

4b. Cluck Auld Hen

Track 17-4d. slow • Track 18-4e. fast

Donna Hébert

Scottish pipe march

The musical score is written in 6/8 time with a tempo of 120. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major/D minor), and a 6/8 time signature. The tempo is marked as 120. The first staff contains measures 1-4, with chords Am, Am, G, Am, G, Am. A note in measure 3 is marked with a triplet '3'. The second staff contains measures 5-8, with chords Am, Am, G, Am, G, Am. A note in measure 7 is marked with a triplet '3'. The third staff contains measures 9-12, with chords Am, Am, G, Am, G, Am. The fourth staff contains measures 13-16, with chords Am, Am, G, Am, G, Am. A first ending bracket spans measures 15-16, with a second ending bracket below it. The score includes various ornaments (sixteenth-note groups) and accents (>) throughout. A 'pull-offs' annotation is present in measure 8.

This Scottish pipe march setting of Cluck Old Hen hopped out of my fiddle when I moved the Southern Old-Time setting over to 6/8 meter. This is a perfect example of grooveswapping, where we set new rhythms to a basic or core melody. Grooveswapping is the backdoor to improvisation, since the new melody is usually quite different than the original, while retaining a recognizable melodic shape. For another example, see *Ross' Reel #4 (50)* where a New England tune shifts to a calypso beat.

I use sixteenth-note ornaments here because they sound more percussive and help set the melody in a Scots style, imitating the skirls and birls of Highland bagpipe music. Note that the slurs here tie the ornaments to the melody, but the melody notes are bowed singly with strong articulation. The strong accents mark a common syncopation pattern found in Scottish pipe marches, breaking the bar into three beats instead of two. This is a very cool way to syncopate jigs! See *Hemiola (9)* for other examples of this type of syncopation.