

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**ANALYSIS OF SELECTED SCOTTISH-INFLUENCED ART MUSIC WORKS
WITHIN THE FRAMEWORK OF BÉLA BARTÓK'S CATEGORIZATION**



M.A. THESIS

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**GELENEKSEL İSKOÇ EZGİLERİNİN ETKİLEDİĞİ KLASİK MÜZİK
ESERLERİNİN BÉLA BARTÓK'UN SINIFLANDIRMASI KAPSAMINDA
ANALİZİ**

YÜKSEK LİSANS TEZİ

**Senay YILMAZ
(409211138)**

Müzik Anabilim Dalı

Müzik Programı

Tez Danışmanı: Doç. Dr. Jerfi AJİ

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Senay YILMAZ, a M.A. student of İTÜ Graduate School student ID 409211138 successfully defended the thesis entitled “ANALYSIS OF SELECTED SCOTTISH-INFLUENCED ART MUSIC WORKS WITHIN THE FRAMEWORK OF BELA BARTOK’S CATEGORISATION”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Assoc. Prof. Dr. Jerfi AJİ**
İstanbul Technical University

Jury Members : **Prof. Dr. Ozan BAYSAL**
İstanbul Technical University

Assist. Prof. Dr. Enis GÜMÜŞ
İstanbul Bilgi University

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To my family,



FOREWORD

Dear readers,

My education and experience in music theory were the starting points for an interdisciplinary journey that culminated in this thesis, which explores the interplay between location, sound, and cultural identity. It all started with a passing interest in Scottish folk idioms, but now I'm curious about how these traditions are able to endure and even thrive within the context of Western classical music.

Helpful advice and encouragement have been provided to me during this journey. The direction of this work was greatly influenced by my thesis adviser Jerfi Aji, whose advice and support I am incredibly grateful to. I am also thankful to the faculty and fellow researchers at MIAM for fostering a space of rigorous inquiry and creative exploration.

I extend my appreciation to the institutions and archives that provided access to source materials, and to the musicians, scholars, and friends who shared conversations that left lasting impressions on my thinking.

Throughout this entire journey, my dear family, Aykut Yılmaz, Sabiha Yılmaz, and Simay Yılmaz, has been there for me, always there to support me and offer patience, love, and encouragement. I am truly grateful to them.

Also, this project is really close to my heart. The intersections of environment, rhythm, and memory have always fascinated me as a composer, coastal rower, and musician. That convergence is reflected in this work to a large extent.

In addition to shedding light on classical music with a Scottish influence, I'm hoping my research sparks discussions about how folk heritage is being rethought in modern art and academia.

June 2025

Senay Yılmaz



TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	ix
TABLE OF CONTENTS	xi
LIST OF TABLES	xiii
LIST OF FIGURES	xv
SUMMARY	xvii
ÖZET	xix
1. INTRODUCTION	1
2. BÉLA BARTÓK’S METHODOLOGY ON THE USE OF PEASANT MUSIC IN CLASSICAL COMPOSITION	5
2.1 Béla Bartók’s Categorizations	5
2.1.1 Category 1	6
2.1.2 Category 2	7
2.1.3 Category 3	7
3. CHARACTERISTIC FEATURES OF SCOTTISH FOLK SONGS	11
3.1 Melodic Structure and Modal Foundations	11
3.1.1 Modal features	13
3.1.2 Double-tonic structures	16
3.1.3 Cyclical melodic patterns	17
3.1.4 Pentatonic scales	18
3.2 Rhythmic Features in Scottish Folk Music	20
3.2.1 Scotch snap	20
3.2.2 Dance forms	22
3.2.2.1 Strathspey	22
3.2.2.2 Reel	22
3.2.2.3 Jig	22
3.3 Instruments	23
3.3.1 Great highland bagpipe	24
3.3.2 Fiddle	25
3.3.3 Clarsach	26
4. USAGE OF SCOTTISH FOLK ELEMENTS IN SELECTED PIECES FROM THE REPERTOIRE	29
4.1 Category 1: Arrangements of Scottish Folk Melodies by Classical Composers	29
4.2 Category 2: Orchestral and Instrumental Pieces	33
4.2.1 <i>Symphony No. 3 (“Scottish”)</i> by Felix Mendelssohn	33
4.2.2 <i>Four Scottish Dances</i> by Malcolm Arnold	36
4.2.3 <i>Scottish Fantasy Op. 46</i> by Max Bruch	38
4.2.4 <i>An Orkney Wedding with Sunrise</i> by Sir Peter Maxwell Davies	39
4.3 Category 3: Pieces With Deep Integration of Scottish Folk Idioms	41
4.3.1 <i>The Land of the Mountain and the Flood</i> by Hamish MacCunn	42
4.3.2 <i>Tryst</i> by James MacMillan	44
4.3.3 <i>Twelve Preludes and Fugues for Piano</i> by David Johnson	47

4.3.4 Erik Chisholm's Piobaireachd: <i>Lament No.1</i>	50
5. DISCUSSION: SCOTTISH FOLK INFLUENCE ON CLASSICAL COMPOSITIONS.....	55
6. CONCLUSIONS AND RECOMMENDATIONS	59
REFERENCES.....	61
CURRICULUM VITAE	65



LIST OF TABLES

	<u>Page</u>
Table 3.1 : Prominent dance forms in Scottish folk music.	23
Table 4.1 : Comparative Analysis of the Pieces from Three Categories.	53





LIST OF FIGURES

	<u>Page</u>
Figure 3.1: Plain melody line of <i>Scots Wha Hae</i> , Waverly Songs Collection.....	13
Figure 3.2: <i>Wild Mountain Thyme</i> , Waverly Songs Collection	14
Figure 3.3: <i>The Skye Boat Song</i> , Waverly Songs Collection	15
Figure 3.4: <i>Loch Lomond</i> melody, Waverly Songs Collection.....	16
Figure 3.5: <i>MacCrimmon's Lament</i> , Donal Ban MacCrimmon.	17
Figure 3.6: <i>The Twa Corbies</i> sheet music for mandolin with lyrics.	18
Figure 3.7: <i>Auld Lang Syne</i> , Waverly Songs Collection.....	20
Figure 3.8: Examples of the Scotch Snap (Lombardic Rhythm), Pergolesi's <i>La serva padrona</i> (1736) and Mozart's <i>String Quartet in D Minor</i> , Temperley & Temperley (2011, p.55)..	21
Figure 3.9: Bagpipe Scale excerpt from Collinson's book.	24
Figure 3.10: Highland Bagpipe Excerpt, Highland Bagpipe Society.	25
Figure 3.11: Mrs. Moray of Abercairny's strathspey by Niel Gow.	26
Figure 3.12: Clarsach in 14 th century.	27
Figure 4.1: Score of Haydn's arrangement of <i>Will Ye Go To Flanders</i> from William Napier Collection	32
Figure 4.2: <i>Symphony No:3 "Scottish"</i> , Mendelssohn, mm. 538-546.....	34
Figure 4.3: <i>Symphony No:3 "Scottish"</i> , Mendelssohn, mm. 527-564.....	35
Figure 4.4: <i>Symphony No:3 "Scottish"</i> , Mendelssohn, mm. 1323-1328.....	36
Figure 4.5: <i>Four Scottish Dances</i> , Malcolm Arnold, mm. 1-3	37
Figure 4.6: <i>Scottish Fantasy Op 46</i> , Max Bruch, mm. 443-447	38
Figure 4.7: <i>An Orkney Wedding with Sunrise</i> , Peter M. Davies, mm. 327-332.	40
Figure 4.8: <i>An Orkney Wedding with Sunrise</i> , Peter M.I Davies, mm. 355-357.	41
Figure 4.9: <i>The Land of the Mountain and the Flood</i> , Hamish MacCunn, mm. 1-5.....	43
Figure 4.10: <i>Tryst</i> , James MacMillan, mm. 1-5.....	45
Figure 4.11: <i>Tryst</i> , James MacMillan, mm. 313-317.....	46
Figure 4.12: <i>Prelude 5, 12 Preludes and Fugues for Piano</i> , David Johnson, mm. 1-19	48
Figure 4.13: <i>Prelude 3, 12 Preludes and Fugues for Piano</i> , David Johnson, mm. 1-19	49
Figure 4.14: <i>Piobaireachd Lament No:1</i> , Erik Chisholm, mm. 64-66.	50
Figure 4.15: <i>Piobaireachd Lament No:1</i> , Erik Chisholm, mm. 1-6.	51



ANALYSIS OF SCOTTISH-INFLUENCED CLASSICAL MUSIC WITHIN THE SCOPE OF BARTOK'S CATEGORIZATION

SUMMARY

Scottish folk music, like all folk traditions, has played a crucial role in shaping national identity, serving as both a cultural artefact and an artistic influence. In classical music, folk traditions have often been preserved through arrangements and adaptations, yet the interaction between folk and classical idioms is more complex than mere quotation. This research seeks to investigate how Scottish folk music has influenced classical composition, focusing on the implicit transmission of folk elements rather than direct melodic quotation.

The primary framework for this study is Bela Bartok's tripartite classification of folk music's influence on classical composition, as explained in *The Influence of Peasant Music on Modern Music*. While Bartok's theory has been widely applied in the context of Eastern European music, it has not yet been systematically used to examine Scottish music before. By employing this model, this research has categorised Scottish-influenced classical compositions into three distinct types and, more importantly, established a refined third category that challenges conventional understandings of folk-inspired music.

The key contribution of this research was to demonstrate that folk music could permeate classical compositions without direct quotation - a process often overlooked in previous studies. Rather than viewing folk influence as mere borrowing, this study explored how Scottish folk idioms, including rhythmic patterns, modal structures, and textural features, were subtly manifested within classical works and how these elements were embodied in classical compositions.

The relationship between folk and classical music has been extensively studied in various contexts. Early research on Scottish folk music's integration into classical works focused on arrangements and adaptations of traditional melodies. Prominent examples include Beethoven's and Haydn's Scottish Song Arrangements and Mendelssohn's *Scottish Symphony*, all of which incorporate direct references to folk tunes. However, these works fall into Bartók's first two categories and do not fully account for more nuanced forms of folk music integration.

Existing studies have examined composers influenced by Scottish folk music and identified explicit quotations of folk melodies, yet there has been little systematic analysis of works that embody folk characteristics without quoting specific tunes. This gap in the literature is where this study intervenes.

Additionally, Bartók's theoretical framework has been applied primarily to Hungarian, Romanian, and Slovak folk music. This research contributes to the literature on folk-classical music interactions by extending Bartók's model and refining his third category as it applies to compositions that exhibit Scottish qualities without directly borrowing folk material. A significant number of examples were found during the analysis of selected pieces for the third category. By addressing this gap, the study broadens the application of Bartók's framework and offers a deeper understanding of how Scottish folk traditions subtly permeate classical compositions. This approach

provides a foundation for future research on implicit folk influences and encourages a reevaluation of how cultural identity is expressed in classical music.

This study applies Béla Bartók's threefold classification of folk influence on classical music to Scottish repertoire. It focuses on Category 3 "Subconscious Folk Influence" highlighting works that do not directly quote folk melodies but embody Scottish characteristics through modality, rhythm, ornamentation, and instrumentation.

Key examples include Hamish MacCunn's *The Land of the Mountain and the Flood* and James MacMillan's *Tryst*, which convey Scottish identity through modal harmonies, rhythmic gestures like the "Scottish snap," and drone-like pedal points reminiscent of bagpipes. The research also explores how features such as open intervals, repetitive phrasing, and folk dance forms subtly evoke oral folk traditions.

By analyzing melodic, harmonic, and formal traits, this study proposes a new lens for identifying implicit folk elements in classical works, expanding our understanding of how folk idioms shape musical expression beyond direct quotation.

This research establishes a foundational model for future studies on how folk traditions are assimilated into classical compositions beyond direct quotation. By demonstrating how folk music can influence classical language on a subconscious level, it bridges ethnomusicology and music analysis together. Ultimately, this study contributes to a broader understanding of Scottish musical identity and encourages a more nuanced approach to examining cross-genre musical interactions.

GELENEKSEL İSKOÇ EZGİLERİNİN ETKİLEDİĞİ KLASİK MÜZİK ESERLERİNİN BELA BARTÓK’UN SINIFLANDIRMASI KAPSAMINDA ANALİZİ

ÖZET

Tüm halk müziği geleneklerinde olduğu gibi, İskoç halk müziği de ulusal kimliğin şekillenmesinde önemli bir rol oynamış hem kültürel bir belge hem de sanatsal bir etki kaynağı olmuştur. Klasik müzikte halk gelenekleri çoğu zaman düzenlemeler ve uyarlamalar yoluyla korunmuş olsa da halk ve klasik müzik arasındaki etkileşim, yalnızca doğrudan alıntılardan ibaret olmayan, çok daha karmaşık bir ilişkiye sahiptir. Bu çalışma, İskoç halk müziğinin klasik müzik besteciliği üzerindeki etkilerini incelemekte, özellikle doğrudan melodi alıntılarından ziyade halk müziği unsurlarının örtük biçimde aktarılmasına odaklanmaktadır.

Çalışmanın temel kuramsal çerçevesini Béla Bartók’un “The Influence of Peasant Music on Modern Music” (Halk Müziğinin Modern Müziğe Etkisi) adlı metninde açıkladığı üçlü halk müziği etkisi sınıflandırması oluşturmaktadır. Bartók’un bu kuramı Doğu Avrupa müziği bağlamında yaygın biçimde kullanılmıştır; ancak şimdiye dek sistematik bir şekilde İskoç müziği üzerinde uygulanmamıştır. Bu araştırma, Bartók’un modelini kullanarak İskoç etkili klasik besteleri üç farklı kategoriye ayırmış ve özellikle üçüncü kategoriye odaklanarak halk müziğinden esinlenilmiş müziğe dair geleneksel yaklaşımları sorgulamıştır.

Araştırmanın temel katkısı, halk müziğinin klasik bestelerde yalnızca doğrudan alıntılarla değil, daha örtük yollarla da etkili olabileceğini ortaya koymaktır. Halk etkisini “ödünç alma” olarak değerlendiren geleneksel yaklaşımların ötesine geçilerek, ritmik kalıplar, modal yapılar ve dokusal özellikler gibi İskoç halk müziğine özgü unsurların klasik müzik içinde nasıl daha ince biçimlerde yer aldıkları incelenmiştir.

Folk ve klasik müzik arasındaki ilişki farklı bağlamlarda sıklıkla çalışılmıştır. İskoç halk müziğinin klasik müzik eserlerine entegrasyonuna dair erken dönem araştırmalar, çoğunlukla geleneksel melodilerin doğrudan düzenlenmesine odaklanmıştır. Beethoven ve Haydn’ın İskoç şarkı düzenlemeleri ile Mendelssohn’un İskoç Senfonisi bu alandaki temel örneklerdir. Bu eserler, Bartók’un tanımladığı ilk iki kategoriye girerken, daha ince ve örtük halk müziği etkilerini kapsamamaktadır. Bugüne kadar yapılan çalışmalar genellikle İskoç halk müziğinden etkilenmiş bestecileri ve bu eserlerdeki açık melodi alıntılarını tespit etmeye odaklanmış; ancak doğrudan alıntı içermeyen ve halk müziği karakterini farklı biçimlerde taşıyan eserler sistematik olarak incelenmemiştir. Bu araştırma tam da bu boşluğu doldurmayı hedeflemektedir.

Bu çalışmada, Bartók’un halk müziğinin klasik müziğe etkisine dair üçlü sınıflandırması İskoç müziği bağlamında uygulanmıştır. Birinci kategori olan

“Doğrudan Düzenlenmiş Halk Melodileri” başlığı altında, orijinal halk ezgilerinin çok az değişiklikle klasik armonik yapılarla sunulduğu örnekler toplanmıştır. Beethoven’ın 25 Scottish Songs adlı eseri ile Haydn’ın George Thomson için yaptığı düzenlemeler bu kategoriye girmektedir. İkinci kategori olan “Halk Müziğinden Esinlenilmiş Özgün Besteler” ise, doğrudan halk melodisi içermeyen ama açıkça halk müziği stilinden etkilenmiş eserleri kapsar. Bruch’un İskoç Fantezisi, halk müziği karakterini yansıtan ancak yeni temalarla bestelenmiş bir örnek olarak burada yer almaktadır. Üçüncü kategori olan “Bilinçaltı Halk Müziği Etkisi” ise doğrudan halk ezgisi alıntısı yapmaksızın, İskoç halk müziğinin tanımlayıcı unsurlarını içeren eserleri tanımlar. Bu gruptaki eserlerde modal dil, süslemeler, cümle yapıları, ritmik vurgu ve enstrümantasyon gibi öğeler aracılığıyla halk müziği etkisi açıkça hissedilir. Hamish MacCunn’un *The Land of the Mountain and the Flood* adlı eseri bu kategoriye örnek teşkil etmektedir.

Bu kategori kapsamında yapılan analizlerde, halk müziğine özgü modal ve armonik yapılar, ritmik ve melodik kalıplar, orkestrasyon teknikleri ve biçimsel özellikler incelenmiştir. İskoç halk müziğinde sık rastlanan Dorian, Mixolydian ve pentatonik diziler bu eserlerde de önemli yer tutmaktadır. Dorian dizisinin minör karakteri ve yükseltilmiş altıncı derecesi ile Mixolydian dizisinin alçaltılmış yedinci derecesi, bu müziğe özgü tınıyı oluşturur. Gayda müziğinde yaygın olan pedal notaları ve sabit ses efektleri, analiz edilen eserlerde de sıkça kullanılmış, bu da armonik bir denge yaratarak melodilerin temelini oluşturmuştur. Melodilerdeki aralık ilişkileri de dikkate alınmış; dördüncüler ve beşliler gibi açık aralıkların sık kullanımı dikkat çekmiştir. Bu aralıklar, melodik yapıya özgün bir karakter kazandırmakta ve İskoç halk müziğinin belirleyici tınlarını klasik müziğe taşımaktadır.

Ritmik yapı açısından bakıldığında, İskoç halk müziğine özgü “Scottish snap” adı verilen kısa-vurulu uzun notalardan oluşan motiflerin varlığı tespit edilmiştir. Ayrıca, Strathspey danslarına özgü aksanlı senkoplu ritimler ile jig ritimlerinde görülen canlı ve bileşik ölçüler de analiz edilen eserlerde sıkça kullanılmıştır. Melodik ifadede, sözlü geleneğe dayalı aktarım biçimlerine benzer olarak tekrar eden motifler, adım adım ilerleyen melodik hatlar ve süslemeler gözlemlenmiştir. Enstrümantasyon açısından ise, yaylı çalgılarla keman tekniğinin taklit edildiği pasajlar (süslemeler, çift sesler, açık tel sesleri) dikkat çekmiştir. Biçimsel olarak, İskoç halk danslarına özgü yapılar (reel, jig) ile simetrik cümle yapıları ve tekrar eden ritmik kalıplar, halk müziği karakterinin örtük biçimde korunmasına katkı sağlamıştır.

Analiz sonucunda, bu üçüncü kategoriye giren çok sayıda besteci ve eser tespit edilmiştir. Bunlar arasında Hamish MacCunn’un *The Land of the Mountain and the Flood*, James MacMillan’ın *Tryst* adlı eserleri öne çıkmaktadır. Bu eserler, doğrudan halk melodisi kullanmaksızın modal yapı, süsleme, ritmik vurgu ve melodik konturlar aracılığıyla İskoç halk müziği karakterini taşımaktadır. Ayrıca David Johnson gibi bestecilerin eserlerinde de aynı şekilde modal dil, ritmik motifler ve geleneksel tınıya yakın enstrümantasyon kullanımı gözlemlenmiştir. Bu analizler sonucunda, söz konusu eserlerin Bartók’un üçüncü kategorisine ait olduğu ve doğrudan referans içermese bile halk müziği etkisinin bestelerin biçim, doku ve üslubunda belirleyici bir rol oynadığı ortaya konmuştur.

Bu çalışma, İskoç halk müziğinin klasik müzik içinde nasıl incelikli biçimlerde var olduğunu göstererek halk etkisinin yalnızca doğrudan alıntı yoluyla

değerlendirilemeyeceğini ortaya koymuştur. Modal yapı, ritmik yapı ve dokusal özellikler gibi halk müziğine özgü unsurların klasik bestecilikte nasıl içselleştirilip yeniden yorumlandığına ışık tutmuştur. Böylece halk müziği etkisinin bestecilerin üslubuna nasıl yerleştiğini ve müzikal kimliğin nasıl biçimlendiğini göstermiştir. Bartók'un kuramı İskoç müzik bağlamında yeniden değerlendirilmiş; halk etkisinin yalnızca görünür değil, bilinçaltı düzeyde de var olabileceği vurgulanmıştır. Bu yaklaşım, halk müziği ve klasik müzik arasında kurulan sınırların yeniden tanımlanmasını sağlayarak gelecekteki çalışmalara teorik bir temel sunmaktadır. Etnomüzikoloji ile müzik analizi arasında bir köprü kurarak, halk geleneklerinin klasik müziğe dolaylı yollarla nasıl nüfuz ettiğini anlamaya yönelik daha incelikli bir bakış açısı kazandırmıştır.

Bu bağlamda, çalışmanın özgünlüğü yalnızca İskoç halk müziği ile klasik müzik arasındaki dolaylı ilişkileri analiz etmekle sınırlı kalmamış; aynı zamanda bu ilişkilerin tarihsel, kültürel ve estetik boyutlarını da kapsamlı bir şekilde ele almıştır. Klasik müzik tarihinde halk müziğinden beslenen birçok örnek bulunsa da, bu eserlerde halk müziği etkisinin nasıl bir kimlik inşasına aracılık ettiği çoğu zaman göz ardı edilmektedir. Oysa ki halk müziği sadece bir tema kaynağı değil, aynı zamanda ulusal belleğin, kolektif kimliğin ve yerel müzikal anlatımın taşıyıcısıdır. Bu nedenle, İskoç halk müziği unsurlarının klasik müzikteki temsili, salt estetik değil aynı zamanda sosyokültürel bir süreci de yansıtmaktadır. Bu perspektif, çalışmanın etnomüzikoloji disipliniyle kurduğu bağı güçlendirirken, ulus-müzik ilişkisine dair literatürdeki boşlukları da doldurmaktadır.

Çalışmada ortaya konan analiz yöntemi, yalnızca İskoç müziğiyle sınırlı kalmayıp farklı halk müziği geleneklerinin klasik müzik içindeki izlerini sürmek adına evrensel bir model işlevi görebilecek niteliktedir. Bartók'un sınıflandırmasının yeniden yorumlanarak Batı Avrupa bağlamına uygulanması, bu kuramsal modelin esnekliğini ve geçerliliğini de ortaya koymuştur. Aynı metodolojik yaklaşımın farklı kültürel müzik geleneklerine uygulanması, klasik müzikteki halk etkilerinin daha bütüncül biçimde değerlendirilmesine olanak tanıyacaktır. Özellikle bilinçaltı etkiler kategorisinin açılması, halk müziğinin klasik müzikteki varlığını yeniden düşünmeyi gerektirmekte ve bu etkileşimi yüzeyin ötesine taşıyan derinlikli bir analiz perspektifi sunmaktadır.

Sonuç olarak bu çalışma, klasik müzik repertuvarında halk müziği etkilerini değerlendirirken yalnızca doğrudan melodik alıntılarla sınırlı kalmayan, daha karmaşık, içselleştirilmiş ve estetik açıdan zenginleşmiş ilişkileri de görünür kılmayı amaçlamıştır. İskoç halk müziğinin biçimsel, tonal ve dokusal özelliklerinin klasik müzik içindeki temsili, sadece geçmişle kurulan bir bağ değil, aynı zamanda kültürel sürekliliğin bir göstergesidir. Bu çalışma sayesinde, bestecilerin halk müziği ile kurdukları çok katmanlı ilişki ağı çözümlenmiş, müziğin hem bireysel hem de kolektif hafızadaki rolü yeniden düşünülmüştür. Bu bağlamda, çalışma yalnızca müzikolojik bir katkı sunmakla kalmamış, aynı zamanda kültürel kimlik, ulusal temsil ve müzikal anlatım gibi kavramların da daha derinlemesine tartışılmasına olanak tanımıştır.



1. INTRODUCTION

Composers do not always consciously reference folk music, but the cultural soundscape they experience mostly becomes an unconscious part of their musical language. Accumulated cultural practices, unintentionally, reflect on the music that they compose. This phenomenon becomes especially clear in regions where national identity is strongly tied to local musical traditions. Scotland's folk heritage is one of the great examples that serves the demonstration of the influence, reinforcement and reinterpretation of the tradition in the case of music. Béla Bartók's framework, which categorises the influence of peasant music on modern composition into three distinct categories, offers a powerful tool for analysing such inexplicit interactions. Cultural identity is deeply embedded in everyday life, and as a result, it often finds its way into music naturally, even when the composer is not intentionally focusing on it. Therefore, it is important to remember that a composer's lived experience is almost always intertwined with the music they produce.

Considering this, the thesis explores how Scottish classical composers, often unconsciously, internalised elements of Scottish folk tunes and how this influence can be examined through the scope of Bartók's approach. Within the theoretical context, the work is constructed on the primary scope which encompasses Béla Bartók's analogy on how peasant music influences modern music. By taking this into consideration, Bartók (1959) depicted that "What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he can forget all about it and use it as his musical mother tongue." (p. 19) Although Bartók does not label them as such, his essay has often been interpreted, particularly in edited collections such as *Béla Bartók: Essays* (ed. Suchoff, 1976), as describing three methods of folk influence on modern music: the use of actual folk melodies (akin to direct quotation), the invention of melodies in folk style (stylistic imitation), and a deeper absorption of folk idioms into a composer's musical language (subconscious assimilation) (Bartók, 1949; Bartók, 1976). The first refers to the direct use of a folk melody within a composition, rarely

with alteration. Therefore, the original character of the tune can be preserved and displayed as a reference to the folk song. The second mostly involves composing new melodies which resemble folk music and adopt folk elements immediately in terms of rhythm, harmony, and melody but are original in content. In this category, the stylistic features of folk music have been embraced without using actual folk tunes. Sometimes it is possible to observe the direct quotations and accompaniments for the particular sequence in the new composition as well. Finally, where this thesis is mostly focusing on, the third describes a deeper, more organic absorption of folk idioms by the composer's musical thinking. There are no direct quotations, no clear resemblances or imitations. In this case, the influence is not deliberate; instead, it becomes an integral part of the composer's musical language, as if folk music were their "mother tongue", as Bartók described. (Bartók, 1949)

While Bartók developed this framework with Eastern European music in mind, its analytical value extends beyond regional boundaries. The Scottish context, which is shaped by rich and orally transmitted folk tradition, presents an intriguing basis for the application of the categorisations of Béla Bartók. Most of the Scottish composers, even trained in the classical approach and operating within European art music traditions, were deeply engrossed in the elements of their native folk culture, such as the sounds, the modes and the rhythms. By this application of Bartók's three-staged model, this study seeks to trace how direct quotation, stylistic imitation and subconscious assimilation set forth across the selected works, revealing how cultural heritage subtly permeates modern classical composition with or without intention.

Existing studies on Scottish classical music have largely approached the subject through historical, stylistic, or formal perspectives, often limiting the analysis of folk influence to surface-level comparisons or conscious references (Collinson, 1966; Johnson, 1972; Purser, 1992). However, the way composers internalise the folk elements derived from their own cultural identities unconsciously was not examined enough. Bartók's approach that categorises the influences of folk tradition offers a strong theoretical ground in order to interpret the veiled reflections. The uniqueness of this study lies in its application of Bartók's model to the Scottish context, aiming to reveal the subconscious imprints of cultural memory on classical composition. In that sense, this thesis aims to contribute to both the methodologies for analysing cultural interactions in music theory and to the Scottish classical music literature.

Within this perspective, the first chapter outlines Béla Bartók's model in detail. The theoretical foundation for the analysis will be provided. The second chapter analyses the features of Scottish folk music in relation to the historical and cultural aspects of Scottish classical composition. In the third chapter, three categories of folk influence are delineated, reflecting Bartók's model, and provides examples from selected works by prominent composers. The fourth chapter provides a detailed analysis of these selected orchestral pieces, applying Bartók's framework to identify the presence and characteristics of folk elements. Finally, the conclusion examines the broader implications of the findings, considering how cultural memory and unconscious inheritance influence musical expression, while also acknowledging potential limitations and suggesting directions for future research.





2. BÉLA BARTÓK'S METHODOLOGY ON THE USE OF PEASANT MUSIC IN CLASSICAL COMPOSITION

This section delineates Béla Bartók's categorisation of the influence of peasant music on classical composition. In his framework, folk material, termed "peasant music," can influence a modern composition in three specific manners: by direct quotation, stylised adaptation, or total idiomatic absorption. This paradigm elucidates Bartók's compositional methodology while also serving as a significant instrument for assessing various national traditions.

This study applies Bartók's methodology to Scottish classical music to examine the integration of indigenous folk components into art music across time. Composers, whether intentionally or unintentionally, have utilised vernacular traditions in manners that reflect Bartók's classifications. This analytical paradigm facilitates a chronological mapping of style interaction with folk material, providing insight into historical context and compositional intent.

2.1 Béla Bartók's Categorizations

It is crucial to understand how Bartók defines "peasant music" before looking at the categories in more depth. In his essay "The Influence of Peasant Music on Modern Music," he uses this word to talk about the traditional folk music of rural areas, music that has grown naturally over time and has not been changed by scholarly intervention or commercial influence. Bartók views peasant music as a clean and culturally grounded form of expression, capable of rejuvenating classical composition by its structural purity and emotional profundity.

He states that peasant music is "simple, sometimes primitive, and never silly." It is the perfect place to start a creative renaissance, and a composer looking for fresh ideas can't find a finer teacher" (Bartók, 1949–1950, p. 19). This statement shows that Bartók believed that peasant music, even if it is simple, has a lot of expressive power and is not overly sentimental or decorated. He doesn't see it as a remnant of the past; instead, he sees it as a living, foundational source of inspiration for the future of art music.

This view is the basis for the three groups Bartók uses to show how folk traditions affect modern composition: direct quotation, stylised adaption, and idiomatic absorption. These classifications not only clarify his compositional tactics but also provide a comprehensive framework for examining folk influence in various national contexts.

2.1.1 Category 1

Bartók delineates three separate yet connected styles via which folk music influences a composer's work by categorising the impact of peasant music on modern music. In the first category, there are folk motifs that are "transplanted" by a talented composer, that is, the folk melody is incorporated directly into a new composition while preserving its originality. Bartók himself uses this metaphor, stating that "folk-music will become a source of inspiration... only if the transplantation of its motifs is the work of a great creative talent" (Bartók, 1949, p. 22). In this approach, the rural characteristics of the melody, though sometimes considered primitive, serve as the foundation for the revitalisation of modern music. Thus, this transplantation process maintains the integrity of the folk melody while adapting it to a new compositional context.

A clear example of this first category can be found in Bartók's *For Children* (1908–1909, rev. 1945), a pedagogical piano collection based entirely on authentic Hungarian and Slovak folk melodies. In these pieces, Bartók does not alter the melodic material; instead, he harmonises the original tunes with simple accompaniment, allowing their raw rhythmic and modal character to speak for itself. These settings served not only artistic but also pedagogical purposes, demonstrating how pre-existing melodic material could be recontextualised through harmonic elaboration (Schulenberg, 2006, p. 169). For instance, in Hungarian Piece No. 1, the melody is presented exactly as it was recorded from rural singers, functioning as a transparent transplant of folk material into an art music context. This process demonstrates Bartók's belief that even the unrefined qualities of peasant music, its asymmetrical phrasing, modal inflections, and rhythmic vitality, could inject new energy into modern composition without requiring transformation.

2.1.2 Category 2

The second category is slightly different from the previous one, in which Bartók discussed using folk music as a framework rather than applying it directly into the new piece. The authentic folk tune might be slightly varied, and some surrounding materials are added in the form of accompaniment and musical framing, such as an introduction or conclusion. In this model, the folk melody remains central to the composition, while the surrounding material—introductions, accompaniments, or transitions—is newly composed or stylistically differentiated. A representative case of this second category is *Twenty Hungarian Folksongs* (1929), in which Bartók selects authentic melodies but enriches them with sophisticated piano accompaniments, harmonic extensions, and contrasting introductory and concluding material. In No. 6, the original peasant tune is preserved melodically, but it is framed within expressive harmonic progressions and rhythmically nuanced settings that depart significantly from traditional folk performance practice (Cooper, 2015; Bartók, 1993). Rather than functioning as a raw transplant, the folk song becomes the expressive and structural nucleus of a modern art song. This compositional approach enables Bartók to retain the integrity of the source material while embedding it within a modernist musical language.

2.1.3 Category 3

The third and most important category that Bartók talks about is the absorption of the folk idiom. This stage represents a more profound level of influence compared to the preceding two categories, which involve direct quoting of peasant songs or the creation of folk-like motifs. The composer assimilates the stylistic and idiomatic characteristics of peasant music to such an extent that they become instinctual, what Bartók refers to as “his musical mother tongue” (Bartók, 1949–1950, p. 22). He said, "There are no peasant melodies or imitations of peasant melodies in this music, but it is full of the feeling of peasant music." This shows that the folk idiom is no longer something to borrow from, but something that the composer has fully integrated into his musical thinking (Bartók, 1949–1950, p. 22).

This is not just a stylistic change; it is a change that goes deep. There are no direct quotes or recognisable folk themes, yet the music has the same rhythmic patterns, modal language, and emotive intensity that real peasant traditions have. The essence of the folk idiom endures, not in content but in structure, texture, and phrase. Bartók

says that this level of absorption lets the composer "master it as completely as a poet masters his mother tongue" (Bartók, 1949–1950, p. 22).

A good example of this occurrence is seen in the works of Zoltán Kodály, especially in *Psalmus Hungaricus*, which Bartók acknowledged "could not have come into existence without Hungarian peasant music" (Bartók, 1949–1950, p. 22) (And, of course, it wouldn't have been written without Kodály either) (Bartók, 1949–1950, p. 22), showing how a piece of music can evolve from folk roots without directly citing them.

Several of Bartók's later works show how he absorbed idioms into his own style. For example, in *Music for Strings, Percussion and Celesta* (1936), there are no obvious folk melodies, but the asymmetrical rhythms, modal inflections, and textural layering show that the composer had a strong sense of folk music. In the same way, his *String Quartet No. 4* uses pentatonic and Phrygian-like modes, phrases of different durations, and organic growth that can be traced back to the speech patterns and musical logic of Eastern European peasant songs, not by directly copying them, but by using stylistic intuition. In this third category, folk music stops being a source of inspiration and starts being creative DNA. It changes from influence to essence, from reference to identity. From a technical point of view, this absorption shows up in the structure and sound. Bartók often used uneven meters, such 5/8 or 7/8, that came from Balkan and Hungarian folk dance rhythms. This gave his music a very stable but unpredictable pulse (Cooper, 2015). The modal vocabulary of his later works, particularly the employment of pentatonic, Dorian, and Phrygian modes, mirrors the tonal language found in rural music traditions (Lendvai, 1971; Bartók, 1993). In addition, Bartók's use of arch forms (ABCBA) reflects the organic and cyclical structures found in many folk songs (Lendvai, 1971). In *Mikrokosmos No. 148 "Dance in Bulgarian Rhythm,"* he makes this influence clear by using additive meters that sound like Bulgarian dancing patterns (Suchoff, 2004). But even in more abstract pieces like *Concerto for Orchestra*, folk-derived rhythmic cells, drone-like pedal points, and speech-inflected melodic contours fill the music. This shows a change in method, not substance (Bartók, 1993; Cooper, 2015). These techniques do not replicate peasant music; rather, they originate from it, having been internalised and reinterpreted via a modernist perspective.

Bartók's three-part classification of folk music influence, which goes from direct quotation to complete idiomatic absorption, is a great way to learn about how

composers use vernacular musical traditions. His focus on "peasant music" as a pure, untainted form of expression underscores the significance of rural cultural elements in influencing innovative and genuine contemporary composition. He says, "It is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot be led by a better master" (Bartók, 1949–1950, p. 19).

This paradigm not only clarifies Bartók's methodology but also offers a significant perspective for examining analogous techniques in other musical traditions. Scottish classical music composers have also used their own folk music as inspiration, either repeating it verbatim, changing its style, or entirely incorporating it into their own music. Using Bartók's paradigm in Scotland helps us understand how national identity and musical heritage come together in art music in a way that is based on history and has a lot of artistic depth. The next part will look at this use in more depth, comparing specific Scottish works to Bartók's three categories to see how folk influence shows itself in diverse cultural and aesthetic settings.



3. CHARACTERISTIC FEATURES OF SCOTTISH FOLK SONGS

Scottish folk music has its own distinctive characteristics that set it apart from other folk traditions across Europe. Shaped by geographical influences and historical events, the features of Scottish folk music have developed uniquely over time. One of the most notable elements is its modal language, which often employs heptatonic (seven-note) and occasionally hexatonic (six-note) scales. These modal structures frequently resemble church modes, especially the Mixolydian (with a lowered seventh degree) and Dorian (a minor mode with a raised sixth), although folk usage is more fluid and does not strictly adhere to ecclesiastical definitions. The prevalence of the Great Highland bagpipe, with its fixed drone, further reinforces modal harmony, favouring tonal centres and intervals that align with these modes.

Another key element lies in its rhythm. One can trace the “Scotch snap,” a rhythmic pattern in which a short note precedes a longer one, creating a syncopated effect in the melody. This rhythmic feature is closely associated with traditional Scottish dance forms such as the Strathspey, Reel, and Jig.

It is possible to find concrete examples of these characteristics in the arrangements compiled within Category 1. As mentioned in the previous section, national songs and melodies attracted the attention of collectors, arrangers, and imitators. As a result, many of these arrangements preserved the essential features of Scottish folk music, including its modal scales, rhythmic syncopation, and dance idioms. In the following section, these features will be discussed in detail based on the characteristics of Scottish folk tunes.

3.1 Melodic Structure and Modal Foundations

One of the most distinctive aspects of Scottish traditional music lies in its melodic structure, which plays a central role in shaping what is often referred to as “Scottishness.” This characteristic sound emerges from a combination of modal frameworks, especially the Mixolydian and Dorian modes, alongside the frequent use of pentatonic scales, double-tonic structures, and cyclical melodic patterns.

As Nichola Wood (2017) points out, “melodic and rhythmic forms are important in people's recognition and understanding of 'Scottish' music,” with many associating styles such as piobaireachd and Strathspeys, as well as the use of pentatonic scales, as markers of a distinctly Scottish musical identity.

The melodic language of Scottish folk music draws heavily upon modal frameworks that predate modern major/minor tonal system. These frameworks are characterised by their flexibility, ambiguity, and fluid construction, often shaped more by oral tradition and regional use than by codified theory. According to Gilchrist (1910), highland Gaelic music especially retains vestiges of “gapped” or pentatonic scales, which do not align with ecclesiastical modes. She notes that many traditional melodies omit the 3rd and 7th degrees of the scale, challenging the assumption that the so-called Scottish pentatonic scale is simply a major scale missing the 4th and 7th. Instead, she proposes that the foundational pitch material may derive from overlapping fifths (e.g. C-G, D-A, F-C), forming a more primitive pentatonic framework (Gilchrist, 1910, p. 150).

Significantly, George Thomson, writing in 1822, echoed this idea from a Romantic-era standpoint, suggesting that the distinctiveness of Scottish airs lay in their modal freedom and lack of leading notes. He emphasized the “wild” and “untutored” nature of these melodies, positioning them as expressive reflections of national character (Thomson, 1822, pp. 4-7). Such modal identities frequently manifest as heptatonic, hexatonic, or pentatonic systems, evolving from gapped foundations into more developed scalar forms through the addition of nonessential pitches. Fleischmann (1998) highlights that vestige of medieval modal systems, such as Phrygian and Lydian modes, have survived in Irish and Scottish folk repertoires more prominently than in any other European corpus (p. xxi).

In sum, Scottish folk modality resists strict categorization. Modal shapes in Gaelic tradition often resemble, but do not consistently replicate Aeolian or Ionian patterns, and the Dorian mode appears only rarely and ambiguously due to the inconsistent presence of its characteristic sixth degree (Gilchrist, 1910, pp. 150-151). Rather than applying rigid theoretical labels, it is more accurate to view Scottish modal practice as an evolving continuum shaped by oral transmission. Modal elements, when combined, produce a musical language that feels both historically grounded and regionally rooted. In the following sections, each of these components will be explored in detail to understand how melodic structure reinforces the cultural identity embedded in Scottish folk traditions.

3.1.1 Modal features

Modal frameworks that precede Western classical music's standardised major-minor tonal scheme are the foundation of traditional Scottish folk music. The Mixolydian and Dorian modes are the most employed modes; both add to the distinctive tonal colour that is frequently associated with "Scottishness." Among the various modal patterns found in Scottish folk melodies, the Mixolydian mode appears most frequently. Defined by its flattened seventh degree, Mixolydian patterns contribute to the "open" and locally colored tonality of many airs. The openness introduced by the flattened seventh contributes significantly to anthemic¹ identity within a sense of folk idiom. In the melody of *Scots Wha Hae*, the lowered seventh avoids cadential pull, generating a sense of modal openness.



Figure 3.1: Plain melody line of *Scots Wha Hae*, Waverly Songs Collection

Similarly, in *Wild Mountain Thyme* and *Loch Lomond* (see Figure 3.4), the tonic-dominant interplay occurs without a raised leading tone, preserving a modal flavour even when arranged in major settings (Collinson, 1966). *Wild Mountain Thyme* is often interpreted as being in G Mixolydian mode, but it can be considered hexatonic depending on the version and transcription. In Figure 3.2, it generally follows a G hexatonic scale, omitting the seventh degree. However, it still resembles Mixolydian in contour and modal quality, but its exclusion of the characteristic flat seventh makes it more accurately described as hexatonic.

¹ Anthemic music is music that has qualities that are suitable for an anthem, such as a strong tune and a serious feeling. (Cambridge University Press, "Anthemic," Cambridge Dictionary, accessed April 26, 2025, <https://dictionary.cambridge.org/dictionary/english/anthemic>)

Wild Mountain Thyme



Figure 3.2: *Wild Mountain Thyme*, Waverly Songs Collection

By contrast, the Dorian mode is less consistently realised. The Mixolydian mode, with its flattened seventh degree, imparts a sense of openness and tonal flexibility where this characteristic creates a sound that is tonally open, which is mostly related to energetic and pastoral atmospheres, while the Dorian mode, characterised by its natural sixth, lends a balanced yet distinctive contour to melodies, often evoking a nuanced and expressive modal quality. Gilchrist (1910) argues that fully developed Dorian modes are rare in the Gaelic repertoire due to the infrequent co-occurrence of both the third and sixth degrees. An example such as *The Skye Boat Song* may suggest Dorian tendencies in some versions, especially when the melody includes a natural sixth, but such modes remain fluid and occasionally indeterminate in traditional practices. (See Figure 3.3)

Additionally, the mode is commonly found in Gaelic “waulking²” tunes, where its rhythmic propulsion and modal tension accentuate the music’s collaborative, labour-orientated quality. Due to its versatility, the Dorian mode can also be used in double-tonic frameworks, facilitating the tonal ambiguities and shifts that are typical of Scottish folk tunes. The contribution of the Dorian mode to the development of the

² Waulking’ was the process of finishing and shrinking hand-woven cloth by pounding it, in a wet state, onto a long wooden board of planks – the cliath. The work was carried out by a group of women lined up on each side of the board. Sitting at the board, they would grasp the web of cloth, pound it down and shift it on to their neighbour in a clockwise (or sunwise) direction. Some older descriptions of the waulking state that the cloth was trampled and pounded by the feet. (Cheape, 2018)

expressive depth of Scottish modal identity is cemented by its widespread usage in both vocal and instrumental traditions.

The Skye Boat



Figure 3.3: *The Skye Boat* Song, Waverly Songs Collection

Gilchrist further distinguishes Scottish modal development from Irish by pointing out a Scottish preference for Bb rather than B natural. This tonal choice influences the modal trajectory and contributes to the development of Phrygian-like patterns in Highland tunes, modalities less common in the Irish tradition (Gilchrist, 1910, p. 151). These modal idioms provide a sonic atmosphere that feels both ancient and culturally grounded, and they are particularly common in vocal ballads and bagpipe melodies. The modal patterns serve as one of the most reliable markers of Scottish melodic identity because they are present in a wide range of genres, from dance music to solo laments. Instrumental traditions like “piobaireachd³”, where modal melodies develop over continuous drone tones, further strengthen the modal language by enhancing its modal clarity and tonal gravity.

³ **Piobaireachd** (literally meaning "pipe playing" or "pipe music") refers to the classical music tradition of the Great Highland Bagpipe. Distinguished from lighter forms of pipe music such as marches, reels, and jigs (collectively known as *ceòl beag* or "little music"), piobaireachd is often called *ceòl mòr*, meaning "big music," emphasizing its greater complexity and stature within the piping tradition. (Piobaireachd Society. (n.d.). *What is piobaireachd*. The Piobaireachd Society. Retrieved April 27, 2025, from <https://www.piobaireachd.co.uk/what-is-piobaireachd>)

Loch Lomond



Figure 3.4: *Loch Lomond* melody, Waverly Songs Collection

3.1.2 Double-tonic structures

One of the defining traits of Scottish folk melody is the frequent use of double-tonic structures, melodic frameworks that oscillate between two tonal centres rather than resolving toward a single key. This practice introduces a dynamic sense of tonal ambiguity and cyclicity, aligning closely with modal principles rather than functional harmony, contributing to the music's unique and recognizable character. Instead of moving toward harmonic resolution, the music tends to loop between these centres, creating a circular motion that supports the oral and repetitive nature of traditional performance. Mainly observed in bagpipe tunes, these tonal centres are separated by a minor third or perfect fourth, creating a fluid, revolving motion rather than a trajectory toward cadential resolution.

This structural feature is especially evident in *piobaireachd*, the classical music of the Highland bagpipe, where drone accompaniment reinforces a tonic without imposing harmonic direction. The continuous drone reinforces the tonic but does not restrict modal shifts, allowing for tonal duality within a fixed sonic framework.

Similar patterns are also found in fiddle tunes and ballads, where the double-tonic pattern enhances melodic memorability while distancing the music from Western tonal conventions. Gilchrist (1910) identifies this phenomenon as a native melodic logic, organic to Gaelic vocal traditions, and not an artefact of instrumental tuning systems. It is precisely this ambivalence and circularity that imbue Scottish tunes with their distinctive “lift” and resistance to harmonic closure.

Melodic examples with clear double-tonic patterns, such as *MacCrimmon's Lament*, a bagpipe tune reflects tonal swaying. It exhibits a typical double-tonic structure, with its melody moving cyclically between tonal centres without strong harmonic closure. Thus, it reinforces and reflects the modal and circular nature of Piobaireachd.⁴ Ultimately, this tonal ambiguity is not a flaw but rather a defining aesthetic, contributing powerfully to the expressive and cultural identity of Scottish folk music.

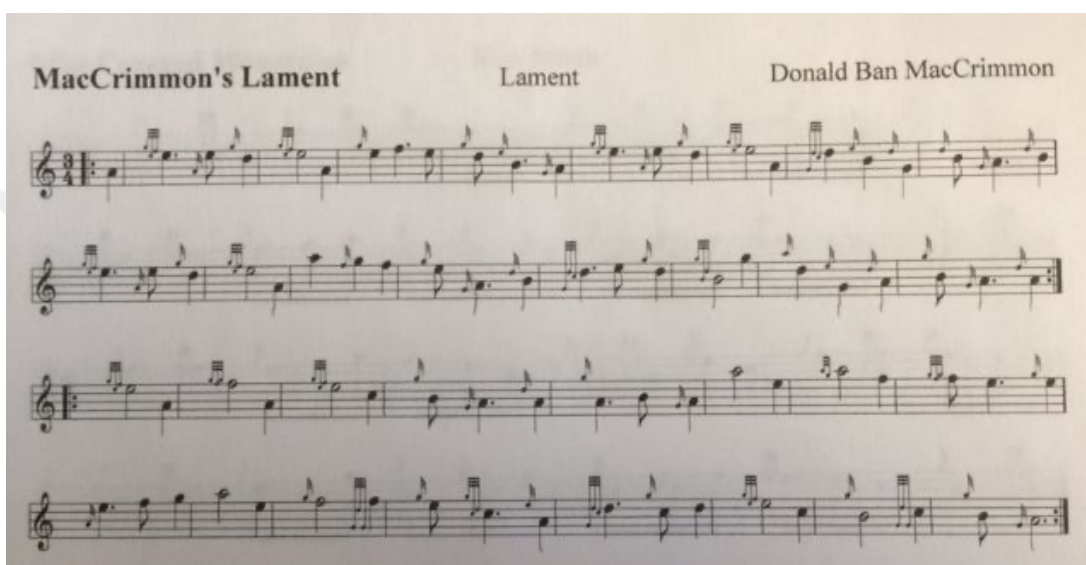


Figure 3.5: *MacCrimmon's Lament*, Donal Ban MacCrimmon

3.1.3 Cyclical melodic patterns

The cyclical structure is a prominent feature in Scottish folk music. However, it is important not to confuse this with formal structure; here, it is the melody itself that exhibits a repetitive, rotating motion. Closely tied to double-tonic structures is the prevalence of cyclical melodic forms in Scottish folk music. Unlike clearly sectional formal designs, cyclical structures in this context refer to melodies that rotate back onto themselves in looped patterns. Rather than relying on refrains or clearly defined sections, the music often gives the impression of constantly returning to the beginning, creating a tonal and melodic loop. This phenomenon is closely linked to modal frameworks, double-tonic structures, and especially to waulking songs (traditional

⁴ pipes|drums Magazine. (n.d.). *Lament for the Union: A Pibroch Commentary*. Retrieved April 27, 2025, from <https://www.pipesdrums.com/core/docengines/58624E91F6F04B9DA7D76696E6AF559A.pdf>

Scottish Gaelic work songs which are highly rhythmic and cyclical, sung by women in a call-and-response structure.), where repetition and variation are integral. As Beard (2022) notes, “waulking songs”, women’s work songs, are typically hexatonic in D, with a double tonic in D minor and C major,” indicating a deep link between modality, double-tonicism, and cyclicity in Gaelic melodic structures. In many cases, the presence of two tonal centers enhances this cyclical motion, one tonal centre leads naturally back to the other, reinforcing the perception of endless melodic circulation. Thus, cyclicity is not just a compositional device, but a core aesthetic in the expression of 'Scottishness'. Figure 3.6 shows the score of *The Twa Corbies* concerning cyclical motions.

The Twa Corbies

The image displays the sheet music for the song 'The Twa Corbies' for mandolin. It consists of three systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as '♩ = 100'. Below each staff is a line of lyrics and a line of fingering numbers (0-5). The lyrics are: 'As I was walk - ing all a - lone _ I heard twa cor - bies ma - kin' _ mane', 'The tane un - to the ti - ther say _ Where sal we gang and dine to day', and 'the tane on to the ti - ther sa _ Where will we gang and dine the day _'. The fingering is consistent across all systems, starting with 5 5 2 5 5 0 5 5 2 2 5 3 0 0 3 2 2 5.

Figure 3.6: *The Twa Corbies* sheet music for mandolin with lyrics

3.1.4 Pentatonic scales

Pentatonic scales consist of five notes, and their most common variant is the anhemitonic pentatonic scale, which notably contains no semitones. A typical example is the scale C–D–E–G–A. Thanks to its simplicity and brightness, the pentatonic scale has been widely used in folk melodies across cultures.

Pentatonic scale is a cornerstone of Scottish melodic identity. According to Gilchrist (1910), the most authentic form of the highland pentatonic scale omits the 3rd and 7th degrees, differing from the often-assumed model missing the 4th and 7th. Francis Collinson reinforces this view by asserting that the gapped scale is one of the defining markers of “Scottishness” in music:

...the first and foremost among the factors that create Scottishness is the use of the gapped scale as the basis for very many Scots tunes. And of these, there are two main species, the five-note or pentatonic scale with its two gaps within the octave. (Collinson, 1996)

In Scottish traditional music, pentatonic structures are particularly prevalent in ballads, waulking songs, and lullabies. When combined with modal frameworks, such as Dorian or Mixolydian, they generate a distinctively Scottish timbre that is both archaic and immediate. These scales are especially prominent in the Highland bagpipe and fiddle repertoire, where their smooth, non-chromatic character complements the drone-based tonal systems. Another key feature of pentatonic scales is their memorability. Their limited pitch content and absence of dissonance make them ideal for oral transmission, group singing, and cyclical melodic construction, all of which are central to Scottish folk performance. Their memorability and modal neutrality make them ideal for transmission across generations, further embedding them in the fabric of Scottish folk performance.

The tune *Auld Lang Syne*, stands as a classic example of the first position of the Scottish pentatonic scale. According to Collinson (1966), this configuration carries a distinctive flavor that closely resembles the brightness often associated with major keys:

Tunes constructed upon the first or basic position... have much of the characteristics of a major key, owing to the presence of both the major third and sixth reckoning upwards from the keynote. For an example we need go no further than the air of 'Auld Lang Syne. (Collinson, 1966, p. 38).

The major third and sixth degrees can be observed, which create the pentatonicism. Indeed, as shown in the third measure of Figure 7, the intervallic space between the third and fifth degrees above the tonic becomes evident. The pentatonic base (typically C-D-E-G-A or G-A-B-D-E depending on transposition) lends the song a sense of melodic openness without relying on functional harmony. McKerrell (2016) further elaborates that *Auld Lang Syne*, although widely globalised and mythologised, maintains a melodic profile reliant on rhythm and contour rather than chromatic or diatonic harmonic progression. The dual testimony of Collinson and McKerrell underscores the tune's rootedness in native Scottish modal aesthetics, particularly in how pentatonic construction preserves oral and communal melodic identity.

Auld Lang Syne



Figure 3.7: *Auld Lang Syne*, Waverly Songs Collection

3.2 Rhythmic Features in Scottish Folk Music

Rhythm plays a central role in defining the stylistic identity of Scottish folk music, with distinctive patterns that reinforce its cultural voice. One of the most recognisable rhythmic motifs is the Scotch Snap, a short note followed by a longer one, creating a distinct sense of syncopation and accent. This rhythm contributes a percussive, almost spoken quality to melodies, and is particularly associated with traditional Scottish dance music.

In addition to specific rhythmic figures, Scottish folk music is deeply rooted in dance forms such as the Strathspey, Jig, and Reel, each carrying unique metric and rhythmic profiles. These forms not only dictate tempo and phrasing but also reflect the functional and social context of the music. Together, these rhythmic elements, both in motif and form, serve to reinforce the expressive, communal, and national character of Scottish traditional performance.

3.2.1 Scotch snap

One of the most distinctive rhythmic figures in Scottish folk music is the *Scotch Snap*, a reversed dotted rhythm consisting of a short note followed by a longer one. Typically notated as a semiquaver (sixteenth note) followed by a dotted quaver (eighth note),

this figure creates a syncopated, punchy accent that lends a unique percussive character to many Scottish tunes. Visually, it appears as: ♪♪.

The Scotch Snap is especially prominent in *Strathspey* melodies but also occurs in vocal music, where its speech-like articulation mimics the natural stress patterns of the Scots language. As described in Grove Music Online, it is “a stressed semiquaver followed by an unstressed dotted quaver, usually applied to melodies that fall or rise by step” (Purser, 2001). This jagged rhythmic profile introduces a sense of tension and forward motion, contributing to the energetic and slightly off-kilter aesthetic that differentiates Scottish folk idioms from other European traditions.

Rather than being ornamental, the Scotch Snap often serves as a defining structural motif within a tune. Its rhythmic asymmetry reinforces the danceable, oral-performance-based quality of Scottish music, making it one of the most recognisable signatures of the national style.

Figure 3.7 illustrates historical examples of the Scotch Snap (also known as the Lombardic rhythm), drawn from Pergolesi’s *La serva padrona* (1736) and Mozart’s String Quartet in D Minor, K. 471. (see Figure 3.8) These notated passages clearly demonstrate the defining short–long rhythmic structure, where a stressed sixteenth note precedes an unstressed dotted eighth note (♪♪).

The figure is reproduced from Temperley & Temperley (2011, p. 55), who use these examples to highlight the correlation between rhythmic patterns and linguistic stress in vocal and instrumental music.

(a) Giovanni Battista Pergolesi, *La serva padrona* (1736), No. 7



(b) Mozart, String Quartet in D Minor (K. 471), Trio



Figure 3.8: Examples of the Scotch Snap (Lombardic Rhythm), Pergolesi’s *La serva padrona* (1736) and Mozart’s *String Quartet in D Minor*, Temperley & Temperley (2011, p. 55).

3.2.2 Dance forms

Beyond the characteristics of Scottish folk songs, it is inevitably important to emphasize the dance forms occupied in the traditional Scottish folk songs. They are deeply structured around dance forms which carry distinct metrical, rhythmic and cultural characteristics. These three are the most prominent ones that function not only as a musical feature but also represent a social performance tradition. These forms are often tied to communal gatherings, celebrations and oral transmissions.

3.2.2.1 Strathspey

It is a dance type that contains jagged and dotted rhythms especially within the use of Scotch snap. Regarding Strathspey etymologically, it is the Spey River valley in the Scottish Highlands. This form is set in 4/4 time. Its rhythmic complexity and expressive nuance set it apart from the other forms. Elements such as Scotch snap and dotted rhythms within the sharp accentuations and some irregular phrases comprise Strathspey. These elements reflect the Highland dance movements. Strathspey is slower than Reel.

3.2.2.2 Reel

This is one of the most widespread and enduring forms in the Scottish and Celtic musical world. It is generally written in 2/4 and 4/4 time signatures. It has a fast tempo with running quavers, including ornamentations with semiquavers. Structure of the reel is generally binary forms such as AABB.

3.2.2.3 Jig

Another prominent dance form in Scottish folk music is distinguished from the duple meter, that is most commonly 6/8 time. Here we hear a distinct swinging motion consisting of three quavers in each divided beats. The accent is on the first beat as ONE-two-three, TWO-two-three. Originally operated in medium to fast tempo, Jigs are well-suited for social dances such as ceilidh gatherings. An example can be given as “The Stool of Repentance” which is a classic Scottish jig in typical 6/8 format. It is generally organized in binary form as well. The jig, in particular, occupies a significant role in both Scottish folk expression and the wider European musical tradition. Characterised by compound meters (e.g. 6/8 or 9/8), energetic phrasing, and intricate

footwork, the Scottish jig was central to communal dancing and oral tradition (Emmerson, 1971). Its vitality and rhythmic inventiveness, especially the use of the Scotch snap, also had influence beyond Scotland.

Over time, the jig evolved into the gigue, a stylised instrumental dance that became a standard movement in the Baroque suite, particularly in the works of French and Italian composers. Although the gigue assumed a more formal, contrapuntal structure in art music, its metric and rhythmic roots remained closely tied to the folk jig from which it derived (Little, 2001).

FORM	METER	RHYTHMIC CHARACTER	TEMPO	STRUCTURE	TYPICAL FUNCTION	EXAMPLE TUNES
Strathspey	4/4 (simple quadruple)	Dotted rhythms, Scotch Snaps, sharp accents (jerky, “snatched”)	Moderate (feels intense)	Binary (AABB), 8-Bar phrases	Highland dancing, formal openings in dance sets	Miss Lyall, <u>Monymusk</u>
Jig	6/8 (compound duple)	Swinging, lilting motion, two groups of three quavers	Medium to fast	Binary (AABB), 8-bar phrases	Social dance (ceilidh), often paired with reels	The Stool of Repentance, Cock o’ the North
Reel	2/4 or 4/4 (simple duple / quadruple)	Even quaver-note flow, continuous rhythmic drive	Fast	Binary (AABB), 8-bar phrases	Ceilidh dance, instrumental sets, builds excitement	The Reel of Tulloch, Mrs. MacLeod of Raasay

Table 3.1: 3 Prominent dance forms in Scottish folk music

3.3 Instruments

Scottish folk music is closely related to the timbral identities of its traditional instruments, which do more than only accompany melodies; they define the fundamental soundscape of the tradition. Among these, the Highland bagpipe, the fiddle and the clarsach (Scottish harp) are particularly emblematic instruments with different musical structures, performance techniques, and cultural meanings. The melodic and harmonic contours of Scottish folk repertoire are much influenced by their sonic qualities, especially those related to drones, ornamentation styles, and modal or pentatonic tuning systems.

Their presence informs the melodic language, harmonic texture and the rhythmic drive of Scottish folk traditions. Importantly, this instrumental tradition did not end with the so-called “traditional” period of the eighteenth century. As Collinson observes, both vocal and instrumental compositions continued well into the nineteenth and twentieth centuries, with new songs and tunes being written and added to the national repertoire. The enduring works of Robert Tannahill and R. A. Smith, as well as the prolific fiddle compositions of James Scott Skinner, illustrate how Scottish music remained a living, evolving practice (Collinson, 1966, p. 238).

3.3.1 Great highland bagpipe

In Scottish folk tradition, the bagpipe holds a significant place, especially in warfare. It has been recognized as the distinctive musical instrument of the Scots on the battlefield, symbolising the martial identity of the Highlanders and enhancing the fighting spirit of their regiments. (Cheape, 2008) It is mentioned by Collinson (1966), there are three main types of the bagpipes in The Traditional and National music of Scotland: The Great Highland or Military Bagpipes, Half-size or Reel Bagpipes, blown with mouth or bellows and the Miniature or Chamber Bagpipes, blown with mouth or bellows as they have been listed in the early editions of J. And R. Glen’s Collection for the Great Highland Bagpipe.

The Highland bagpipe, as recognized today, was manufactured by professional woodwind makers (turners) in urban Lowland Scotland in the late 18th to early 19th century, countering the myth of it being a static rural peasant instrument. The materials used in bagpipe construction include brass, blackwood, and ivory, whose colonial histories and cultural significance are critical to understanding the instrument’s sociopolitical context. These materials also influence the instrument's acoustic properties and aesthetics. (Cheape, 2008)

The bagpipe scale has been presented by Collinson as:



Figure 3.9: Bagpipe scale excerpt from Collinson’s book

What makes the bagpipe notation unique are the ornaments over the melody and the drone effect as it can be observed in the Figure 3.10 from Jenny Dang the Weaver. The

seemingly timeless demisemiquavers are arranged in a way that creates a shimmering effect over the semiquavers, producing the long drone tones and short fluctuations that make the bagpipe distinctive. In doing so, they also give rise to cyclical melodies.



Figure 3.10: Highland Bagpipe excerpt, Highland Bagpipe Society

3.3.2 Fiddle

Although the Scottish fiddle family originated in the greater history of bowed string instruments, it has developed into a unique identity shaped by regional playing techniques and social function. Although the fiddle and the violin have structural similarities, the word fiddle in Scotland speaks more to the instrument's use within a traditional culture than to its construction. Scottish fiddle playing stresses rhythmic bowing, drone-like double pauses, and ornamentation often echoing Highland bagpipe methods. Vibrato is employed infrequently and seen more as a decorative accent than a basic expressive tool. Particularly in the Highlands, the repertoire, which spans strathspeys, reels, jigs, and hornpipes as well as airs and marches, is commonly learnt by ear and passed down orally. Historically, the fiddle gained a special prominence following the 1745 Jacobite Rising when bans on Highland emblems discouraged piper use. While keeping modal and rhythmic traits connected with earlier oral traditions, the fiddle took over its social role in many areas, supplying music for dance and ceremonies.

According to Collinson (1966), Scottish fiddle playing is distinguished by its unique bowing method, which is especially clear in strathspey performance. (pp.213-215) Key to this is the up-bow snap, a rapid, accentuated stroke performed with a wrist flick that creates the rhythm known as the Scots snap, a reversed dotted rhythm particular to Scottish music. His motion captures the drive and vitality of Highland dance traditions,

not only technical ones. In Niel Gow's "Mrs. Moray of Abercairny's Strathspey," for example (in Figure 3.11), the severely accentuated up-bows highlight the double-dotted figures, so generating a rhythmic tension with both percussive and expressive quality.

This method reveals how gesture, rhythm, and national style interact in traditional Scottish fiddle practice, producing a rhythmic grit inseparable with the strathspey's identity unlike the smoother bowing of classical violinists.



Figure 3.11: Mrs. Moray of Abercairny's Strathspey, Niel Gow, first bars

3.3.3 Clarsach

Of Scotland's three national instruments, the harp, the pipes and the fiddle, the harp or clarsach, is undoubtedly the oldest. Clarsach is the Scottish name for the harp introduced by the Irish in the late 6th century. Its introduction influenced the Scottish tradition of harp music, integrating with local music culture. It is prominent alongside smaller harps like the cruit or crwth, which were more portable instruments. (Flood, 1905) Another significant aspect is that, it was associated with minstrelsy and bardic traditions, essential to the musical and cultural landscape of medieval Scotland.

Often supporting the performance of laments, slow airs, and melodic variation, the resonant, bell-like tone produced by the clàrsach's metal strings fit pentatonic and modal frameworks. Unlike later pedal harps, the clàrsach's tuning system reduces chromatic modulation, so strengthening a modal purity that closely corresponds with the Mixolydian, Dorian, and gapped scale traditions found in Scottish vocal and instrumental music. Harp tunes often mirror the texture of the bagpipe and enhance the melodic ornamentation of the fiddle by depending on arpeggiated figures, drone-like open intervals, and cyclical phrase structures. Surviving examples of clàrsach repertory, such as those recorded in the 18th century by Captain Simon Fraser, show

how the harp preserved modal integrity while allowing for subtle variations through fingered embellishment.



Figure 3.12: Clarsach in 14th century



4. USAGE OF SCOTTISH FOLK ELEMENTS IN SELECTED PIECES FROM THE REPERTOIRE

This section examines the three categories in the integration of Scottish folk music in classical pieces that will be presented.

4.1 Category 1: Arrangements of Scottish Folk Melodies by Classical Composers

Applying Bartók's classification methodology, the arrangements of Scottish folk songs by classical composers fit the rule that the originality of the melody has been preserved. There are composers from the late 18th and early 19th centuries as Franz Joseph Haydn, Ludwig van Beethoven, Leopold Kozeluch, and Ignace Joseph Pleyel who arranged Scottish traditional songs in the scope of functional harmony.

First and foremost, it is significant to consider the motivations behind the creation of these arrangements. They were often a part of broader cultural projects which sought to preserve national identity, elevating folk material into the realm of art music. This made them accessible to the educated middle and upper classes. Foremost among the collections discussed is the one compiled by George Thomson, which played a central role in the preservation and adaptation of Scottish folk melodies. Thomson, the collector of Britain's national folk songs, was motivated to create this collection of Scottish melodies with arrangements of folk songs primarily to promote the wider circulation and appreciation of Scotland's national music. According to the second volume of the Thomson Select Melodies, by involving prominent composers such as Pleyel, Kozeluch, Haydn, and Beethoven to compose symphonies and accompaniments for the melodies, Thomson aimed to enhance their musical interest and appeal greatly beyond what the original folk tunes possessed. (Thomson, 1822)

Another prominent collector was William Napier. According to him, Haydn was one of the most skilful and talented composers to arrange Scottish folk melodies whilst preserving their original character and maintaining the authentic spirit.

The collection named “Selection of Original Scots Songs” that was published in 1792 – 1795 occurred in two volumes, consisting of 150 arrangements in each. In the preface of volume 2, it is crucially mentioned that songs are set with care by a master’s hand, and precision is urged in performance to maintain delicacy and balance, particularly regarding voice, violin, and bass parts.

There was a growing interest in folk culture and identity in the Age of Enlightenment and Nationalism when these arrangements were published. Although the Thomson collection was published in 1822, it still bears the intellectual trace of the Enlightenment. Thereby, there is an aim to preserve and refine folk materials for cultivated audiences. Besides, the increasing impact of Romantic nationalism began to shift the cultural value of folk songs, locating them in the arrangements at a critical intersection between Enlightenment rationalism and Romantic sentiment. Bohlman highlights how folk songs facilitated personal and collective agency in composing national identities and histories during the transition from the Enlightenment to Romantic nationalism:

They not only sang Volkslieder – ‘das Volk dichtet,’ ‘the people created their own poetry,’ in Jacob Grimm’s formulation – but they also increasingly became the subjects of their own songs. In the nineteenth century, folk song would generate new forms of ownership. The global moment of folk song was that in which individuals acquired agency, thereby translating and transforming the narratives of song to those of epochs and nations. The global narrative of world music, taking shape as the Enlightenment gave way to the age of nationalism in the nineteenth century, became a narrative about heroes and histories. After Herder, world-music history unfolds as a polyphonic narrative, part epic and folk song, part opera and sacred cantata, part sacred and secular. (Bohlman, 2013, pg. 288)

The original tune is preserved with minimal alteration. However, as will be explored in the following analysis, the imposition of classical tonal harmony on inherently modal melodies reveals a tension between preservation and adaptation. These arrangements must also be understood in the intellectual climate of the Age of Enlightenment, which fostered a new interest in collecting and classifying cultural materials, including music.

A key point to mention here is that there might occur a confusion while examining the arrangements in terms of technicality. The Scottish folk songs are commonly built on modal structure, as was mentioned in detail in the characteristics section. They consist of the cyclical melodies upon drone notes, within a stable harmonic structure compared to the features of classical music.

As can be observed from the example “Will You Go To Flanders”, arranged by Haydn, this song is restructured using tonal harmony as follows:

$$I-IV^{6/4}, I - V - I, I^6 - ii^6 - V - V^{6/5}, I - V/V - V, vi - V/V - V, ii^7 - ii/V^7 \\ - ii - V^7, I^6 - IV - vii^{\circ 7}/V, I^{6/4} - V - I$$

Each comma represents the bar line. What becomes clear from this notation is that the rearrangement includes several amendments, such as the incorporation of cadential patterns. Notably, perfect authentic cadences appear at the end of the third and seventh measures, while a deceptive cadence connects the fourth and fifth measures.

Through the application of dominant, subdominant, and secondary dominant chords, the original folk song, which was based on modal harmony, has been thoroughly reconfigured to align with the principles of tonal harmony.

In contrast, according to the recording by Dolores Keane⁵, Bb appears in the melody just before the first verse, indicating the resemblance of Mixolydian mode in C. From that point on, no authentic cadences occur, nor does the G major chord, which would serve as the dominant. The overall character of the original melody remains much more cyclical and continuous, avoiding the clear sense of “arrival” which is emphasised in Haydn’s harmonised version. (see figure 4.1)

⁵ Dolores Keane & John Faulkner. *Will Ye Go To Flanders. Broken Hearted I'll Wander* [Album]. Mulligan Records, 1979. Compass Records Digital Re-release, 2008.
Eriřim: <https://www.youtube.com/watch?v=TIXurb-wlFk>

14

Will ye go to Flanders.

Violin

Slow

Will ye go to Flanders my Mal-ly O? And

fee the chief commanders my Mal-ly O? You'll

fee the bullets fly, and the Soldiers how they die, And the

Ladies loudly cry, my Mal-ly O!

Handwritten annotations:

- 1 (red) above Violin staff
- 2 (red) above Violin staff
- 3 (red) above Eb: staff
- 4 (red) above Eb: staff
- 5 (red) above Eb: staff
- 6 (red) above Eb: staff
- 7 (red) above Eb: staff
- 8 (red) above Eb: staff

Handwritten chord symbols and figures:

- Handwritten: Eb: I — IV⁽⁶⁾ I⁵ V² I⁸
- Handwritten: I⁽⁶⁾ ii⁶ V^(u-3) V⁵ I⁵ V/V V
- Handwritten: vi V/V IV^(u-3) ii⁷ V/ii ii V
- Handwritten: I⁶ IV vi⁷ I⁶ V I

Figure 4.1: Score of Haydn's arrangement of *Will Ye Go to Flanders* from William Napier Collection

These arrangements, due to their historical context and stylistic approach, fall into Bartók's first category and mark an early phase in the chronological trajectory of folk-classical interaction.

4.2 Category 2: Orchestral and Instrumental Pieces

This category encompasses orchestral and instrumental pieces by composers from late 18th and 19th centuries. These works incorporate Scottish folk elements in terms of melody, harmony or rhythm. In this case composers are fully aware of the folk influence, and they aim to integrate them into their works, aligning with Bartók's second category. Even in some, the pieces were named with words related to "Scottish" as well.

The pieces that embody the Scottish folk music elements and characteristics have been brought together. According to Bartók's vision, folk-peasant music becomes the composer's own language. They use their own imitations of the inspiration source, which is the Scots music. Regarding this, melody, rhythm, harmony, form and timbre-orchestration will be the parameters that the pieces will be analysed in. The peasant melody plays a secondary role; it is merely a 'motto' or a seed from which a larger, more complex structure is created. The surrounding musical content becomes the focal point rather than the folk melody itself. Bartók points out that there are many gradations between these extremes, and sometimes it is hard to say which element predominates. But importantly, whatever the case, the setting and developments around the folk melody should relate closely to the melody's own musical qualities so the whole work feels unified.

4.2.1 *Symphony No. 3 ("Scottish")* by Felix Mendelssohn

In this context, Felix Mendelssohn's Symphony No. 3 in A minor, Op. 56 ("Scottish") is a great example of Category 2, where historical context and compositional technique are closely related. Mendelssohn went to Scotland in 1829 when he was 20 years old as part of his Grand Tour. This trip influenced the piece. Mendelssohn chose Scotland instead of the usual tourist spots in France and Italy. He was inspired by two main things: his family's love of Sir Walter Scott's works and the (then believed to be real) poetry of the ancient Scottish bard Ossian; and the fact that Karl Klingemann, a close family friend and ideal travel companion, lived in London. Mendelssohn's artistic imagination was greatly affected by their long trip through Scotland, which included stops in Edinburgh, Melrose, Loch Lomond, and Staffa. This is clear in the Scottish

Symphony's evocative themes and orchestral atmosphere (Mendelssohn in Scotland, 2024).

This symphony was completed after 13th years of his journey to Scotland and was based on the experience he had there. Also, one of the important figures was Mary Queen of Scots, within Scottish history, which was impactful while Mendelssohn was working on the Scottish Symphony.

The piece starts with (Andante con moto) a dark but mysterious sense with a following section which changes the character into a more dynamic sentiment which has a stepwise motion, modal ambiguity, and occasional dissonant suspensions, which are like the way traditional Scots airs sound. The irregular phrasing also makes it sound more spontaneous, like folk music, because it doesn't follow the symmetry of the Classical period.

It can be easily observed that it shifts into a more agile rhythm, representing the character of Scotch snap. In terms of harmonic and melodic aspects, pentatonic melody can be observed in the second movement, especially in the introduction of the clarinet's partition at the beginning of the second movement:



Figure 4.2: *Symphony No:3 "Scottish"*, Mendelssohn, mm. 538-546

The second movement (Vivace non troppo), which is a scherzo, shows one of the clearest signs of folk influence. The clarinet and woodwinds start the main theme, which is based on a pentatonic scale and uses jumps and scalar turns that are common in Scottish reels and strathspeys. (See figure 4.3) In addition, Mendelssohn uses the Scotch snap rhythm (a semiquaver followed by a dotted quaver) not just in the main theme but also in the accompaniment figures, especially in the violins and lower strings. These gestures are rhythmically important but stylistically controlled, which supports Bartók's idea that folk music should be turned into the composer's own musical language.

47

Vivace non troppo. (♩ = 120) a 2

Fl. I. in B.

Ob.

Cl. I.

Fg.

Cr. C.

Cr. F.

Tr.

Vl. I. arco *pp* *cresc. dim.* *pp* *sempre assai legg.*

Vl. II. *pp* *cresc. dim.* *pp* *sempre assai legg.*

Va. *pp* *cresc. dim.* *pp* *sempre assai legg.*

Vivace non troppo. (♩ = 120)

Fl.

Ob.

Cl. I.

Fl.

Ob.

Cl. I.

Vc.

C. 45015

48

Cl. I.

Fl.

Ob.

Cl. I.

Fl.

Ob.

Cl. I.

Vc.

C. 45015

Figure 4.3: Symphony No.3 “Scottish”, Mendelssohn, mm. 527-564

Mendelssohn's orchestration choices, like how he used winds in soloistic textures and drone-like pedal tones in the lower strings, make it seem like he was inspired by bagpipes and pastoral instruments, but in a Romantic way.

In the finale (*Allegro vivacissimo – Allegro maestoso assai*), the music changes to a more triumphant tone (see figure 4.4), which scholars often link to a symbolic unification of Scottish identity. This movement has a rhythmic bounce and repetitive motivic structures that are like dance forms, but they are still filtered through Mendelssohn's style of writing. The reintroduction of earlier thematic material at the end shows how cyclical integration works. This gives the symphony an architectural coherence that is similar to Bartók's focus on unity that comes from folk motives.

Figure 4.4: *Symphony No. 3 "Scottish"*, Mendelssohn, mm. 1323-1328

4.2.2 *Four Scottish Dances* by Malcolm Arnold

Malcolm Arnold's *Four Scottish Dances* is another example representing the Scottish elements, especially rhythmically and harmonically. He shows in *Four Scottish Dances* a great awareness of the orchestral possibilities of folk idioms. Arnold stylises rhythmic and melodic gestures common in Scottish dance music and converts them

into a vivid orchestral language instead of directly quoting traditional songs. Especially by means of sharp accents and sudden dynamic contrasts that reflect the vitality of live folk dancing, the orchestration stresses percussive articulation and bright instrumental colour. His use of open string intervals in the string section, which produce the resonance and tonal grounding of conventional Scottish instruments such as the fiddle or the Great Highland bagpipe, is particularly noteworthy. Often sustained or repeated under more mobile melodic figures, these open fifths serve as a drone in that they offer a tonal pedal that supports modal stability and generates a raw, earthy sonority. By means of these orchestral decisions, Arnold creates the Scottish folk music's sonic environment within the concert hall, so transcending imitation. According to figure 4.3, semiquavers, which are accented, precede dotted quavers in the first dance of the piece that creates a motion resembling a dance-like ambience.



Figure 4.5: *Four Scottish Dances*, Malcolm Arnold, mm. 1-3

Another important point to mention is the differences in the structure and form between the movements. Each movement works for a different type of emotion and resemblance. In the first movement, as a slow strathspey, repeated rhythmic motifs dominate, whereas in the second, it changes into a completely lively reel consisting of a theme and variations. It visits different keys while ascending through semitones. When observing the third movement, there are calm and lyrical melodies resembling maritime scenery typical of the Hebrides⁶. And finally, the last movement reaches the lively energy again, using open-string pitches.

Arnold doesn't use traditional tunes; instead, he uses stylised rhythms, modal inflections, and orchestral colour to bring the spirit of Scottish dance to life. In the first movement, the dotted rhythms and Scotch snaps are made to seem like a strathspey by

⁶ Two groups of islands, called the Inner Hebrides and the Outer Hebrides, to the west of Scotland (Cambridge University Press. (n.d.). *Hebrides*. In *Cambridge Dictionary*. Retrieved May 18, 2025, from <https://dictionary.cambridge.org/dictionary/english/hebrides>)

using powerful brass and percussion composition. The open fifths and pedal tones in the strings and horns sound like the drone of the bagpipes, giving the music a raw, modal base.

Each movement is different in form and mood. The second is a lively reel with chromatic shifts that follows a theme-and-variation structure. The third is more lyrical and uses pentatonic melody and static textures to recall Hebridean landscapes. The finale goes back to dance-like joy with bright orchestration and a strong rhythm. Arnold's orchestration turns the intensity of folk dance into a concert style, which is in line with Bartók's view that in the second category, folk material should be used as a seed for new works, not as a literal quote.

4.2.3 Scottish Fantasy Op. 46 by Max Bruch

Max Bruch's *Scottish Fantasy*, Op. 46, has a lot of unique melodic and rhythmic elements that are based on Scottish folk music. However, it is an example of Bartók's second type of composition, where folk music is not just quoted but also assimilated and stylised in the composer's own language. Bruch uses modal scales, pentatonic melodies, and dance-like rhythms to give his music a strong folk feel. Bruch uses well-known Highland tunes, like the patriotic "Scots Wha Hae" in the last movement, but he puts them in a Romantic harmonic and formal style instead of keeping them in their raw folk form. The solo violin changes the tune by using expressive phrasing, double stops, and interactions with the orchestra. It takes centre stage and plays the melody with expressive phrasing, grace notes, and virtuosity embellishments like double stops, fast arpeggiated sections, and symphonic march rhythms that turn the folk material into a dramatic, Romantic style. (See Figure 4.6) The other instruments contribute march rhythms, sustained pedal tones, and textural colour that imbue a sense of Scottish identity.



Figure 4.6: *Scottish Fantasy op 46*, Max Bruch, mm. 443-447

Bruch keeps the main shape of the folk melody but adds rich harmonic textures and formal elaboration to it, utilising it as the basis for a story arc. This way of writing

music fits with Bartók's view that genuine folk integration comes from change, not copying, where the melody's expressive power is used to serve a bigger creative goal. Smaczny (2018) says that Bruch doesn't quote Scottish folk music directly; instead, he uses interpretive stylisation to turn conventional material into a personal, expressive story. This nearly matches what Bartók said about folk melodies: when they are used in a meaningful way, they are more than just decorations. Bruch's incorporation and evolution of folk elements exemplify this metamorphosis, as the initial melody is integrated into the broader Romantic structure of the composition (Smaczny, 2018, p. 10). Bruch creates a four-movement quasi-concerto, where each one has a different atmosphere, similar to how folk stories are told in episodes. The movements are connected by modal and melodic kinship, which gives them a cyclical cohesiveness that is also found in other Romantic-nationalist symphonic works. But what makes this work fit well into Bartók's second category is Bruch's ability to employ folk melody as a starting point and then change it through variation, contrast, and harmonic reinterpretation. Bartók said that when folk material becomes a "seed" instead of a "quotation," it might be used to make a bigger expressive form. Bruch's *Scottish Fantasy* is a good example of this change, not as an imitation but as a deep musical integration.

4.2.4 *An Orkney Wedding with Sunrise* by Sir Peter Maxwell Davies

An Orkney Wedding, with Sunrise by Sir Peter Maxwell Davies, is among the more modern contributions to Bartók's second category; written in 1984, this rich orchestral piece demonstrates how traditional folk elements, especially those tied to Scottish musical identity, can be creatively reinterpreted rather than directly quoted. Although based on personal experience, the work seeks to integrate the unique qualities of traditional music into the foundation of a modern symphonic narrative rather than exactly replicate them. Especially among the few pieces in the classical canon that clearly highlight the Great Highland bagpipe as a solo instrument, Davies can blur the lines between folk tradition and orchestral expression in a very theatrical and musically striking manner. This piece presents a striking illustration of Bartók's second category, in which composers deliberately stylise folk idioms, so embedding them within their own modern musical language. Based on his personal experience seeing a wedding in the Orkney Islands, he creates a work by fusing Scottish folk music with symphonic

form. Though the work does not specifically quote folk tunes, its rhythmic and timbral choices clearly channel the idioms of Scottish music. The Great Highland bagpipe, which triumphantly opens the last section to show the sunrise over Caithness, a potent emblem of local identity and sonic legacy, is among the most unusual elements. Reminiscent of traditional Scottish piping techniques, the drone of the bagpipes serves as a symbolic and acoustic anchor with its continuous fifths and steady harmonic grounding.

As Jones mentions in *The Music of Peter Maxwell Davies*, “In conversation with Sandy Burnett in July 2008, Davies explained the reasons why Scottish folk music appealed to him so strongly:

The music itself has very good tunes and it has very good rhythmic features in-built. And there are certain things which are to do with the lift of it, which I associate with the place; and so, if you like, it’s t’s a nostalgic love of the music, but there’s nothing wrong with that. And I feel that somebody like Vaughan Williams or Bartók or Dvořák, or some of the Russian composers, they did use their folk music with huge respect, transformed it, and I don’t see why, even with the conditions of music after Schoenberg and after Stravinsky and so on, that in the late twentieth and early twenty-first century, one can’t make reference to those things which one loves.

“The Scottish folk influence appeared most explicitly in some of his occasional pieces, such as *An Orkney Wedding, with Sunrise* (1985) which famously features a solo part for highland bagpipe, or the works written in the Scottish folk fiddle tradition, such as *Six Sanday Tunes* (2002) three of which are named after places on the island: ‘Tingly Loup’, ‘Roos Loch’ and ‘Cata Sands’. Such simulations of fiddle folk music provide instances of local colour and help articulate a sense of place and identity.”



Figure 4.7: *An Orkney Wedding, with Sunrise*, Peter Maxwell Davies, mm. 327-332

Davies captures the development from formality to inebriated revelry by accelerating rhythms and unstable orchestral textures, so mimicking the pace and energy of a traditional ceilidh (Scottish dance gathering). With syncopated rhythms and irregular

accents that mimic the Scotch snap and other folk-dance inflections, the increasingly chaotic fiddle-led dance section, for example, reflects the mounting exhilaration of the celebration. Local colour abound in the orchestration, including timbral layering that evokes not only festivity but also the rough natural terrain of the island by means of percussion bursts. (See figure 4.8) Davies's mastery in turning local experience into a stylised, communicative, and accessible art form is demonstrated by the juxtaposition of this folk energy with the structure of a modern orchestral work, premiered by the Boston Pops under John Williams.

The image shows a musical score for measures 355-357 of 'An Orkney Wedding with Sunrise' by Peter Maxwell Davies. The score is written for six staves: Tbn. I. 2, Timp., Perc., Pipes, VI. I, and VI. II. The percussion part includes Glockenspiel and features complex rhythmic patterns with 7 and 6 measures. The woodwinds and strings provide harmonic support with various articulations like sfmf and sfz.

Figure 4.8: *An Orkney Wedding with Sunrise*, Peter Maxwell Davies, mm. 355-357

Davies's work aligns with Bartók's concept of stylisation by filtering folk music "authentically," so avoiding trying to replicate it exactly. The folk becomes the framework, not the content—through which personal invention shows up. *An Orkney Wedding with Sunrise* is thus a reimagining in which the idioms of the Scottish Highland are refracted through a modern, cosmopolitan sensibility rather than a nostalgic replica. Though not Scottish by birth, Davies muses through the culture he lived to produce a very sympathetic portrayal of it rather than quoting it.

4.3 Category 3: Pieces With Deep Integration of Scottish Folk Idioms

The third category is the most significant one that is established in this thesis. According to Bartók, the composer has already embodied those folk elements and applies them unconsciously, carrying traces of the folk style. That is why this category

encompasses the composers who are from the culture and tradition; in this case, that is Scottish. “A composer should acquire *the real spirit of the music of any particular people*. Then, according to Bartók, ‘*the results of the respective composer’s entire creation*’ become ‘impregnated with this spirit.’” (Ota, 2006, p. 35)

In this category, there are Scottish composers such as Hamish MacCunn, James MacMillan, David Johnson, Francis George Scott, and Erik Chisholm. These composers are mostly from later periods compared to the previous categorisations; in a sense, a chronological line has been created among the three categories as well.

Rather than engaging in direct quotation, these composers stylise and recast folk materials, integrating them into their compositional language. This approach bridges the gap between the use of raw, authentic folk melody and the unique tongue of the composer. In line with Bartók’s approach, folk music here serves not only as the source of inspiration but also as a means of transition into compositional mechanism. The most compelling aspect is that it represents a creative synthesis between folk music and contemporary composition. So, it becomes the determination of music practices in which folk music has gained a structural function and thematic role within the music itself as soon as it has quit being a decorative or surface-level element.

4.3.1 The Land of the Mountain and the Flood by Hamish MacCunn

For this category, the first example is *The Land of the Mountain and the Flood* by Hamish MacCunn, one of the most famous works of the composer. MacCunn’s music often draws upon his Scottish heritage, which affects his expressive style. In the Land of the Mountain and the Flood, there are also traces of Scottish folk elements. The distinct Scottish context appears dramatically, which is reflected in the piece’s motifs. There are aspects of the choral and orchestral work that are reminiscent of Scottish folk music traditions. For instance, the employment of rhythmic patterns that might be connected to “the beat of galloping horses” or compound rhythms that are associated with Scottish dance music. (Jamieson, 2007)

This piece, a concert overture, was written in 1886. Here was a young man stepping out of the shadow of Mendelssohn’s and Bruch’s Scottish works, assaulting London with a brilliant conviction of what it was to be Scottish and European at the same time, but with this major difference: of the four, he was the only one whose childhood and musical upbringing at that point had been largely in Scotland. (Purser, 1995)

When it comes to harmonic analysis, the piece starts in D major, visiting its relative minor, which is B minor, as the tonic. The theme is based on a bold and heroic sense. In the secondary theme, which is pastoral, a gentle and lyrical melody emerges in the woodwinds evoking the calm and rural landscapes. Here, the tonality goes into B minor, which is the relative key of the tonic. In the development section, the themes are fragmented and modulated. Indeed, there is a tension built within the modulations that are from G major to E minor and to A major that resembles a stormy motion. The “flood” and the dramatic turmoil have been portrayed by this tension. After the development section, the recapitulation encompasses the opening heroic theme again. It triumphantly returns in fuller orchestration in D major. Within this reaffirmation of D major, a sense of pride and resolution has been brought back. Finally, the conclusion emerges within the coda section in which the thematic unity is being reinforced in cooperation with modulatory flashes.

Each motif enhances the story arc, reflecting the romantic legacy of nature-inspired nationalism. Similar to a symphonic tone poem, the brass, strings, and woodwinds all convey thematic identities by providing contrast between drama and calm, storm and peace.

The image shows a musical score for three instruments: Viola, Violoncello, and Basso. The score is for measures 1-5 of the piece 'The Land of the Mountain and the Flood' by Hamish MacCunn. The Viola part is marked 'divisi pizz.' and 'p'. The Violoncello part is marked 'p' and 'pizz.'. The Basso part is marked 'p' and 'pizz.'. The Violoncello II and Basso parts are marked 'arco'. The score shows a rhythmic pattern of a quaver followed by a semiquaver in the first measure, and two semiquavers followed by a minim in the second measure. The score is written in 3/4 time and D major.

Figure 4.9: *The Land of the Mountain and the Flood*, Hamish MacCunn, mm. 1-5

As can be observed in Figure 4.9, the rhythmic character resembles the Scotch snap rhythm. A quaver is followed by a semiquaver in the first measure, whereas the second completes the sentence with two semiquavers and a minim.

Critics and scholars have emphasised the “Scottishness” of the overture’s themes. For example, the first theme introduces the “snap” rhythm and uses the minor seventh of the scale in place of the leading note, marking a strong Scottish flavour. (Oates, 2013)

4.3.2 *Tryst* by James MacMillan

James MacMillan's *Tryst* reveals, beneath its surface complexity, a tightly woven and internally coherent musical logic. From a more general standpoint, the work shows a highly ordered structure supported by the distribution of instrumental roles and recurrent gestures, even if the piece may seem compelling on a first listen.

The way the piece reinterpreted rondo form is among its most arresting features. *Tryst* shows a rondo-like process in the first movement, through the recurrence and modification of material; however, it does not follow exactly a Classical ABACA model. What shows up is not a specific formal rondo but rather what can be called an emotional rondo, a cyclical repetition of material seen affectively instead of defined by obvious harmonic or cadential signposts.

Opening with a rhythmically driven refrain of "important motivating significance," the first section "is essentially a rondo," Jonathan Blumhofer notes in his review for ArtFuse. Between each repeat of the refrain, six opposing "verses" introduce fundamental ideas of the work: glissandi, timpani strikes, broken chords, and developmental impulses. These passages reinforce the non-traditional, emotionally driven rondo structure by unfolding with emotional variation instead of formal symmetry.

MacMillan's own SCO Masterworks Pack analysis supports the idea that, with a primary theme built in 7/16 time, an asymmetrical meter that provides instability and drive, he describes the introduction as "fast, energetic, and rhythmic." Often growing from low to high and delicate to loud, the uneven time signature is matched by textural alterations like trills, tremolos, and glissandi. These early materials reoccur cyclically to provide the piece its underlying structural cohesiveness.

Figure 4.10: *Tryst*, James MacMillan, mm. 1-5

The energetic introduction leaves space for a followed, still motion within the brass instruments. It is inevitable to see the drone effect followed by the rhythmical phrase. In the further sections of the piece, again, the drone effects will emerge within strings this time.

The work is rife with this cyclicity. Instrumental groups engage sometimes in a call-and-response, or question-and-answer, pattern. These interactions produce inside the music a natural sensation of return and internal memory. The cyclical character echoes several aspects of Scottish folk traditions, in which variety and repetition serve as important structural devices.

MacMillan underlines this concept of circularity and convergence in his conversation with the Scottish Chamber Orchestra by stressing the meaning of the word *Tryst*. Though the phrase is hardly used in contemporary English, historically it refers to a gathering or meeting place, either romantic or utilitarian (like a cattle fair in rural Scotland). MacMillan says the work is a musical tryst, a convergence of "musics that I hold dear": Scottish traditional music, jazz, classical orchestral writing, and the impact of composers like Stravinsky and Shostakovich. (MacMillan, 2020) Particularly in the way its several sound worlds interact and re-emerge cyclically, this deliberate blending of styles offers a conceptual framework for the internal structure of the work.

Tryst is also based on a short melody MacMillan initially wrote for a 1984 arrangement of William Soutar's Scots-language love poem. The poem conjures a brief, passionate love meeting, and the original folk-like music has plagued MacMillan's writing from then on. Particularly in the third stanza where it is "elongated and ornamented in the strings," the song becomes a symbolic and emotional centre of *Tryst*, "heavily developed and disguised," he mentions.

Blumhofer also eloquently describes this middle section, the emotional centre of the work, as chorale-like violin lines are stacked above diatonic progressions defining B-flat major. Rooted in the D and G strings, these gently build towards a brilliant climax of folk-fiddle gestures, heterophonies, and shimmering overtone-based sonorities. The outcome is a rare moment of harmonic clarity and lyrical repose inside otherwise explosive material. After the intense rhythmic and harmonic complexity of the earlier sections, this part of the piece settles into a distinctly modal sound world, observed from the partition of second violas. At 11:45–17:15, *Tryst* enters its most diatonically grounded and texturally luminous passage, the emotional heart of the work:

The image displays a musical score for the piece *Tryst* by James MacMillan, specifically measures 313 through 317. The score is arranged in three systems. The first system includes staves for Violin II (labeled 'VI II div'), Viola (labeled 'Vla div'), and Violin I (labeled 'VI I div'). The second system continues the Violin II and Viola parts. The third system shows the Violin I part. The music is written in a diatonic, folk-like style with a focus on sustained notes and gentle melodic lines. Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are indicated. There are also markings for 'sub' (sustained) and 'f' (forte) in the lower staves. The notation includes various musical symbols like notes, rests, and slurs, with some notes marked with 'S' for sustained.

Figure 4.11: *Tryst*, James MacMillan, mm. 313-317

Deep internalisation of musical elements, in this case, folk idioms, turns them into the composer's own musical language. This is quite visible in *Tryst*: although the work keeps a sophisticated and often modernist framework throughout, every one of its contrasting sections shows the trace of these folk elements. MacMillan combines his expressive gestures, modal language, and rhythmic vigour so completely that they

enter the very fabric of his composing voice rather than citing traditional material directly.

4.3.3 Twelve Preludes and Fugues for Piano by David Johnson

While MacMillan approaches folk material as a deeply personal and expressive tongue embedded within large-scale orchestral forms, David Johnson engages with Scottish idioms through structural clarity. His 12 Preludes and Fugues for Piano, written in 1971, provide a different angle. It inserts folk-derived gestures into historically grounded structures such as prelude and fugue.

Within *Prelude No. 5* in F# Major, the most striking folk-related feature is its modal inflection. Notably, there is a natural E major chord - the lowered seventh degree in relation to the F# major scale- frequently employed in the piece rather than the expected E# (as in the diatonic F# major, supposed to be F#-G#-A#-B-C#-D#-E#). This substitution clearly evokes the Mixolydian mode, one of the most prominent features of Scottish folk tunes. The use of this flattened seventh not only destabilises the sense of classical tonal closure but also evokes a folk-derived colour which subtly shapes the prelude's harmonic language.

The contrapuntal structure and the canonical repetitions in between left and right hands, evoke a sense of cyclic motion in the piece.

In terms of rhythmic construction, this prelude exhibits a notable degree of asymmetry and elasticity, suggesting a possible connection to folk dance patterns.

Prelude 5 in F sharp
Allegretto grazioso ♩ = c.138

Handwritten musical score for Prelude 5 in F sharp, showing measures 1-5, 10, 15, and 38. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *mf*, *poco f*, *p*, and *rit*. The key signature is F sharp major.

Figure 4.12: Prelude 5 - 12 Preludes and Fugues for Piano, David Johnson, mm. 1-

19

From a rhythmic standpoint, the piece demonstrates irregular phrase groupings and subtle syncopations. These contribute to a sense of fluidity. At the same time, they contrast with the rigidity typically associated with Baroque-style preludes. Therefore,

this elasticity may reflect the influence of folk rhythmic instincts, particularly those found in traditional Scottish dance forms. This prelude is much more akin to the structure of strathspey especially through the use of dotted rhythmic motifs.

In Prelude No. 3, David Johnson uses a classical form to create a unique Scottish tonal palette. This makes the piece a great example of Bartók's third category, where the folk spirit is thoroughly integrated into the composer's own style without using any actual folk material. Johnson's music is mostly in E major, but he uses modal inflections to subtly change the tonality. For example, the use of D natural gives it a Mixolydian flavour, which is common in Scottish pipe tunes. The use of F natural temporarily breaks up the major mode, suggesting Dorian influence or a modal colouring similar to folk ornamentation. (See figure 4.13) These pitch choices are not just chromaticism; they are intentional idiomatic gestures that reflect Scottish traditional music in a new way.



Figure 4.13: *Prelude 3 - 12 Preludes and Fugues for Piano*, David Johnson, mm. 1-

4.3.4 Erik Chisholm's Piobaireachd: *Lament No.1*

This piano concerto does not quote traditional tunes, but it adopts the formal structure and expressive principles of piobaireachd, which is the classical Highland bagpipe form. The concerto's idiom, (MacDonald, 2002) shows influences from Bartok and Prokofiev, especially in the orchestral realization of bagpipe music, giving it a distinctive sound-world. The work was originally premiered by Chisholm himself in the 1930, with the revised version recorded here being performed in Edinburgh in 1938 under Ian Whyte's baton. The reinterpretation of the theme in the piano part and the variation technique are made in orchestral idiom. Here, this matches with Bartok's third category which depicts that the peasant idiom is entirely assimilated into the composer's style. It is a piano concerto, a large-scale orchestral work featuring a solo piano part. The work is noted as unusual and unique in British music from that time, bridging classical concerto form with nationalistic and modernist elements.

According to this, ornaments appear prominently as grace-note figures that stand out throughout the piece. Chisholm employs them as a key element in his internalisation of folk style. Unlike Western classical music, in Highland piping they are strictly rhythmic and articulated very clearly. Acciaccaturas are observed in the score:



Figure 4.14: *Piobaireachd Lament No.1*, Erik Chisholm, mm. 64-66

Using grace notes just before the key melodic notes reinforces the flash of decoration that mirrors the function of pipe ornaments, energising and framing the pitch. As also observed in the instruments section regarding the bagpipe, a common feature is the sustained drone notes over which the acciaccaturas are articulated. Use of pedal notes and drones intensify the articulation of the sustained tonal centre.

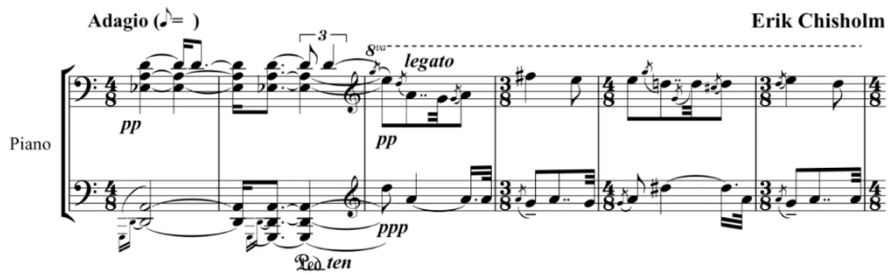


Figure 4.15: *Piobaireachd Lament No. 1*, Erik Chisholm, mm. 1-6

These non-functional chords, which avoid traditional V–I cadential resolution, emerge from vertical modal colouring rather than functional harmonic progression. Built over sustained pedal points, they create a tonal suspension that mirrors the structural stillness found in *piobaireachd*. Within this harmonic stasis, Chisholm mobilises the right hand of the piano in intricate modal figures, which in turn pass momentum to the left hand, establishing a kind of textural dialogue. This rhythmic and registral alternation reflects the improvisatory feel of a bagpipe performance, where ornamented melodic lines emerge over a continuous drone, contributing to a deeply embedded folk character despite the absence of direct quotation. (see Figure 4.15)

The table (see table 4.1) provides a categorised summary of selected compositions that illustrate the impact of Scottish folk music on classical music, structured according to Béla Bartók’s tripartite framework. Category 1 comprises direct adaptations of traditional Scottish melodies, as demonstrated by Haydn’s arrangement of *Will Ye Go to Flanders*, which preserves the folk tune’s authenticity while conforming to classical harmonic conventions. Category 2 includes original pieces that, although not directly citing folk material, reflect Scottish character through modal inflections, dancing rhythms, and stylised subject content, as shown in the works of Mendelssohn, Arnold, Bruch, and Maxwell Davies. Category 3 encompasses works that transcend superficial allusions, demonstrating a profound incorporation of folk idioms into compositional language. The compositions, namely MacCunn’s symphonic poem, MacMillan’s ceremonial *Tryst*, Johnson’s modal preludes, and Chisholm’s reinterpretation of the *pibroch* form, illustrate the capacity of folk influences to infiltrate structure, rhythm, and harmonic language without necessitating direct imitation. Each entry delineates the work’s melodic source, modal or tonal structure, rhythmic lexicon, harmonic approach, formal configuration, and instrumentation, providing a comparative

perspective to evaluate the intricate reinterpretations of Scottish musical legacy in art music.



Category	Composer	Work	Melodic Use	Modal/Tonal Features	Rhythmic Elements	Harmony	Form	Instrumentation
1	Joseph Haydn (arr.)	Will Ye Go to Flanders	Traditional melody; arranged with functional harmony	G Major, functional tonality, secondary dominants	Scotch snap, dance rhythms	Functional classical harmony	Strophic song arrangement	Vocal (or solo instrument - violin) and keyboard
2	Felix Mendelssohn	Scottish Symphony No. 3	Original themes with folk character	Pentatonic and modal (Mixolydian)	Scotch snap, reel-like figures	Romantic harmonic development	Four-movement symphonic form	Full Romantic orchestra
2	Malcolm Arnold	Four Scottish Dances	Stylised dance melodies	Dorian, Mixolydian modal color	Strathspey, reel and jig patterns	Simple tonal pedal harmonies	Suite of four dances	Full orchestra with percussion color
2	Max Bruch	Scottish Fantasy, Op. 46	Uses 'Scots Wha Hae' theme with Romantic transformation	Mixolydian and pentatonic inflections	March rhythm, dotted figures	Romantic tonal complexity	Four-movement fantasia	Solo violin and orchestra
2	Peter Maxwell Davies	An Orkney Wedding with Sunrise	Incorporates folk dance material with modern idiom	Modal segments with tonal centers	Dance pulses, traditional meter	Modern harmonic palette	Programmatic tone poem	Orchestra with bagpipes
3	Hamish MacCunn	The Land of the Mountain and the Flood	Original folk-like themes	Pentatonic and modal suggestion	Energetic, dotted rhythms	Tonal-nationalist idiom	Symphonic poem structure	Large Romantic orchestra
3	James MacMillan	Tryst	Abstract motifs with folk echoes	Hybrid modal-tonal language	Irregular, ceremonial rhythms	Modern, extended harmony	Free, ritual-inspired structure	Modern orchestra with layered timbres
3	David Johnson	Prelude No. 3 from 12 Preludes & Fugues	Original modal, dance-like theme	Mixolydian inflections in E major	Syncopated, pulsed rhythm	Tonal with modal colour	Short binary form	Solo piano
3	David Johnson	Prelude No. 5 from 12 Preludes & Fugues	Original theme with jazz and folk influence	Modal and jazz blue note fusion	Jazz syncopation with folk gestures	Expanded tonality, jazz inflections	Five-part sectional form (with neoclassical stylistic elements)	Solo piano
3	Erik Chisholm	Piobaireachd: Lament No. 1	Inspired by pibroch melodic form	Modal microtonal colour	Free rhythm, pibroch pacing	Sparse, tonal-modal hybrid	Theme and variation piobaireachd	Solo piano or orchestra

Table 4.1: Comparative Analysis of the Pieces from Three Categories



5. DISCUSSION: SCOTTISH FOLK INFLUENCE ON CLASSICAL COMPOSITIONS

How were Scottish folk elements incorporated into the works of Scottish composers when viewed through Béla Bartók's perspective on the influence of peasant music on modern music? In what manner is folk material converted into compositional language? How is it internalised and rearticulated within a composer's musical voice without direct quotation? Bartók's paradigm divides the direct use of folk material into three categories. I have selected pieces according to this framework, with a particular focus on how the folk material is treated. In many cases, the original melody is largely preserved, but recontextualized within the framework of classical composition. One important point to underline is that throughout these modifications functional tonality sometimes replaces modality, a natural feature of folk songs. This happens as the composer adopts a continental European harmonic technique, which causes a change from modal colouration to tonal orientation. The second group includes symphonic works that, although not using direct folk references, nonetheless create a clear sense of "Scottishness." This is expressed in several ways: titles referencing national themes, orchestration using bagpipes or other traditional instruments, or ensemble arrangements evocative of folk ensemble textures. The expressive use of instruments to replicate or allude to local soundscapes enhances the aura of folk identity. The third level denotes more abstract and open-ended interaction with folk influence. In this case, the composer, Scottish for the purposes of this analogy, weaves the essence of folk character into their musical language. Without careful study, its form is usually elusive and difficult to recognise. One outstanding piece studied here is James MacMillan's *Tryst*. The work is quite complex and distinguished by modernist language and expressionist tone. First observations reveal that the folk influence is not obvious. The structural logic of the work becomes clear only by considering a larger viewpoint and evaluating its internal dynamics, instrumental hierarchies, and formal divisions.

Essential elements now show up: call-and-response textures, recurrent themes, cyclic motions, ornamentation techniques, and rhythmic stability and instability, all of which

add to the natural Scottish character. The third kind, according to Bartók, is one in which "the peasant musical idiom is entirely assimilated into the composer's style," hence lacking any direct quotation or imitation (Bartók, 1949–1950). Crucially, rigorous score analysis and critical listening have great value. One should not expect different folk signifiers to show up soon on first hearing. Analysing harmony, rhythm, shape, melody, and orchestration helps one to find the basic folk traits. This extensive study helps to clarify how folk identity is included and reinterpreted in these complex works by means of important comparison and insight. Implementing Bartók's approach in Scottish classical music elucidates the hidden presence of Scottish tunes within classical compositions through an analysis of melody, rhythm, form, harmony and timbre. It is observed that the folk character is being internalised into personal style. As the harmonic landscape of *Piobaireachd: Lament No. 1* resists the goal-oriented harmonic progressions of classical tonality, functioning instead modally within a suspended tonal field, it shares important structural affinities with MacMillan's *Tryst*. While *Tryst* is tonally ambiguous or, better to say, atonal, deeper analysis reveals a modal sensibility which is shaped by ornamentation, repetitive structures and motifs, and pitch hierarchies reminiscent of folk idioms. In this sense, both works involve the embedded Scottish traditional music at a foundational level and produce a sense of folk character not through melodic quotation but through modal structure and expressive gesture.

When examined through the lens of Bartók's third category, where folk idioms are thoroughly internalised into a composer's individual style without surface-level quotation, a significant transformation becomes visible in the way Scottish composers handle folk material. Unlike earlier categories where direct melodic borrowing or stylised quotation dominates, composers in this group weave folk elements into the very fabric of their compositional voice. This is not mere adaptation; it is stylistic assimilation. Bartók himself emphasised that the highest level of integration occurs when "the peasant musical idiom becomes indistinguishable from the composer's own language" (Bartók, 1949–1950).

As discussed in the previous chapter, composers such as Hamish MacCunn, James MacMillan, David Johnson, and Erik Chisholm all reflect varying manifestations of this deeply integrated approach. Yet the methods, intensities, and musical outcomes

differ notably among them, highlighting a rich diversity within the same conceptual framework. For instance, in MacCunn's *The Land of the Mountain and the Flood*, the folk identity is vivid and overt, emerging clearly through rhythmic figures such as the Scotch snap and compound time reminiscent of traditional Scottish dances. The structural features remain closely tied to Romantic overture traditions, and the "Scottishness" is largely conveyed through thematic contour and rhythmic stylisation, rather than harmonic or formal experimentation. MacCunn's music is thus close to the threshold between Categories 2 and 3, where folk idioms are deeply felt but still treated as nationalistic signifiers within recognisable symphonic forms.

In contrast, James MacMillan's *Tryst* pushes further into abstraction. Here, the folk identity is harder to pinpoint on the surface. Rather than overt thematic references, MacMillan channels Scottish musical ethos through cyclical forms, call-and-response textures, asymmetrical meters, and modal harmonic environments. The structural ambiguity shaped by expressive recurrence rather than classical thematic return and the absence of classical cadential signposts reflect a fundamentally modernist approach. As observed by Whittall (2003), MacMillan's formal conception is "shaped not by harmonic architecture, but by affective recurrence and variation," a trait that resonates deeply with oral folk tradition. Yet, as shown in the lyrical core of the work, particularly in the chorale-like violin textures and drone underpinnings, the Scottish spirit is felt as a subterranean force, not as ornamentation but as expressive essence. MacMillan internalises the folk language into the emotional architecture of the work, aligning precisely with Bartók's idea of folk music as completely assimilated into the composer's style.

David Johnson's Preludes and Fugues, especially Nos. 3 and 5, offer a different angle. Rather than emotionally expressive abstraction like MacMillan, Johnson embeds modal gestures and rhythmic features into tight classical structures such as the prelude and fugue. His use of Mixolydian inflection aligns with the documented characteristics of Scottish pipe music, especially in its evasion of leading tones (Porter, 1987). The Mixolydian mode, dotted rhythms, and contrapuntal cyclicity transform traditional forms into containers of Scottish musical identity. Compared to MacMillan, Johnson's work shows a more formalist integration of folk traits, where structural clarity and tonal experimentation balance tradition and innovation.

Erik Chisholm's *Piobaireachd: Lament No.1* offers perhaps the most literal transformation of a traditional Scottish form into a classical idiom without quoting any folk tune. Drawing on the piobaireachd tradition of Highland bagpipes, Chisholm employs grace notes, sustained drones, modal harmony, and non-functional progressions to simulate the improvisatory, meditative feel of traditional pibroch. As Calum MacDonald (2002) notes, Chisholm's orchestral idiom reflects a "Bartókian" aesthetic in its treatment of folk tradition not as an exotic colour but as structural DNA. Unlike MacCunn's rhythm-driven nationalism or Johnson's modal insertions, Chisholm's approach is gestural and textural, creating a harmonic stasis that evokes the modal stillness of traditional piping. The work resists classical tonal directionality and replaces it with modal suspension, aligning it more closely with MacMillan's atonal/modal hybridity, albeit in a different expressive terrain.

Despite these variations, all four composers embody the core of Category 3: they do not use folk music as external content but as a language internalised within their creative processes. While MacCunn presents folk through expressive rhythm and national imagery, Johnson integrates it through structure and pitch, Chisholm through texture and modal gesture, and MacMillan through emotional form and symbolic convergence.

To sum up, the application of Bartók's third category to Scottish classical music reveals that the internalisation of folk material takes multiple paths. What unites these works is not surface similarity but a deep structural and stylistic embedding of folk character. This divergence in method yet convergence in identity underscores the creative potential of folk tradition not just as a cultural inheritance, but as a living compositional force.

6. CONCLUSIONS AND RECOMMENDATIONS

This thesis has investigated the ways in which folk traditions have permeated to the music of Scottish classical composers in the third category. There are various ways that the folk idioms have been integrated into the classical works, such as in a rhythmic, melodic, harmonic, and formal way. Here, it is mostly observed that the influence from the modal environment and rhythmic structure hold the main basis. Despite technical complexity or even atonality, many of the selected works still bear traces of Scottish folk rhythm, be it in a recurring dotted figure, a modal contour, or a hidden Scotch snap woven into the texture. In the selected pieces, it is observed that, even if the work seems to be very complicated and technically apart from the folk aspect, it still bears the traces of these elements.

This work has practical uses in music performance, composition, education, and cultural legacy. Analysis of modal, rhythmic, and structural elements anchored in folk tradition provides performers with a road towards more real and informed interpretation. Beyond quotation, composers may also find a model for including folk idioms into contemporary language by structural assimilation. In educational settings, this study supports a more inclusive curriculum that places Scottish composers within more general modernism and nationalism debates. At last, the methodological approach used here, based on Bartók's analogy, offers possibilities for comparative studies among many musical cultures, so supporting a better knowledge of how traditional idioms still influence modern art music.

Although this study presents a targeted examination of how Scottish composers have included folk idioms into classical music, several constraints have to be admitted. First of all, although representative, the choice of works and composers is inevitably limited and does not fully capture the spectrum of Scottish musical output. Second, without including ethnographic fieldwork, interviews, or performance-based research, the study is essentially predicated on scores and secondary literature. This limits our capacity to record the oral, living components of folk transmission. I worked with early manuscripts and archive recordings to partially solve this, generating original

transcriptions where needed to retain melodic and rhythmic subtlety. Third, the study excludes media music, folk-pop hybrids, crossover genres that also draw on Scottish identity and concentrates on art music traditions. Ultimately, even if Bartók's tripartite model offers a helpful framework, its early-20th-century ethnomusicological assumptions might not fully explain the fluid and hybrid approaches found in more recent or postmodern works.

Future research could widen this investigation by involving a more varied spectrum of Scottish composers, including under-represented figures and rising voices, so offering a more complete picture of how folk idioms change over generations. Rich insights into the lived experience of folk influence and its interpretive possibilities would come from ethnographic and performance-based research including fieldwork in rural communities, composer interviews, or connections with traditional musicians. Comparative studies of other Celtic or regional traditions, including Irish, Welsh, or Breton art music, using Bartók's model could test the framework's flexibility across cultures. Future studies might also look at how folk elements function in hybrid or cross-genre environments including film music, electronic reinterpretations, or folk-classical fusion. At last, modifying or creating new theoretical models, beyond Bartók, to fit postmodern, contemporary, or globalised identities in music would open interesting avenues for reevaluating the function of folk in modern composition.

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CURRICULUM VITAE

Name Surname : Senay YILMAZ

EDUCATION : B.A. in Sociology

- **B.A.** : 2020, Istanbul Bilgi University, Faculty of Social Sciences and Humanities, Department of Sociology
- **Certificate in Percussion Studies:** 2021, Istanbul University State Conservatory, Part-time Program in Percussion Instruments

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