

Cross-Pollination

A Found Archive of Scottish Hardanger Fiddle Music (A ScHaM)

In the mid-1800s, a Norwegian fishing boat sank off the coast of Scotland. Thankfully, all were rescued. Several were Hardanger fiddle players, and they left behind many Hardanger fiddle tunes (and a certain amount of DNA). The misremembered, Scottisised versions of these tunes have recently been discovered in *A Found Archive of Scottish Hardanger Fiddle Music* (or *A ScHaM*). Some have formed the basis for new, larger-scale compositions.

My research question is - what happens when I cross-pollinate my three musical practices:

- Traditional Scottish fiddle music
- Traditional Norwegian Hardanger fiddle music
- Experimental/improvised music.

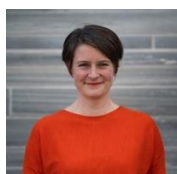
The music contained in *A Found Archive of Scottish Hardanger Fiddle Music* grew from the following methods:

- *fragmentation & development*
- *transplanting/translating*
- *improvisation*
- *'misremembering'*
- *Jigsawscore*

I will give examples of the very different results each method leads to, and will speak about how they relate to the following concepts: Tim Ingold's *correspondence*, Mikhail Bakhtin's *dialogism & response-ability*, and Michael Schwab's *transpositioning*.

I will also focus on what I call *Re-Sonance*, inspired by Hartmut Rosa's concept of Resonance. *Sonance* is defined not only as a *sound*, *voice* or *noise*, but also a *tune* or *melody*. I therefore interpret *resonance* as *re-sonance*, or *re-tuning* – in other words, finding my own tune from within a Hardanger fiddle tune, or the *Self* within the *Other*. I then repeat my new tune, this time re-incorporating elements of the original tune. This process results in two new versions: one that reflects me (the *Self*), and a hybrid version in which both *Self* and *Other* coexist. The hybrid is like a musical version of Wittgenstein's *Aspect Seeing* where the brain flits between the Scottish & Norwegian versions, as if hearing both concurrently. Of course, it is not just the surface melodies that meet in the hybrid version, but the whole underlying traditional ecosystem.

I will also address ethical issues, in particular copyright, and will explain how Gaelic grammar helps me understand the extent to which I have agency as a performer-composer, and how the different aspects of that dual role interact within me.



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Please write here your biography (150 words)

AEC European Platform for Artistic Research in Music (EPARM) 2026
Norwegian Academy of Music (Oslo, Norway)

Research Presentations

Sarah-Jane Summers is a free-thinking & impassioned performer-composer who blends elements from Scottish & Norwegian traditional music with experimental improvisation. She has released six solo albums, the most recent, *Echo Stane*, on the experimental music label Another Timbre.

Summers' albums of contemporary folk music with Juhani Silvola all received Songlines' *Top of the World* status. They were nominated for a **Norwegian Grammy** (2021) & won the prestigious **NOPA Music Prize** (2022). They have written several commissions, including a 20-min work for their duo + BBC Scottish Symphony Orchestra strings.

Summers has performed with many top folk, jazz, pop & contemporary music artists, including Quatuor Bozzini, Highasakite, and Susanna Wallumrød. She's currently doing a PhD in Artistic Research at The Norwegian Academy of Music.

"a howling gale, brilliantly evoked" - The Wire
"very modern, avant-garde soloing...compelling & gripping" - Free Jazz Collective
"Summers brilliantly occupies a liminal world" - Peter Margasak