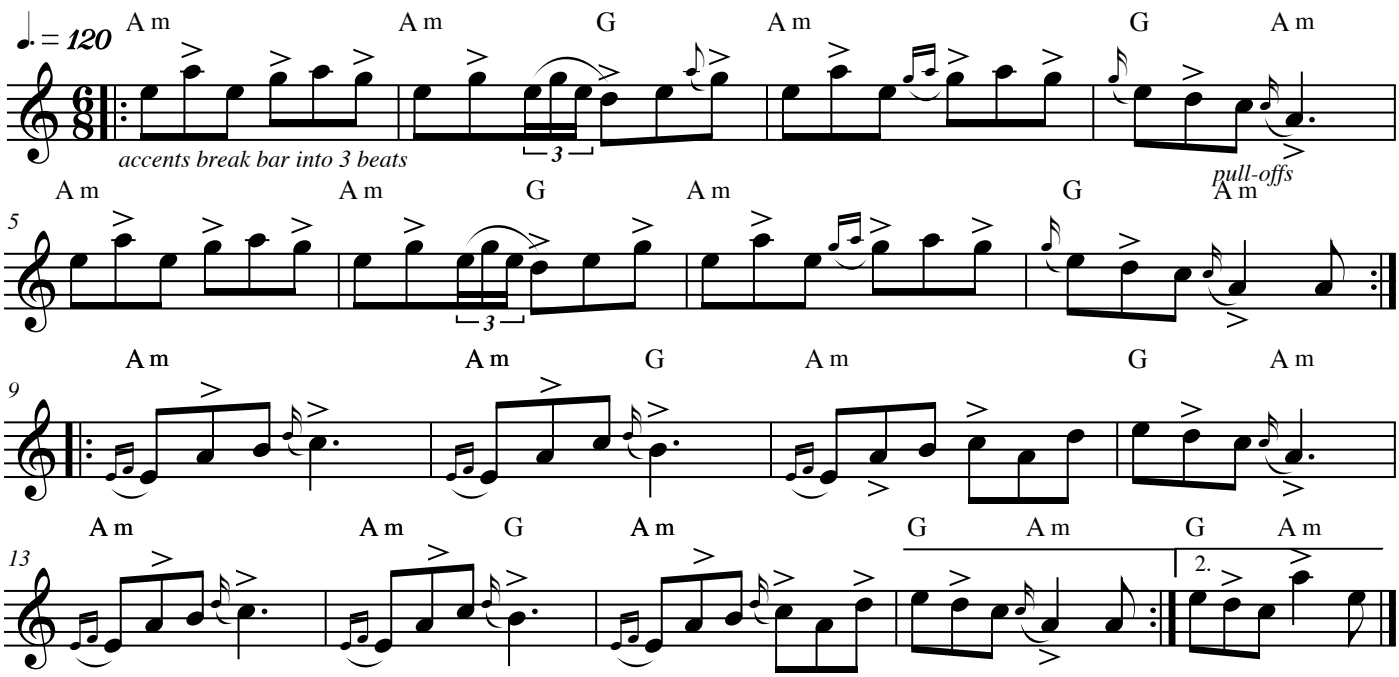
4b. Cluck Auld Hen

Track 17-4d. slow • Track 18-4e. fast

Scottish pipe march

Donna Hébert



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.

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