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spacing. The third note- of the scale is a little bit out. And the seventh note of the scale is a little bit out. The fiddlers, when they try to learn a tune by ear from a piper, would generally use the bagpipe type of intonation. So that's definitely influenced the sound of Cape Breton fiddling. The tunes as written out here (and on the inside front cover) include all the grace notes so they can be played by the bagpiper. A fiddler will not only have to make adjustments to his key signature, but will also have to delete the grace notes. He may include some type of graces in the same spots--but they wouldn't be the same as the piper's. Again, the fiddler's embellishments represent a choice--whereas on the bagpipe the grace note is usually essential. It is a technique for separating two notes of the same pitch. If you let your chanter ring out you're not going to know it's two notes unless you separate the sound. That's how the bagpipe works--you have a constant stream of air. If you're playing one note and you want to sound it twice you have to stop the air somewhere. And you stop that with another note. And that's the piper's cut note, that's essential gracing. There is also, just as with fiddling, the gracing (embellishment) used for personal expression, for making the tune your own.

Bonnie Strathmore Art played this tune for us on his chanter. This is a slow air and he played it with great expression. There is a jig that is commonly played in the current fiddle repertoire that's very close to this melody. It's the second tune in a medley with "Close to the Floor Jig" on an early Donald MacLellan recording, and it's also found in the O'Neil Collection as "Driving the Cows Home." In traditional music there are a lot of examples of slow airs and songs picked by dance musicians, sped up and rearranged to suit the dancers. . . . n n i .p'r , ". i .'" 1 , 1' . n..K, . _.'#--i.'fi ..-" • . n' ij? ' n'rrr" ' .. .r-'..flH..T VARIATION TO 2ND TURN:

Donald Maclean's Farewell to Oban Archibald MacNeil "Donald MacLean's Farewell to Oban" is probably the most well-known bagpipe march in Cape Breton. It was recorded by fiddler Joe MacLean in the early 1960s, and most pipers play it as well. Arthur didn't like the second turn and improved it. He improved it, definitely. fl . ..* . -, 1'" • . n .-H'.n - . fl H . 'J1'r 'F r ' , fl .". i . _

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