THE FIDDLE TRADITION OF THE SHETLAND ISLES

PETER R. COOKE

Vol II

PH. D.

UNIVERSITY OF EDINBURGH

1982
INDEX TO MUSIC TRANSCRIPTIONS (EXAMPLES)

1.* Fetlar Foxtrot
2.* Muckle Reel o' Papa
3.* "
4.* Muckle reel of Finningirth
5.* Muckle reel o' Papa (older version)
6. Norwegian Halling
7.* The Papa Stour Sword Dance
8.* Assymetrical reel (Whalsay)
9.* Assymetrical reel (Whalsay)
10.* Hjogrovoltar
11.* Millie Goodger
12.* The Cross reel
13. Da Shaalds o Foula
14. The Galley Watch
15. Aandowin at da bow
16. Leveneep Head
17. Da Scalloway Lasses
18.* Lady Mary Ramsay and Sailor ower da raft trees
19. Jumping Joan and Jumping John
20. Cutty
21.* Saw ye nae my Peggie
22.* Doon the burn Davie
23. Midnight
24. Garster's Dream
25. Whalsey
26.* Du's bön lang awa...
27.* Kiss her and clap her
28. Da farder ben da welcome
29. The bride's a bonnie thing
30.* Noo mun I leave my father and mother
31.* Black Jock and But the house and ben the house
32. A bride's reel
33. The Day Dawn
34. The Day Dawn
35. The day o dawie
36.* Scotlad an The Yairds of Finningirth
37.* The new rigged ship
38.* Jack broke the prison door
39.* Hadd dee tongue, bonnie lass
40.* Da mirrie boys o Greenland
41. Donald Blue
42.* Sleep soond in da moarning
43.* Put hame da borraed claes
44.* Wullafjord
45.* The east neuk o Fife
46.* The east neuk of Fife (ii)
47.* Soldier's joy
48.* Soldier's joy (ii)
49.* Land to lea
50.* Walkin ower da river
51. Soldier's Joy (iii)
52. Soldier's Joy (iv)
53. Shetland reels and musical structure

* = Included among Cassette examples.
Ex. 1

Title: Fetlar Foxtrot
Type: Shetland Dance tune

Area: Shetland
Performers: Sonny Bruce, Scalloway

Coll: P.R.C.  Trans: P.R.C.

\[ \text{Music notation} \]
Ex. 2 *

Tape No: SA/1960/ 215  Title:  Muckle Reel o' Papa.

Area: Papa Stour, Shetland.  Performer: Fraser Hughson.

Type: Aald Reel.  Coll: T.A.  Trans: P.C.

Fine.  

as in bar two in later repeats

\( J = 116 \text{ MM} \)  \( + \approx \text{ approximately } \frac{1}{4} \text{ tone sharp.} \)

(but not to be trusted)  The corresponding G on the E string is also approximately \( \frac{1}{4} \text{ tone sharp.} \)
Tape No: SA 1970/25h
Area: P. Stour, Shetland
Performer: J. Fraser
Type: Aald Reel
Coll: P.C. Trans: P.C.

Ex. 3

Title: Muckle reel o' Papa (J. Umphray's version)

\[ \hat{f} = \text{C approximately } \frac{3}{4} \text{ tone sharp.} \]
\[ \downarrow = 138 \text{ MM} \]

The corresponding G in E string likewise sharp.
Ex. 4*

Title: Da Muckle Reel o' Finnigirth

Area: Walls, West Mainland
Performer: Peter Fraser

Type: Muckle or Aald Reel

Coll: -
Trans: a. - ?
b. P: S: S: s: c. P: C: 

d. etc. from Da Mirrie Dancers

e. etc. from P.S. Shulham-Shaw MS (Scottish Studies)

continuation of b. transcribed from tape SA/1954/119/4
Tape No.: SA 1970/254
Title: Muckle Reel o' Papa (The older version)
Type: Aald Reel
Area: Papa Stour, Shetland
Performer: J. Fraser
Coll.: P.G.
Trans.: P.G.

Ex. 5

An older version
RULL
Twirl

hailing etter Nils Brakvatn.
Hamre, Nordhordland (B.)

Felestille Understrenger
Tuning Sympathetic strings

Ex. 6
Vol. 1. p.99
No. 109b.
Ex. 7

Tape No: 1970/254
Title: Papa Stour Sword Dance
Area: Papa Stour, Shetland
Performer: J. Fraser
Type: Sword Dance
Coll: P.C.
Trans: P.C.

'The Trip'.  $ = 94
Played once only for each character

The Dance.

('Shivers')  $ = 95  $ = C + G $ tone sharp.
Ex. 8*

Tape No: SA 1972/97/13
Title: Nameless
Area: Whalsay, Shetland
Performer: A. Poleson
Type: Assymetrical Reel
Coll: P.C. Trans: P.C.

\[ \text{Music notation} \]

\[ J = 86 \]
Ex. 9.*

Tape No: 1972/97/14  Title: Nameless Reel  Type: Assymetrical Reel

\[ \text{Note: 86} \]

[last time]
Ex. 10 *

Tape No: SA/1974/14/6
Title: Hjogrovoltar
Area: Fetlar.
Performer: Joe Jamieson.
Type: Shetland Reel.
Coll: P.C. Trans: P.C.

Played 3 times in all.

| MM | 104 MM. |
Ex. 11 *

Tape No: SA 1971/227  Title: Milly Goodger.  Type: Shetland Reel

Phrase lengths in 1st section. Extra beat in 2nd section.

MM = 108
Tape No.: SA/1971/273
Area: Shetland (Unst.)
Type: Reel
Coll.: P.C.
Trans: P.C.

Title: The Cross Reel
Performer: Bobby Peterson

Ex. 12
Variation
at end.

Variation

1 = 118
Tape No: -  
Title: 5. Da Shaa'ld's o' Foula  
Type: Shetland Jig type tune  
Area: Yell, Shetland  
Perform: -  
Coll: -  
Trans: J. Hoseason  
Feb. 1863

'Key signature' probably omitted because of problems this would create on lower strings.  
Probably in key of A, therefore Cs + Fs on two upper strings should be ♯ .  
N.B. No time signature given.  
'Scordatura' tunings still used in Yell when this tune is played.  
Mixture of ♭ & ♮ used in other tunes on same sheet.  

MS in 'Irvine Papers' Shetland County Museum, Lerwick.
Title: Da Galley Watch
Performer: John Stickle


In P.S. Shulham-Shaw's MS. p.145.
Ex. 15

Tape No: Haand me doon da fiddle.
Area: North Naveline / Lerwick
Performer: T. Anderson

Title: Aandowin at da Bow
Type: Shetland Reel

Played through once only on an instruction cassette. 
Accompanied by Violet Tulloch (Piano).

(Pub. Stirling University, Dept. of Continuing Education. ed. R. Innes, 1979).
Ex. 16

Tape No: -
Title: Leveneep Head. (J. Jamieson)
Type: Modern Shetland Reel
Area: Lerwick / Shetland
Performer: From Da Mirrie Dancers p.37.
Coll: -
Trans: ?

Music notation follows.
Ex. 17

Tape No: - Title: Da Scalloway Lasses or Fair Field House. Type: Reel.
Area: - Performer: -
Coll: - Trans: -

From J. Riddel's Collection... (1st Edn. c.1762) p.12. Harmonised with a Bass in A minor.
"The Scalloway Lasses". J. Hoseason, Feb. 1863 MS.

"Da Scallowa Lasses Traditional". "As played by Peter Fraser" [c.1960] Da Mirrie Dancers p.20
Ex. 18

Title: a. Scottish Strathspey
b. Reel

Type: a. From Louis's 1st collection (1844)
b. P.C.

Coll: a. b. P.C.

Trans: b. P.O.

Performer: a. b. Andrew Poleson

Tape No: a. 54(4/7/17)
b. Whalsay

Area: Sl.

= C + one sharp. Similarly G on E string + F on D string.
Ex. 19

Tape No: b. 
Title: b. Jumping John 
Area: b. Whalsay, Shetland 
Performer: b. Andrew Poleson. 
Type: b. Reel. 

Transposed up a tone from G.

in a. $\dfrac{1}{4}$ tone sharp.
Ex. 20

Tape No: - Area: Unst Shetland
Title: Cutty Performer: John Stickle
Type: 6/8 jig Coll: P.S-S. Trans: P.S-S.

"Fairly steady (\( \frac{4}{4} = 108 \))." Dated 11.4.1947

"This tune, so John Stickle informed me, was used for a kind of kibby dance (see ref. in my article in Journal E.F.D.S.S. 1947".

Ex. 21

Tape No: a. SA 1974/19b/566. Title: a. Saw ye nae my Peggie
Area: Delting, Shetland Performer: b. T. Robertson

Type: Dance / Song

Saw ye no my Peggie, Saw ye no my Peggie, Saw ye no my Peggie, Co-min ower da lea, Co-min ower da lea

[Sic!]

I saw no my Peggie, [Eka]

(a and my) Peggie saw no me. D.C.

a. Taken from A. Stuart: Musick for the Scots Songs in the Tea Table Miscellany, Vol. i, Edinburgh [1724]. Transposed one tone higher.

b. Tune transcribed from Mr. Robertson's fiddling. Words from his singing. Notice that fiddle tune gives high 'turning' second.
Ex. 22 *

Tape No: SA 1974/196/7  Title: Doon the Burn Davie.  Type: Flugga dance tune.

SA/1962/13 (rec. Tom Anderson) is very similar melodically but somewhat different rhythmically. Compare also with versions by Airtie Cooper and Airtie Irvine, both called Da Flugga in P.S. Shuldham-Shaw MS (S.S.S. Lib. Ed. Univ.)
Ex. 23

Tape No: -  Title: Midnight  Type: Shetland Reel/ Jig ?

Ex. 24

Tape No: - Title: Garster's Dream Type: -
Area: - Performer: - Coll: - Trans: -

a. = As published by Shetland Folk Soc. in Da Mirrie Dancers (Lerwick, 1970)
   "Traditional. from Fetlar, said to have been heard in a dream".

b. From J. Hoseason's MS (Shetland County Museum, Lerwick). Autographed "J.D. Hoseason"
   Subtitled "Shetland Tunes, Never before Set to Music. Dec. 1862".
   Only those sections differing from a. are indicated.
Ex. 25

Whalsey from A.W. Johnson: "Four Shetland Airs" in Old Lore Miscellany v/5, 1912, p.80

Quhalsay from J. Hoseason's MS, Mid Yell, 1863 (Shetland County Museum)
Ex. 26 *

Tape No: - Title: Dus Bón Lang Awa An A'm Tocht Lang Type: Wedding Tune.
Area: Walls, Shetland Performer: P. Fraser Ta See Dee
Coll: ? Trans: ?

From Da Mirrie Dancers (Shetland Folk Society), Lerwick 1970, p.11.
Tape No: SA 1962/58

Title: Kiss her and clap her.

Area: Finnigirth, Walls, Shetland.

Performer: P. Fraser.

Type: Wedding Tune.

Coll: T.A. Trans: P.C.

Ex. 27*

Divisions of crotchet pulse often difficult to determine

The version in Da Mirrie Dancers is given in 6/8 throughout

beginning:-

etc. "As played by Peter Fraser".

Otto Anderson (op. cit. p.94) gives it wrongly barred and in 2/4 throughout.
Ex. 28

Tape No: -

Title: Da färder ben da welcomer

Area: Shetland.

Performer: -

a/ Traditional.

As played by Peter Fraser.

b/ DA FARDER BEIN, DA WELCOMER
(The Farder Within, the More Welcomed)

Collected from the playing of Mr. John Stickle of Baltasound, Unst, 4th July, 1946, by P. N. Shuldham-Shaw.

Moderate.

This tune was used to welcome guests at a wedding reception. Another version was collected by Otto Andersson in the West Mainland of Shetland and has been published by him in his monograph on Shetland wedding-music, along with many other interesting examples. Among other wedding tunes not quoted here, I found variants of "The Black Joke" and "Woo'd an' married an' a"—P.N.S-S.

The "but" was the outer compartment of the cot, the "ben" the inner and cosier. "Come ben the hoose!" was a warm greeting.—A.G.G.

b. From P.S. Shuldham-Shaw, 1947.

a. From Da Mirrie Dancers, Shetland Folk Society.
Ex. 29

Tape No:  
a. Scotland  
Area: b. Unst, Shetland.

Title: The Bride's a Boanie Thing.  

Type: 'Bridal March'  
Coll: see below  
Trans: -

b. From P.S. Shuldhaw-Shaw, 1947 p.80. Transposed up a tone to aid comparison.
Ex. 30 *

Tape No: -
Area: b. Unst, Shetland.

Title: a. A Scottish March.
b. The Bride's March.

Performer: a. -
b. John Stickle.

Type: March.
Coll: see below

Trans: -

Ex. 31*

Tape No: b. SA 1974/96/7
b. Delting.

Title: Noo mun I Leave My Father and Mother.
or But the House and Ben the House.

b. Tom Robertson.

b. A.B. " "

Additions in [ ] are taken from another performance SA/1974/104. Words from SA/1974/104

The Delting tune

How can I leave father and mother and How can I leave sister and brother and how can I leave kith and kin and follow - after a friend man's son? Diddle a doo-diddle a day, D.C.

follow the face of a7 = sung by his wife Annie. SA/1977/104

*I think I made a few mistakes...."
Ex. 32

Tape No: a. SA 1961/27  b. SA 1971/269

Title: Black Jock or But the House and Ben the House

Area: Whalsay, Shetland


Type: Song air played at bedding of bride

Coll: a. E.S.  b. P.C.

Trans: P.C.

Written as it sounds, not as is fingered. Open string use shown

Bowing not consistent
Ex. 33

Tape No. SA/1970/254/12. Title: "A Brides Reel" Type: Assymetrical 'jig'.

Note assymetry at start of 2nd line. ★ = G & C roughly ½ tone sharp.

P.C. But you, or your father played that Brides Reel?
J.F. But he did'nt, we did'nt know it was a Brides reel.... It was here [Lerwick] that I found that out.... We heard it for years played in Papa Stour. It was'nt, it was'nt even played for dancing, I just played it, you know, to fill the time in.... But it was here that I found out that was one of the Bride's Reels. And it fits in with the same rhythm for the other tunes you see.
**Ex. 34**

a. The Day Dawn - From Hibbert 1822/R.1871.

b. The Day Daywen - From Hoseason’s MS Dec. 1862.

---

**The Day Dawn.**

AN ANCIENT SCANDINAVIAN AIR PRESERVED IN SHETLAND, SET BY MISS KEMP OF EDINBURGH.

---

a.Staff notation.

b. Staff notation.
Tape No: a. SA 1959/95  b. SA 1961/27  
Title: The Day o Dawie  
Area: Whalsay, Shetland  Performer: John Irvine  
Type: New Year Tune  
Coll: a. T.A. b. E.S. Trans: P.C.

"Yon's just aboot the half o' it." SA/1959/95
"Man I caana get it right. The pity was I lost the two middle bits. There's nearly twice as much o the tune. I jest can't get 'n - there's nobody to learn me. Nobody knows yon at aa." SA/1961/27

Tempo fluctuates. No regular metric structure throughout, semi-barlines suggest position of stressed 'beats'.

N.B. This is a conflation from two recordings - both substantially the same despite his apologies. Signs and notes in [ ] = not always performed.

 Griff = C slightly sharp. But G's not as sharp.
Ex. 36 *

Tape No: b. SA 1955/114
Title: b. The Yairds O' Finnigirth.
Area: b. Walls, Shetland
Performer: a. -
           b. Peter Fraser

Type: b. Air.
Coll: a. -
     b. C.M.
Trans: P.C.

rift, H
Put

* C# on repeat.

a. From The Dancing Master. 14th edn. 1709 p.19. 'Longways for as many as will'.

a. - in G. b. D is tonic. J = MM
Ex. 37 *

Tape No: SA/1955/115

Title: The Full rigged Ship.

Area: Walls, Shetland.

Performer: Peter Fraser.

Type: ?

Coll: C.M.  Trans: P.C.

Played as a listening piece often followed without a break by the reel The New Rigged Ship.

Unusual phrasing in first line. Yet probably once a jig-time dance?

Internal division of \( \text{\textperiodcentered} \) pulse highly variable. \( \text{\textperiodcentered} = \text{MM} \frac{1}{4} \)

Almost certainly idiosyncratic.
WILLIE HUNTER, SEN.

JACK BROKE THE PRISON DOOR SHETLAND REEL

Second repeat of first half, second half first time.
Ex. 39*

Tape No: SA/1971/273  
Title: Hadd dee tongue, bonnie lass.  
Type: Shetland (?) Reel.  
Area: Unst, Shetland  
Performer: Gilbert Gray  
Coll: P.C.  
Trans: P.C.

Reel of Tulloch (Miss Stuart's Set) from The Gesto Collection of Highland Music. Ed. 1895, p.152. K.N. MacDonald.

* Known also as Da Tief on da Lum in Unst. But Da Tief on da Lum is another tune in other districts of Shetland.
Ex. 40 *

Tape No: SA/1971/273
Title: Da Mirrie Boys o Greenland.
Area: Unst.
Performer: Gilbert Gray.
Type: Shetland (Whaling) Reel.
Coll: P.C.       Trans: P.C.
Title: Da Preest o da Ship.
Performer:
Type: Shetland Reel.
Coll: Trans:

Ex. 41

From Da Mirrie Dancers, [Shetland Folk Society, Lerwick, 1970], p. 24.

Notes in brackets are possible open string harmonies.
Ex. 42*

Tape No: b. SA 1971/273  
Title: Sleep Soond in da Moarnin.  
Type: Shetland Reel.  
Area: a. General  
b. N. Yell.  
Performer: a. -  
Coll: a. -  
Trans: a. ?  
b. P.C.  
b. P.C.

---

Time values halved to aid comparison.  
From Haand me Doon Da Fiddle (1979),  
No. 14.  
(T. Anderson & P. Swing).  

* = note shorter than its neighbour.  

b. * Two players playing different upper A string notes.
Ex. 43 *

Tape No: SA 1970/279            Title: Pit hame da Borraed Claes.  Type: Shetland Reel.
Shetland.

* single 'shiver'.  $J = 108$
Ex. 44

Title: Wallafjord
Performer: Bobbie Peterson

Type: Shetland Reel
Coll: P.C.
Trans: P.C.

Tape No: SA/1971/273
Area: Tingwall, Shetland
Ex. 45

Title: The East Neuk o' Fife.
Performer: Henry Thomson.
Area: Vidlin, Mainland Shetland.

Type: Reel.
Coll.: P.O.
Trans.: P.O.
Ex. 46 *

Tape No: SA/1972/115
Title: The East Neuk of Fife
Type: Reel
Area: Bressay
Performer: George Sutherland
Coll: P.C. Trans: P.C.
Ex. 47 *

Tape No: SA 1970/273

Area: Cullivoe, Yell.

Title: Soldier's Joy.

Performer: Bobbie Jamieson.

Type: Reel.

Coll: P.C.

Trans: P.C.

\[\text{At this point in other performances bottom drone strings are also sounded with the down bow 'draa'.}\]

\[\text{\textit{At this point in other performances bottom drone strings are also sounded with the down bow 'draa'.}}\]
Ex. 48 *

Tape No: SA/1972/114
Area: Bressay / Vidlin.

Title: Soldier's Joy
Performer: George Sutherland.

Type: Reel.
Coll: P.C. Trans: P.C.
Ex. 49 *

Tape No: SA/1971/273
Area: Unst, Shetland.

Title: Land to Lea.
Performer: Gilbert Gray

Type: Shetland Reel.
Coll: P.C. Trans: P.C.

? Based on a pipe march?  \( J = 112-114 \)
Ex. 50 *

Tape No SA 1971/273/3a  Title: Walking ower da River
Area: Whalsay, Shetland  Performer: Andrew Poleson
Type: Reel
Coll: P.C.  Trans: P.C.

\[ \text{etc.} \quad j = 98-100 \]
Ex. 51 & 52

"Soldiers Joy"
1st Turning
George Sutherland (Bressay)

Amplitude

bow changes clearly visible

spectral envelope

Ex. 51 & 52

"Soldiers Joy"
1st Turning

many bow changes: only identifiable aurally

W.R. Hindle
SHETLAND REELS AND MUSICAL STRUCTURE

EX. 53
EX. 53 (contd.)

EX. 53a

Double-length reels

Key: a, b, c, x etc = identifiable phrases
S = sequential modification  \^ = inversion of a motif or phrase
HMD = Haand me doon da fiddle
DMD = Da Mirrie Dancers
APPENDIX ONE

ANON: RECOLLECTIONS OF A SHETLAND WEDDING (BY A BRIDEGROOM’S MAN).
From The Orkney and Shetland Guide, Directory and Almanac for 1891, ed. J. Anderson, Kirkwall, 1890

RECOLLECTIONS OF A SHETLAND WEDDING

1875
(‘By a Bridegroom’s Man.’)

‘Many waters cannot quench love, neither can the floods drown it.’—Song of Songs, V. III. 7.

Never since the altar of Jemima was first erected did the prevailing genius of the weather behave in such an extraordinary and ungallant manner: he not only poured down the rain in torrents as if he were busy at another deluge, but blew such a gale as if Mr Bain and old Nick had been at the raising of it. ‘It came in such fitful, terrific’—gusts, driving the rain against the earth with a force that made it rebound again in drifting clouds of spray.

Newly formed pools of water had a stress of weather on them; miniature waves following each other and breaking furiously on a few shores so as to keep the little pool isolated itself an inland sea of considerable importance. The smallest ‘stripe’ was a burn, and every burn a river. Deuce brown from bank to bank.

Such was the weather on the morning of the happy day when Jock Gaddie was to claim the hand of his fair Ellen. It was my first invitation to a wedding, and for a whole fortnight had kept me in a state of mind bordering on the sublime. Getting up early, I was soon dressed in my suit of fine dark corduroy with bright buttons, every one reflecting the light like a mirror. This was a brave new suit got for the occasion, and with a new Kilmarnock bonnet on my head, I felt convinced, though only turning twenty, that I was several years in advance of that on the road to manhood. Before starting in procession to the manse, which lay at a distance of nearly six miles, some one had the temerity to suggest that I should stay at home, which I answered by a look which might have annihilated the individual for ever, if he had not been made of unusually tough material.—I kissed the arm of my partner and waited the word of command to march.

Every one had been preparing for the tempest outside. The young men buttoned up their thick pea jackets to the throat, and tied on their hats by a handkerchief brought over the crown and the ends tied under the chin. This was a wise precaution, as with a bonnet less in the one arm and the other elevated for keeping hold of the brim of his hat would not have been the most comfortable attitude for six miles march in such a day. The bride...
and thus pleased their shaws close about them, protect- ing the finery of their head gear as well as they could by shaws, handkerchiefs, &c., placed over their heads and hand under the chin. The skirts of their dress blew up in fine fashion; all being ready, we rallied out in couples; first, the 'married folk,' next the bride and bridegroom, and last of all the 'tailleweep,' i.e., the last couple in the procession, to the relative accord- ing to sex to the bride and bridegroom. The tidder a few yards in a straight line kept the procession, and the gun or brought up the rear, being, on this occasion, a white feather. The gunner with his face in an excited mood, under his arm, seemed on surveying the clouds overhead to have felt the importance of Cromwell's maxim, "Fear not and keep the powder dry.

The most of the young men were provided with "tights" to have that native economy which you see sometimes so strikingly illustrated in aeroplane and balloon work, while his "skek" and trivelings are accidentally tied up on the top of his "boodle" they all kept their umbrella clipping in the rain. The bridegroom, however, with that affection and gallantry which characterized him so well, on passing the end of the house, expanded over the bride's hand a large, new, hot, cotton umbrella, with white horse-skin edges, so as to show how low completely his "weather protector," was reversable, per- formed the operation in an instant, converting the edges of the same moment into blue flaps which were beautifully round his head in honour of the occasion. We now began to march in close file, beginning here against the blast so as to protect our faces from the lashing rain; but though this advantage was so far gained we could not so fully protect the rain from finding an entrance at the rear, and before I was two miles on the road the small streams stealing down my back and streaming themselves into my shoes; but what was I? I had a dear blue-eyed, rosy-checked scottish beauty of seventeen summers in my arm, and I felt that I was a man amongst men, and therefore prepared to cross.

"Englishman turn or waitlock cragie,"

but I had to be sooner than I expected, as will utterly appear. Our way lay along the sea coast. (On our left lay the hills rising from the Wart of Neuck, to the Lorn's Knowe; on our right lay St. Maw. mee, the Atlantic ocean now rolling in large waves against the rocky shore. Birds were not yet dreamed of, and therefore our march was up hill all the way through moors and meadows, and across bogs—now rivers—where there was none. None, however, besides being miles from all our usual haunts, I can not conceive ourselves with the more ignoble means of sulking across, as we could. Tidder in the rear crossed had a slam dyke built across it, and over the top of this slam dyke was easily and calmly. The dyke was composed of turf and clay, and rough splashes and stumps on the top, all of which were under water, the brown flood rushing like a river, but down the embankment in great force. The foremost knights now raising his partner in his arm began to lead the dangerous passage; and only one man would have two of the men at a time in his arms, and then it was as a manhole he crossed it, and down the next hill on the other side, and down the hill on the other again. It is said that gentleman must have brought the deep pool on the one hand on his head, and the other, again it is said that his walking the same path was a sort of a trial of gallantry and strength that would your spume-shanked dyke round him; well, you shall see something about this, and he added that the dyke was no better than a foot wide, and at least a foot under water; for a man to walk along it, and take the letter out of his mouth and drink, he would have something like a battle with himself and the current down, to clear the path of the strength of the tide. Usually, however, was cuffed by a tartar's fellow coming across for his partner and

Then returning for me whom he tuck up under his arm like a kitten and bore me safely over. I certainly felt that my dignity of manhood had been very seriously compromised, but counselled myself with the thought that it was no fault of mine, and so in a few years neither he or I would dare to carry me across a burn.

Passing along into moving order, we began to get upon safer and smoother ground, and in a short time reached a house near the insurer, which we had been previously arranged that we should halt. The good folk were therefore prepared for us, and an enormous red cloth upon the hearth, and it being a "round about," before a fire, we likewise got round the fire. Every one now got a glass of whisky, so that there was disposed of the whisky within and the heat of the fire without our wet garments dried in a much shorter time than we would suppose who has never felt the experiment. We had now so far recovered the natural elasticity of our spirits that the tidder drew his hide from his ears, and screwed up to the great face, gave us the "Bride's March," the words being as we all know.


"Now must I leave both father and mother?"

"Now must I leave both mother and brother?"

"Now must I leave both sister and brother?"

"Now must I leave both kins and aunt?"

And follow the back of a friend man's son?"

He also played a number of other favourite rodes, emitting, "The Hillsides," this was done in courtesy to the reverend gentleman whose serv¬ ice were of such importance to us, and to obtain which we had undergone as many privations as any other.

We now repaired to the manse. Assembling in the kitchen, which was large enough to seat a hundred at the same moment into blue flaps which were beautifully round his head in honour of the occasion. We now began to march in close file, beginning here against the blast so as to protect our faces from the lashing rain; but though this advantage was so far gained we could not so fully protect the rain from finding an entrance at the rear, and before I was two miles on the road the small streams stealing down my back and streaming themselves into my shoes; but what was I? I had a dear blue-eyed, rosy-checked scottish beauty of seventeen summers in my arm, and I felt that I was a man amongst men, and therefore prepared to cross.

"Englishman turn or waitlock cragie,"

but I had to be sooner than I expected, as will utterly appear. Our way lay along the sea coast. (On our left lay the hills rising from the Wart of Neuck, to the Lorn's Knowe; on our right lay St. Maw. mee, the Atlantic ocean now rolling in large waves against the rocky shore. Birds were not yet dreamed of, and therefore our march was up hill all the way through moors and meadows, and across bogs—now rivers—where there was none. None, however, besides being miles from all our usual haunts, I can not conceive ourselves with the more ignoble means of sulking across, as we could. Tidder in the rear crossed had a slam dyke built across it, and over the top of this slam dyke was easily and calmly. The dyke was composed of turf and clay, and rough splashes and stumps on the top, all of which were under water, the brown flood rushing like a river, but down the embankment in great force. The foremost knights now raising his partner in his arm began to lead the dangerous passage; and only one man would have two of the men at a time in his arms, and then it was as a manhole he crossed it, and down the next hill on the one hand on his head, and the other, again it is said that his walking the same path was a sort of a trial of gallantry and strength that would your spume-shanked dyke round him; well, you shall see something about this, and he added that the dyke was no better than a foot wide, and at least a foot under water; for a man to walk along it, and take the letter out of his mouth and drink, he would have something like a battle with himself and the current down, to clear the path of the strength of the tide. Usually, however, was cuffed by a tartar's fellow coming across for his partner and
hurt with grief. There's the three Drake shrews; Eliza of Mowbray, Jenny and Bosley of Cheadle, and Edith Lowry of the youngest daughter of the Rev. Mr. Darcy, was never seen to be on fire; and the buttons have been here for some time already. They say they are writing a novel about it, and they will not stop, whether you like it or not.

The report of a gun was heard, and some one ran into the barn, exclaiming, "The Guisr!" The Gunfair and one eye being turned towards the door, the guisrs entered, headed by the "scullery" or "sailor" captain. He was dressed in a suit of men's entire finery, and the latter being won itself, I expected to find that no one except the captain in having some interest in their lives, and I was not surprised. The door being cleared, the "scullery" cut out the barn, and three of the other guisrs choosing their partners, and after a while, at a point which was adorned with a knot of blue ribbons, and his face covered by a thick blue veil, in his hands he carried a large bag of seaweed, and as he held the bag, and twirled it about with great velocity so as to scatter a kind of darting mist, the other three that followed him were all dressed alike, and not only differed from the captain in having no interest in their lives, but in the mist which was suspended, each guiser then got a large bag of seaweed, and the same was done.
### Key to abbreviations
- **A=** all districts.
- **S=** several districts.
- **U=** Unst.
- **W=** Whalsay.
- **Y=** Yell.
- **M=** Mainland
- **F=** Fetlar.

### Shetland title
- **Scottish or Irish title**
- **District**

<table>
<thead>
<tr>
<th>Shetland title</th>
<th>Scottish or Irish title</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>The auld Grey mare’s gone to Snarravoe</td>
<td>The old wife ahunt the fire (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The auld wife ahunt the fire</td>
<td>I went to the well (M)</td>
<td>(M)</td>
</tr>
<tr>
<td>Auld clett on roe</td>
<td>Through the wood of Pyvie (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Da bere meal is cheap again</td>
<td>Because he was...</td>
<td>(W)</td>
</tr>
<tr>
<td>Because he was a bonny lad</td>
<td>Robbie Tampson’s smithy (F)</td>
<td>(F)</td>
</tr>
<tr>
<td>Billjaclett</td>
<td>The Black Joke (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Black Jock</td>
<td>The fairy reel (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>The bottom of the punch bowl</td>
<td>Marchioness of Tullibardine (S)</td>
<td>(S)</td>
</tr>
<tr>
<td>The Burra Isle war dance</td>
<td>Behind the bush in the garden (M)</td>
<td>(M)</td>
</tr>
<tr>
<td>The bush below the garden</td>
<td>The fairy reel (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>The bottom of the punch bowl</td>
<td>Caber feidh (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Caber Fey</td>
<td>The morning star (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The canny little lad</td>
<td>Clean pease straw (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Clean pease strae</td>
<td>Coming through the rye (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Coming through the rye</td>
<td>The Lasses of Stewarton (S)</td>
<td>(S)</td>
</tr>
<tr>
<td>The Cross Keel</td>
<td>Jacky Tar hornpipe (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The Cuckoo’s nest</td>
<td>The high road to Linton (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Cuddle in a boasie</td>
<td>? Dainty Davy (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Dainty Davie</td>
<td>Davy Davy nick nak (U&amp;M)</td>
<td>(U&amp;M)</td>
</tr>
<tr>
<td>Davy nick nak</td>
<td>The devil among the tailors (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Deil among the tailors</td>
<td>Delvinside (U&amp;M)</td>
<td>(U&amp;M)</td>
</tr>
<tr>
<td>Deltinside</td>
<td>The devil in the kitchen (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Devil in the kitchen</td>
<td>? Bonnie ower the hills at night (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Donald’s Spring</td>
<td>? The Dutch skipper (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>The drunken Skipper</td>
<td>The East neuk of Fife (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The East neuk of Fife</td>
<td>? Fairly shot of her (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Freely shot over</td>
<td>The fairy reel (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The Fairy reel</td>
<td>Far from home (S)</td>
<td>(S)</td>
</tr>
<tr>
<td>Far from home</td>
<td>The Duke of Perth (M)</td>
<td>(M)</td>
</tr>
<tr>
<td>Da fashion o da Delting Lasses</td>
<td>The fishers (S)</td>
<td>(S)</td>
</tr>
<tr>
<td>The fishers</td>
<td>Appin House (1 turning) (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Fit da gutters (Whalsay)</td>
<td>&quot; &quot; (2nd turning) (M)</td>
<td>(M)</td>
</tr>
<tr>
<td>Fit da gutters (SPB)</td>
<td>The flowers of Edinburgh (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The flowers of Edinburgh</td>
<td>? Captain Hay (M)</td>
<td>(M)</td>
</tr>
<tr>
<td>The Forth brig</td>
<td>I went to the well (S)</td>
<td>(S)</td>
</tr>
<tr>
<td>Gaen tae da well</td>
<td>Gold for the bonne lasses (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Gold for the bonne lasses</td>
<td>Loch Leven castle or Miss Lyle’s reel (Y)</td>
<td>(Y)</td>
</tr>
<tr>
<td>The gill can</td>
<td>Greig’s pipes (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Grieg’s pipes</td>
<td>The downfall of Paris (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>Hae you ony more ado</td>
<td>The Atholl highlanders farewell to Loch Katrine (Y)</td>
<td>(Y)</td>
</tr>
<tr>
<td>The heids o Vigon</td>
<td>Grieg you meet a bonny lass (M&amp;W)</td>
<td>(M&amp;W)</td>
</tr>
<tr>
<td>If I get a bonnie lass</td>
<td>Neil Gow (W)</td>
<td>(W)</td>
</tr>
<tr>
<td>Irish jig</td>
<td>The high road to Linton (A)</td>
<td>(A)</td>
</tr>
<tr>
<td>The high road to Linton</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This list includes only variants that have a distinct character that distinguishes them from the non-Shetland sources. It gives a clues to the degree of absorption of tunes from outside Shetland, from Scotland in particular.
LIST OF TRADITIONAL SHETLAND REELS IN THE ARCHIVES OF THE SCHOOL OF SCOTTISH STUDIES

Key to abbreviations:
TA = collected by Tom Anderson, source not known
A = known in all areas.
SFB = in repertory of Shetland fiddle band
Not listed are a number of nameless tunes:
9 recorded from Andrew Poleson (Whalsay)
3 recorded from Gilbert Gray and Jimmy Johnson (Unst)

<table>
<thead>
<tr>
<th>title</th>
<th>district</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aa the ships are sailing</td>
<td>Nesting</td>
<td></td>
</tr>
<tr>
<td>Aandowin at da bow</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Daa aald wife o Niddister</td>
<td>?</td>
<td>=Taste da Green</td>
</tr>
<tr>
<td>Back Reel</td>
<td>Walls</td>
<td></td>
</tr>
<tr>
<td>Benort da daecks o Voe</td>
<td>Unst</td>
<td></td>
</tr>
<tr>
<td>Da bere meal is cheap again</td>
<td>Whalsay</td>
<td></td>
</tr>
<tr>
<td>Da Black and da Brown</td>
<td>Whalsay</td>
<td></td>
</tr>
<tr>
<td>Da Boanie Isle o Whalsay</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Da Black Rat</td>
<td>TA &amp;Unst</td>
<td></td>
</tr>
<tr>
<td>Da Blue Yowe</td>
<td>Unst</td>
<td></td>
</tr>
<tr>
<td>Boots and aa</td>
<td>Whalsay</td>
<td></td>
</tr>
<tr>
<td>Da Bothy Burn</td>
<td>Yell</td>
<td></td>
</tr>
<tr>
<td>Breakdown</td>
<td>Nesting</td>
<td></td>
</tr>
<tr>
<td>Caald nights o Winter</td>
<td>Unst</td>
<td>?improvised name</td>
</tr>
<tr>
<td>Cam you here to kiss and clap</td>
<td>Whalsay</td>
<td>Scots song text?</td>
</tr>
<tr>
<td>Cauld Rain</td>
<td>Unst</td>
<td></td>
</tr>
<tr>
<td>Auld Clett on Roe</td>
<td>Mainland ?</td>
<td>I went to the well?</td>
</tr>
<tr>
<td>Clever Katie (Crippled Kitty)</td>
<td>Whalsay</td>
<td>=Who’ll Dance wi Wattie</td>
</tr>
<tr>
<td>Coil away the hawser</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>Come again you’re welcome</td>
<td>Unst</td>
<td>&quot;=You’reWelcome Johnnie</td>
</tr>
<tr>
<td>Stewart?</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Corbie and da Crow</td>
<td>N Yell and Unst</td>
<td></td>
</tr>
<tr>
<td>Crab and the Capstan</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Da Craw dang pussy</td>
<td>A</td>
<td>Name of Scottish tune</td>
</tr>
<tr>
<td>Deil Stick da Minister</td>
<td>Mainland</td>
<td>Name of Scottish tune</td>
</tr>
<tr>
<td>Donald Blue</td>
<td>Whalsay</td>
<td></td>
</tr>
<tr>
<td>Donald’s Spring</td>
<td>&quot;</td>
<td>?Scots Dutch Skipper</td>
</tr>
<tr>
<td>Drunken Skipper</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>Enie’s Spring</td>
<td>Unst</td>
<td></td>
</tr>
<tr>
<td>Ellenora</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Faroe Rum</td>
<td>Unst</td>
<td>Like the Morris Rant</td>
</tr>
<tr>
<td>Fast to the Moorings</td>
<td>Delting</td>
<td>?Fields of Foula</td>
</tr>
<tr>
<td>Flowers of May</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Forefit o da Ship</td>
<td>Whalsay</td>
<td>?Andrew’s Spring</td>
</tr>
<tr>
<td>Forehead o da Sixteenear</td>
<td>A</td>
<td>Linked to Shaalds of Foula</td>
</tr>
<tr>
<td>Foula Reel</td>
<td>Whalsay</td>
<td>Scots Fairly shot of her</td>
</tr>
<tr>
<td>Freely Shot ower</td>
<td>TA</td>
<td></td>
</tr>
<tr>
<td>Sneug o Foula</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Da Foono</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Galley Watch</td>
<td>SFB</td>
<td></td>
</tr>
<tr>
<td>Grey Mare’s gone to Snarrevoe</td>
<td>N. Yell</td>
<td></td>
</tr>
<tr>
<td>Millie Goodger</td>
<td>Whalsay &amp; Papa S. ?Scots title</td>
<td></td>
</tr>
<tr>
<td>Cold for the Boanie Lasses</td>
<td>Unst</td>
<td>Not like the pipe tune</td>
</tr>
<tr>
<td>Greasy Webster</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

61
A Same as Sleep soond...
Yell
Tingwall
Unst
Whalsay Scottish title
Petlar
Unst
Whalsay
Papa Stour
Mainland
Whalsay
Whalsay Scottish title
Unst & N. Mainland
Whalsay ?Northumbrian - All hands
on deck and Jimmy at the helm
Unst
Whalsay Scottish title
Unst ?pipe march tune
Unst
TA and Unst
Delting
SPF
N. Yell
SPF
Also called the Fairy Reel
A 'Whaling reel'
SPF
Papa Stour Like english tune?
Unst
Whalsay and Petlar
Whalsay and Nesting
Whalsay
Walls
Unst and Yell
SPF
Whalsay
" Same as previous tune?
A Same as Muckle a Skerry...
Mainland
Whalsay
" Nesting
Whalsay
Delting
Mainland, Unst and Whalsay
Unst
Whalsay
Unst ?Fairfield house
A More than one of this name
Whalsay
Mainland?
Whalsay
Nesting
? ? English song title
Whalsay
Nesting
Whalsay
A Whalsay
Unst
Da Spoon o Whisky
Square da mizzen
Taste da Green
Thief on the Lum (1)
Thief on the Lum (2)
Three drunken fiddlers (sailors) Unst
Timber stairs
The Trig bag
Da Trip
Trowie reel (1)
Trowie reel (2)
Turn of da burn
Underhill
Up stairs and into bed
Up da stroods da sailors go
Walkin ower da river
Weindiallittle (Da burn o)
Who’ll dance wi Wattie
Winyadepla
Wullafjord
The Yellow haired lassie
A Yowe cam to wir door ,yarming

Unst
Yell and Unst
Whalsay
A Same as Da aald wife...
Whalsay
Unst Scottish?
Whalsay Scottish song text
Whalsay
Whalsay ? from Sleep sound...?
Unst
Fetlar
Yell = Benort da daecks.. Unst
SFB
Delting
Whalsay, Bressay and Tingwall
Whalsay
SFB
Nesting = Cripple Kitty
Fetlar
A 'Whaling reel'
Yell and Unst
Whalsay

Also not included are more than 60 newer reels with known composers.
APPENDIX FOUR

TEXTS ASSOCIATED WITH DANCING TUNES IN ORAL TRADITION IN SHETLAND DURING THE 1970s

Aandowin at da bow

No gaen forward, no gaen trow
bidin about at a place,
Aandowin at da bow

Haand Me Doon Da Fiddle, no. 25

The aald wife ahunt the fire

The aald wife behunt the fire,
" "
She deed for want of sneezing
She neither deed for kale or salt
She deed for a werrer fault
She deed for want of sneezing

T. Tulloch SA/1972/192

The bere meal is cheap again

Da bere meal is cheap again,
Eight pence a peck again

Andrew Poleson SA/1977/107

The Black and the brown

The black and the brown gaed oot o the town
and John Paterson’s mare gaed formost

A. Poleson SA/1977/16

The Boanie Lass o’ Bekkahill

If I had another tuppence I would buy another gill
I would let the fiddler play the boanie lass o’ Bekkahill.

A. Poleson SA/1971/16

Boanie Tammie Scollay

Where has du been aa the day, boanie Tammie, pretty Tammie
Where has du been aa the day, boanie Tammie Scollay?
I’m been a coortin, bonnie maiden, minnie maiden
I’m been a coortin, bonnie minnie maiden

What’s du gaan to gie tae us, bonnie maiden etc.
Bread and cheese upon a plate... etc

Mrs A. Clark SA/1970/271

Da Broon Coo (Mrs MacLeod of Raasay)

Da broon coo’s broken oot and gaen among da coarn
If someone doesn’t take her oot De’ll be nane left de moarn
So go du in me peerie boy and grab her be da tedder,
For du’s a peerie supple ting No lake de auld don faider

Haand Me Doon Da Fiddle no. 4

Caber Feidh

Mary made away bein good luck wi Teddie
All grown doss [toss?] makin me a dock an piddie

Mrs A. Tulloch SA/1973/116
Cam you here to kiss and clap (Kiss and come again)

Cam you here to kiss and clap or cam you here to scorn,
Or cam you here to kiss a lass and marry in the morn

A. Poleson SA/1971/261

Coming through the rye

Jaanie she’s a poor body,
Jaanie she’s no dry
Drinkin o’ a pirrie cups
Coming through the rye

R. Irvine SA/1977/107

Cuddle in a boasie (The high road to Linton)

Rest the fire and come to bed, and cuddle in a boasie,
My heid to dy heid and we’ll lie cosy

(Whalsay)

also

Lassie get the bed made, the bed made, the bed made,
Lassie get the bed made and I gang in aside dee

(Many districts)

The Cuckoo’s nest

Here’s to the lass that I loo the best,
She showed me the way to the cuckoo’s nest

G. Gray SA/1971/272

Daintie Davie

Wis du what I’m telling dee
Boanie Davie, daintie Davie
Wis du what I’m telling dee,
Boanie daintie Davie

(Whalsay)

Goodnight, goodnight

Goodnight goodnight be wi you aa
The night is spent and I’m awa

G. Peterson SA/1971/267

The Guinea and the One Pound Note

For the note is was wrought [?]
And the guinea it was [sent?]
So I’d rather have the guinea than the one pound note

N. Cumming SA/1970/257

Fit the Gutters

Wis du at me bridal, fit the gutters, fit the gutters
Wis du at me bridal, fit the gutters brawly
Dat I wis and ‘Be me deid’, Dat I wis and ‘Be me Deid’
Dat I wis and ‘Be me deid’, Me and pirrie Mallie

Mrs R Hutcheson SA/1971/217

Wis du at me wedding, Jaanie Nittle, Jaanie Nittle...
Dat I wis and ‘Be me deid’ and got a chunk o lairvin

Mrs. A. Poleson SA/1971/212

....Dat I wis an ’Be me soul’....

J. Anderson SA/1971/212
Jenny Nettles (Johnnie Nittle)

O saw du me Johnnie, Johnnie Nittle, Johnnie Nittle,
Saw you me Jaanie, gain til the market,
A peck o meal upon her back, a peck o meal upon her back
A peck o meal upon her back, a baby in her blanket

[another verse]
Red socks, red sheen and red camel hair
A bunch o ribbons on her back and all the rest was bare.

Kail and Knoggit Corn (earlier called Had I the wyte)

I'll be kissed and du'll be kissed
We'll all be kissed the morn
The best maet that's in the hoose
Is kail and knoggit corn

Lowrie Tarrel (variant of The Mason's Apron)

O pirrie Lowrie, muckle Lowrie,
Babbit Lowrie Tarrel
The sheep's head is in the pot
And du sall get the sparrel

Mind what you do (Up and waur them aa)

Mind what you do, mind what you do,
Never the let the old men come ta bed with you.
They kiss you and cuddle you and say they'll be true,
And then in the morning they bid you adieu

Mither pit me to the well

My mither pit me to the well
Kather she would ging hersel
The bottom o the pitcher fell
Whistle oer the lave o it

Piddle and Craigie

They caa'd me this, they caa'd me that,
They caa'd my wife the staigie,
And every een that I cam by,
They caa'd me Piddling Craigie

 Robbie Tampson's Smiddie

My mother made me grey breeks....
[etc. the well known Scots version]

This is no my ain hoose

This is no me ain hoose
I ken by the tickin o it
Bread and butter were my door's cheeks
And pancakes were the tickin o it

A. Poleson SA/1971/212

Mrs. A. Tulloch SA/1973/116

Mrs. A. Tulloch SA/1973/116

Mrs. A. Tulloch SA/1973/116

Mrs. A. Tulloch SA/1973/116

A. Poleson SA/1972/18

A. Poleson SA/1972/269

Mrs. A. Poleson SA/1972/196

W. Williamson SA/1971/214

A. Poleson SA/1972/98
What'll all the lasses do (Clean Pease Strae)

What'll all the lasses do when the lads gings awa,
Some will pee their petticoats,
and some will burst their gaa'

R. Peterson SA/1971/268
### APPENDIX FIVE

**MODERN SHETLAND MARCHES IN THE ARCHIVES OF THE SCHOOL OF SCOTTISH STUDIES.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da Cradle Holm</td>
<td>Harry Tulloch</td>
</tr>
<tr>
<td>Fort Charlotte</td>
<td>Gideon Stove</td>
</tr>
<tr>
<td>Frank Jamieson</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>Da Guizers' March</td>
<td>Gideon Stove</td>
</tr>
<tr>
<td>The Headlands</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>Janet Donaldson</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>Jim Anderson's Delight</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>June Steps Forth</td>
<td>?</td>
</tr>
<tr>
<td>Mangaster Voe</td>
<td>Tom Anderson</td>
</tr>
<tr>
<td>Da Muckle Ayre</td>
<td>Bobbie Peterson</td>
</tr>
<tr>
<td>The Ollaberry Two-step</td>
<td>?</td>
</tr>
<tr>
<td>Da Neuk i da Brace</td>
<td>?</td>
</tr>
<tr>
<td>Ray's Classic</td>
<td>Ronald Jamieson</td>
</tr>
<tr>
<td>Robertson Crescent</td>
<td>Willie Hunter Senr.</td>
</tr>
<tr>
<td>The Shetland boston</td>
<td>Frank Jamieson</td>
</tr>
<tr>
<td>Da Sooth End</td>
<td>Willie Hunter Senr.</td>
</tr>
<tr>
<td>The Winter of '79</td>
<td>John Henderson</td>
</tr>
<tr>
<td>Young Willie Hunter</td>
<td>Frank Jamieson</td>
</tr>
</tbody>
</table>

Not counting jigs which are often played like 6/8 marches for the Boston Two-Step

### APPENDIX SIX

**MODERN WALTZES IN THE ARCHIVES OF THE SCHOOL OF SCOTTISH STUDIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Four Seasons</td>
<td>Bobbie Tulloch</td>
</tr>
<tr>
<td>Gossabrough Waltz</td>
<td>Tom Anderson</td>
</tr>
<tr>
<td>Isles of Gletness</td>
<td>?</td>
</tr>
<tr>
<td>Lilian</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>The Mid-Yell School Waltz</td>
<td>Tom Anderson</td>
</tr>
<tr>
<td>Northern Lights</td>
<td>Tom Anderson</td>
</tr>
<tr>
<td>Roberta Waltz</td>
<td>Frank Jamieson</td>
</tr>
<tr>
<td>Ronas Voe</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>The Shetland bus</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>The Skerries Waltz</td>
<td>P. S. Shuldham-Shaw</td>
</tr>
<tr>
<td>The Starry Nights of Shetland</td>
<td>?</td>
</tr>
<tr>
<td>Sunset over Shetland</td>
<td>Ronald Cooper</td>
</tr>
<tr>
<td>Tinkin Lang</td>
<td>C.P.S. Peterson</td>
</tr>
</tbody>
</table>

Many slow airs are also played in waltz-time but are not included here.
BIBLIOGRAPHY

Publications Consulted

1. BOOKS

The New Statistical Account of Scotland, xv, Edinburgh, 1845

Andersson, O.: ‘Giga og brollopslatar pa Shetland’, Budskulen, iii, Abo, 1938

Andersson, O: ‘The Shetland Gue, the Welsh Crwth and the Northern Bowed Harp’, Budskulen, i-iv, p.1-22, Abo, 1956

Angus, J: A Glossary of the Shetland Dialect, Paisley, 1914


Arima, E.Y. & Einarsson, M.: ‘Whence and Where the Shetland Fiddle?’, Folk (xviii), 1976


Bayard, S.P.: ‘Some folk fiddlers’ habits and styles in Western Penn.’ JIFMC viii, 1956

Beenhakker, A.B.: Hollanders in Shetland, Lerwick, 1973


Bjorndal, A.: The Hardanger Fiddle: the Tradition, Music Forms etc...’ JIFMC, viii, 1956

Brand, Rev. J.: A Brief Description of the Orkney, Zetland, Pentland Firth..., Edinburgh, 1701 (Reprinted 1883)

Burgess, J.H.: Shetland Sketches, Lerwick, 1886

Burgess, J.H.: Shetland News, 10th Dec. 1898, Lerwick, 1898

Catton, J.: The History and Description of the Shetland Islands, Wainfleet, 1838

Clark, W.F.: The Story of Shetland, Edinburgh, 1906


Cowie, R.: Shetland, Descriptive and Historical, Aberdeen, 1879

Cursitter, J.W.: List of Books and Pamphlets Relating to Orkney and Shetland, Kirkwall, 1894
Dick, J.C.: The Songs of Robert Burns and Notes on Scottish Songs, Hatboro, Penn., 1962 (Reprint)


Edmonston, T.: Glossary of the Shetland and Orkney Dialect, Edinburgh, 1866


Gifford, T.: Historical Description of the Shetland Isles, London, 1786 (Reprinted Edinburgh, 1879)


Grainger, P.: "Collecting with the Phonograph", Journal of the English Folk Song Society, iii (1908-9), 147

Greig, P.W.: Annals of a Shetland Parish, Lerwick, 1892

Hardy, E.W.: Life and Customs in the Shetland Isles, London, [1913]


Herd, D., ed.: Ancient and Modern Scottish Songs ... collected by D.H., Edinburgh, 1776

Herd D., ed. H. Hecht: Songs from David Herd’s Manuscripts, Edinburgh, 1904

Hibbert, S.: A Description of the Shetland Isles, Edinburgh, 1822


Jamieson, P.: Letters on Shetland, Edinburgh, 1949


Johnson, L.G.: Laurence Williamson of Mid Yell, Lerwick, 1971

Johnston, A.W.: 'Four Shetland Airs', Old Lore Miscellany, v/2, p. 79, 1912

Johnston, A.W.: 'The Sword Dance of Papa Stour', Old Lore Miscellany, v/3, p. 175-185, 1912

Johnston, A.W.: Orkney and Shetland Folklore, London, 1914
Johnston, A.W.: The Sword Dance of Papa Stour, Shetland - A Surviving Norse drama, Lerwick, 1926


Low, G.: A Tour Thro' Orkney and Shetland in 1774, Kirkwall, 1879


Manson, T.M.Y.: Guide to Shetland, Lerwick, 1938


Monteith, R.: Description of the Islands of Orkney and Zetland, Edinburgh, 1711 (Reprinted, 1845)

Newall, V.: The Dutch in Shetland... their influence.' Viltis, xxxiv/3, 1975, Oct.-Nov.


Ployen, C.: Reminiscences of a Voyage to Shetland, Orkney and Scotland, Lerwick, 1894

Rampini, C.: Shetland and the Shetlanders, Kirkwall, 1884

Reid, J.T.: Art Rambles in Shetland, Edinburgh, 1869

Reid Tait, E.S.: The Statistical Account of Scotland, Lerwick, 1925

Reid Tait, E.S.: Some Notes on the Hanseatic Trade, Lerwick, 1955


Sevag, R.: 'Neutral Tones and the Problem of Mode in Norwegian Music' Festschrift to Ernst Emsheimer, Stockholm, 1974, p.207

Shetland Isles Council: Shetland in Statistics, vi, Lerwick, 1977


Shuldham-Shaw, P.S.: 'Folk Music and Dance in Shetland', Journal of the English Folk Dance and Song Society, v/2, 1947


Sibbald, Sir R.: The Description of the Islands of Orkney and Zetland, Edinburgh, 1711

Steuart, A.F.: 'The Education of Miss Peggy Young of Castleyards', Old Lore Miscellany, vi, p.141, 1913

Tudor, J.R.: The Orkneys and Shetlands Their Past and Present State, London, 1883

Van Troil, U.van: Letters on Iceland..., London, 1780


COLLECTIONS OF MUSIC


Anderson, T. and Georgeson, T., Eds.: Da Mirrie Dancers, Lerwick, 1970

Anderson, T. and Swing, P.: Haand Me Doon da Fiddle, Stirling, 1979

Cooper, R.: Shetland Music, i, Lerwick 1972

Cooper, R.: Shetland Music, ii, Lerwick, 1972

Cooper, R.: Shetland Music, iii, Lerwick, 1972

Cooper, R.: Shetland Music, iv, Lerwick, 1972

Gurvin, O., ed.: Hardingfeleslattar, Norskefolkemusikk, i-iv, Oslo, 1958-67
Feuillet, J.:  
Receuil de Contredanses  
Paris  
1706

Honeyman, W.C.:  
Strathspey Reel and Hornpipe Tutor,  
Dundee,  
n.d. (190?)

Kerr, J.:  
Kerr’s First Collection of Merry Melodies.....Bk.1,  
Glasgow,  
[n.d.]

Lowe, J.:  
Lowe’s Collection of Reels....etc.  
Edinburgh,  
1844-45

MacDonald, K.N.:  
The Gesto Collection of Highland Music,  
Edinburgh,  
1895

Oswald, J.:  
The Caledonian Pocket Companion, i-xii,  
London,  
c. 1759

Playford, J. ed. T. Dart:  
Musick’s Handmaid,  
London,  
1678

Playford, J.:  
The Dancing Master, 14th edn.,  
London,  
1709

Strachan, J.:  
Shetland Music,  
Lerwick  
1974

Stuart, A.S.:  
Musick for the Scots Songs in the Tea Table Miscellany,i,  
Edinburgh,  
1674 and 1724

PUBLISHED TAPES AND DISCS.

Anderson, T. (et alia)  
The Silver Bow, Shetland Folk Fiddling Vol.1, Topic 12TS 281, 1976

Anderson, T. (et alia):  
Shetland Folk Fiddling Vol. 1., Topic 12TS 379, 1978
Anderson, T. (et alia):
Shetland Fiddlers, LED'2052, 1971

Anderson T.:
Haand me doon da fiddle, (cassette), Univ. of Stirling 1979.

Cooke, P.:
Scottish Tradition 4, Shetland Fiddle Music, TNGM117, 1974

Eftir da humin, Words and music from Shetland (includes the Folk Society Band) Vols. 1&2, Thule records, Lerwick

Forty Fiddlers Entertain, Thule records, Lerwick PD 5363 7"


Willy Hunter (with Ronny Cooper piano), Shetland and the Fiddle, Thule records SNI205 72, Lerwick

Aly Bain (with Ronny Cooper, piano), Reflections from Shetland, Thule records SNI209

Ian Burns (with Ronny Cooper piano), Spootiskerry, Thule records TAP4020 (cassette to accompany printed collection) 1982

T. Anderson and pupils, Young Folk, (Cassette to accompany book, Univ. of Stirling, [1981]

MANUSCRIPTS

Hoseason, J.:
(in the Irvine papers, Shetland Library, Lerwick) for two pages of tunes. See Appendix 7 for a copy of this manuscript.

Shuldham-Shaw, P.S.:
Manuscript of Shetland music, Univ. of Edinburgh, Scottish Studies Library.

Cooke, P.:
Transcriptions of archived tapes in Univ. of Edinburgh, Scottish Studies library

Young, D.:
Collection of Scottish airs with the latest variations, written for the use of Walter MacFarlane of that ilk.... MS 2084-5, National Library of Scotland
J. Hoseason's Musical Notations from The Irvine Papers [1862-3], (Shetland Isles Library and Museum, Lerwick).

Copies of the three pages bound into the middle of a volume of cuttings, MS notes, etc.

This page bearing the date Dec. 1862 was actually bound into third place though it pre-dates the other two - dated Feb. 1863.
APPENDIX SEVEN contd.

1. The Scalloway Lasses

2. Benole de Noch to Voo.

3. Pibable.

4. Midnights

5. Da Sheakes o' Foules

6. Da Sheakes o' Foules Sig.

The Grey Strider from A. Thomson
INDEX TO CASSETTE EXAMPLES

Details of each item including tape number and performer can be found by referring to the relevant musical examples in Volume Two.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Tape No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fetlar Foxtrot</td>
<td>Ex. 1</td>
</tr>
<tr>
<td>2</td>
<td>Muckle Reel of Papa Stour (1)</td>
<td>Ex. 2</td>
</tr>
<tr>
<td>3</td>
<td>Muckle Reel of Papa Stour (2)</td>
<td>Ex. 3</td>
</tr>
<tr>
<td>4</td>
<td>Muckle Reel of Finnigirth</td>
<td>Ex. 4</td>
</tr>
<tr>
<td>5</td>
<td>Muckle Reel of Papa Stour (3)</td>
<td>Ex. 5</td>
</tr>
<tr>
<td>6</td>
<td>Papa Stour Sword Dance</td>
<td>Ex. 7</td>
</tr>
<tr>
<td>7</td>
<td>Nameless reel</td>
<td>Ex. 8</td>
</tr>
<tr>
<td>8</td>
<td>Nameless reel</td>
<td>Ex. 9</td>
</tr>
<tr>
<td>9</td>
<td>Hjogrovoltar</td>
<td>Ex. 10</td>
</tr>
<tr>
<td>10</td>
<td>Millie Goodger</td>
<td>Ex. 11</td>
</tr>
<tr>
<td>11</td>
<td>The Cross Reel</td>
<td>Ex. 12</td>
</tr>
<tr>
<td>12</td>
<td>Sailor ower da raft trees</td>
<td>Ex. 18</td>
</tr>
<tr>
<td>13</td>
<td>Saw ye nae my Peggie</td>
<td>Ex. 21</td>
</tr>
<tr>
<td>14</td>
<td>Doon the burn Davie</td>
<td>Ex. 22</td>
</tr>
<tr>
<td>15</td>
<td>Dus bon lang awa and A'm tocht lang..</td>
<td>Ex. 26</td>
</tr>
<tr>
<td>16</td>
<td>Kiss her and clap her</td>
<td>Ex. 27</td>
</tr>
<tr>
<td>17</td>
<td>The Bride's march from Unst</td>
<td>Ex. 30</td>
</tr>
<tr>
<td>18</td>
<td>Noo mun I leave my father and mother (1)</td>
<td>Ex. 31</td>
</tr>
<tr>
<td>19</td>
<td>Noo mun I leave my father and mother (2)</td>
<td>Ex. 31</td>
</tr>
<tr>
<td>20</td>
<td>Black Jock</td>
<td>Ex. 32b</td>
</tr>
<tr>
<td>21</td>
<td>The Yairds of Finnigirth</td>
<td>Ex. 36</td>
</tr>
<tr>
<td>22</td>
<td>The full rigged ship</td>
<td>Ex. 37</td>
</tr>
<tr>
<td>23</td>
<td>Jack broke the prison door</td>
<td>Ex. 38</td>
</tr>
<tr>
<td>24</td>
<td>Hadd dee tongue bonnie lass</td>
<td>Ex. 39</td>
</tr>
<tr>
<td>25</td>
<td>Da mirrie boys o Greenland</td>
<td>Ex. 40</td>
</tr>
<tr>
<td>26</td>
<td>Sleep soond in da moarning</td>
<td>Ex. 42</td>
</tr>
<tr>
<td>27</td>
<td>Pit hame da borraed claes</td>
<td>Ex. 43</td>
</tr>
<tr>
<td>28</td>
<td>Wullafjord</td>
<td>Ex. 44</td>
</tr>
<tr>
<td>29</td>
<td>The East Neuk of Fife (1)</td>
<td>Ex. 45</td>
</tr>
<tr>
<td>30</td>
<td>The East Neuk of Fife (2)</td>
<td>Ex. 46</td>
</tr>
<tr>
<td>31</td>
<td>Soldiers' Joy (1)</td>
<td>Ex. 47</td>
</tr>
<tr>
<td>32</td>
<td>Soldiers' Joy (2)</td>
<td>Ex. 48</td>
</tr>
<tr>
<td>33</td>
<td>Land to Lea</td>
<td>Ex. 49</td>
</tr>
<tr>
<td>34</td>
<td>Walkin ower da river</td>
<td>Ex. 50</td>
</tr>
</tbody>
</table>
Notes and Comments

The Fiddle in Shetland Society

PETER COOKE

This report of research-in-progress was read to the Royal Musical Association in London on 10 March 1976. It first looks briefly at the question of which instrument was forerunner to the fiddle in Shetland, and then surveys what has already been published on the role of the fiddle in Shetland society supplementing it with data collected in field research during 1970–4. Four questions concerning style are discussed, bearing in mind the physical demands of the instrument and that the musical repertory evolved as dance music: (i) irregular phrasing in older indigenous reels; (ii) unequal time-values in the playing of older fiddlers; (iii) influence of convenient finger patterns on melodic structures; and (iv) intonation, particularly the use of ‘neutral’ tones.

Lack of data is usually a severe problem for those who research into historical aspects of oral traditions. This is particularly true of so-called ‘folk’ musical traditions as opposed to ‘classical’ traditions like those of India or the Arab world, where there is in fact a surprisingly large body of theory and observations on performance practice available for study. There is very little reliable information on the early history of the fiddle (or violin—the terms are used synonymously here) in Shetland. Tradition still carries information on famous fiddler characters from about 1740 onwards, so one can assume that the fiddle was introduced some time during or before the early eighteenth century. Yet George Low, who visited Shetland in 1774, made no mention of instruments when discussing dancing and other forms of social activity including ballad singing. In the island of Foula at least, it seems that only singing accompanied dancing: Low described the music as a Norn visick (1879: 163). By 1809, however, Edmondstone commented that ‘among the peasantry almost one in ten can play on the violin’, adding that before violins were introduced a two-string instrument called the gue was used (1809: 2.59). It has been generally assumed that this was a type of bowed lyre. Such was the view of Otto Anderson (1956), though apart from Edmondstone’s shadowy reference no further information on, or remnant of such an instrument has ever come to light. However, the recent researches of E. Y. Arima and M. Einarsson among Hudson’s Bay Eskimo, where a stringed instrument known as the tautiruit or ‘Eskimo violin’ was played up until very recently, led them
to conclude that this bowed zither, somewhat similar to the Icelandic fiðla, probably came not from Iceland itself but from Britain’s northern isles, Orkney and Shetland, from where so many sailors were recruited for the ships of the Hudson’s Bay Trading Company. This lends weight to J. R. Tudor’s report that the gue ‘was said to be identical with the Icelandic fiðla, (Tudor 1883 : 176). Edmonston’s Glossary of the Shetland and Orkney Dialects (1866) includes the term gue—‘a musical instrument formerly used in Shetland’, and posh—‘a rough kind of violin made in Shetland’. The term posh is occasionally used by such late nineteenth-century writers as J. H. Burgess (1886 : 113).

Could the posh have resembled the French pochette, known in Britain as the kit? If so, it is unlikely to have come to Shetland with dancing masters; J. F. and T. M. Flett record that ‘country districts of Shetland, unlike those of Orkney, do not seem to have been visited by dancing-masters’ (J. F. and T. M. Flett, 1964 : 64) and apparently Shetland and Orkney lairds usually sent their daughters to Leith and Edinburgh to be ‘put to the Writing, Dancing, and I think the Singing Schools’ (Stewart 1913 : 143 and Goudie 1889 : xxviii). The question remains then—was the Shetlandic predecessor of the violin a type of rebec or, like the fiðla, a bowed zither?

Whatever the truth may have been, there seems to have been a lively string-playing tradition which adopted the violin. The variety of nineteenth-century references commenting on the popularity of the fiddle suggest that by the first decade it was playing an important part in a number of rituals. One instance was the custom of playing the tune Da Day Dawn on the morning of New Year’s day; another was the frequent performance of a sword dance at village weddings (Catton 1838 : 111), though the only detailed information we have on this custom is of the sword dance of the island of Papa Stour (Johnston 1912 : 175). Throughout Shetland dancing seems to have been, and often still is, the most important feature of the wedding ritual, and a wedding celebration spanned three days and nights, with dancing throughout each night until 5 or 6 a.m.—except the third, which was usually Saturday night, when dancing had to end before the Sabbath began. Even the religious revival which reached Shetland about 1840 had little effect on the custom of dancing at weddings. Despite what J. T. Reid wrote, ‘There is an opinion in many country parishes, particularly among the old people, that every kind of music not sacred is sinful’ (1869 : 57), it seems there was biblical justification for the wedding dance, and many people who would not attend other dances would happily take part in the wedding festivities. In any case, not all ministers were opposed to the fiddle and its music. One in South Yell—the Reverend Watson—was an enthusiastic violin-maker, quietly turning them out while colleagues elsewhere were preaching against the fiddle as ‘the devil’s instrument’.

J. F. and T. M. Flett documented in some detail a composite view of the fiddler’s role in wedding rituals at the beginning of the present century, allowing for a great deal of variety from one island community to another (1964 : 65–74). Dancing to the fiddle sealed the contract made in the bride’s home some time before the actual
wedding. The groom visited a selected fiddler to ask him to be principal fiddler at the wedding, and invited him to his own 'stag' party the night before. The fiddler often led the procession to and from the church, played a tune on arrival at the bride's home and, of course played for dancing each night, usually from 9 onwards. In places where the bride was ceremonially put to bed the fiddler was also there to play. When masked guisers appeared at the wedding (these are usually uninvited masked persons from another community) they often brought their own fiddler with them, but in any case they danced for a while at the wedding. The principal fiddler was usually paid for his services—in more recent times by the groom personally.

The other time for a great deal of dancing was in the period known as 'the Helly days of Yule'—the period around the winter solstice. This is a longer period than is the custom on the British mainland, for in Shetland all activity was geared to the seasons, and winter was a time when there was virtually nothing to do: one could rarely fish, and the croft was not ready for spring cultivation. Laurence Williamson of Yell summed it up thus (in notes compiled c. 1900):

Shetlanders are much addicted to fiddling. Formerly there were large numbers of fiddlers in every parish. Weddings were usually in the winter and lasted three days and usually there were several fiddlers to play. The chief amusement was music and dancing and fiddlers followed them to church, striking up tunes as they went along. Rants were balls open to every comer. They were held in winter and very frequent, and on almost every one of the 24 Hely nights of Yule, and old and young wended to the spot for miles and miles around. A whole family would even shut up the house and go miles away where their relations stayed. And in the long winter evenings the fiddler would play to the children around the fire. And each Greenland ship used to carry a fiddler, sometimes a Southerner, sometimes a Shetlander, to play to the men while at work to enliven them. And sometimes the fiddlers from several ships would meet and try their skill. And I think I have heard of a Shetland fiddler competing with the Dutch from a buss or ship. No wonder that tunes are so abundant. Several of them are fairy tunes, and are likely very old; many are of Norse origin and many Scotch; and many of them must have been learned from the sources indicated above. There is even a Yaki, i.e. Eskimo tune (Johnson; 1971: 125).

Naturally the repertory of the fiddle is almost entirely dance music and the mark of a good fiddler has been traditionally an ability to play strongly and rhythmically at the right tempo for dancing. The listening repertory has always been, until very recently, small and relatively unimportant. It is easy in our own society to undervalue dance. Its meaning and value are little studied, and are virtually ignored at university level. It plays little or no part in the important rituals of modern industrial society unless one regards solemn armistice parades, or the rhythmic walk of coffin bearers as types of dancing—a legitimate view perhaps. Yet today in many parts of Shetland dance still fulfils important functions. It validates a wedding and is a means of bringing a whole community together and strengthening social bonds. In some of the smaller communities there is still a strict protocol observed in respect of who dances with whom, and when. In Cullivoe in North Yell, for instance, all the inhabitants of
the north end of the island without exception are invited to wedding dances—even those who are not usually on good terms with bride or groom’s family. Friends from other islands, or from South Yell and Mid Yell are invited to the dance on the second night. Men, women, children and infants come to the first night dance and if any others are ill and confined to their homes there is a proper time of the evening when the bridal couple go off and visit them. Inviting such large numbers could only happen after community halls were built—between the two world wars. Even so, before this time, if it were possible, there would be more than one dancing house prepared for the wedding night, so that as many as possible could be invited.

Though the custom is dying out now, some communities still begin the wedding dance by having the three principal couples—the bride and groom, the best man and best maid, and ‘the married folk’—open the dance. Since World War I this has traditionally been the three-couple Shetland reel, but danced in such a way that the bride and groom do not come together until the third repeat of the reel. This is still the tradition in North Yell and Fetlar.

The First World War and the building of community halls coincided with and acted as a catalyst for other changes. Concertinas, accordions, guitars and even banjos were introduced, particularly in the Mainland of Shetland, and instruments such as harmoniums and pianos were adopted as accompanying instruments. The larger floor space permitted more than one set (of 6 dancers), sometimes three or four sets, to dance at the same time, and required a greater volume of sound than a single fiddle could provide. By the 1970s, as in mainland Scotland, the usual band consisted of one or more accordions, piano, electric guitars and drum set. Although almost every cottage is still likely to have at least one fiddle, other instruments are more popular with younger people: they have less leisure time to devote to masterin fiddling skills.

In spite of these changes, the fiddle is still regarded as a rather special instrument. For instance, whenever a Shetland reel is called during dances in Whalsay, a fiddler is asked to play for it, and other instruments temporarily take a subsidiary role. The formation of several fiddle bands (the well-known ‘Forty Fiddlers’ of Lerwick, which operates in association with the Shetland Folk Society, being the longest established) reflect an interest in perpetuating the habit of fiddle playing and in preserving traditional styles and repertories. Shetlanders form an appreciative and most discriminating audience for any concerts featuring folk fiddlers, and they accepted that it was only natural that a Shetlander should win the Scottish fiddle competition sponsored by the B.B.C. in 1969. Three years ago the local education authority appointed a local fiddler and folklorist, Tom Anderson, to teach traditional fiddling in schools and he has since been awarded the MBE in recognition of his service to Shetland music. He now (1976) has about 100 pupils (equal numbers of boys and girls) and teaches in three islands.

* The married folk’, two older married friends or relatives, not usually man and wife themselves, play important roles in helping ensure the smooth running of the whole occasion.
Even though Shetland reels as dances are going out of fashion, or have already done so in many areas, the tunes survive as a listening repertory, valued not just because they are attractive miniatures but because they serve to affirm the identity of Shetland and its people.

One notices three loosely defined categories of fiddlers: (i) the concert party and dance band fiddler, who can sometimes read music, and prefers to learn much of the Scottish repertory, including the compositions of James Scott Skinner, which have testing pieces such as slow Strathspeys, sets of variations, and marches and reels in imitative 'pipe' style; (ii) the traditional village fiddler of considerable skill who is expected to take his fiddle around with him to social evenings, or whose home is often used as a kind of music centre at which many young men and women will congregate during the winter evenings; and (iii) the so-called 'house' fiddler who can, when necessary, 'knock out' a tune for dancing in his own home, but does not regard himself as a real fiddler and who is not usually asked to play at weddings or other public functions. In some parts, particularly in Yell, there is still a very high percentage of men who, even if they will not admit it, can play the fiddle to a certain degree and fall into categories (ii) or (iii). One cannot help contrasting this situation with attitudes to the violin and string teaching in our urban society—where the violin is regarded as a difficult instrument, where frequently children are carefully screened, and given prognostic tests to help their teachers decide if they have sufficient musical ability to attempt the instrument. Incidentally, Suzuki's methods which lay stress on the innate ability of all children to make music, the importance of general family participation (particularly a parent) and on teaching basic techniques and early repertory principally divorced from the learning of notation, may be admirable: but—to Shetlanders—they are not new.

This then is a very general picture of the changing role of the fiddle in Shetland society. There is a particular danger in generalizing however, for, in the case of Shetland, there is no simple picture: there is no typical Shetlander, nor a typical community. Until recently, communities have been very much isolated from each other and sometimes have contrasting economies. In islands where there are good natural harbours—Whalsay for instance—there is today considerable affluence because of the success of the local fishing fleet. Fetlar, just a few miles north, presents a very different picture: there is no natural harbour, no oil base, just fertile land, and a small community survives through crofting alone. North Yell contrasts with Mid Yell and the south end. Within these tightly knit communities different ways of life have developed, a difference which is particularly noticeable in the playing styles of fiddlers who are typical for their own community. Thus, whereas one can analyse each different style, it is difficult to point to common features that are, or were, distinctive of Shetland as a whole. Unaccompanied fiddling persisted longer in Fetlar, North Yell and Whalsay than elsewhere. Repertories also differ considerably. The older indigenous dances known as the Auld Reels or Muckle reels (see Flett 1964) have
faded from living memory in Yell and Unst, but fiddlers from Papa Stour, Whalsay and Walls (West Mainland) still know their local Auld Reels even though they are no longer danced. Similarly, the later reel, known as the Shetland Reel, is rarely danced on the mainland of Shetland today, being considered old-fashioned, but is still well known elsewhere, particularly in North Yell, Whalsay and Fetlar.

Short pieces of 16 mm sound film made in the islands for purposes of analytical study and now in the archives of the School of Scottish Studies illustrate these regional differences in fiddling and dancing. Andrew Poleson of Whalsay, a notable exponent of his island's traditional fiddling style, held his instrument against his chest and had a stiff but powerful bow arm; he produced a rich harmonic and strongly accented musical texture. (Examples of this can be heard on Side 1, Bands 2 and 3 of the disc TNGM 117). Two fiddlers filmed in North Yell, however, the late Willie Barclay Henderson of Gloup and the late Bobbie Jamieson of Cullivoe, sounded very different: they held their instruments under their chins, used mainly the upper half of their bows, playing somewhat over the end of the fingerboards, and made frequent use of what is called the *drea* (long down bow) on the 'back' (lowest) string, to provide an intermittent drone accompaniment on the note *a* (the pitch of the open string when the fiddle is tuned in what in Shetland is called the 'high bass' tuning, *a-d'-a'-e''*). These two players preferred the high bass tuning for about half their repertory, whereas in other communities it is used rarely. The difference between their style and that of Andrew Poleson can be heard by comparing the examples quoted above with Side 1, Band 1 of the same disc.

The filmed excerpts of dancing from these two communities also highlighted stylistic differences. A younger group in North Yell performed a more stereotyped 'back-step' in contrast to the varied and energetic shuffling movements of the older Whalsay men. These excerpts illustrate also how the simple binary structure of the music of the reel matches the structure of the dance with its alternation, between travelling—'reeling'—in a tight figure of eight and step-dancing on the spot. It is not known when the 3-couple Shetland reel came into Shetland, but it may have been an adaptation of a Scots reel. In contrast, the older Muckle reels or Auld Reels consisted either of circle dances or of continuous figure of eight movement. The music for these older reels contains irregular phrasing and is generally more rhythmic and harmonic than melodic—as if the fiddler is playing an accompaniment to dance songs which are now forgotten, a possible result of the language change from a type of Norse to Anglo-Scots. Nevertheless, even in the three-couple Shetland reels, one occasionally finds unusual phrasing and syncopations—particularly in the Whalsay repertory, which is a rich mixture of indigenous reels and Scottish ones. This occurs usually only in the first half (the reeling section) whereas the second half is in stricter tempo and more straightforward rhythmically (Figs. 1 and 2). Could these syncopations and asymmetrical phrases be a legacy from an older repertory of dance tunes?

Other aspects of musical rhythm are also puzzling. There are a number of
apparently indigenous tunes in 6/8 and 9/8 'jig' time. Some of the surviving bridal marches are of this kind and are played rather slowly: Figure 3 is a wedding tune from Papa Stour, similar metrically to the Scottish bridal song *Woo'd and married and aa*. It is no longer played for dancing. Other 6/8 tunes are today played in quick jig tempo for two-steps and other non-indigenous dances such as Quadrilles. Yet one wonders how clear the distinction between simple and compound time once was. The tune known as *Da Boanie Isle of Whalsay* is a case in point: the earliest manuscript record of this tune (early nineteenth century; printed in Johnston 1912 : 80) gives it in 6/8 time (Fig. 4a) but all present versions are played as reels in simple duple time. Figure 4b is an early instance of this.

---

**FIGS. 1 and 2 Transcriptions of two 'nameless' reels from Whalsay, played by Andrew Poleson.**

(*: note shorter than its partner.)

---

**FIG. 3 Transcription of a 'bride's reel' from Papa Stour, played by John Fraser.**

(↑: note approximately ¼ tone sharp.)
The tune known as *The Shaalds of Foula*, popular apparently since the early nineteenth century, exists today in both compound and simple duple (reel) time, one or the other version being played in different islands for the country dance known as the *Foula Reel*. Two early notated versions give it in a type of 12/8 time (one in key A in the less common tuning a-e’-a’-e” (Fig. 5), the others in key G). The favoured version of the 'Forty Fiddlers' of Lerwick corresponds with the second version (LED 2057, Side 1, Band 4). In Herra, Mid-Yell, Lell Robertson plays a version in reel time (simple duple time) which he learned from his father, Laurie Davy (TNGM 117, Side 1, Band 6). However, when one compares the performances of both father and son it is noticeable that the father plays with more unequal note values than his son. Indeed, if one were to slow down his recorded performance to half speed and then transcribe it, one would be tempted to write it in compound time (12/16) rather than...
simple time (2/4), so that one can use the figure in preference to . When one examines in detail the rhythm of reels played by older players one is struck by the ‘unequalness’ of time values of pairs of notes which are traditionally notated equally and, incidentally, by their generally slower tempi. Playing in the older style is much appreciated for its rhythm, and the finest compliment is to say that a fiddler gives a ‘fine lilt’ to a tune, or has a ‘fine lift’ (or ‘lilt’) to his bow. One notices that younger players, who generally play at a faster tempo, tend to even out these rhythms, particularly if they have learned to read music. Perhaps there has been a gradual change during the past 150 years from slower jig style music in compound time, such as is still played for some English morris dancing, to a faster tempo required for Scottish reels, but older players still retain traces of the compound-time rhythm (particularly the pattern).

Sixteen millimetres film has proved useful in analysing fiddle style and as a quick way of producing usable style transcriptions. Sound recordings alone are not enough. Figures 6 and 7 were transcribed from film. Here, as in most Shetland styles (that of Whalsay being an exception), the general pattern is of longer down-bow than up-bow notes, which, together with the fact that more bow is used on accented notes, accounts for the need at appropriate points to take three notes in one up-bow to bring the middle of the bow over the strings again. If this did not happen the players might run out of bow. Notice, however, that the second note of each 3-note slur falls on a strong beat, but the rhythmical accent is not weakened. The final step in analysis is to

---

**FIG. 6** Transcription of the reel 'Ahunt da daecks o' Voe', played by W. B. Henderson, Gloup, N. Yell.  
(\(\downarrow\): note shorter than its partner; \(\uparrow\): note approximately ¼ tone flatter, or \(\uparrow\): sharper.)

**FIG. 7** Transcription of the reel 'Oot and in da harbour', played by W. B. Henderson, Gloup, Yell.  
(\(\downarrow\): note shorter than its partner.)
play over such transcriptions oneself. This is a very satisfying thing to do, the bowing feels logical and natural and, above all (when one remembers the duration of dances) economical. The occasional down bow draas, or up-bow slurs, allow one briefly to relax left-hand fingers or the bow arm respectively. Yet standard notations never show 'notes inégales' (I use this term cautiously) nor the bowings. Hoseason was possibly an exception. His unpublished notations (J. Hoseason's MS, Mid Yell, Dec. 1862. S.R.O.) attempt to grapple with some of these unusual rhythms (Fig. 5). One cannot help wondering how much 'lilt' one should produce when playing from early dance music collections such as those of Praetorious, Susato, Playford, etc.; nor is one surprised that French musicians found it necessary to describe in detail the practice of 'notes inégales'. This rhythmic feature is not restricted to Shetland—the playing of some Scots fiddlers shows similar tendencies—but it is more obvious there, probably because of greater cultural stability—resistance to change—and the minimal use of notation.

Whereas this question of rhythm is bound up with the role of the fiddle as a dance instrument, two other interesting features are also related to the mechanics of playing. The first concerns melodic structures and the second intonation. Figure 8 shows a melody constructed entirely from combinations of open string pitches and those produced by fingers 1 and 3. Motifs based on the 1–3 finger patterns occur in a great many other reels. In terms of ergonomics, fingers 1 and 3 operate very well together, fingers 1 and 2 less well, and fingers 2 and 3 even less well—so it would seem to any but the trained violinist. When the second finger is used, it is often preceded or followed by open strings, and 1–3 patterns often alternate with 0–2–0 patterns (see Figs. 3, 6 and 7). While one never fails to be surprised by the nimble fingering of iron-fisted men who spend their days doing the toughest of manual work on land and sea, one must also ask if this apparent preference for certain 'convenient' finger patterns is not a function again of economy of effort. Is it surprising if these melodies arise more from a fusion of physical and mental activity than from the musical imagination alone, especially since the music being created is expected above all to be energetically rhythmic? Such patterns may also have had their origins in the harmonic possibilities of a two-string instrument.

FIG. 8 Transcription of the reel 'Deltingside', played by John Fraser, Papa Stour. (f: note shorter than its partner.)
The other feature is somewhat related: it is one of intonation and, in particular, concerns the pitches produced by the second finger on the $a'$ and $e''$ strings. Figure 3 illustrated a common feature in the more traditional playing style where both the G and C are neither sharp nor natural. The late Patrick Shuldham-Shaw, who conducted fieldwork in Shetland during the 1940s, has already commented on the apparent use of neutral tones: they are particularly obvious in A mode tunes played on the upper strings. The $e''$ (on the $a'$ string) and the $g'$ (on the $e''$ string) are apparently neither a whole tone nor a semi-tone above the first finger notes $b'$ and $f^{##}$, but approximately three-quarters of a tone away from the pitches on either side of them. Shuldham-Shaw considered that the musicians were usually in no doubt themselves as to whether these notes should be sharp or natural and that they always indicated which pitch they preferred when he sounded them in turn on his (equal-tempered) accordion. He implied that there was a difference between intention and performance (1947 : 74). I am less sure about this: my initial impression is that the fiddlers are discriminating and in some tunes will play both neutral and unambiguous $c$'s within the same piece quite consistently. Furthermore, when one asks them to sing doubtful passages, their vocal intonation matches that of their fiddling. If indeed these neutral intervals were once a feature of older music in Shetland, then there are interesting parallels here with older Norwegian music styles noted by Reider Sevåg (1974) who has found sufficient data in the spacing of Langeleik frets as well as in certain singing styles to suggest that 'semitone-less' modal systems once existed in Norway, whose quality he describes as 'anhemitonic heptatonism'. Further research using frequency analysers is needed before one can attempt to say the same for Scotland.

Three recorded performances of the reel called Da Boanie Isle o Whalsay illustrate another aspect of this problem, namely that the situation is dynamic. The first (SA/1971/269) which was played by Andrew Poleson, made a distinctive use of these neutral intervals: his version, though clearly in the 'key' of $a$ was equally clearly in neither $a$ major nor $a$ minor. The second (SA/1971/214) was played by another younger Whalsay fiddler, Gilbert Hutchison, and accompanied by his fourteen-year-old son, John, on a presumably equal-tempered guitar. At the time John admitted he had trouble finding appropriate harmonies and in his playing he side-stepped the problem of 'neutral' $c$'s by omitting them from the $a-c-e$ triads altogether. The note $c$ is of course crucial in deciding the major or minor feel of a tune in the key $a$—a $c$ sharp gives a major feel to the melody, a $c$ natural gives a minor feel to it. The third version was played by William Hunter of Lerwick who is regarded as one of Shetland's finest fiddlers and whose paternal home is only a few miles across the sound on the mainland opposite Whalsay (it can be heard on The Music of Scotland, published by the National Geographic Society, 1974). He had learned the tune from his father who had been exposed to much more Scottish and English music than the other two players. This last version was played and accompanied unambiguously in $A$.
major, the way most other players outside Whalsay play their reel. Clearly the introduction of diatonic accompanying instruments has forced fiddlers and accompanists to make the tune conform to the prevailing western European intonation. In this case, the change has been made towards the ‘lighter’ major mode from the ‘darkish’ neutral mode. Carl-Allan Moberg (1950 : 5–49) has suggested that just such a move has been an important aspect of change in Swedish music during the past 200 years. In Shetland, however, occasionally the opposite may have happened and in Da Mirrie Dancers, a collection of fiddle tunes published by the Shetland Folk Society, there appear a small number of reels notated in the minor a-mode, which are played by older fiddlers with more ambiguous neutral intonation.

It could be argued that the neutral intonation heard in the two earlier examples is a feature solely of the fiddle repertory—that since it is so convenient to place the three left-hand fingers equidistantly on the fingerboard, a repertory has evolved which exploits this neutral flavour. Experience in other fields—in the intonation of some Hebridean singers and in the tuning of early Scottish bagpipe chanters—leads one to think that this is not solely restricted to the fiddle. Is it perhaps worth considering that non-diatonic, or neutral, modes may once have been widespread in northern Europe, and slowly displaced by the Mediterranean and Near-Eastern diatonic modal style now common throughout Europe? Notation, which evolved as a partner to diatonic music, would have aided in displacing such intonation. In culturally conservative areas like Shetland, however, where notation has played virtually no part in the transmission of a lively musical tradition, an older intonation system appears to have persisted into the 1970s.

REFERENCES

1 Printed Books

ANDERSSON, O
1956 'The Shetland Gue, the Welsh Crwth and the Northern Bowed Harp.' Budkavlen 1–4 1954 : 1–22 (Åbo, 1956).

ANDERSON, T and GEORGESON, T (edd).
1970 Da Mirrie Dancers. Lerwick.

ARIMA, E. Y. and EINARSSON, M.
1976 'Whence and When the Eskimo Fiddle.' Folk 18 : 23–40.

BURGESS, J. H.
1886 Shetland Sketches. Lerwick.

CATTON, J.
1838 The History and Description of the Shetland Isles. Wainfleet.

EDMONSTONE, A. W.

EDMONSTONE, T.

FLETT, J. F. and T. M.

Hibbert, S. 1822. *A Description of the Shetland Isles.* Edinburgh.


Low, G. 1879. *A Tour thro' Orkney and Shetland in 1774.* Kirkwall.


Steuart, A. F. 1913. 'The Education of Miss Peggy Young, of Castleyards.' *Old Lore Miscellany* 6: 141-6.


2 Disc Recordings


3 Archive Tape-Recordings and Manuscripts

SA Sound-recording Archive of the School of Scottish Studies, University of Edinburgh.

SRO Scottish Record Office, Edinburgh.
STUDIES IN TRADITIONAL MUSIC & DANCE

Proceedings of the 1980 Conference of the United Kingdom National Committee of the International Folk Music Council

Edited by Peter Cooke
INTERNATIONAL FOLK MUSIC COUNCIL

UNITED KINGDOM NATIONAL COMMITTEE

Working Committee members (as of May 1981):-
Secretary: G. Cox, Dept. of Education, University of Reading, London Road, Reading.
Conference Secretary: John Baily, Dept. of Social Anthropology, The Queen's University of Belfast, Belfast BT7 1NN.
Newsletter Editor: Helen Myers, 82a Carlton Hill, London NW8.

with
Hilton Calpine, 1, Fairfax Rd., Chiswick, London W4 1EN.
Peter Cooke, School of Scottish Studies, University of Edinburgh, 27, George Square, Edinburgh EH8 9LD.
Stanley Glasser, Department of Music, Goldsmith's College, Lewisham Way, London SE14 1JU.
Rodervk Lange, Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Isles.

The U.K. National Committee of the I.F.M.C. was formed in 1973 to act as a link between the IFMC and its members and corporate subscribers within the U.K. and to bring members into touch with each other by means of newsletters, conferences and other meetings.

Its Newsletter is published quarterly - for subscription rates and further information apply to the Newsletter Editor.

Conferences are held during the Easter period each year.

Further information on the I.F.M.C. itself can be obtained from its Secretary General, Dr. Dieter Christensen, Department of Music, Columbia University, New York, N.Y. 10027 or from any of the U.K. Working Committee members listed above.

Preface ........................................................................... 2
The Development of Dance Research (Summary) .......... Roderyk Lange 3
One Instrument, One Artist: Problems of Generalisation and
Ethics ............................................................................. Neil Sorrell 6
'Mediaeval' Forms Preserved in Present-day North Indian
Vocal Music (Summary) .................................................. D.R. Widdess 11
The Work of the British Institute of Recorded Sound
(Summary) ................................................................. Lucy Duran 12
The Work of the Ethnomusicological Audio-Visual Archives of
Cambridge University (Summary) .................................. Harvey Turnbull 14
Seminar on Problems in the Analysis of Ethnographic Materials
in Relation to Music and Dance. Chairman's
Opening Remarks ......................................................... John Baily 15
Analysing the Music of Ukom ......................................... Joshua Uzoigwe 16
Concepts of Canntaireachd: An Analytical Evaluation of Scots
Pipers' Perceptions of their Solmisation System ................. Kim Chambers 23
Perceptions of 'Style' amongst Ulster Fiddlers .................... Fionnuala Scullion 33
The Role of Folk Models in the Anthropology of Music .......... Gordon Geekie 38
Experiments in Fieldback in Shetland ......................... Peter Cooke 47
The Problem of a Total Folk View and a partial
Folk Classification ....................................................... Richard Okafor 52
Folk Classification of Miri Womens Songs ..... Gerhardt Baumann 58
The Classification of the Music Performed by a Group of
Exiled Chilean Musicians .............................................. Jan Fairley 64
General Discussion on all papers ........................................ 68
Zulu Women's Music (Summary) ....................................... Rosemary Joseph 77
Ethnic Music in the Classroom: Some Preliminary
Considerations .............................................................. Gordon Cox 78

Copyright © 1981 by The National Committee of the I.F.M.C.
Preface

The sixth annual conference of the U.K. National Committee of the International Folk Music Council was held in the pleasant setting of Newnham College, Cambridge, during March 27-30th 1980.

Of the thirty-eight persons attending the meetings about a third were actually members of the I.F.M.C. for from the outset the Working Committee had decided on a policy that made the conferences open to all. This policy has been a success, resulting in a good mix of professionals and amateurs and lively participation from younger scholars - mostly postgraduate students from universities in Belfast, Cambridge, Edinburgh and London.

The theme 'Current Research, Problems and Methods' has been a perennial theme of our conferences and on this occasion it produced papers by Neil Sorrell, Richard Widdess, Gordon Cox and Rosemary Joseph. Sandwiched between these papers and some more general talks was a day of papers and discussion on the subject 'Problems in the Analysis of Ethnographic Materials relating to Music and Dance'. For this theme staff and students of the ethnomusicology programmes at Belfast and Edinburgh Universities had aired their papers in advance in internal seminars and then circulated them to members attending the conference before the actual sessions. This allowed them to speak to their papers rather than read them and gave time for recorded illustrations. These more informal presentations are not printed here, but we have included the papers themselves (some of them including revisions made after the meeting) as well as some of the questions that followed each paper and the more general debate that rounded off the session. For reasons of space the editor has been somewhat selective in presenting the debate and found it necessary to edit it into more concise form. The talks and papers are given here in the order in which they were heard at the conference.

Our thanks are due firstly to Gwen Montague for ably organising this and the previous five conferences, and secondly to Mrs. Peigi Morrison of the School of Scottish Studies for her willing and expert typing of these Proceedings. Her efforts greatly eased the editor's task of making a permanent record of what was a stimulating and enjoyable conference.

May 1981

Peter Cooke.

Edinburgh
EXPERIMENTS IN 'FIELDBACK' IN SHETLAND:

Peter Cooke

Ten years of intermittent fieldwork in the Shetland Isles has seen for me the collection of a considerable amount of ethnographic documentation on tape, film and notes relating to music making. The problem that is always with us in such work as we attempt to sort and evaluate such material is 'what are the most significant features of this activity for the Shetlanders themselves?' For, despite the fact that what we as researchers offer as the results of our study is no more than 'our view', we like to think that we are able to make a statement which the 'folk' themselves would endorse (even if grudgingly at times), although they can always point to gaps in our knowledge.

During fieldwork in January this year I attempted to tackle part of this problem by concentrating on aesthetic concepts relating to fiddling, for it is fairly clear that aesthetic enjoyment is one of the prime reasons for such activity today. The method used is somewhat akin to that described by Y. Tokumaru as 'fieldback', that is, 'reporting the results of one's studies back to the people'. In fact I had already begun such reporting with the disc, Shetland Fiddle Music (TNGM 117), which was issued in 1973. During subsequent visits to the islands, I collected a variety of views on the record and its accompanying documentation from Shetlanders, for it enjoyed considerable sales in Shetland. In notes in the booklet accompanying the disc I had attempted to avoid expressing my own value judgments, but the very selection and ordering of items made it clear to Shetlanders that I was already forming certain opinions on what I thought were significant features of the tradition and about specific players and styles. The disc provoked some interesting responses at times - though one was not always sure when one received an honest opinion as opposed to a kindly appreciation. Because of this the disc itself would not serve further as a useful starting point for discussion in the field. If it had been the work of someone else it would have been more usable. I had to use other means.

It was already apparent to me that most Shetlanders, although they do not have an elaborate vocabulary for discussing fiddle music, are nevertheless very discriminating listeners. Some seemed aware of regional differences in performing style within the isles (an aspect which I had explored on the disc) as well as of strongly individual differences. I wanted to explore the extent of this awareness further. There were also two terms which had frequently appeared during conversations with Shetlanders (both performers and listeners) whose meaning I wanted to clarify if possible. These terms - 'lift' and 'lilt' - were both connected with musical affect. I was hoping that
discussions on these themes might throw up other terms and ideas about their music as yet unknown to me.

To this end I took a reel-to-reel tape recorder and a cassette machine with me together with a sample tape (on both reel and cassette) containing a number of items for playback to informants as stimuli for what I hoped would be useful discussion. The first set of items were a number of performances of one tune - The Flowers of Edinburgh - chosen because, although it is presumably of Scottish origin, it is known and played throughout the islands. I included amongst these some non-Shetland performances. The point of this set of examples was to test informants' knowledge and awareness of regional style and their awareness of what might be called a 'Shetland' style. Other items were included to spark off discussion on 'lilt' and 'lilt' and to uncover any other terms used in music criticism. I also included some items that might possibly have thrown up comments useful to me in evaluating two theories I held about earlier rhythmic features and tuning systems.1

Sometimes I recorded the interview on the Nagra machine; at other times on the cassette machine with an integral microphone. I did the latter whenever I was with informants who were particularly shy and who were put off by 'high quality' recording apparatus used in the production of discs and commercial cassettes but who were happy to allow me to use the cassette machine as a 'notebook'. It must be obvious that my interviews were to a certain extent of the 'directed' type in so far as I was using the taped items as a focus or as a convenient point of return during discussions. But I was able, in fact, to use the items in a less directed way, for informants proved keen to listen to and pass opinions on the items and each item often proved to be the starting point for widely ranging discussions of the rather more 'undirected' type, especially when, as was frequently the case, I was working with two or three informants simultaneously.

General comments

1. If one is able to get second thoughts from informants as well as first thoughts about questions that they may not have met before, one must be prepared to engage actively in discussion that enables them to clarify verbally and refine concepts they had perhaps not previously articulated. One might describe this as oral feedback! I found on my return from fieldwork that the recordings contained a lot of my own voice as I offered various opinions and engaged in debate rather than sitting there at interviews as a 'piece of blotting paper'. Even if it embarrasses one to hear so much of oneself going into a sound archives for permanent storage, one must resist the temptation to halt the machine during interview or to edit down
the resulting tapes; it is vital that not only you, but others, are enabled to know the context in which particularly significant informant comments were made.

2. While fiddling in Shetland has traditionally been primarily the activity of men and youths, this does not mean that women are any less perceptive, informed listeners, nor any less articulate and ready to contribute. When working frequently with fiddlers (men) I found their wives especially ready to participate in lively discussion.

3. Musical concepts in Shetland are at this time changing particularly rapidly and at different rates of change between sections of the community. For instance, younger Shetlanders knew little and so cared little about regional style variation. This feature belonged to an older, almost extinct generation of fiddlers. However, a new distinction has appeared recently—between what is called 'old Shetland' style (embracing all regional differences) and 'new Shetland' style. The latter is itself recognisablely closer to, yet distinct from, Scottish fiddling and classical European violin playing. I was not previously much concerned with such a distinction, having a researcher's model which included older Shetland fiddle style, modern Scottish fiddle style and a grey area in between the two, for which I had no special term. The importance for the Shetlanders of a category 'new Shetland' came out during the less directed parts of interviews and may not have been learned by me if I had controlled my interviews more rigidly.

4. To Gordon Geekie's five-point list of ways in which 'folk' may articulate their knowledge of their musical system (1a, c, d, e and f in his paper) should be added 'gestural descriptions of musical structures'. This last point needs some elaboration. When Shetlanders say that a fiddler 'played with fine lift', it turns out that they mean that the player accented his tune so well with his bowing that listeners want to begin tapping their feet and they want to get up and dance. Even though much fiddling in Shetland is now performed for personal enjoyment or for others to listen to rather than to dance to, one of the current and most important criteria of good playing obviously relates to the fiddle's earlier prime function as an instrument for dancing. Few Shetlanders had found or used words to describe the effect of such playing because what they felt was expressed in gesture and even fewer must have tried (except perhaps teachers of fiddling) to convey in words how to play to create this affect, that is, to explain verbally the structural difference between music with good 'lift' and music without it. So, in answer to the question 'What is meant by the term lift?' informants either referred to one of the examples on my tape and said 'that has good lift', or they referred to the playing style of a particular fiddler known to me and said 'he plays with good lift', or they
resorted to gestures, commonly beginning, after a long pause, with 'well, it's very difficult to explain, it's a kind of .... (gesture)'.

In one case the accordion-playing grandson of a fine traditional fiddler gripped an imaginary accordion at this point and gave it a short sharp squeeze using trunk and arms. Some fiddlers gave a short strong down-bow action to represent a strong accent. Since 'lift' appears to be one of the prime necessities for 'good' playing, as a musicologist I would need to pay attention to this and would need to produce some particularly detailed style transcriptions in order to present and analyse this feature. It is likely that melographs would be the most convenient way of illustrating this, especially since 'lift' appears to be achieved by the right combination of three factors:— the right tempo (easily measured and compared); manipulation of note duration in relation to surrounding silences; and relative amplitude. Another possibility is to present on tape, as part of one's analysis, excerpts of playing with and without 'lift' (the solution chosen by another of my informants whose words failed him). In the case of those informants who gestured, they can be compared to conductors of European orchestras who, during rehearsal and performance, use gestures to convey simultaneously details of the musical structure the musicians must realize in sound and some notion of the affect he hopes to communicate to his audience — he gestures not only what he feels but hints on how to perform so as to create that feeling.

5. The terms 'lift' and 'lilt' stood not only for a way of playing but also some qualities inherent in certain items of the repertory. This confused me initially when I tended to get several different explanations for the two terms. A consensus view, or rather a pattern to those views, only emerged after working with a number of informants, both players and non-players. In fact, performers were found to use the term 'lift' in two ways, non-performers in one way. Non-performers understood the term 'lift' mainly as a type of affect whereas performers not only used it in the way I have discussed earlier, but, because they were performers, knew of certain tunes where the potential for easily realizing 'lift' was greater than in others. The same was true for the quality 'lilt', but there is no room in this paper to discuss this term also. The main point is that my finding here seems to lend support to some of Gordon Geikie's comments on categories of user.


3. See in this volume. G. Geekie: 'The Role of Folk Models in the Anthropology of Music'.

Questions

Josephs: How would you describe lilt? Are you aware of what it is now?

Cooke: Well I think so, but I have to go back again and try it out now. Lift seems to be very much a question of accentuation produced not only by attacking certain notes more strongly but also by shortening notes, allowing the air in between. Whereas lilt is much more to do with duration of notes in relation to each other, and so is concerned more with the flow of the melody.

Myers: You said that if the fiddler picks up his fiddle every time you ask him that perhaps all one could do, and you sounded vaguely apologetic, would be to publish a series of sound examples. I was wondering why you sounded apologetic and also wondering what relationship that exercise might have to Seeger's dilemma - the music mode and speech mode etc.

Cooke: I think a carefully selected and arranged series of music examples would be sufficient but am not sure that colleagues would agree. I believe that the solution lies in the presentation of the musical sound itself.

Sorrell: Isn't this a very good example of the need for participant observation?

Cooke: Yes.
THE PROBLEM OF A TOTAL FOLK VIEW AND A PARTIAL FOLK CLASSIFICATION

Richard Okafor

The Igbo comprise one of the largest ethnic groups in southeastern Nigeria, with a population of over ten million inhabitants. The Society is agricultural and agrarian. The Igbo are a very musical people and music plays a major role in their social and religious activities. Music, for the Igbo, is not just a luxury or pastime: it forms part of the process of living itself. According to W.W.C. Echezona, "To every Ibo, life has a melodic and rhythmic orientation, and again, "No event happens that is not associated with music. The Ibo has an ardent personal feeling for it" (Echezona 1965: 12 & 14).

Music features in many different settings within Igbo traditional society: palm-wine drinking, hunting, games and sports, harvesting and other aspects of agricultural work, birth, marriages, death, funeral, burials and so on. It also serves as an entertainment, as an accompaniment to the dance, and for religious or ritual purposes, in short it is music for all occasions. Undoubtedly much good work has been done on the folk concepts and classification of Igbo music and musicians by Meki Nzewi (1977) and Ifionu (1978) but hitherto, no attempt has been made to deal with the problems they present.

Because of the importance and place of music in Igbo society, musicians are respected and enjoy a high status. According to Nzewi, "In Igbo society, we find musicians as people with the same status and opportunities, by right of birth and extra-musical achievements, as every other member of the society, to ascend to any height in the social ladder" (Nzewi 1977: 372). Basden, as far back as 1921, observed this fact too when he stated that "among the Igbo talent is recognised and musicians are treated with great respect and many artistes become very popular" (Basden 1921: 190).

Among Igbo musicians are minstrels with whom I worked in Nigeria (June 1978 - August 1979). Igbo minstrels are public poets and singers who entertain people with their songs. They make comments on all aspects of life in the society. They record events and point at the way they think people should follow. They combine religion with social life and as such are socio-religious musicians. Igbo minstrels draw their themes and texts from the folk milieu, folk stories, and topical issues and these include gods and goddesses, morality, wickedness, and food. Besides, they indulge in much praise-singing - praises for themselves, their group, town, hosts, heroic achievements, and successes in life. Since all these ideas permeate their songs, they are therefore moral guides to their society. Their language is of deep, philosophical and poetic interest, since
As a memorial tribute to the inspiration and work of Maud Karpeles (1885-1976), founder member of the I.F.M.C. and member of the first Working Committee of the U.K. National Committee an LP disc has been produced. Music of the Tatar People, TGM 129 was recorded and annotated by Lazlo Vikar and is produced by Tangent Records (176a, Holland Road, London W14 8AH). It can be ordered from record shops or direct from Tangent Records.

The 1981 Conference of the U.K. National Committee was held at Dartington College of Arts during April. The themes for 1981 were 'Analysis' and 'Current Research: Problems and Methods'. Publication of the Proceedings is planned under the editorship of Natalie Webber of Goldsmith's College, London.