But if you've played these tunes over and over and over again, your mind wanders a bit. You're aware of what you're doing but you might suddenly think "is this the second time through this or the first time through?" Well, if you get a different ending coming up, you know where you are in the tune. It's a landmark. So let's go through [sings]



Then repeat [sings]



"mother's day" [sings]



We should manage it if we keep it slow. Play it *slower* than you can play it. Don't play it as fast as you can play it, play it slower than you can play it, and leave yourself a little bit of wriggle room to think of what's coming next. Alright? So it's gonnae be this speed [sings] 1 2 3 [all play]. No matter what I say I can feel you racing away! You need the time. You can't race away. You've got tae be sure you've got it. Right, we're going to do it again and this time, I'm giving no clues: you've got tae think of it. It's finger 1, then "pipey", then 1, then mother's day. OK? I'll count you in for 3 (aside) You alright? I'll give you a wee minute to fix that.

OK. B music. "Auntie Mary". 1 2 3 No faster!. [all play]. That was better, that was better. Maybe I should just shut up! [laughter]. OK can we do the A music, which starts with an open E and a 3rd finger A? And goes - a phrase that finishes on 1st finger, a phrase that finishes on "pipey", a phrase that finishes on 1st finger, a phrase that finishes on "pipey". This is a doddle compare to what we've just been doing. Then we'll go straight on to the B music, "Auntie Mary", and three of them will be the same, and the last one will be an aberration. OK. Let's go. 1231 will be the count, and don't go too quick. 1231! [all play full tune] Repeat all of that [after A part] "Auntie Mary" [start of B part] "Mother's Day!" [before last line].

Not bad, not bad at all. Now, you know, that's where you suddenly wake up and think "where am I? What bit of the tune...? Is that that first bit?" Now, what we're gonnae do now is much harder. We're gonnae do all of that, but when we get to the bit [sings last 2 bars] we're going back to the A music an' we're gonnae play the A music again and the B music again. Because if you're playing for ceilidh dancing you don't get to play one tune right through and get a round of applause just for remembering that the last

line was a wee bit different and you remembered it. [laughter] You don't get any awards for that: that's taken as standard. So we've got to get this to the point where it's not such a triumph and you know, we get a lap of honour each time we do it. So it's got to be part of what you hear when you play this tune. So we're going to play AA BB then go back and do AA BB. And if we can do it twice in a row I would say we've definitely got it. Alright. Let's try it. So it'll be 123 1. Try and keep the speed steady. 123 1! [all play]

Now I think there were probably 3 people, the first time round, wanted to just play the B music as a series of repeats, and I think maybe 2 the second time round. Now, the only way you're going to get that is by staying awake and kind of remembering what's involved in that. Now, that tune is a really, really standard Scottish jig, and it would easily go with stuff that we already play like – *Muckin' o' Geordie's Byre*, for example. And jist out of interest, I wonder if we could maybe have a quick run and put the two of them together? With the notion of taking the *Muckin' o' Geordie's Byre* out of the set that we've got it in already, and adding it to this one. So that when we go to the pub it's not just one tune that we're playing, we've got two together. And I'll find another nice easy jig to go along with it. So – *Kenmure's on and awa* would go really well with this as well. Can we try and play all of that again? And if it goes really well this time we'll stop and I'll remind you of *The Muckin' o' Geordie's Byre* (there's quite a few people will know it or know some of it), and then we'll put them together in a wee duo.

That was good there. There as a moment when I thought we weren't gonnae quite get that, but then it came together. It was good. Ok, so, same again. Remember AA BB and remember the last line has to be – dealt with. So it'll be 123 1 and the open E. 123 1! [all play]

T1: OK. Pretty good, pretty good. Even if you can't play all of it, you *get it* now. So you'll go away and play with that and tighten it up. OK. *Muckin' o' Geordie's Byre*: can you remember how it goes? [sings: la di dum da di dum...] I'd better get it in the right key [plays]. Can you remember it? We do it in the pub... [plays]

P: just play it over

T1: OK. It goes - starts on the A string [plays] I'm not sure if that's exactly the version [you know]. Anyway, have we got enough people [who] know that? Can we just do it half that speed? See if you can find it. And if you don't know it just noodle around and see if you can find some of it. I'm not gonnae, I mean, I don't intend to teach it: it's just so we can go from that *into* the *Cock o' the North*. OK so, here's an intro [all play]

T1: It's gone, it's gone! The "mother's day" syndrome has disappeared. Now, it's actually quite good, that: you all were absolutely sure how that [*Cock o' the North*] went, then we played something else and people are goin' "Oh I don't think I know this" and one or two people are goin' "Oh I thought I knew this!" and then we stumbled through the *Muckin' o' Geordie's Byre* and then we're on to the *Cock o' the North* and it's like "I know where I am now" and then we got to the end and everybody's going "Aw naw it's got that *bit!*", you know? That's what happens, that's what happens; memory's a strange thing as we know. As far as I remember. So we've got 10 minutes left. I vote we just play *Cock o' the North* another few times. End to end, though: end to end. If more people had known another jig that we have in common it would be good to see if you know it, goin' back and forward between tunes. But that's for another time. OK

Cock of the North. Can you just have a wee think: [sings] “Auntie Mary had a canary, da da dad a la finger 1” [practising in background]. Just take a wee minute on your own. Alright. OK let’s have a go. I’ll count you in, 123 da ra. Ready? 123 1 [all play] Don’t race...you’re racing! Back to the beginning!

OK OK, OK, that was good! Now everybody got that there. It’s very hard, though, to hold you back. It’s normal, though, when you’re learning tunes: it’s not like some bizarre thing that’s happening here. You play the bit that you’re familiar with quickly and confidently. And then you run into the bit that you don’t know, and then you slow up

P: Because I feel as if I’m quite slow. So why does it get faster?

T1: Why does it get faster? Often people who are playing at a very early stage, a slow stage... the tune runs away from them. You know, your fingers, you’re actually not in control of it at all. Your brain’s got it, your fingers are getting it but what you’ve not got is the capacity to hold on to it and wait and place things carefully so it runs ahead of you. It’s quite normal, and actually playing like this in a gang, if you can hear everybody clearly, is a really good way to improve your playing. I – I never did this before but since I’ve got one on my phone, I sometimes do now. But a *metronome* is a very, very good way to teach yourself a tune that you’re not that familiar with, using the metronome, because it makes you play – you should really only play a tune as slow as, as fast as your worst bit. And everything should go as fast as the bit that you’re not very good at, until you get that bit up to the same speed as all the rest of it and that’s all, otherwise you run away. OK, we’ve got time. Same again, two As, two Bs, then we’ll wrap it for the evening. That was really good everybody. There’s blood on the carpet! That was hard work wasn’t it? OK! I’ll count 1231 to get us in. Ready? 1231! [all play]

END

Appendix VIII

Index of recordings produced by GFW for practising

>1995 Cassette

Iain Fraser (fiddle)

Side 1:

1. Brumlie Brae
2. Tail Toddle
3. GFW Welcome to Natalie McMaster
4. Rachel Rae
5. Silver Spear
6. Stool o' Repentance
7. Brenda Stubbert's Reel
8. The Barrowburn Reel

Side 2:

1. The Carnival March
2. Aberdeen Alternative Festival March
3. The Glencoe March
4. John Steven [sic] of Chance Inn
5. Willie Kennedy's Strathspey
6. Traditional Strathspey

199? Cassette

Amy Geddes (fiddle)

Side 1: up to speed, Side 2: slow

1. Stella's Trip to Kamloops/Put me in the Great Chest*
2. John Allen's Jig/The Pirate's Tail
3. Heaven's Gate
4. Ann MacNamara's/Devil in the Kitchen
5. Forneth House/Homeward Bound*/Trip to Pakistan

199? Cassette

Marie Fielding (fiddle) & Chris Bell (piano)

Side 1 fiddle & piano up to tempo, piano with fiddle in background

Side 2 slow session

1. Banks of Allan
2. Stirling Castle
3. Jenny Dang the Weaver
4. The Headlands
5. A Kiss for Nothing
6. Waiting for the Federals
7. Drops o Brandy
8. Miss Drummond of Perth
9. Blue Mountain Hornpipe

2000 Slow Session CD no.7

Alistair McCulloch (fiddle).

1. Dornoch Links/Mount Stuart House/Campbells' Farewell to Redcastle
2. Slow playing of (1)
3. Kenny MacDonald's Jig/Pet of the Pipers
4. Slow playing of (3)
5. Kirrie Kebbuck/Miss Farquharson of Invercauld
6. Slow playing of (5)
7. Speed the Plough/Miss Susan Cooper/ The Victoria Hornpipe
8. Slow playing of (7)
9. The Braes of Dunvegan
10. Slow playing of (9)

2001 Slow session CD no.8

Anna-Wendy Stevenson (fiddle)

1. Snug in a Blanket/Thunderhead/Rory Gallacher's
2. Slow playing of (1)
3. Da New Rigged Ship/Buntata's Sgadan/Miss Wedderburn/Jock Wilson's Ball
4. Slow playing of (3)
5. The Battle of Waterloo/The Road to Gernish
6. Slow playing of (5)
7. Chuir I gluinn air a'Bhodaich/Highland Whisky/I bhi Ada
8. Slow playing of (7)
9. Peter's Peerie Boat
10. Slow playing of (9)

2002 Slow Session CD no.10

Kirsty Cotter (fiddle)

1. Tuning A
2. Winster Gallop/Bonnie Tammie Scolla
3. Winster Gallop slow, in sections
4. Bonnie Tammie Scolla, slow, in sections
5. Devil in the Kitchen/MacFaddens/Dancing Feet
6. Track 5, played slowly
7. Michael Turner/Old Tam of Oxford
8. Track 7, played slowly
9. Fisherman's Tune for Charming the Seals
10. Track 9, played slowly
11. When the Yew Came Yamming/Da Black Hat/Jeannie Shook da Bairn
12. Track 11, played slowly

2002 CD

Lori Watson (fiddle)

1. Tuning 'A'
2. The Famous Bridge/Highlander's Revenge
3. Track 2 'played to speed'
4. Margaret's Waltz
5. Track 4 'played to speed'
6. The Sidlaw Hills/The Wife she brewed it*
7. Track 6 'played to speed'
8. The Atholl Highlanders
9. Track 8 'played to speed'
10. Scarce o Tatties/Rocking the Baby*
11. Track 10 'played to speed'
12. Copshaws Hornpipe/The Morpeth Rant
13. Track 12 'played to speed'

2003 Slow Session CD no.11

Sarah McFadyen (fiddle)

1. Tuning A
2. Liltin' Banshee/Garster's Dream
3. Liltin' Banshee, played slowly in sections
4. Garster's Dream, played slowly in sections
5. I see Mull/Stronsay Waltz
6. Slow playing of track 5
7. Archie Chisholm/Papa Stour Tune
8. Slow playing of track 7
9. The Burning of the Piper's Hut/Sister's Reel/Bonne Isle of Whalsay
10. Slow playing of track 9
11. Gulf of Mexico/Old-Timey Reel

12. Slow playing of track 11

2003 Slow session CD no.12

Finlay Allison (fiddle) & Dick Burger (keyboard)

1. Tuning A
2. Jimmy Allen/The Rose Tree/Duke of Perth/Piper's Cave
3. Slow playing of track 2
4. Piano only, track 2
5. New Rigged Ship/Piper's Bonnet/Sailor's Wife/River Cree
6. Slow playing of track 5
7. Piano only, track 5
8. Come o'er the Stream, Charlie/The Rope Waltz
9. Slow playing of track 8
10. Piano only, track 8
11. Fear a Phige/Oovie Avie
12. Slow playing of track 11
13. Piano only, track 11

2005 CD 'Slow Air CD'

Fiona Cuthill (fiddle), Douglas Millar (keyboards), Steve Lawrence (guitar/bouzouki)

1. Hector the Hero
2. Lament for the Death of the Rev Archie Beaton
3. Twa Bonnie Maidens/Planxty George Brabazan
4. Prince Charlie's Last View of Scotland
5. Leaving Stoer
6. Roslin Castle
7. Caol Muile/Cradle Song
8. Coilsfield House
9. The Sheiling in the Braes of Rannoch
10. Corgarff Castle
11. Marnie Swanson of the Grey Coast
12. Da Slockit Light
13. Mrs Helen N Robertson
14. Niel Gow's Lament for the Death of his Second Wife

2008 CD 'Best Of'

Fiona Cuthill (fiddle, whistle), Finlay Allison (guitar, mandolin), Stevie Lawrence (bodhran)

Tracks 2-13 slow speed, 14-18 fast speed

1. Tuning 'A'
2. Braes of Tulliemet
3. Captain Campbell
4. The Wife she brewed it*
5. Rocking the Baby*
6. Miss Campbell of Sheerness
7. Stan Chapman's
8. Father John MacMillan of Barra
9. Mrs HL MacDonld of Dunach
10. Barrowburn Reel
11. Brenda Stubbett's Reel
12. Put me in the Big Chest*
13. John Stephen of Chance Inn
14. 2-4
15. 5-7
16. 8-9
17. 10-12
18. 13

2009 CD

Findlay Napier (guitar) Marissa Vachon (bodhran, whistles) Daniel Thorpe (fiddle)

1. Tuning 'A'
2. Set of 2/4s: Balkan Hills/The Conundrum
3. Balkan Hills (slow)
4. The Conundrum (slow)
5. Set of jigs: Drummond Castle/The Eavesdropper/The Curlew
6. Drummond Castle (slow)
7. The Eavesdropper (slow)
8. The Curlew (slow)
9. Farewell to Whisky
10. Set of strathspeys: The Braes of Dunvegan/The Keel Row/ Stirling Castle
11. Braes of Dunvegan (slow)
12. The Keel Row (slow)
13. Stirling Castle (slow)
14. Set of polkas: Egan's Polka/Britches Full of Stitches
15. Egan's Polka (slow)
16. Britches Full of Stitches (slow)
17. Set of 4/4s: Thistle of Scotland/Flett from Flotta/Loch Ruan
18. Thistle of Scotland (slow)
19. Flett from Flotta (slow)
20. Loch Ruan (slow)
21. Set of Reels: Homeward Bound*/The Ale is Dear/The Twisted Bridge
22. Homeward Bound (slow)
23. The Ale is Dear (slow)
24. The Twisted Bridge (slow)

2010 CD

Nigel Gatherer (mandolin, whistle), Lynsey Tait (fiddle), Finlay Allison (guitar, ukulele)

1. Teribus
2. Queen's Welcome to Invercauld
3. Glenside no.1
4. Glenside no.2
5. The Shepherd's Wife
6. Jamie Roy
7. Morag of Dunvegan
8. Lovely Stornoway
9. McEwan's Barn
10. I bhi ada
11. I would travel
12. Teribus/Queen's Welcome to Invercauld
13. Glenside no.1/Glenside no.2
14. The Shepherd's Wife/Jamie Roy
15. Morag of Dunvegan/Lovely Stornoway
16. McEwan's Barn/I bhi ada/I would travel
17. Blank
18. Tuning 'A'

GFW CD 15 – Pipe Tunes

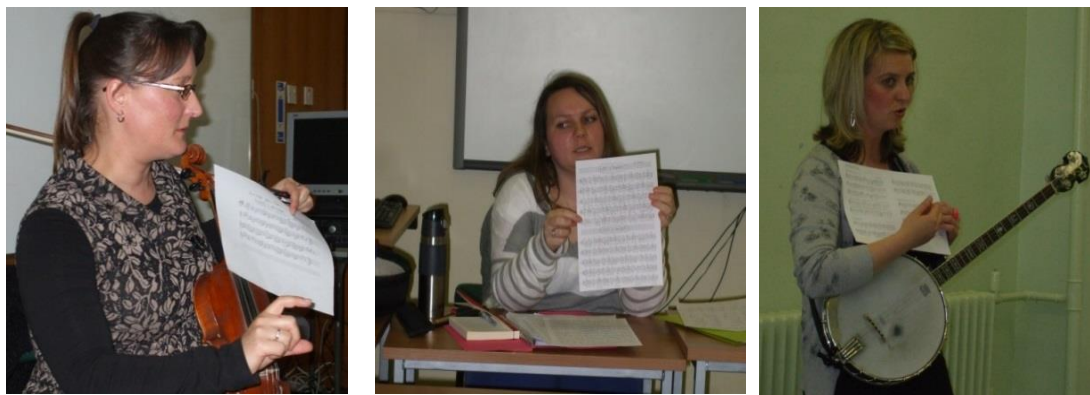
Fiona Cuthill – fiddle, Steve Lawrence – guitar, mandolin, bodhran, Whistles – Lorne MacDougall

1. Tuning 'A'
2. The Wee Man from Skye (slow)
3. Donald MacLean's Farewell to Oban (slow)
4. Kenny Gillies of Portnalong (slow)
5. The Famous Baravan (slow)
6. Inspector Donald Campbell of Ness (slow)

7. Aird Ranters (slow)
8. Seanie's Tune (slow)
9. Highland Whisky (slow)
10. MacLeod of Mull (slow)
11. All the Blue Bonnets (slow)
12. Ramnee Ceilidh (slow)
13. Traditional Reel (slow)
14. Sandy Cameron (slow)
15. Tracks 2-3
16. Tracks 4-6
17. Tracks 7-
18. tracks

Appendix IX

Pictures illustrating uses of notation at GFW



a. Tutors pointing out notation



b. Writing up and using tablature on the whiteboard



c. Referring to notation while teaching class



d. Discussing class member's arrangement

Appendix IX



e. Playing from notation in class



f. Playing from notation on iPad (L) and iPod (R) in class



g. Looking at notation while others play



h. Helping a fellow class-member with notation

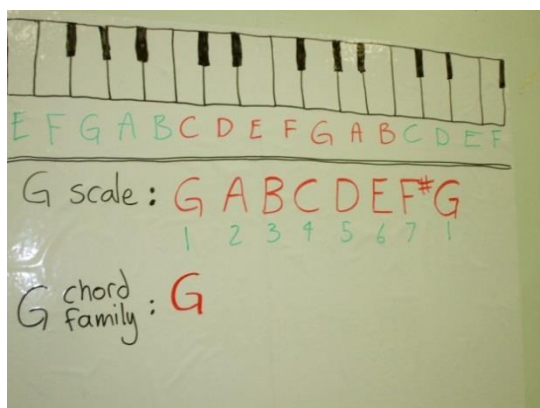
Appendix IX



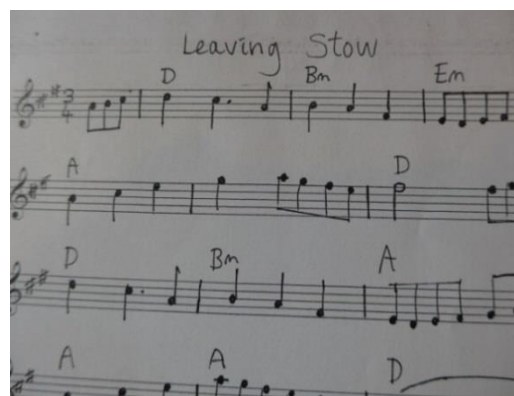
i. Copying out guitar tablature from board



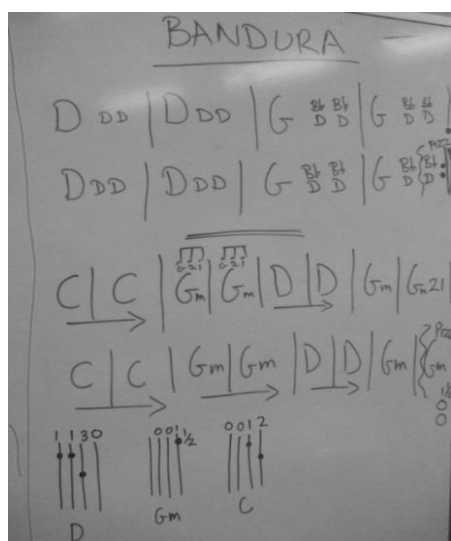
j. Composing and notating a tune during mandolin class



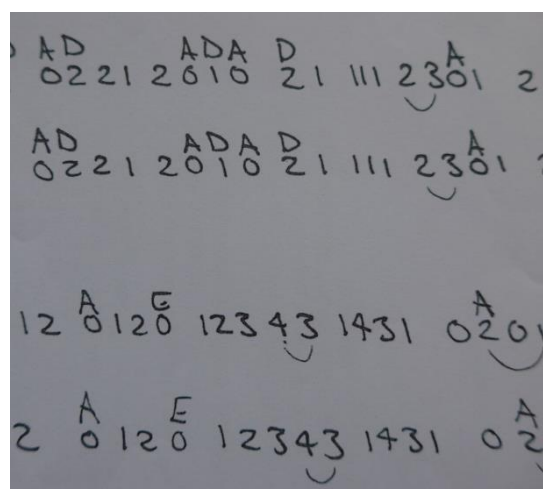
k. Whiteboard chart used to teach class how to make harmony parts using 'chord families'



l. Tune written by tutor, photocopied and handed out on the day, to be played at end-of-term concert



m. Letter notation and fingering for bass line in cello class



n. Fiddle notation based on finger numbers

Appendix AX *Spootiskerry*

- indicates a harmony line a 3rd above the tune
- indicates varying the tune at the end of a phrase
- indicates the addition of chord to emphasise end of phrase

Spootiskerry (core version and elaboration in Islay Inn session)

1st x
00.29 secs

core

elaboration

9 1. 2.

16

23 2nd x
01.12

30

37

44

Appendix AXI Kate Dalrymple

Kate Dalrymple arrangement

GFW mixed instrument class
as played at end-of-term concert 16.6.14, Stow College

I - waltz
♩=c.120 A E A E A D E A A E A E

13 A D E A ♩=c.132 A

II - bridge
25 D A E A D E A A E A A

37 A E A D A A

43 E A D E A

III - tune
49 A E A E A E A D E A ♩=c.144

57 A A E A D E A A

(on repeat)

Appendix XII

Mrs MacLeod

Mrs MacLeod of Raasay (reel)
end-of-term concert at Stow, 16.6.14
(group playing & fiddlers tutor T2 & junior member JF7 join in from outside the room)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves, each with three parts: T2 (Tutor 2), JF7 (Junior member 7), and a group. The first system begins at measure 108, marked with a tempo of $\text{♩} = c.108$. The T2 and JF7 parts are marked *pizz.* (pizzicato), while the group part is marked *arco* (arco). The second system starts at measure 8, with a note "(video starts here)" above the T2 staff. The T2 and JF7 parts are marked *group*, and the group part is marked *"Join in!"*. The third system starts at measure 13, with a note "00.11" above the T2 staff. The T2 and JF7 parts are marked *V V V*, and the group part is marked *00.20*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Appendix XII Mrs MacLeod

18

T2

JF7

guitar joins in (chords on off-beat)

00.28

23

T2

JF7

00.44

00.11

29

T2

JF7

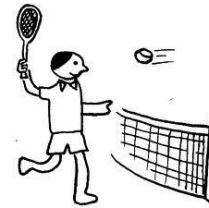
01.02

Appendix XIII

Scratchy Noises sample repertoire



Contents - Sets



- Set 1: Glenside No1 / Glenside No2
- Set 2: Loch Lomond / Bonnie Lass of Fyvie / Mairi's Wedding
- Set 3: Barnyards o Dalgetty / Scotland The Brave
- Set 4: Britches Fu o Stitches / Egan's Polka
- Set 5: Fear a Phige / Oovie Avie
- Set 6: Rocking the Baby / Scarce o Tatties / Stool of Repentance
- Set 7: Spootiskerry / Willafjord / High Road to Linton
- Set 8: The Boys of Bluehill / Harvest Home
- Set 9: Flowers of Edinburgh / Soldier's Joy
- Set 10: Thistle of Scotland / Stronsay Wedding
- Set 11: Milltimber Jig / Jimmy Wards Jig
- Set 12: Calum's Road / The Hut on Staffin Island
- Set 13: Midnight on the Water / Margarets Waltz
- Set 14: The Ale is Dear / The Wind That Shakes the Barley / The Ale is Dear
- Set 15: Angus McLeod / Terribus / Hopeful lover
- Set 16: Colgrave Sound / Spootiskerry
- Set 17: The Headlands / Barren Rocks of Aden
- Set 18: Navy on the Line / Trumpet Hornpipe
- Set 19: Arran Boat / Dark Island / Leaving Lismore
- Set 20: Whistle o / Grant's Rant
- Set 21: Stan Chapmans / The Sheperd's Wife
- Set 22: A Man's A Man / Reel of Tullochgorm
- Set 23: Highlanders Revenge / We're no Awa to Bideawa
- Set 24: John Anderson my Jo / Ae Fond Kiss
- Set 25: Back o Bennahie / Jumpin Geordie
- Set 26: Jig of Slurs / Atholl Highlanders
- Set 27: Bulgarian Red / Mary MacLeods Snuff-mill
- Set 28: Dashing White Seargent / Rakes of Mallow
- Set 29: Diels Awa / Dingle Regatta
- Set 30: John Cliffords No.1 / Little Diamond
- Set 31: Lisnagun / The Muckin o Geordies Byre
- Set 32: Stornoway / Rope Waltz
- Set 33: Barrowburn / Masons Apron
- Set 34: Morag of Dunvegan / Skye Boat Song
- Set 35: Mrs MacLeod of Raasay / Salt Fish and Dumplings
- Set 36: The Eavesdropper / Drummond Castle
- Set 37: High Road to Linton / Brenda Stubberts
- Set 38: Ian Powrie / Flett From Flotta
- Set 39: Kenmure Up and Awa / The Muckin o' Geordies Byre
- Set 40: Duke of Fife's Welcome to Deeside / Staten Island
- Set 41: Leaving Lismore / Rope Waltz
- Set 42: Biserka / Hai Zumba / Gori More
- Set 43: Highland Whisky / Ronnie and Chrissie
- Set 44: Hoch He / Lord Drummond/ Twisted Bridge / Brenda Stubbert

Appendix XIV

John Joe's Jig

'John Joe's Jig'

transcribed from audio of fiddle class 6.3.14

T14 00.00

T14 1st playing 01.50

basic tune

T14 & class 1 31.20 (T drops out to listen as class speed up)

T14 (& class 2) 32.14 (T joins in again)

Appendix XIV

John Joe's Jig

2

T14

T14 1st playing

basic tune

T14 & class 1 "Don't rush!"

T14 & class 2 (phone rings)

20.56

"second part!" (T taps foot) *enib.*

The image shows a musical score for 'John Joe's Jig' in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first five staves are labeled as follows: Staff 1: 'T14'; Staff 2: 'T14 1st playing'; Staff 3: 'basic tune'; Staff 4: 'T14 & class 1' with the instruction '"Don't rush!"; Staff 5: 'T14 & class 2' with the instruction '(phone rings)'. The sixth staff has a measure marked '20.56'. The seventh staff is labeled '"second part!" (T taps foot)'. The eighth staff has the instruction '*enib.*' at the end. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.