

of customary non-effort, but I caught something about writing being primarily a tool for communication with an audience. I wrote it down in case I was going to be tested on it later and went back to Z-land. That night after class, I was in the living room with the guys, lost in thought as they messed around on their guitars. Marc was teaching Reagan a song he'd been writing, and Reag thought it could use a little improvement; the fingering for one of the chords was a bit off for the sound they thought worked. They went through every fingering they could invent for the sound and flow they wanted. I was thinking to myself how much Marc's playing was changing since Reagan arrived. Marc never would have thought of changing that chord—he'd been content with the old one until Reagan brought it up and Marc realized it could be better. Having an audience of just one person brought more change in one month than three months (and how many years?) without.

That's when my brain clicked in to what you had been saying about writing to an audience. You had said that first and foremost, essay writing was about communication with the group of people who would be reading what you had written. Suddenly

I realized that I had never written an essay for any kind of audience but myself. I had never concerned myself with what perceptions my personal audiences at home, work, or school had of me. No wonder my performance in every area was on the downside; no wonder I had a binder full of F and D essays. The lines between my audience(s) and me were in bad shape.

After my little revelation, I was up for a while, thinking of the ways I wanted to portray myself to the people I come into contact with. I'm still experimenting with the changes, but just now, everything's coming up roses (sorry, saw Gypsy). After showing up on time for work consistently for a week and concentrating on the customers' needs, co-worker relations have been much less tense. I gave my family a call to say I appreciated them and kind of missed them. They're sending me money! And I actually thought out this essay, and it might not get an F! (Knock wood.) At any rate, I'm making an effort for the first time since grade school. If it doesn't work out, well, at least I've expanded the guitar audience pool at home. I picked up a guitar for the first time on Sunday. I wonder what we'll add to each other with the three of us!

A Mabou Strathspey in D as played by John Campbell

This comes from Traditional Celtic Violin Music of Cape Breton by Kate Dunlay and David Greenberg, which is reviewed by Michael Pollock on page 21 of this issue. Michael concludes,

"This is an excellent resource for any fiddler interested in Celtic fiddle traditions in Canada."

> = bow-push accent (dig)

= straight slur (slightly detached)

= loop (smooth re-emphasis)

= 1-cycle trill (schneller)

= warble (mordent)

mm

In this age of trad-fusion, of more and more complex arrangements, sudden key changes, rhythmic starts and stops, instruments dropping in and out every few seconds, it is refreshing to be reminded that good tunes, played by one who understands their potential, are more than enough. No gimmicks, just good solid playing.... My acid test ... is always whether or not it seems that the musicians are doctoring the music because they find it essentially lacking somehow, i.e., on a gut level, they don't respect the music they're playing in it unadulterated form.
Anne Lederman Bulletin 22.1 (September/septembre 1988)