

I

TWO SPECIES OF MUSIC: FOLK AND CLASSICAL

THIS book is a study of the musical culture of eighteenth-century Lowland Scotland. It is a rich subject, hitherto little known, and one which remains remarkable even after it has been thoroughly understood. For eighteenth-century Scotland possessed two distinct types of music: 'folk' and 'classical'.¹ These coexisted within the same cultural framework and even, to some extent, interacted, while retaining their individualities and behaving, in a sociological sense, quite differently from each other. In this book I first investigate the separate forms which folk and classical music took during the period, and then attempt to chart the more important cross-currents between them.

This is only one of several possible approaches to the history of eighteenth-century Scottish music, but it seems to me by far the most interesting one. It opens up areas of thought outside the scope of such earlier studies as Farmer's (1947), which is concerned purely with classical music, or Collinson's (1966), which is concerned solely with folk music. It affords new insights into the Scots fiddle-music tradition, into the church music, the national songs, and even into the already much discussed poetry of Robert Burns.

My study is restricted to Lowland Scotland between 1700 and 1800: the Lowlands being defined as the part of Scotland east and south of the 'Highland line', which runs from Helensburgh in the south to Nairn in the north, and marks the boundary between

¹ I offer no apology for the use of the term *classical music* in its popular sense of 'composed art music'. One must call it something; and the alternatives *art music* and *serious music* imply slurs in other directions. Admittedly 'classical music' is not generally so called by its own devotees; but nor is 'folk music'. Both are equally labels attached from outside.