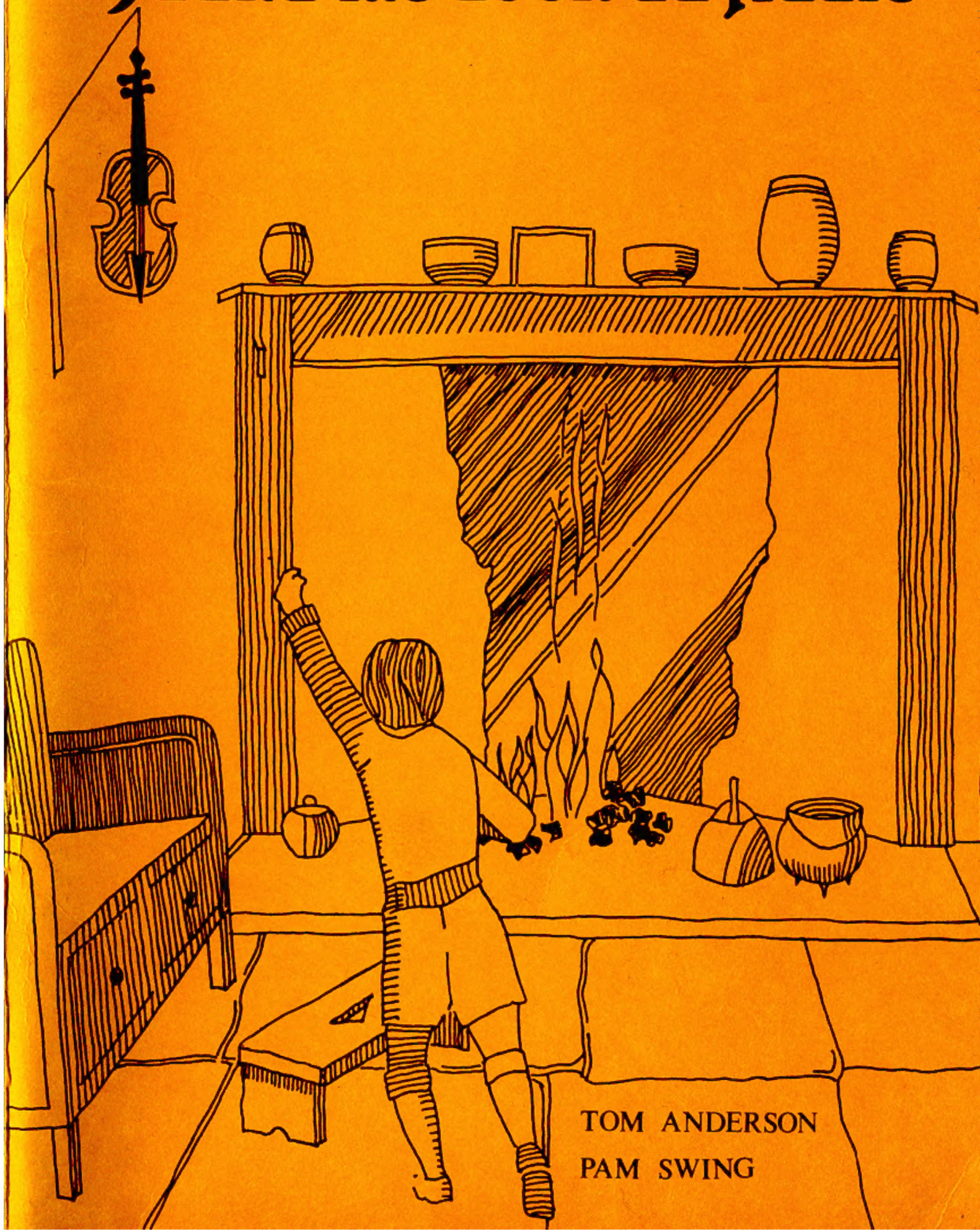
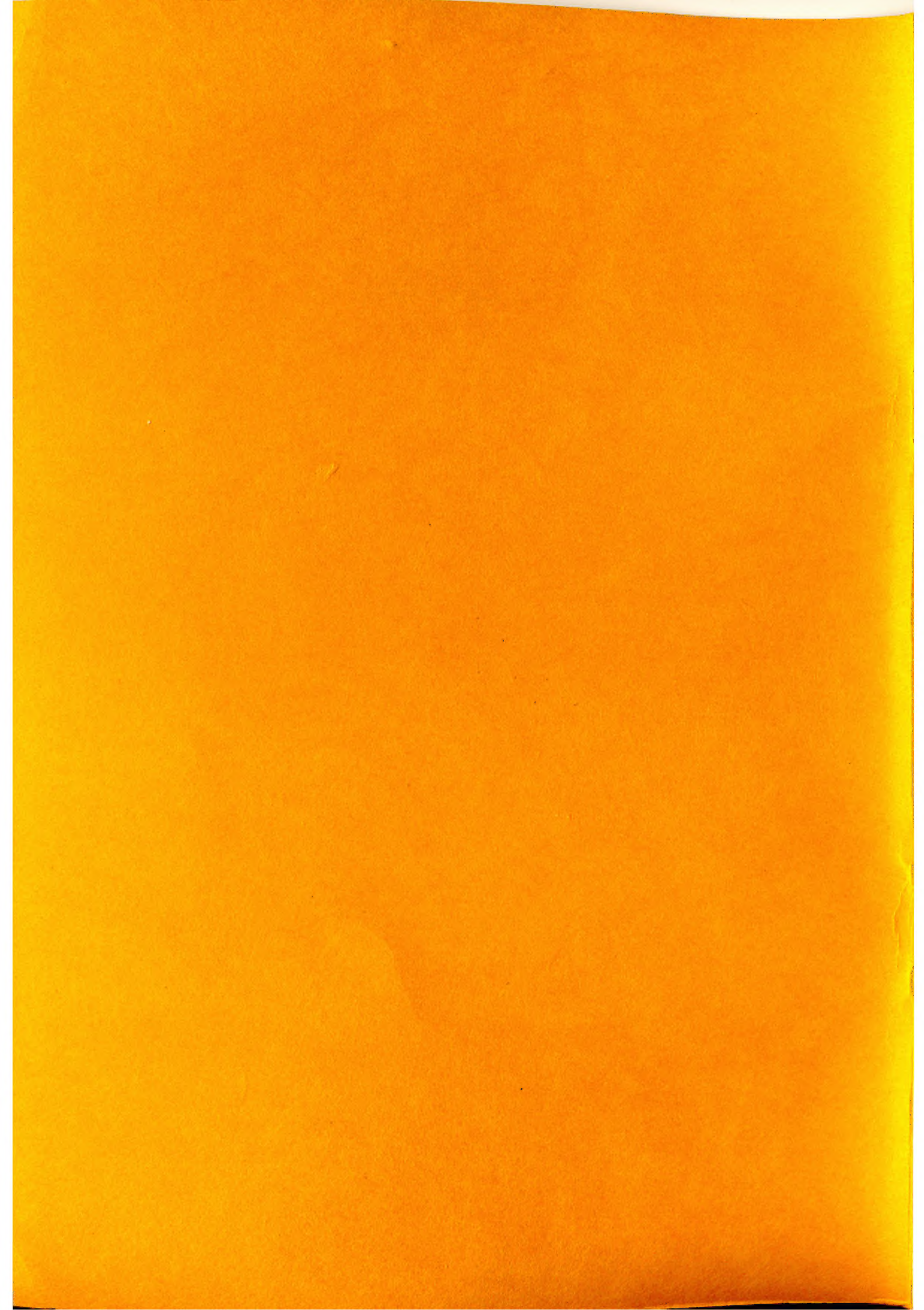


Hand me doon da fiddle



TOM ANDERSON
PAM SWING



Hand me down da fiddle

TOM ANDERSON

PAM SWING

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FOREWORD

Fiddle music is the music of the Shetland Islands; descriptive music of the land, the sea, and the sky. Whether of the land with its ancient folk tradition and its age-old crafts and skills evolved as they have done through long generations of human endeavour, or of the sea with the evening serenity of a still voe or the majesty of crashing equinoctial rollers, or of the sky with the splendour of a summer sunset, or the spell of scurrying winter clouds - the music is descriptive.

It is the essence of Shetland.

This music is at once simple, joyful, powerful.

It is an encapsulation of an island way of life.

For me, and for those of my colleagues at this university who were involved, it has been a privilege to have assisted in the compilation of this work, and we wish it well. We know that it will bring much pleasure to many people.

21 February 1979

Robert Innes
Director of Continuing
Education
The University
STIRLING

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- Mr Simon Gunn, DA Teacher of Art, Anderson High, Lerwick, for his assistance in selecting the illustrations.
- Mr Trevor Hunter Instructor in Shetland fiddle playing, Shetland Education Committee, for his assistance with the competition.
- Mr Peter Moar FSA Scot. For his invaluable help and advice at all times concerning origins of tunes and styles of playing Shetland fiddle music.
- Mrs Lyn North Graphics Artist, University of Stirling, for the front cover design.
- Mr Patrick Shuldam-Shaw We are indebted to the late Mr Pat Shuldam-Shaw. Mr Shaw came to Shetland in 1947 and became very interested in the musical tradition. Over the years 1947-51 he wrote down, and in the latter two years, recorded on tape many tunes and songs in Shetland. He published in the English Folk and Dance Journal articles of music on the late John Stickle of Unst. His death in 1977 left a vacuum in the Folk World which will be hard to fill.
- Steven Spence Aged 14, pupil of Baltasound Junior High School, Unst, for the use of two of his tunes.
- Mr George Trainer Book Binder, University of Stirling, for his assistance in binding.
- Dr Jonathan Wills Senior Producer, Radio Shetland, for the illustration on the back cover, and assistance with judging the competition.

We should also like to thank the staff and pupils in the Shetland schools who assisted in the provision of the illustrations.

HAAND ME DOON DA FIDDLE

Shetland Fiddle Tunes for Bairns of Aa Ages

I am a fiddler ta my trade,
An a da world weel knows it,
I screw my pins an plink my strings
An rub my bow wi roset.¹

INTRODUCTION

The object of this book is to help you learn to play fiddle in the Shetland style. The tunes are ones we have used during the course of our teaching in schools in Shetland. After years of carrying around tunes written on scraps of paper which invariably were lost, we decided it was time to put the manuscripts into one book. This book gives us an opportunity at the same time to tell you a little about each tune, as we believe that knowing the story behind the tune is essential to understanding how to play it. Illustrations by the children give their individual viewpoints.

Some of the tunes are known in many places besides Shetland, especially Scotland, but we include them because they have been played in Shetland for a long time and lie easily for beginners fingers. As a short cut to reading music, we put in a fingering for every note at first. However, the sooner you learn to associate notes on the staff with fingering on the fiddle, the better. Bowings, which are essential to bring out the Shetland style of playing, are marked as a guide. There are several different styles of Shetland fiddling, but we have tried to give you the bowings that are basic to all of them.

Our method of teaching was unorthodox, as we believed in teaching tunes parallel with scales as soon as the basics of holding a fiddle and drawing a bow on open strings were mastered. For bairns who want to take up fiddle, we advise playing a preliminary scale in the key of the tune you want to play. This promotes good intonation and tone.

The stories and comments on the tunes are in dialect. This form of the dialect was spoken in Eshaness some fifty years ago and is still spoken by older people in that district. Some of the pronunciations and grammar may differ from other parts of Shetland. For people unacquainted with the dialect we refer you to the glossary at the end of the book.

We have included some contemporary tunes along with the traditional ones because there is a living tradition of Shetland fiddle music. We have also left several blank pages at the end of the book for tunes you may have collected or any that you yourself have composed.

If you get as much fun from playing these tunes as we have had teaching them, we will be amply repaid for this venture.

Gie her sheet, an let's hear dee!

¹Stewart, George.

Shetland Fireside Tales. Lerwick:
T & J Manson, 1923, p. 82.

BACKGROUND TO SHETLAND FIDDLE MUSIC

The violin, generally referred to as the fiddle, is the traditional instrument of Shetland. It seems to have come to Shetland either from Scotland or the Continent of Europe about 1700. Prior to that, according to Low and Hibbert, there was a two-stringed instrument called a Gue which was held on the lap and bowed. It was probably used only as an accompaniment to singing. Music for dancing was purely vocal, similar to the song-dances found in Faroe today.

Traditionally, fiddle was played at weddings, for dancing, and for listening when folk "cam in aboot da night" (friends coming to visit for the evening). Weddings, and preparations for them at one time followed a ritual pattern, and there were tunes for each activity.¹ Although many of these tunes have been lost, some were retained² and we include two bride's marches in this book. The wedding tunes have their counterparts in Norway, where fiddlers still lead wedding processions.

Dancing was done mostly in the winter months in the croft houses when the long dark nights and short days prevented much outdoor work. Weddings were held at this time, and these coupled with Yule festivities and occasional rants kept the fiddler busy. Dancing could also occur throughout the year after a day of communal work (such as cast-in' peats, ripin' tatties, cairdins, etc), and at foys.³ Today dancing is done in public halls to country dance bands, and few Shetland Reels are performed except at weddings.

Music for dancing at one time was predominantly for the Shetland Reel, with the exception of the Muckle, or Auld, Reel,⁴ which was a slower dance and gave dancers respite from the more strenuous Shetland Reels. Tunes in a 6/8 metre were in the minority, and so far as we know only one or two dances were done to that rhythm: Da Shaalds of Foula⁵ and Da Flugga. The reel probably came in from Scotland early in the 18th century, and the earliest Shetland reel composition we have found is dated 1759 (Miss Spence's Reel).

Music for listening was either descriptive melodies, such as Da Brig and Da Mill, or dance tunes played by the old fiddler sitting by the fire. There was sometimes a special tune, such as Auld Swaara, played last thing before the fiddle was hung up for the night. Slow tunes were difficult for the fiddler to play as he found it hard to get away from the dance rhythm.

Shetland tunes are either indigenous compositions or foreign tunes adapted to Shetland style. Up until the 1900's, tunes came in from outside Shetland mainly via fishing and whaling fleets and Shetlanders sail in the Merchant Navy. Within Shetland, tunes were exchanged by fiddlers travelling from district to district in the course of their various trades, and at weddings where fiddlers from various places would play together and listen to each other. Each district had its own style and tunes, and even tunes found all over Shetland were adapted to the local style and sometimes renamed. After the turn of the century with the advent of the gramophone and later on the radio in the 1930's, Scottish and Irish music was picked up. The technique of Scottish strathspey playing was not known by most Shetland fiddlers until the first quarter of the century and strathspeys brought to Shetland were speeded up and played in reel time instead. More recently, American Country and Western has had a considerable impact.

The technique of playing Shetland fiddle music is quite distinctive, and follows more the style of the Hardanger fiddle than either Scottish or Irish, although there are some similarities with the latter. The playing of two or more strings at one time with open strings ringing, and 1 down and 3 up bowing, accented notes and "lang draws" on the back strings, and grace notes and turns as ornamentation give the music a special sound. In some melodies the tuning is altered to AEAE or ADAE.

Several collections of tunes have been made during the last fifty years and with the coming of the tape recorder many of the older fiddlers have been recorded.⁶ Fiddle music is being composed by many Shetland musicians at this time, and several books of tunes have been published. The Shetland Folk Society have published a good cross-section of traditional melodies in their folk books which were compiled in the book Da Mirrie Dancers, which is now out of print. Some gramophone records are now available of traditional players.⁷

An interesting change in the popularity of the fiddle today is that it has become more of a listening instrument than one for dancing. This has led to the composition of many slow airs as well as the development of many excellent accompanists to the fiddle on piano, guitar, and accordion. Dance music today is mostly Scottish or disco, and the fiddle has been replaced for the most part by other instruments. Fiddles can be heard in certain pubs, houses, and at concerts. Traditional Shetland music is played by some old fiddlers and groups of such as the Folk Society Band and the Shetland Fiddlers Society. "Da Forty Fiddlers", as the latter group is known, meet regularly and have performed in Shetland and abroad as well as produced records. Since 1973, traditional fiddle music has been taught in an ever expanding number of schools.

FOOTNOTES

- (1) a) Flett, J. F. and T. M. Traditional Dancing in Scotland
London: Routledge and Kegan Paul,
1964.
- b) Fraser, Peter "Old-Time Shetland Day Wedding"
Shetland Folk Book, Vol. 3,
Shetland Folk Society, 1957.
- (2) a) Articles by Pat Shaw
- b) Anderson, T and
Georgeson, T., ed. Da Mirrie Dancers, Shetland Folk
Society, 1971.
- c) Unpublished tunes in the
Tom Anderson tape collection
- (3) Foys: Celebrations that took place
between fishing for one type of
fish and another; i.e. White
fish and herring. At this time,
accounts were settled and necessary
changes of crew and gear were made.
Informal dances were held in the stone
lodges where the fishermen slept when
ashore during the fishing season.
- (4) Flett, Tom. "The Auld Reel, The Foula Reel,
and the Shaalds of Foula", Shetland
Folk Book, Vol. 5, Shetland Folk
Society: 1971.
- (5) Ibid
- (6) Collections of music and tapes
- 1) Peter Moar (1927-)
 - 2) Pat Shaw (1947-50)
 - 3) Shetland Folk Society (1945-)
 - 4) Tom Anderson (1949-)
 - 5) School of Scottish Studies (1973-)
- (7) Records available
- 1) Shetland Fiddlers (Leader)
 - 2) Shetland Fiddlers Vol. I, II (Thule)
 - 3) Shetland Fiddling, School of Scottish
Studies, Vol IV.
 - 4) Silver Bow, Vol. I, (Topic)
 - 5) Shetland Folk Fiddling, Vol II
(Topic)

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1. BAA BAA BLACK SHEEP



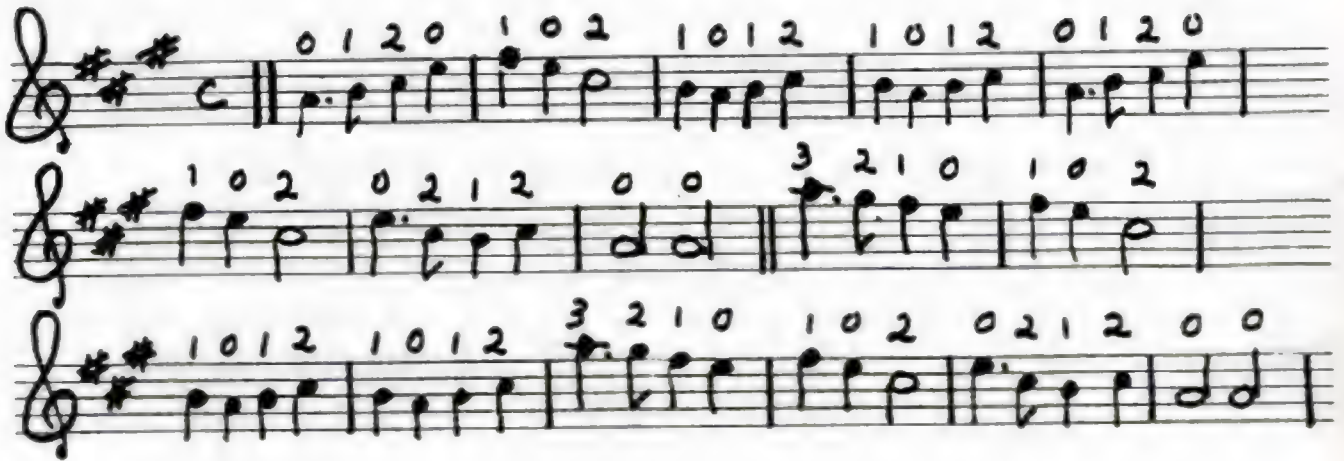
Brian Nicolson

Cullivoe

BAA BAA BLACK SHEEP

Dis is wan o' da aisiest tñns to play whin du starts to learn da fiddle. He haes words til him an if du minds dem whin du's playing him, it's a great help.

Baa baa black sheep
 Haes du ony oo?
 Yes sir, yes sir
 Tree bags fou
 Wan fir da maister
 Wan fir da dame
 Wan fir da peerie boy
 At's left be his lain.



BONNIE TAMMIE SCOLLA

Brenda Robertson
Burravoe

Dis tūn wis ōsed fir a sang. Da auld fiddlers had different names fir him: "Da Auld Mare's Gaen ta Snaranness, "I Canna Get me Mare Tamed", "Tame Her Whin da Snaa Comes", an dey played him in da key o' G as weel as A. Dis is a fine aisy wye o' him as it only ōses da first twa strings o' da fiddle.

Du'll mind an keep dye second and third fingers close tagedder on baith o' da strings whin du plays him.

Whaur is du been aa da day,
Boannie Tammie, boannie Tammie
Whaur is du been aa da day
Boannie Tammie Scollà?

Up a bank an doon a brae
Boannie Minnie, boannie Minnie
Up a bank an doon a brae
Boannie Minnie Merrin

3. MID-YELL SCHOOL WALTZ

The musical score consists of five staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notes are accompanied by fingerings (numbers 1-3) and some include a 'v' marking above them. The piece concludes with a double bar line and repeat dots.



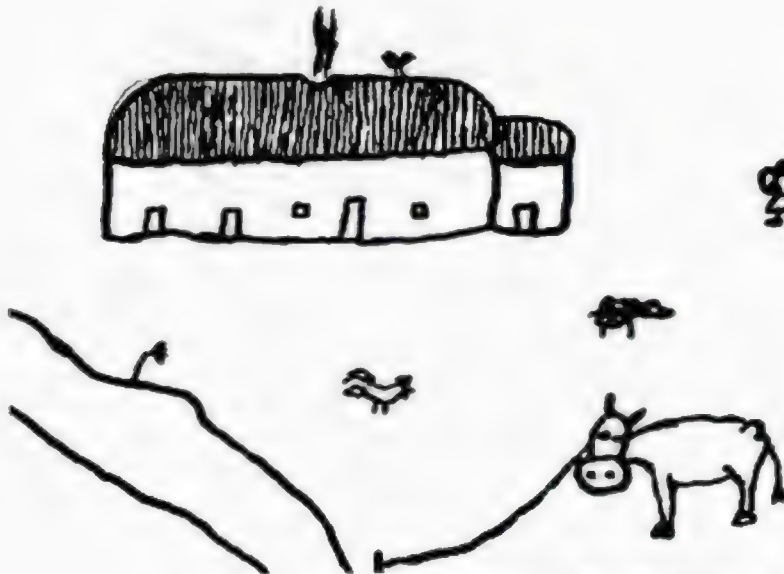
MID-YELL SCHOOL WALTZ

Jacqueline Sinclair
Bells Brae

I made up dis peerie tūn efter we'd been teaching ida Nort Isles fir a twalmonth. It is in waltz time ida key of A an farder on du'll find anidder een made up fir da Uyeasoond bairns. Baith o' dem fits in fine fir da St. Bernard's waltz, so whin du's learn-ed dem maybe du'll get some een ta dance fir dee so dat du can play it at da richt speed.

4. DA BROON COO, OR MRS MacLEOD

The musical score consists of five staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). They feature a melody with various rhythmic patterns and fingerings indicated by numbers (0, 1, 2, 3) and symbols (n, v, p). The fifth staff is in bass clef with the same key signature and time signature, providing a bass line for the piece.



DA BROON COO, OR MRS MacLEOD

Leslie Hughson
Uyeasound

"Da Broon Coo is really an auld Scottish tün. Irish fiddlers hae dere oan wye o' it. Some auld Shetland fiddlers played him in G, but dis is a kind o' aisy wye o'him in A. Du can get a fine soond by keepin twa strings ringin tagedder, an if du looks at da peerie exercise du'll see foo it's dön.

Da broon coo's broken oot
an gaen amang da coarn
If someone doesn't tak her oot
De'll be nane left de moarn

So go du in me peerie boy
An grab her be da tedder
Fir du's a peerie supple ting
No laek de auld dön faider

5, UYEASOOND BAIRNS

0 3 3 1 3 2 0 2 0 3 1 0 3 0

3 3 1 3 2 0 2 0 3 3 0 2 3 1 2 3 2

1 3 2 0 3 2 1 3 2 1 1 0 1 2 3 2 1 3

2 1 0 0 3 3 0 2 3 1 2 3 2 1 3

2 1 0 0 3 3 2 1 1 0 0 3 3 1 3 2 0

2 0 3 3 0 2 3

0-1 2 3 0 1 2 3 0 1 3 3 2 1 0 3

D: open third string

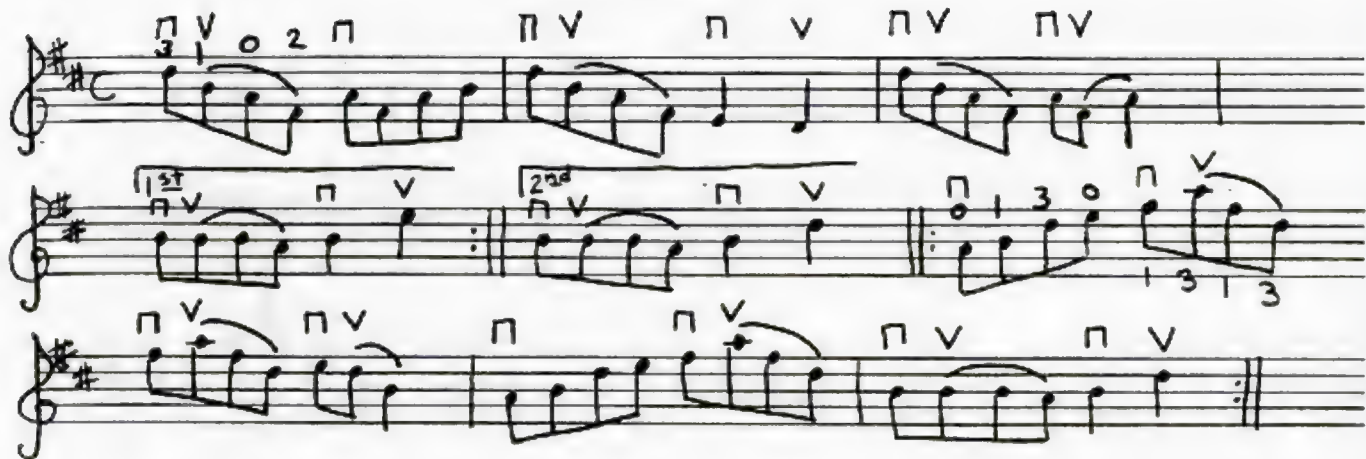


UYEASOOND BAIRNS

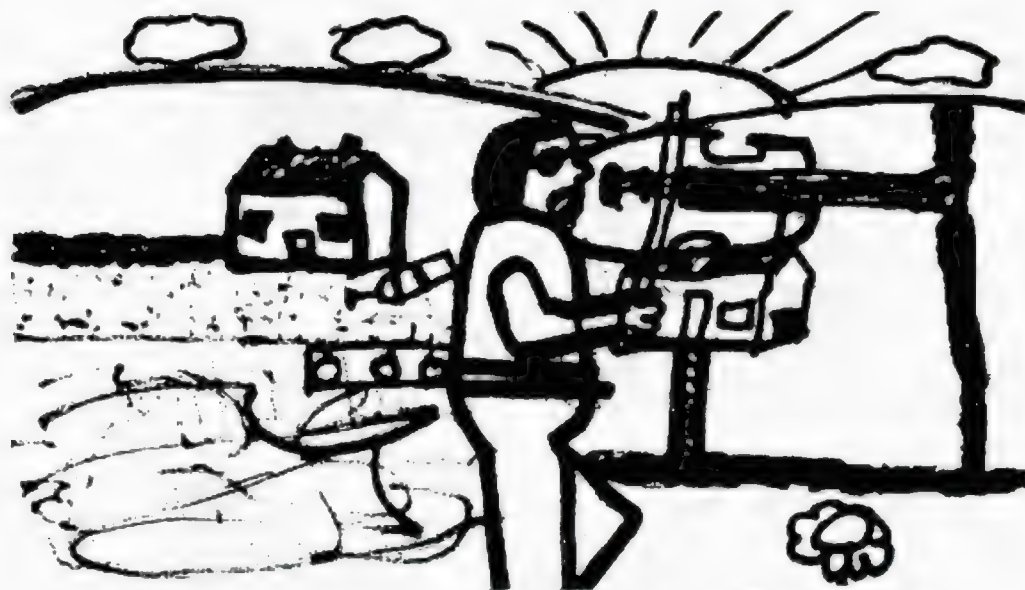
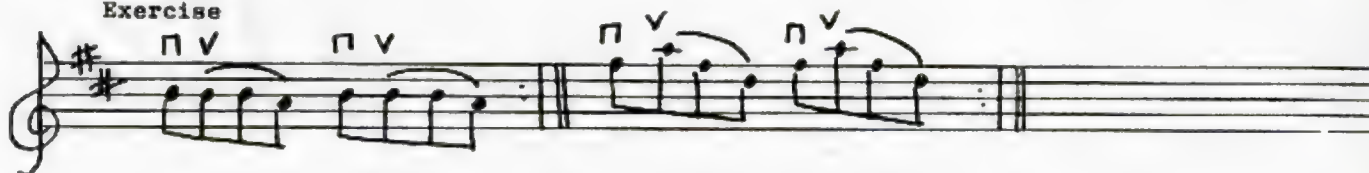
Cindy Ritch
Uyeasound

Dis een is in da key o' D. A scale o' D haes been written oot fir dee ta follow an we're marked whaur dye fingers lie next ta een anidder. On da first string it is da first and second fingers. Dis differs fae da wye du placed dem ida tuns du's played afore. Mind an gie da lang notes plenty o' bow.

6. DONALD BLUE



Exercise



Simon Mulley

DONALD BLUE

Dis tün cam fae Papa Stour whaur it wis caaed Donald Beu efter a teacher o' dat name. Da only idder place it haes been fun wis in Fetlar, but it seems at dey wir folk at flit frae Papa to Fetlar a lang time ago so dey laikly took him wi dem.

Dere's a peerie exercise du can try here so dat du keeps dye first finger doon ida second half, an if du döes dis rightly du'll fairly get up speed.

7. DA MERRY BOYS O' GREENLAND

The musical score consists of three staves of music in G major (one sharp) and common time. The notation includes various bowing directions (marked with 'v' for up-bow and '∩' for down-bow) and fingering numbers (1, 2, 3, 0). A repeat sign is used at the end of the piece, with the instruction 'bowings for repeat' written below the final staff.



Melvyn Leask
Anderson High

DA MERRY BOYS O' GREENLAND

Dis tūn was ta'en back be Shetland fiddlers fae da whale fishing ida Artic. Da ships gyaain to Greenland to fish whales ōsed to call alang Lerwick to get men to join dem. Dey usually always wanted a fiddler. Dere is anidder wye o't played in Denmark. Nearly every Shetland fiddler played dis tūn.

After du's played a lok o' tūns, come back an try da bowings dat we hae writtin in.

8. SEVEN STEP POLKA

The musical score consists of five staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a triplet of eighth notes. The fourth and fifth staves are in bass clef with a key signature of one sharp (F#). The fourth staff includes fingerings for the G string (0 1 2 3) and D string (0 1 2 3) and features upward-pointing triangles above the notes. The fifth staff includes fingerings (3 0 1 2, 3 0 1 2, 2 1 0 3, 2 1 0 3) and downward-pointing triangles below the notes.



HANSEN

SEVEN STEP POLKA

Dis tün wis ösed fir an auld Shetland dance caaed be da same name. What wye it cam ta Shetland we dinna ken. Dere is a version o' him in England ösed fir a different dance. Dis een is in G and du haes ta geng doon ower to da third string. Afore du plays him, try du over da scale o' G.

9. DA BOANIE POLKA

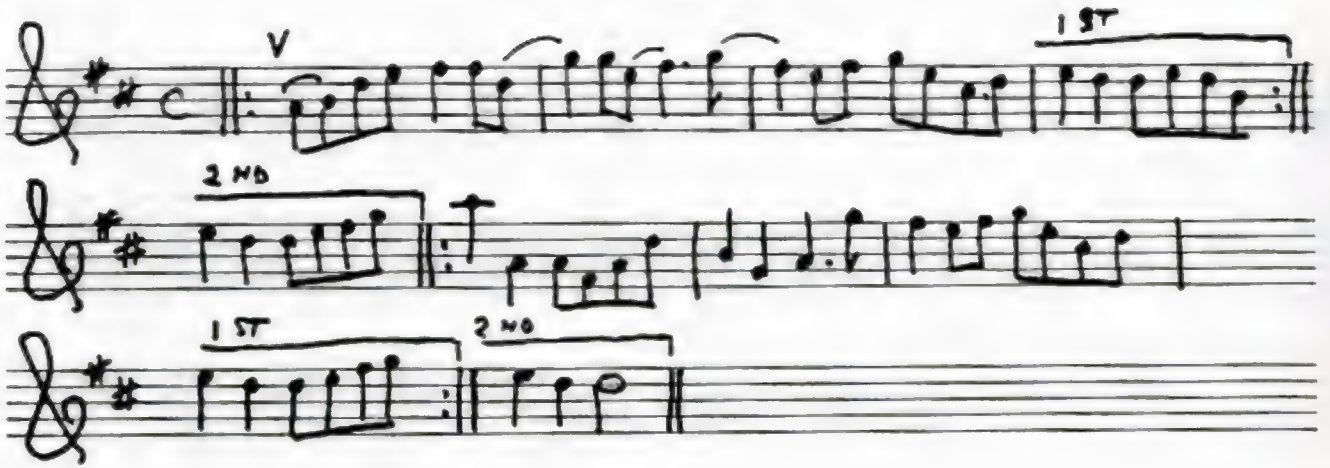


DA BOANIE POLKA

I learned dis een frae da late Jean Pole o' Waas. Shú wis a body about 80 years auld whin shú played him ta me. Whin shú played him, which shú always did sittin doon, shú kinda danced da tün wi her feet so dat du could nearly see da steps o' da polka. Dere is different wyes o' him played in England whaur he's ösed fir a polka as weel.

Dis is a fine aisy wye o' him. Whin du's played fir a peerie while, try da first bar o' him da wye dat we're written him at da end o' da tün.

10. SISTER JEAN



SISTER JEAN



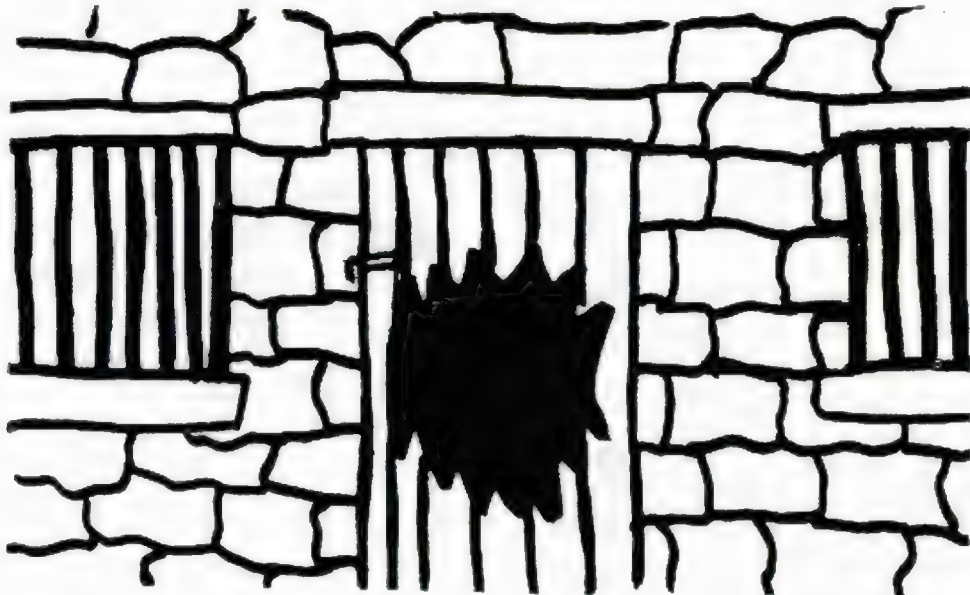
Leslie Hughson
Uyeasound

Dis is da best kent o' aa da polkas played in Shetland. Nearly every fiddler hed his ane wye o' him. Dis is da wye he wis played in Eshaness whin I wis peerie, an at dat time he wis a favourite dance.

My sister Jean is come frae France
Ta learn wis da Polka Dance
First da heel an dan da toe
Dats da wye da ladies go.

Whin I was a peerie boy I had nae sense
I bought me a fiddle fir 18 pence
Da only tūn at I could play
Wis ower da hills an far away.

11. JACK BROKE DA PRISON DOOR

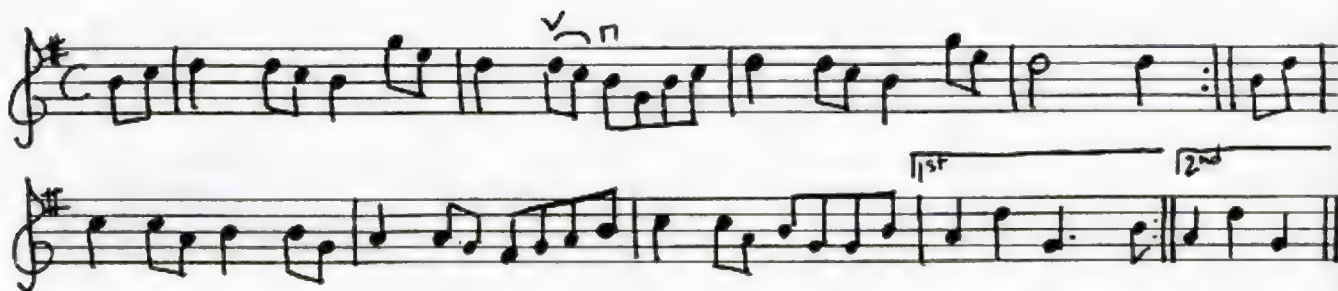


Angela Hughson
Baltasound

JACK BROKE DA PRISON DOOR

Dis een wis made up be an auld fiddler named Jack Goudie frae da Ness. Some said dat he'd hed a dunt on his head whin he wis young dat gave him queer turns. He wis a very good fiddler an made up loks o' túns. Wan night in Lerook wi a dram in him he got a queer turn an da poliss lockit him up ida auld prison. He waited til dey wir sleepin an dan he brook doon da prison door an made fir hame as fast as he could. Da poliss wir awaur it he wis gaen, bit tocht it better to let be fir let be, so dey didna geng efter him. Whin Jack got hame he took his fiddle an made up dis tún an caaed him, "Jack Broke da Prison Door". If du listens to da first twartre notes du can hear hit sayin dat.

12. OLIVER JACK



Lynne Johnson
Brae School

OLIVER JACK

Dis tün an da wan ower da page were baith brought back be Shetland fiddlers frae da Greenland whaling. Naebody really kens wha made dem as dey wir a lok o' fiddlers frae different places at guid ta da whaling. We do ken at Willafjord is played be fiddlers in Newfoundland an Cape Breton an dat dere dey öse muckle da sam kind o' bow strokes as we dö.



Shoan Young
Anderson High

WILLAFJORD

If du imagines some een gaen wi wan fit ida stank an de idder een on a broo an gaein a lunk as dey go alang, dat's da kind o' syncopated rhythm du haes to get whin du plays dis een.



SLEEP SOOND IDA MOARNIN

Brenda Robertson
Burravoe

Dis is a very auld tûn. It is kent on da Wast side o' Shetland as "Da Gutters o' Skeld". In Nort Yell da auld fiddlers played him wi da high bass, dat is: da back string raised from G to A. Du'll notice da bow strokes ida first o' him are wan doon an tree up, da sam as du'll fin in loks o' Shetland tuns. Ida second turning, da 1 doon and 3 up comes on whit day caa da "aff beat", not at da beginning o' da bar. Dis happens ina braw twartree Shetland tûns, an is whit gies dem da queef. We're geen dee a peerie exercise so dat du can practise him.

15. LASSES TRUST IN PROVIDENCE

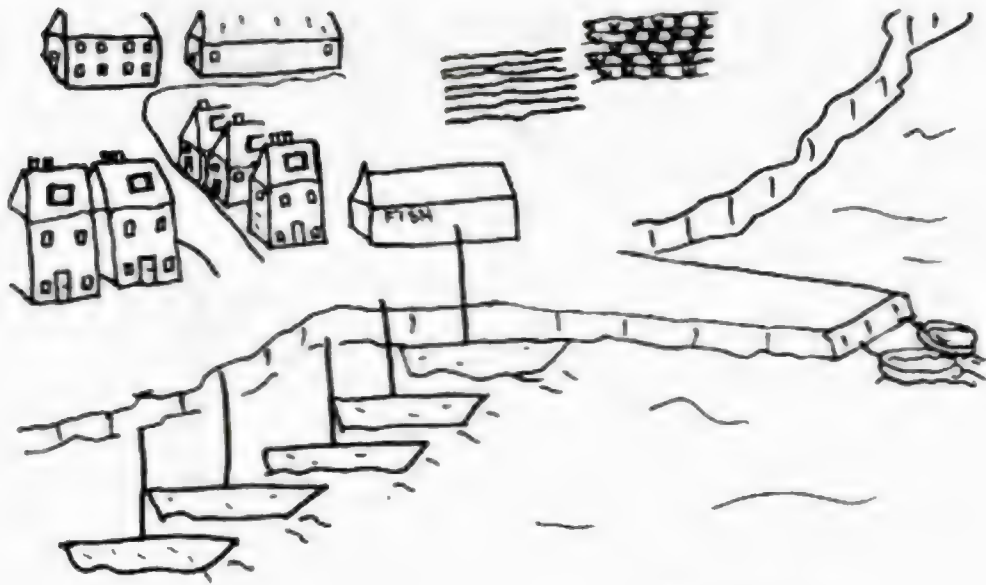


Mandy J Tulloch
Mid Yell

LASSES TRUST IN PROVIDENCE

Dis is a very fine auld tũn in D. As far as we ken he wis only fun in Unst bit naebody kens wha made him up. Du'll notice at da wan doon an tree up bow strokes fairly come oot ida second half o' him. He maks a fine dancin tũn fir da Shetland Reel.

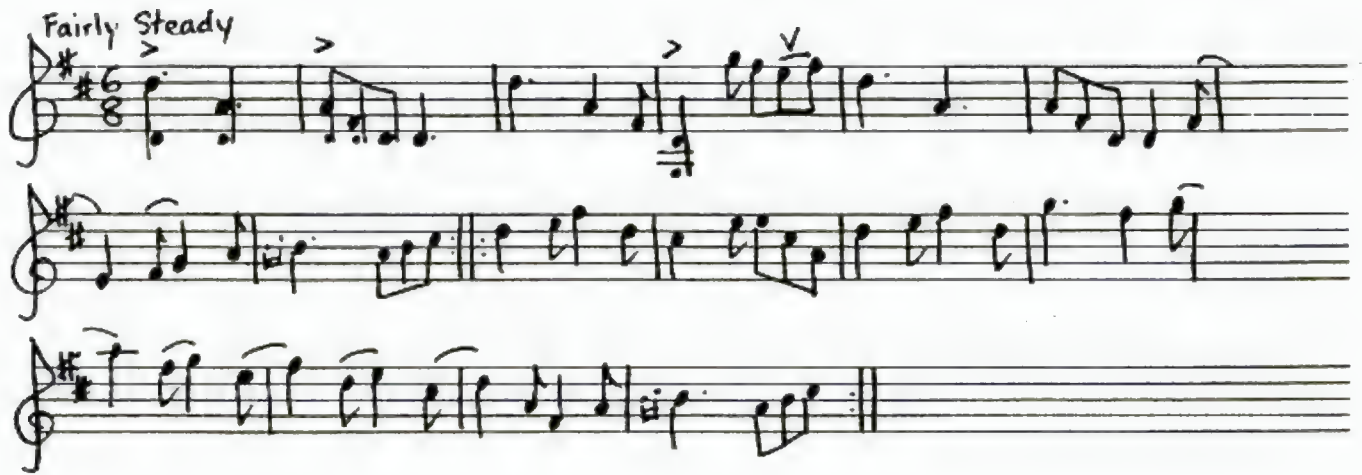
16. BOANNIE ISLE O' WHALSEY



Emma Cox
Baltasound

BOANNIE ISLE O' WHALSEY

Dey wir a lok o' different wyes o' dis een bit we're gaen dee
 da wye da Forty Fiddlers play him. Some say dis wis taen frae
 Greensleeves, an auld English tün. Hoo-som-ever, he's been
 played in Shetland a lang time.



Eunice Henderson
Bells Brae

DA BRIG

Da great Unst fiddler Fredamann Stickle wha lived ower a hundred years ago made up dis tūn whan he stod ida door o' his croft at Burrafirth an watched a sailin ship awa oot at sea rowlin as shū sailed along. Da ship wis a brigantine so he caaed da tūn "Da Brig" fir short. If du plays him kinda slow an follows whaur we're accented him du cān hear da motion o' da ship.

The musical score consists of six staves of music in G major (one sharp) and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody with some grace notes. The third staff shows a continuation of the melody. The fourth staff includes a repeat sign and a first ending bracket. The fifth staff has a second ending bracket and is marked 'Final Time'. The sixth staff concludes the piece with a double bar line and a 'D.S.' (Da Capo) marking.



CHRISTMAS DAY IDA MOARNIN

Dis is anidder een o' Fredamann Stickle's. He wis wint to play dis een to da Laird o' Bunes every Christmas moarnin an some say he hed maist o' da day dere playin to da Laird an da folk he hed bidin wi him. I was telt dat Stickle composed dis tūn as he walked along frae his hoose in Burrafirth ta Bunes. Dey were nae roads danadays, just sheeppaets. Apparently he wis nicknamed Stumpie, maybe because dere wis something wrang wi wan o' his feet. Da tūn fits in at an uneven walkin speed an says at da end o' it, "Christmas Day ida Moarnin."



Magnus Robertson
Burravoe

DA DAY DAWN

I first heard aboot dis tūn whin I wis aboot 14 an wis telt dat a Northmavin fiddler ūsed ta walk to Busta Hoose in Delting an play him ta da Laird on Yule moarin. Some years later, whin I wis spaekin wi Peter Fraser, he played him ower ta me an said he wis a very auld tūn. I fan oot later on at dere wis a version printed in Hibbert's an anidder een ida Midbrake Papers (in the Museum of Antiquities, Edinburgh). Whin I visited da late John Irvine o' Saltness, Whalsey (Auld Glybie), he played a version an caaed him "Da Day o' Dawye." He telt me dat ida aulden days da fiddler ūsed ta geng around da hooses playin him first thing Yule moarin. In Papa Stour, he wis ūsed ta lead da sword dancers onto da floor fir da "Papa Stour Sword Dance". Da version here is da wye I play him. It is my opinion dat it is da auldest fiddle tūn we hae, an dat he is of Norse extraction.

20. SOLDIER'S JOY



Melvyn Leask
Anderson High

SOLDIER'S JOY

Dis is a very auld tûn which is fun all ower da world. Dere are mony different wyes o' im even in Shetland. Dis is da wye me grandfaider played him. Although he's no a Shetland tûn, he wis wan o' da favorite eens fir dancin til, an dey fairly licket at da Shetland Reel whan da fiddler played him.

We're tryed to shaw dee da bow strokes o' da aff-beat 1 doon an 3 up, at da auld fiddlers ösed so dat du can git da right wye o' im. Da 1-2-3 at da end o' each turnin is whaur da dancers strampit oot da steps o' da Shetland Reel. Da fiddler sometimes wid play dem wi da aff-beat bowin so it made a lightsome change. Some o' you can draw bass while da idder eens plays him, as dey ösed ta dae in Bressay.

21. STARRY NIGHT IN SHETLAND

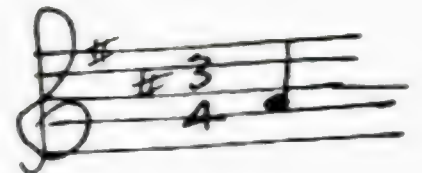


Ian Williamson
Cullivoe

STARRY NIGHT IN SHETLAND

Naebody kent very much about waltzes until efter da turn o' da century whan day cam into Shetland frae da Sooth. Dey spread very quickly an are still popular today. We dinna ken wha composed dis een bit it cam frae da North Isles.

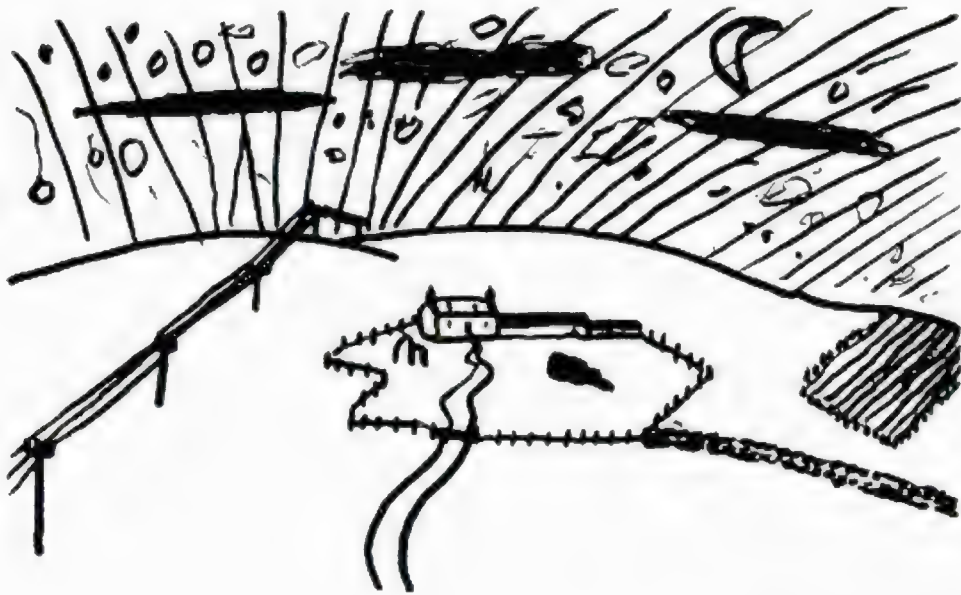
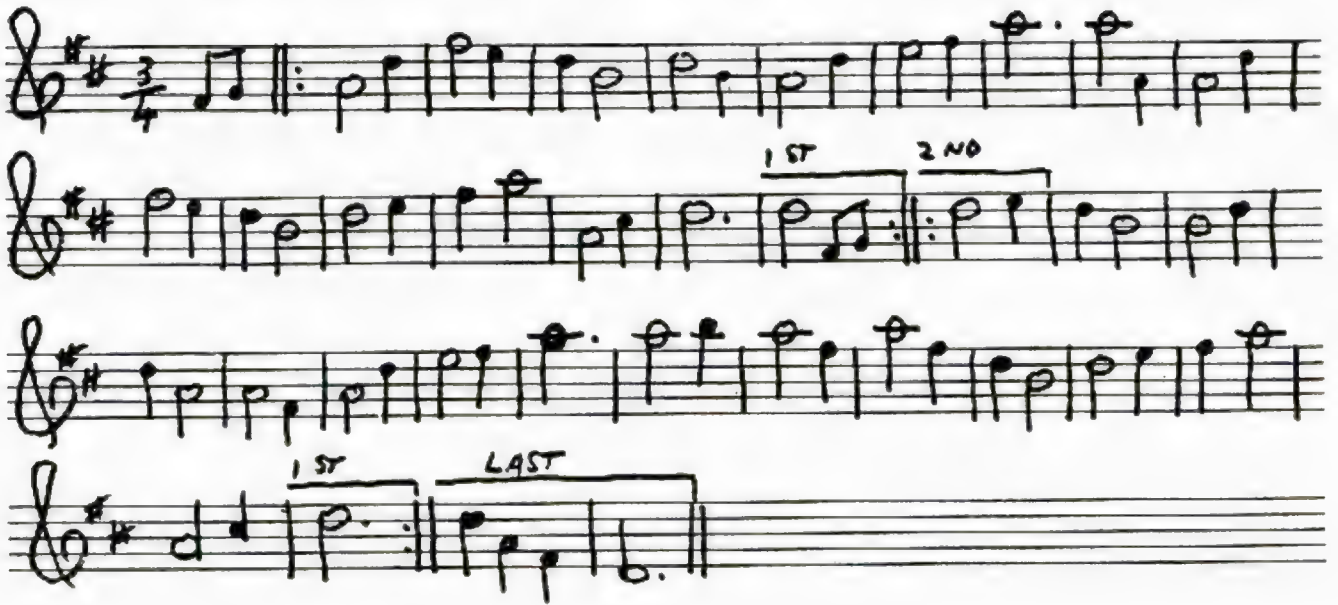
If du keeps dye fingers doon ida second half as we shaw dee ida music it maks it far aisier ta play.



GOSSABROUGH WALTZ

"Da Gossabrough Waltz" is wan o' me ain túns at I composed at a Regatta Dance in Yell about 1936. I wis playin fir a St Bernard's Waltz an couldna mind what to play fir an encore. I just started playin an dis is what cam out. It is a fine tün fir exercising dye forth finger.

23. NORTHERN LIGHTS



NORTHERN LIGHTS

Christopher Ritch
Baltasound

Dis is a tün I made up whin I wis leading da Isleburgh Dance Band. It goes fine wi da twa at comes afore dis een. Vagaland, T. A. Robertson, wrote words fir dis which du'll fin in Laeves fae Vagaland. As du kens, da nordern lights is just anidder name fir da merrie dancers.

24. FAROE RUM



FAROE RUM

Paul Wordie
Midyell

A tūn frae da days o' Faroe smacks. Some say it wis a tūn aboot da smuggling a tobacco an speerits it guid on in yun days.

Dis is a fine een ta practise da wan doon an tree up as he starts aff wi dat.



Alan Leask
Brae School

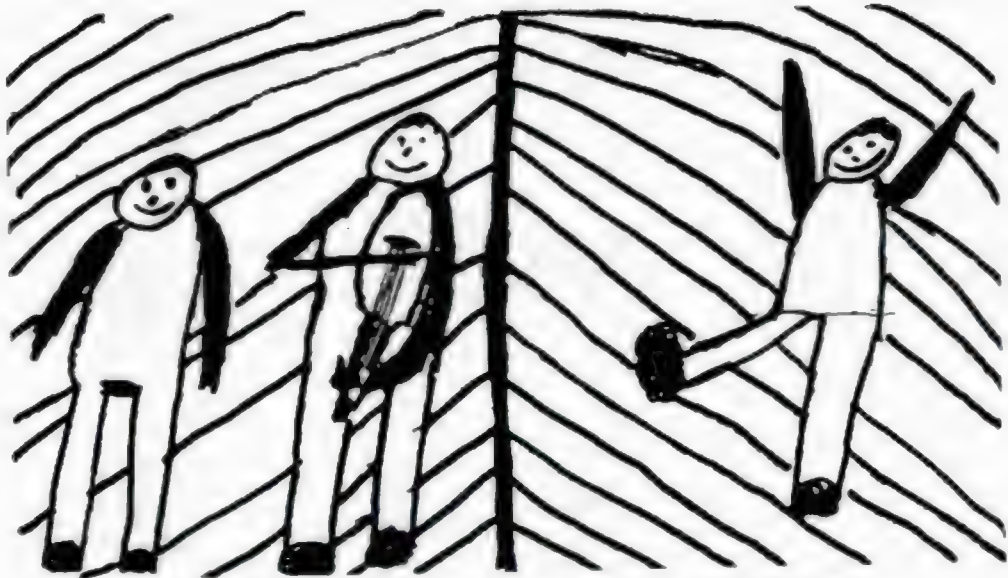
AANDOWIN AT DA BOW

A tûn aboot fishin. Whin dey wir waitin fir dir lines ta fish dey keepit da boat aboot ee place. If it wis a fine day it just meant pooin peerie-wise but if it was wind it took a braw grain o rowin just to hadd her in ee place. Dis was caaed aandowin, as da rhyme says it wis made up be da late Andrew Abernathy o' Twatt: (da rhyme follows da first half o' da tûn).

No gaen forward,
No gaen trow
Bidin aboot ee place
Aandowin at da bow

Du fairly haes to cleek da bow ida second half o him ta get him right.

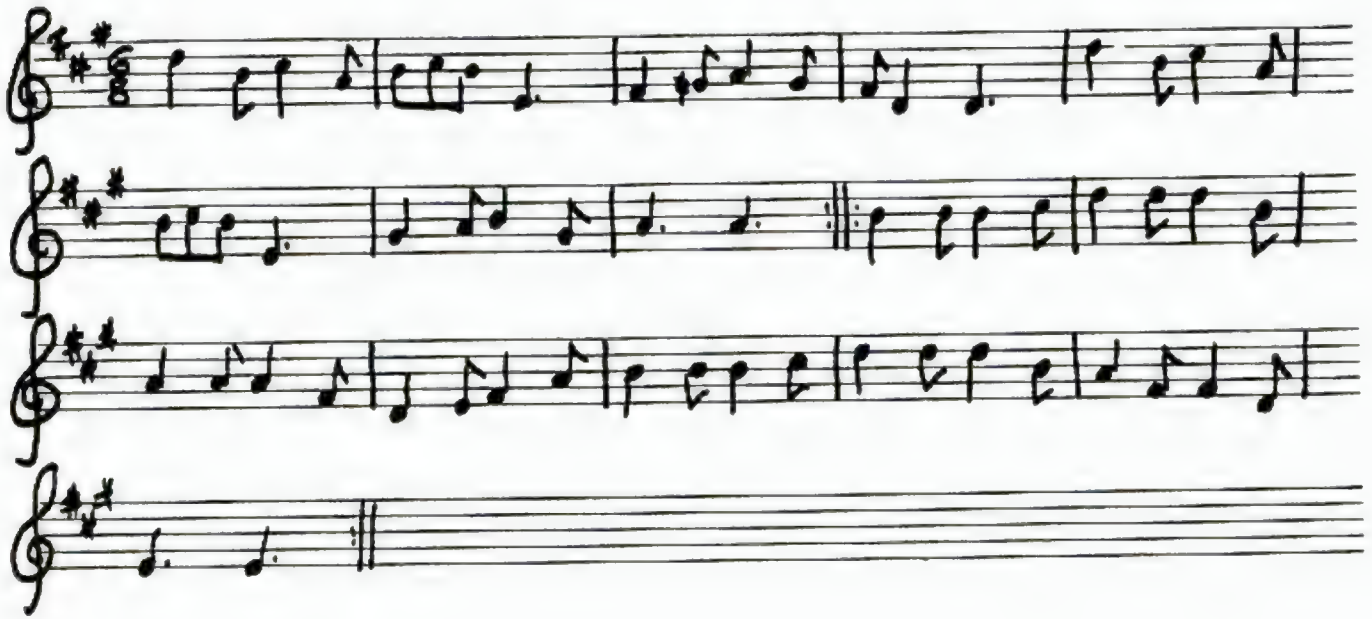
26. DA FOREFIT O' DA SHIP



Alex Stout
Whiteness Primary

DA FOREFIT O' DA SHIP

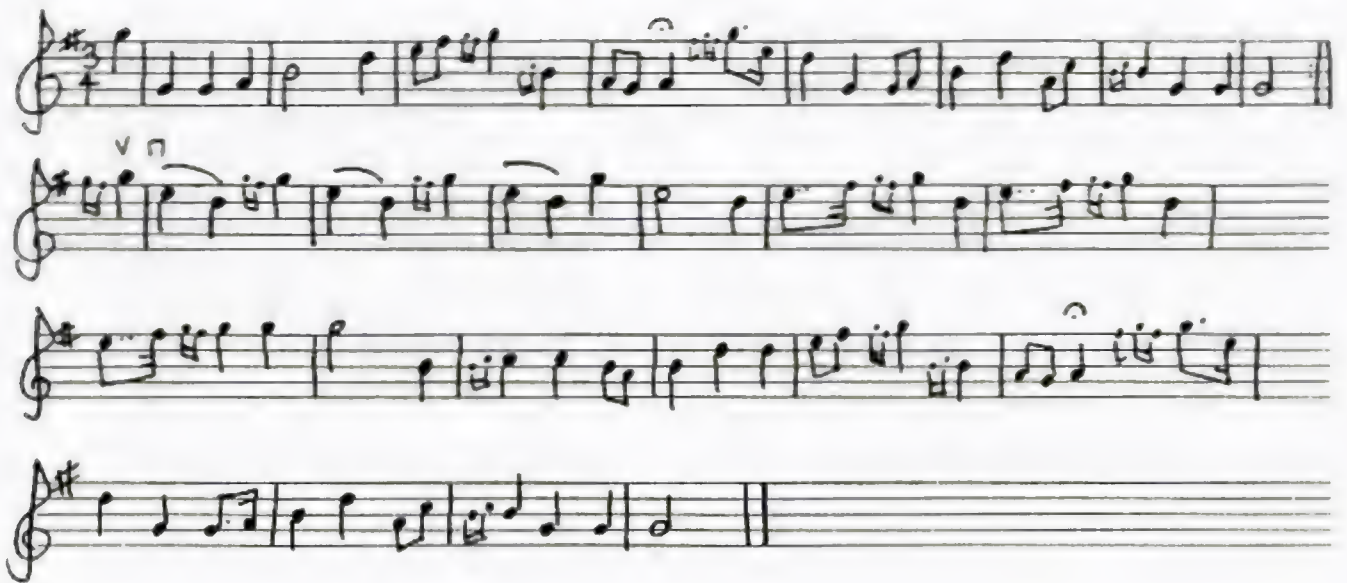
Dis is een o' wir favorite tūns an we tink it cam frae Unst. If du could tink du wis ida fo'castle o' a sailin ship an heard da sea brakin o'er da boo, du'll be able to play him right. We hae pittin accents ida music ta tell dee whaur ta lay on da bow wi a measur o strength sae dat du can hear whaur da sea stricks da boo.



Laureen Johnson
Uyeasound

DA GREENLAND MAN'S TUNE

Dis is anidder een brought back fae da Greenland whaling days. Jamsie
Laurenson o' Fetlar tocht he wis a listening tün, and might o' hed
Yakki words.



UNST BRIDAL MARCH

Steven Spence
Baltasound

Whenever a weddin wis held ida auld days dey always had a fiddler ta lead da procession. Dis tūn wis ōsed in Unst te lead da wedding company fae da kirk efter da couple wis married. Dere were very few roads danadays, so mony a time da company hed to buks ower broos an hedder an sometimes it wis a job fir da fiddler ta keep on playin. Dey still dō dis in Norrowa bit dere in some places dey play upo da Hardanger fiddle.

We're written baith weddin tūns twa wyes because at wan time dey maybe were played wi da twa back strings raised. So du can try baith wyes an plaise deesel which wye du plays dem.

29. DA BRIDE'S A BOANNIE TING



Debbie Scott
Bells Brae

DA BRIDE'S A BOANNIE TING

Dis is annider wedding tūn frae Unst. Some says hit wis played whin da bride can trow da door o' da hoose efter da procession fae da kirk an some says it wis annider march at dey played on da wye fae da kirk. Dey were leakly bride's marches in every district o' Shetland at wan time bit a lok o' dem haes been lost, maj'r's da peety.

UNST BRIDAL MARCH

TUNING

Musical score for 'UNST BRIDAL MARCH' in G major (one sharp) and 3/4 time. The score consists of five staves. The first staff is marked 'TUNING' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a treble clef and a key signature of one sharp (F#). The score consists of five staves. The first staff is marked 'TUNING' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a treble clef and a key signature of one sharp (F#). The score consists of five staves. The first staff is marked 'TUNING' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music begins with a treble clef and a key signature of one sharp (F#).

DA BRIDE'S A BOANNIE TING

TUNING

Musical score for 'DA BRIDE'S A BOANNIE TING' in G major (one sharp) and 6/8 time. The score consists of four staves. The first staff is marked 'TUNING' and contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music begins with a treble clef and a key signature of one sharp (F#). The score consists of four staves. The first staff is marked 'TUNING' and contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music begins with a treble clef and a key signature of one sharp (F#).



Lynda Keenan
Brae School

DA FERRY REEL

Dis een comes fae Yell an it seems it a fiddler comin hame fae a weddin set him doon ta rest upon a broo. He heard music comin fae a hole ida grund an he could hear da soond o dancin as weel. He kent it wis da trows haddin a rant bit he wisna feard an sat still until he'd gottin da tūn in his head. Whin he got hame he never guid ta bed until he wis able to play him upo da fiddle. Bobby Jamieson an Willie Barclay Henderson o Nort Yell played dis een wi da high bass, dat is, da back string set up ta A.

31. LAY DEE AT DEE



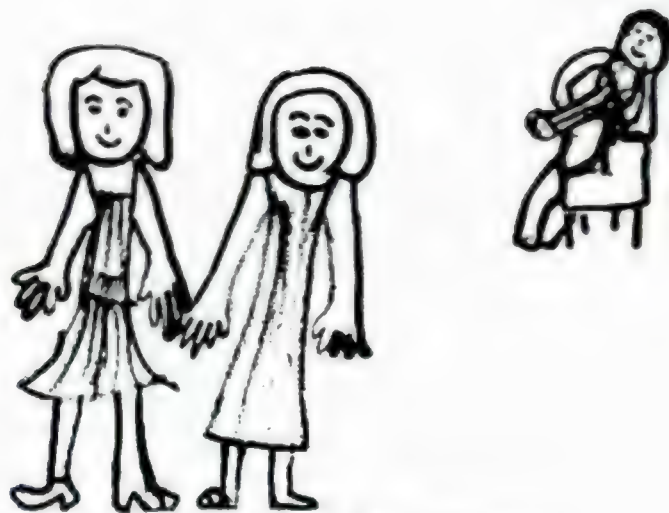
LAY DEE AT DEE

Lawrence Johnson
Brae J. H. School

Anidder een fae Yell. Ida haaf days whin da men cam ashore dey sleepit in a peerie stane hoose caaed a lodge. Dere wis only wan bed at dey aa sleepit in. If some een took up ower muckle room, da een next ta him wid say, "Lay dee at dee, boy". Dis is anidder een played wi da high bass.

We're tried ta show dee whaur da ringing strings comes intae dis een. Du can doe dis wi loks o' tuns ida book.

32. MISS SPENCE'S REEL



May Hartley
Hamnavoe

MISS SPENCE'S REEL

Dis een wis made up be a man caaed John Anderson o' Voe
awa back in 1759. He wis playin at a dance ida Hoose
o' Windhoose in MidYell an dey were dat mony Spence
lasses dere dat he caaed him, "Miss Spence's Reel."
Du can ðse da high bass fir dis een tõe.

33. DA AULD RESTING CHAIR

Slow air

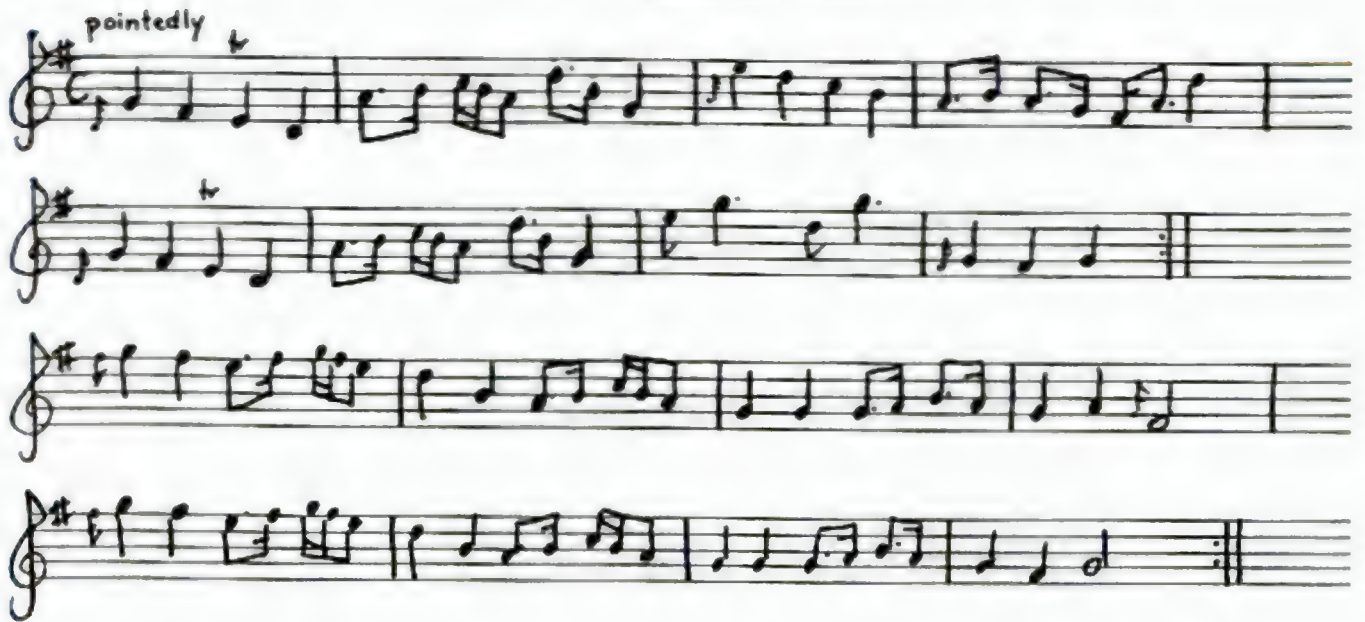
The musical score consists of six staves of music in G major (one sharp) and common time (C). The tempo is marked 'Slow air'. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The second staff includes first and second endings, indicated by double bar lines and the numbers '1st' and '2nd'. The third and fourth staves continue the melody with some trills marked with a 'tr' symbol. The fifth and sixth staves complete the piece with a final cadence.



DA AULD RESTING CHAIR

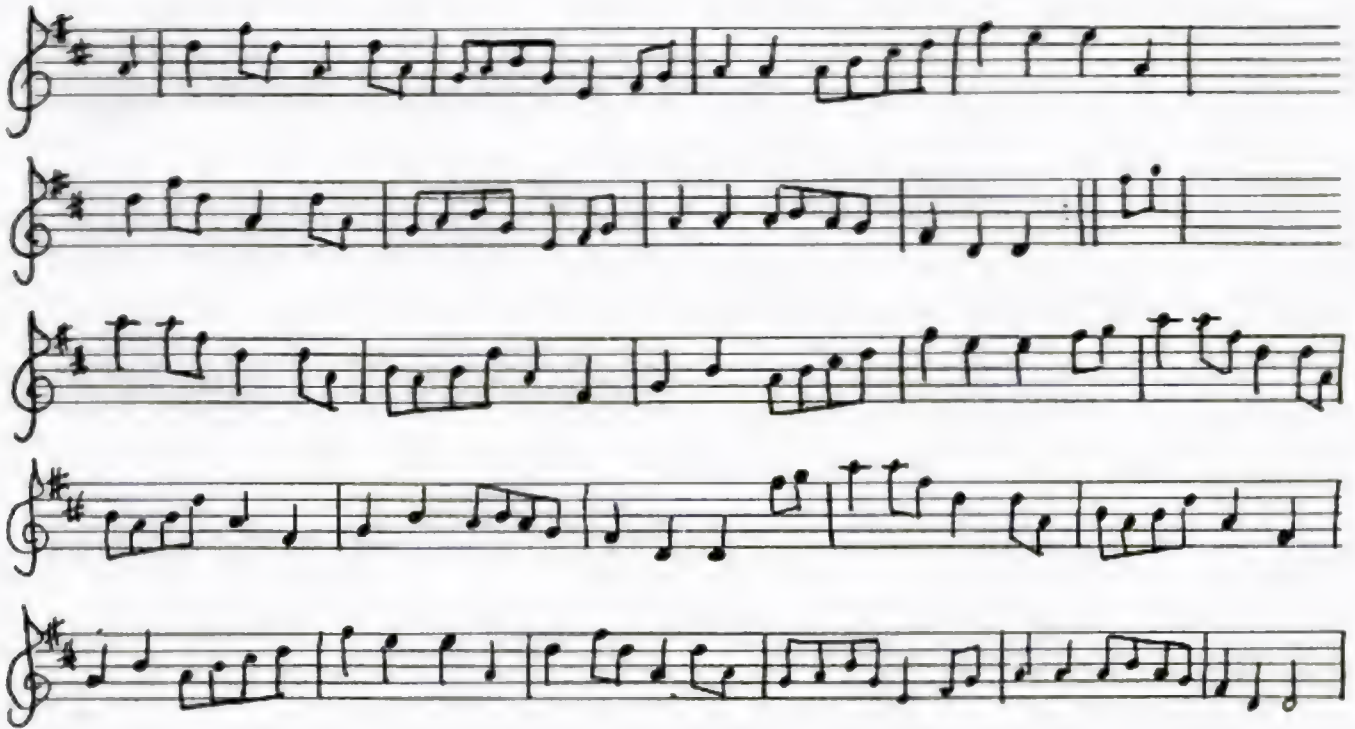
Mr & Mrs Anderson
 Hanna Voe.
 Tom's Grandparents

Dis is a slow air o' me ain at I composed in 1968 whin I fan at Hannavoe, whaur me grandfaider bedd, da brucks o' da auld resting chair dat he sat upo whin he wis learnin me ta play da fiddle.



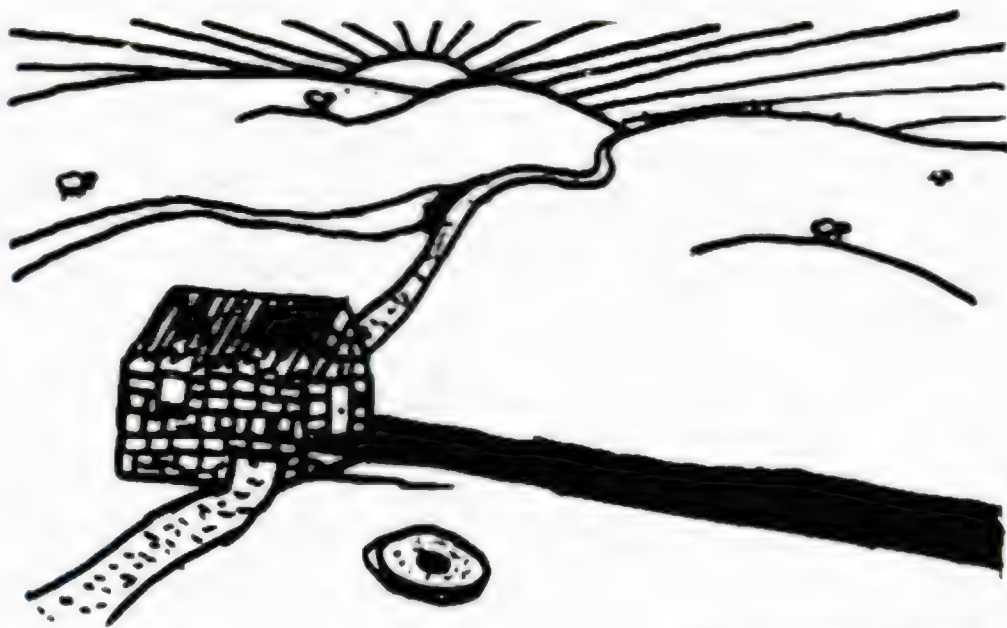
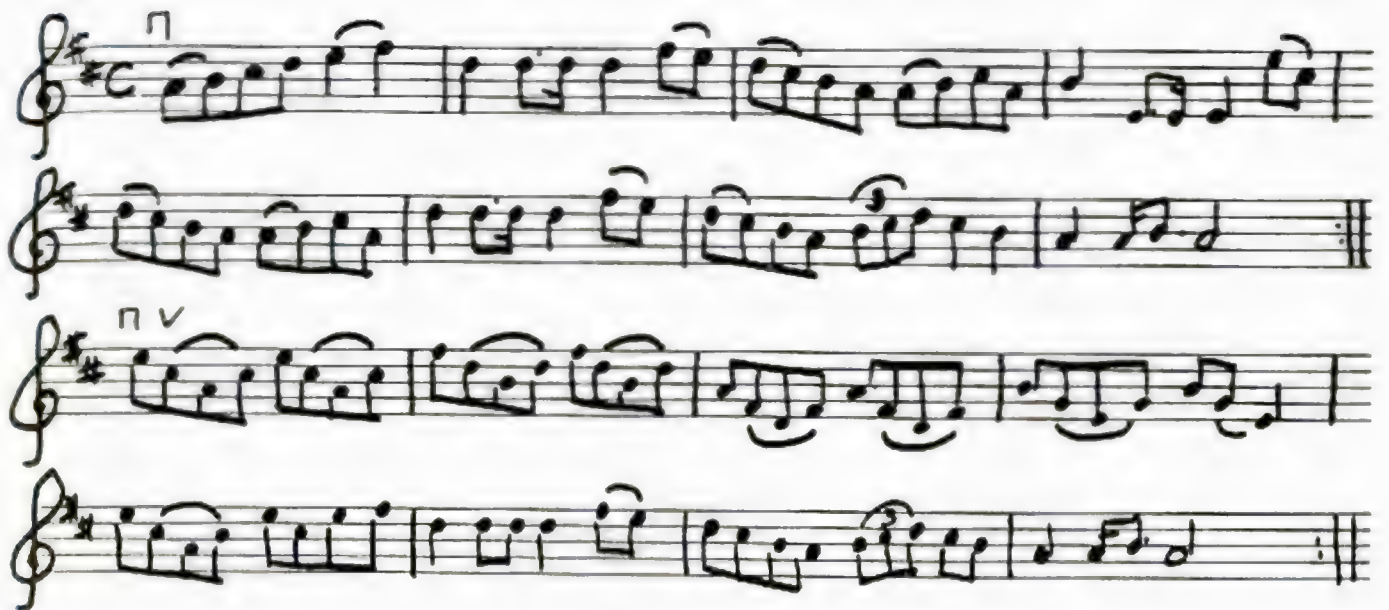
HAMNAVOE POLKA

Dis is wan o' da first tūns I learned fae me grandfaider. He never kent da name o't but I can it "Da Hamnavoe Polka" cause dat wis whaur he bedd. I never heard it ony wye else ootside o' Eshaness.



DA ROAD TA HOULL

Dis tūn was written in 1936 whin I came up to Unst to visit a schoolmaister friend o' mine. It happened it dat moarnin wis da prizegiving an I wis axed to play at it. I guid fir a walk an da tūn cam in me head. Da place I wis walkin over wis caaed da Houll Road bit I tocht da Road ta Houll sooned better.



DA MILL

Christopher Ritch
Baltasound

Ida auld days dey wir nae shop loaf bread an baps, an whit shops dere wis keepit very little floor or aetmael. Folk grund dir bere an aets in mills. Dey wir two kinds: da haand mill it wis keepit ida barn an da watermill it stöd it da side o da burn. Sometimes whin dey hed a lok ta grind and dey wir plenty o' water dey wid grind maist o' da night. Dis tūn wis made up be some een ta eemitate da motion o' da mill an du can hear foo shū rins roond an roond an sometimes seems to haver whin shu gits over muckle coarn. Nea doobt dey wir mony mill tūns in Shetland at ee time an we're still finnin dem here an dere. In Norrawa dey hed mill tūns as weel, an dey still mind a lok o' dem.

37. DA LERWICK LASSES

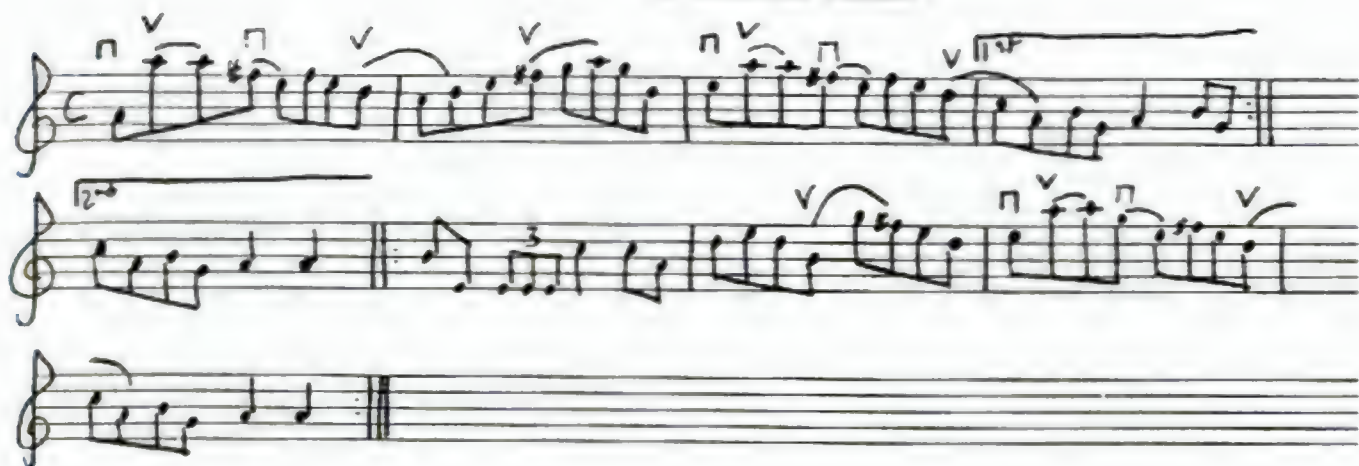


Lyn McCulloch
Sound Primary

DA LERWICK LASSES

As far as we ken dis een cam fae Unst an I aye tocht it wis
wan o' da best o' da auld reels. If du can git a real stop-
go effect ida second half o' him laek whit da auld fiddlers
did fir da dancing it fairly pits a queef itil him.

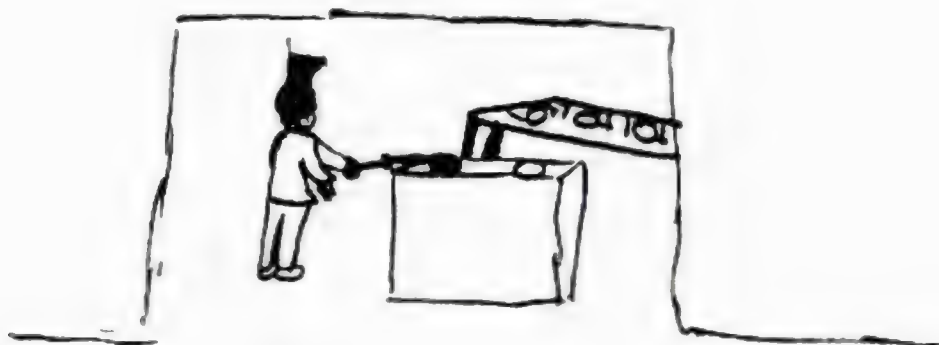
38. DA SCALLOWA LASSES



Colin Clark
Cullivoe

DA SCALLOWA LASSES

Dis is wan o' da suldest Shetland tūns an wis fun aa ower Shetland.
Dis wye o' him comes fae da Midbrake Papers an seems to be da suldest
cen o' da lot.



Gwen Wiseman
Hannavoe Primary

DA GALLEY WATCH

Dis is an auld tūn which was played nearly all o'er Shetland. It meybe wis made up be some een dat wis sailin ida Merchant Navy. Da galley is da kitchen o' da ship an da watch refers to da men dats on duty on deck. Sometimes een would oag in quietly whin da officer wisna lookin an mak a cup o' tae. Dis wis kent as da galley watch. Dis version wis played in wir hoose in Eshaness whin I wis young.



JACK IS YET ALIVE

Bobby Gear
Anderson High

Dere wis aince a fiddler caaed Jack it was taen wi da Press Gang. Dey took him oot o' a boat alang wi da rest o' da crew an naebody kent what hed happened te dem. Dey tocht da boat hed been lost wi everybody in her. Dey were pitten ida Navy an Jack wis awa fir five years. Finally dey slippit him an he made fir hame as fast as he could. Dey wir nae roads denadays so it took him a braw while to win hame. Whin he got to da hoose it wis dark, an whin he guid in his midder tocht he wis a feyness. Hooever, shU saw it he wis real an made him a cup o' tae. Whin he'd finished his tae he rekked doon da fiddle it was hangin' upa da wa' an efter he'd gotten her tuned he played a tûn. His midder wha kent aa da tûns at dat time saed, "Boy I'm never heard yon-een afore; what's yun?" Jack said, "Yun's een I made up as I wis maakin fir hame an I caa him, "Jack is Yet Alive". Dis wis da first tûn I learned fae me grandfaider.

41. SAIL HER OWER DA RAFTTREES

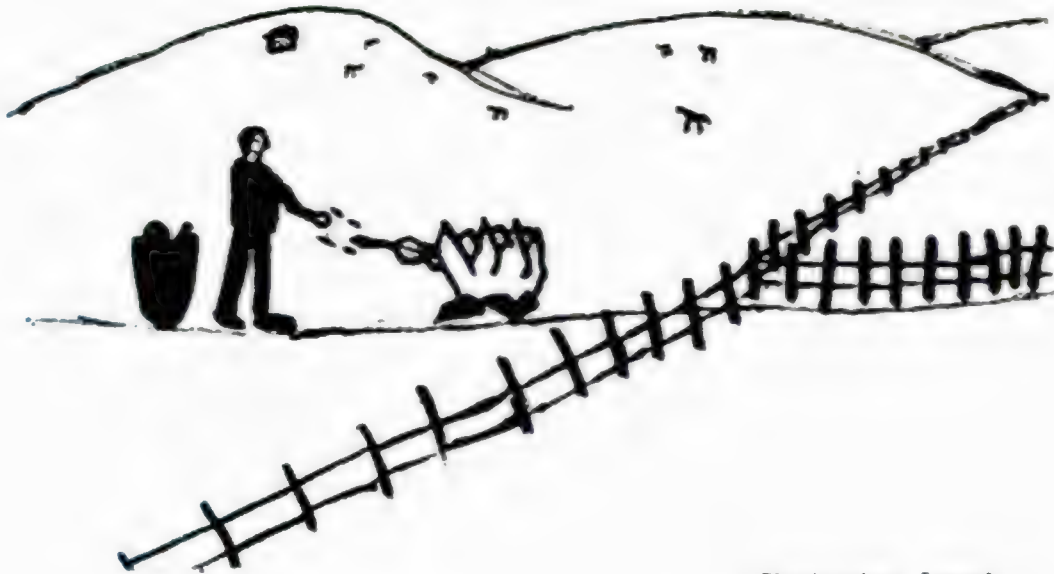


Andrea Pottinger
Hamnavoe Primary

SAIL HER OWER DA RAFTTREES

Dere wis mony a coorse day ida haaf days whin dey were gyaain awa oot maybe thirty miles off fae da land til Ronas Hill lay laek a cummelled boat ipa da water. Iver sae aften da wind wid birse up an afore ye kent it wis blawin dat strong it du had ta tak in maybe aa da reefs at wis ida sail. Da fiddler, whaever he wis it made up dis een, tocht upa da seas it dey wir sailin troo as high as da ruif ida hoose. Du can hear ida first turning foo da tūn gengs right fae da back string o' da fiddle up te da first een an back agan just laek da boat wid a dōn running trow da seas.

42. DEIL STICK DA MINISTER



Christine Leask
Mid Yell J.H.

DEIL STICK DA MINISTER

Ida auld days da minister never laekit da fiddle, no laek nooadays whin ministers play da fiddle an sometimes get fiddlers to play da hymns ida kirk. Dis tūn wis made up whin a very streek minister in Unst guid aroond brakkin aa' da fiddles he could lay his haands on. Hooever dere wis ee fiddler it hoided his fiddle an da minister couldna fin him. A peerie while later a new tūn appeared ida parish an was caaed "Deil Stick da Minister". Nooadays it wid be caaed a protest tūn.



Kim Tyrrell
Baltasound

KALE AN KNOCKIT COARN

Da name o' dis tún is an auld Shetland mael. It translates as, "Cabbage and Bruised Oats." The "k" in knockit is pronounced, which wis da wye wi aa words beginning wi "kn" in Shetland ida auld days. Dis is really no a Shetland tún ava. He's Scottish an his real name is "Bob o' Fettercairn", but he's been played dat lang aa ower Shetland an dey're dat mony wyes o' him at maist Scots widna ken him noo.

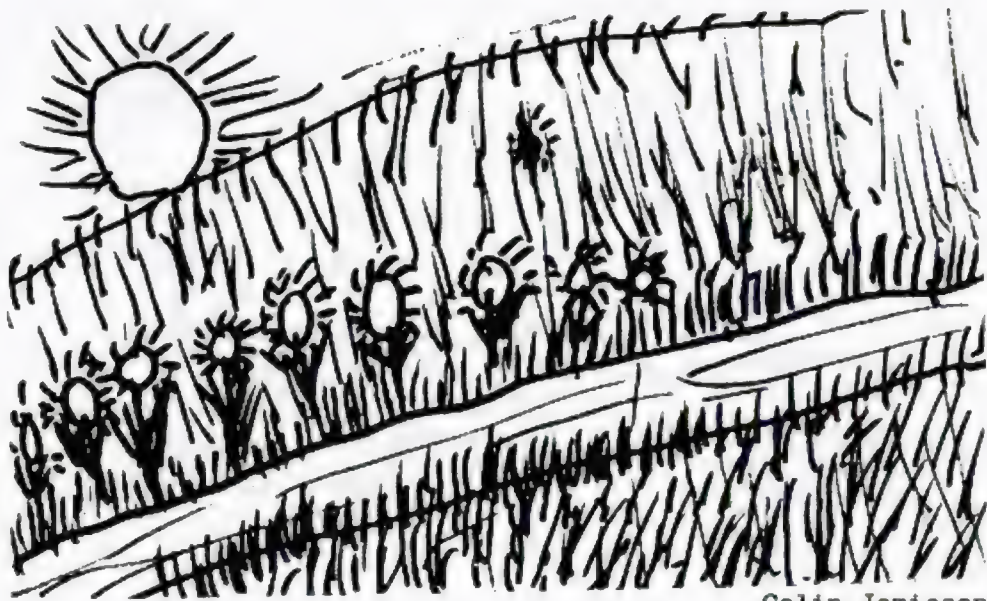
The musical score consists of six staves. The first three staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first staff contains six measures of music with notes and rests, each measure starting with a 'p' and a 'v' (pizzicato and bowing) marking. The second staff continues with similar notation, including a measure with an 'x' and 'v' marking. The third staff features a double bar line and then continues with notes and rests, with a note marked with an 'x' and the instruction '*second time bowings'. The fourth, fifth, and sixth staves are in bass clef and continue the piece with various rhythmic patterns and rests.



MAGGIE O' HAM

Jim Clark
Burravoe

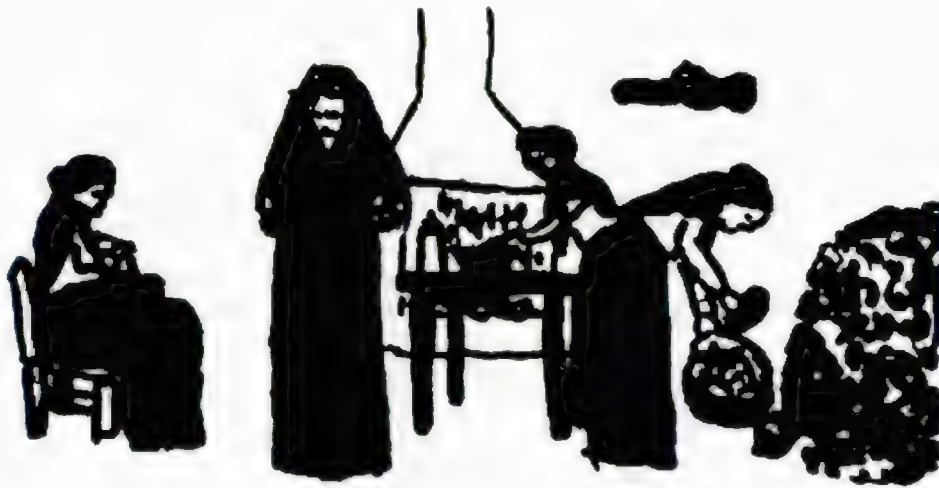
Dere's no an awful lok we ken about dis een. He comes fae Foula bit wha Maggie o' Ham wis ah'm never fun oot. It wid seem ta wis dat he might hae been Used fir da Shaalds o' Foula dance at ee time as he is dat kind o' a tūn. Noo we're written him twa wyes, da first wye is wi da strings as du usually sets dem bit da Foula man it I heard playin' him hed his two back strings set to A an E Dis alters da fingering.



Colin Jamieson
Uyeasound

DA BURN O' WEINDIA LITTLE

Dis een is fae Hillsook an is caaed efter a burn it ran doon fae Pakin ta da sea. Nooadays hits naething bit a stripe, bit dey said a while ago hit was a braw big burn an dey could hear da hush o da water rinnin doon wi a fine still night. Du can hear da soond o' da burn whin da fiddle rings oot apo da lower strings ida first half o' him.



Margaret Robertson
Mid Yell J.H.

DA FASHION O' DA DELTING LASSES

Some folk say it dis een is taen fae a Scottish tun caaed da "Duke o' Perth". What wye he cam ta Shetland we niver ken bit da fiddlers fan oot it he could be turned in til a Shetland Reel an so dey ōsed him fir dat.

Dey said at da Delting lasses wir awful fine dancers an it becam da fashion ta dance laek dem. Idder eens said dey wir awful fashie so maybe dere's a bit o' afftak ida name o' him. Sometimes whin I play him hit minds me o' what da auld folk telt me aboot da Bad Day in 1900 whin sae mony Delting men were lost at da fishing, an hoo da lasses stōd ida doors o' da hooses aye lippinin to see da boats comin sailin in trow da voe. Efter dat naebody in dat district hed da hert ta dance an onywe maist a what wis left moved awa an noo da hooses aa stand empty.

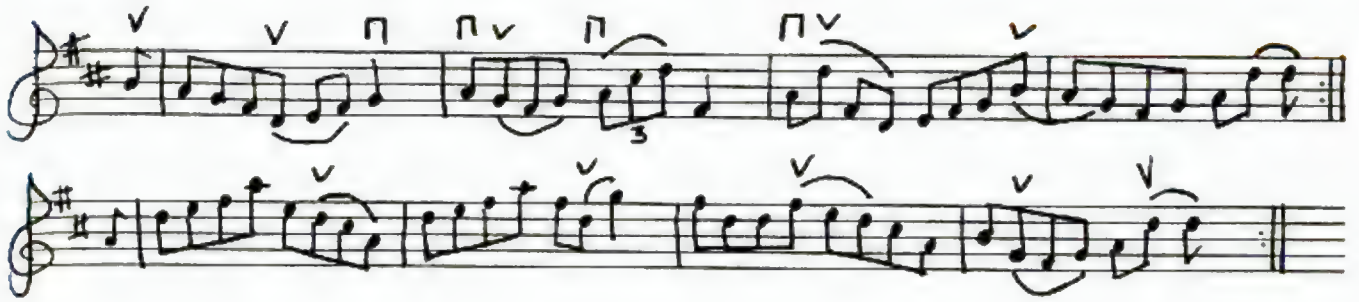


HEN'S MARCH

Colin Nicholson
Cullivoe

Dis tūn was wan dat was aye spoken about whin I wis young bit I never heard onybody playin him. When I wis startin' to read music, Muckle Willie Thomson o' Tanook gave me a loan o' some manuscripts an dis tūn wis amang dem. I tocht na muckle o' him whan I tried him ower first bit efter I sat an watched a hen fir a while I began ta get da wye o' it. Later on whin I met up wi Peerie Willie Johnson and we played him tiggadder on the Children's Hour in 1948, he became very popular.

If du's gaen ta get da right clag o' da hen, du'll hae ta follow da fingerings an bowings as marked. Mind du disna play him ower fast cause a hen aye took her time whin shū scratched ida midden.

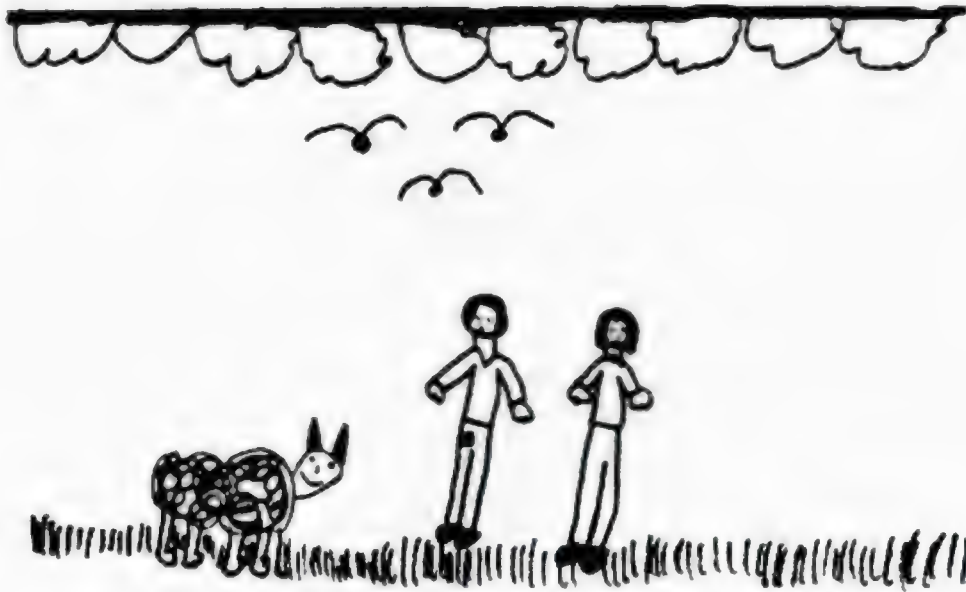
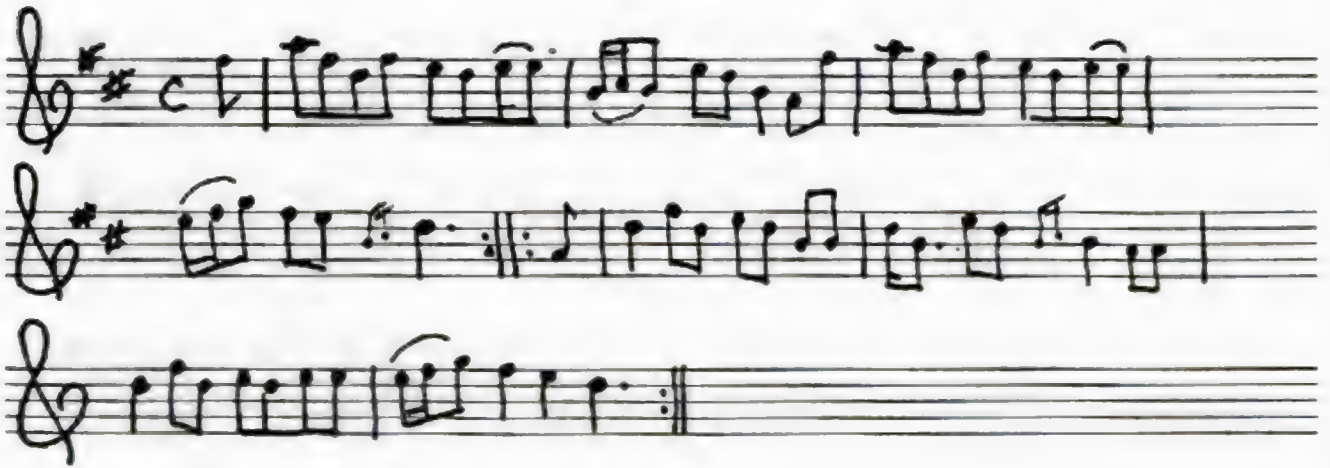


Melvyn Leask
Anderson High

DA BOANNIE LASS O' BEKKA HILL

Dis is a tūn fae da Wast Side o' Shetland. I got him fae Peter Fraser o' Finnigirt an he aye played him a peerie bit slower dan da usual Shetlan' reel. Dey were words at ee time. I mind ee verse an it says:

If I hed anidder sixpence
I wid buy anidder gill
I wid axe da fiddler te play
"Da boannie lass o' Bekka Hill".

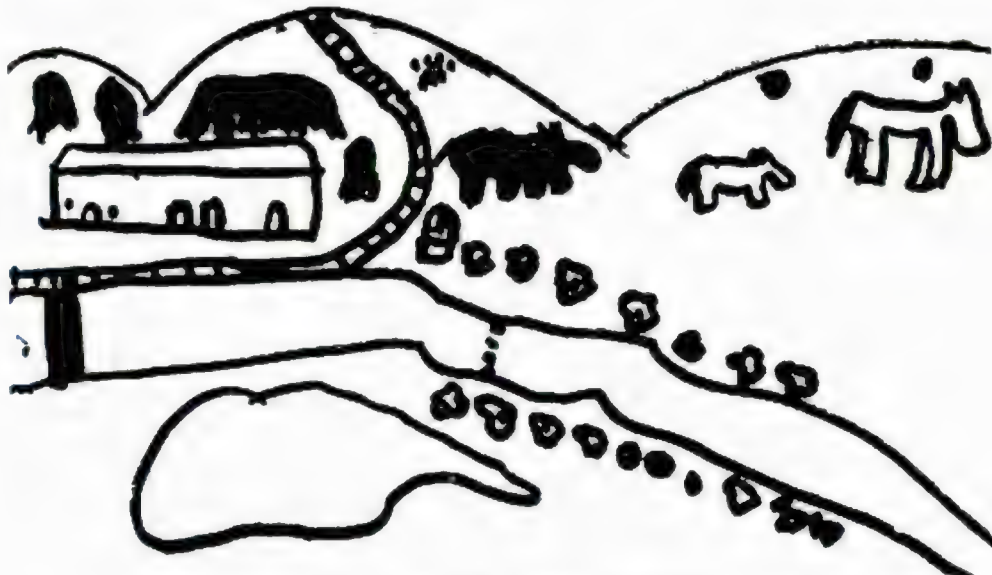


Estelle Johnson
Hamnavoe

DA BLUE YOWE

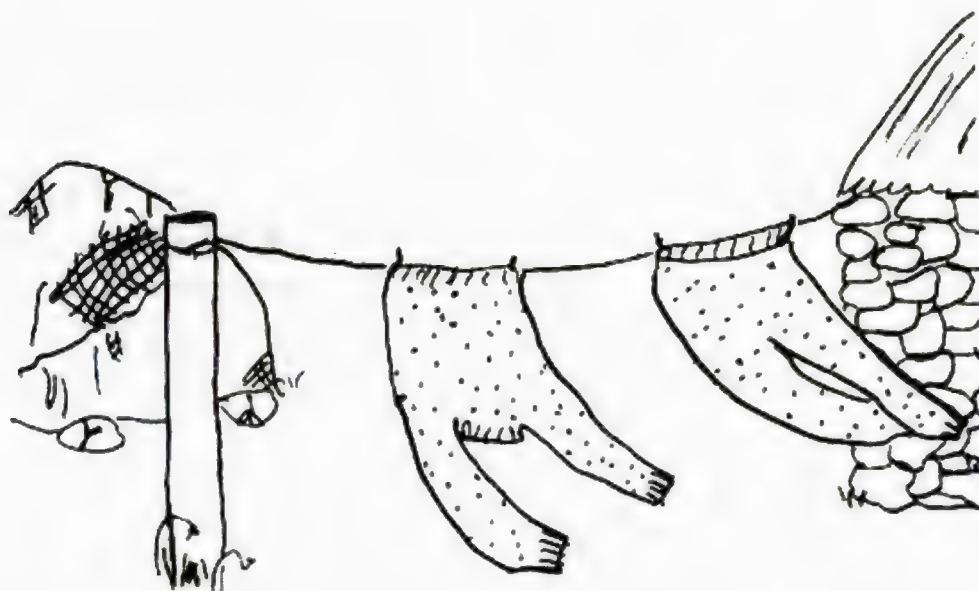
Dis is anidder tūn o' Freddie Stickle's. Wan day whin he wis at da crū an dey wir rooin sheep twa folk fell oot about wha owned a yowe. Whin Freddie cam hame he composed dis tūn an du can hear da folk flytin as du plays him. Da colour o' da yowe wis a dark blue bit dat strain o' sheep is aa dead oot noo.

The musical score consists of seven staves of music in G major (one sharp) and common time (C). The first staff begins with a repeat sign. The second staff includes a trill (tr) above the first measure. The third staff is divided into two parts: '1 ST' and '2 ND', with a trill (tr) above the first measure of the second part. The score features various rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as accents (v) and trills (tr). The piece concludes with a double bar line on the seventh staff.



PEERIE HOOSE AHINT DA BURN

In Waas dis tūn wis caaed "Hae ye ony moorit oo?" an in Eshaness an Nort Yell it wis caaed "Da Doonfaa' o' Paris". Da peerie hoose wis what some auld folk caaed an outside water closet. Da tūn is really a variant o' an English tūn caaed "Fay's Hornpipe" bit he's been played aa ower Shetland fir mony a year.



AULD SWAARA

Dis een is a lament fir fishermen wha were lost at sea ida time o' da Haaf fishing. Naebody ida auld days laeked to caa a dead body be dere name. Dey wir aye spoken about as "her it belanged ta me", or "da bairn's faider". Ivery fisherman at dat time wore next til his skin a heavy knitted singlet caaed a jupie usually made oot o' 3 ply black wirsit. Dis wis referred to as da swaara, or dark jupie, so da name really means da auld swaara jupie.

I got dis tūn fae da late Peter Fraser, wha telt me dat his grand-faider aye said da tūn was composed in deep sorrow, and da story o' da jupie fae my faider.

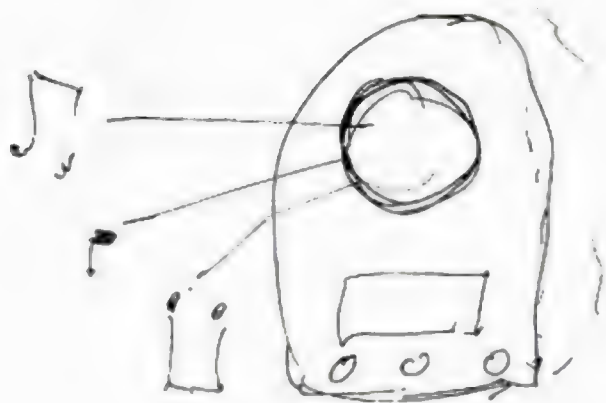
The musical score is written on seven staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a repeat sign and contains two measures with accents (v) over the notes. The second staff continues the melody. The third staff features a first ending bracket labeled '1ST' and a second ending bracket labeled '2ND', with an accent (v) over the final note of the second ending. The remaining staves complete the piece with various rhythmic patterns and a final double bar line.



DEBBIE'S REEL

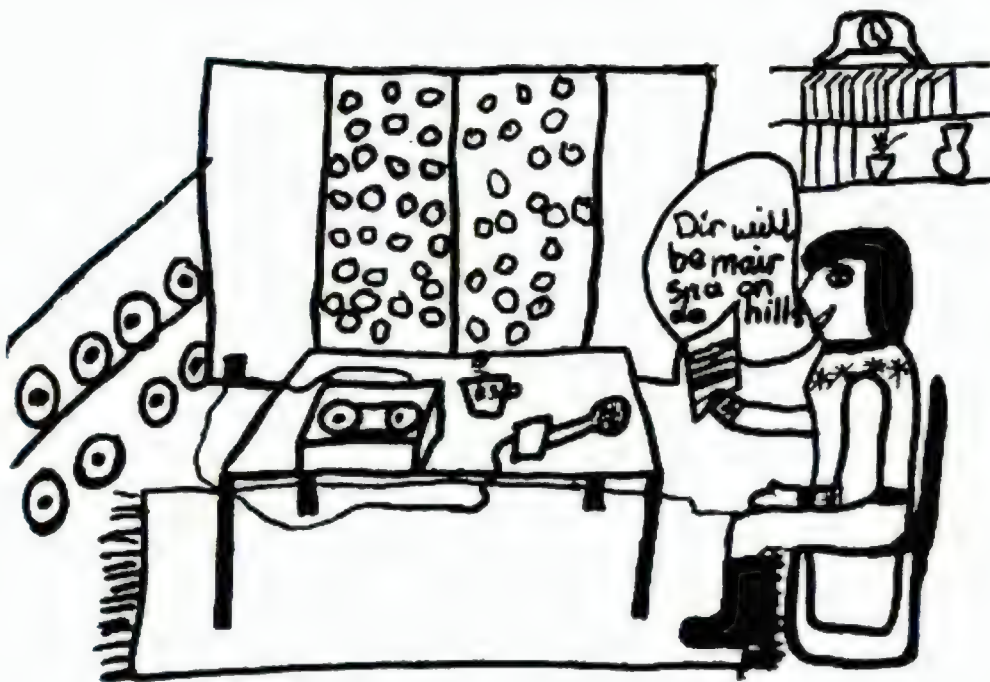
I made up dis tūn to Debbie Scott, wan o' my pupils.

The musical score consists of four staves in G major (one sharp) and 2/4 time. The first staff is the melody. The second and fourth staves are accompaniment for the first and second violins, respectively, with first and second endings marked. The third staff is the accompaniment for the piano, featuring a melodic line with a fermata over the final measure.



RUBY'S SUCCESS

Dis is a tūn composed be Steven Spence, wan o' da young fiddlers fae Uyeasoond in Unst. His midder Ruby wan a competition run be Radio Aberdeen whaur shu had te say whit band was playing. Whin shu wan it he made up dis tūn fir her.



Eunice Henderson
Bells Brae

RADIO SHETLAND

Dis is annidder wan o' Steven Spence's it he composed whin Radio Shetland started broadcasting.

MARCH

1st 2nd

RALL



AIRTHREY CASTLE

I made up dis tūn wan moarnin at 5.00 a.m. whin I waakened up wi da notes rinnin thro me haed. Airthrey Castle wis da plac whaur we hed da Summer School run be Stirling University.

A

aa - all
 afftak - sarcasm
 ain - own
 aince - once
 aisy, aisiest - easy, easiest
 aits - oats
 an - and
 andowin - keeping a boat in one
 place by means of oars
 anidder - another
 at - which that
 auld, auldest - old, oldest
 awaur - aware
 aye - always

B

baid - stayed
 baith - both
 bap - small loaf or roll of
 bread
 bank - a raised shelf of ground
 be - by
 bedd - lived, stayed
 bidin - staying
 birse - show anger, become
 fierce
 bit - but
 body - person
 boo - bow
 brae - small hill
 brak - break
 braw - a lot of
 braw grain - quite a lot
 braw twartree - many more than two
 or three
 broo - brow of hill
 brook - broke
 buks - stride over with
 heavy action

C

Caaed - called
 caird - card wool
 clag - cackle, as of hen
 cleek - use deftly
 coarn - oats
 crii - enclosure for sheep
 cummelled - tumbled over
 upside down

D

da - the
 dat - that
 dee - you
 deesel - yourself
 denadays - in those days
 dere - there is or
 there are
 döe - do

D

dön - done
 du - you
 dunt - blow
 dye - your

E

ee - one
 een - one

F

fae - from
 faider - father
 fan - find
 farder - further
 fashie - fussy
 feyness - spirit, ghost
 fir - for
 fit - foot
 foo - how
 flytin - speaking angrily
 fou - full
 frae - from
 fun - found

G

gaen - gone
 geein - giving
 geen - given
 gengs - goes
 grund - ground
 guid - went
 gyaain - going

H

haaf - far off fishing ground
 at edge of continental shelf
 hae - have
 hadd - hold
 haver - pause
 hedder - heather
 hoid - hide
 hoo - som-iver - however

I

ida - in the
 idder - other
 ipa - upon
 it - that
 itil - into
 ivery - every

J

jupie - woollen singlet, undershirt

K

kail - cabbage
 kirk - church
 knockit - bruised

L

laekit - liked
 laikly - likely
 lain - alone
 lang - long
 lickit - stepped smartly
 lippin - expect
 lok - lot
 lunk - half leap
 a walk with bopping
 action

M

maist - most
 midden - compost heap
 midder - mother
 mirrie dancers - aurora
 muckle - big

O

oag - creep, sneak
 oan - own
 ony - any
 oo - wool
 ōse - use
 oot - out
 owre - over

P

peerie - little
 pittin - put
 pooin - pulling

Q

queef - lift, played with
 excitement

R

raftrees - rafters
 rekked - reached
 ripin tatties - digging potatoes
 rooin - pulling wool from
 sheep by hand
 rowlin - rolling

S

sae - so
 sheep gaets - sheep paths or
 tracks
 shú - she
 stank - ditch
 stōd - stood

S

stramp - stamp with feet
 streek - strict
 strick - strike
 stripe - strip of water or
 small burn
 swaara - heavy knitted woollen
 underwear usually of
 a dark shade

T

ta, te - to
 taen - taken
 tattie - potato
 tagedder - together
 ting - thing
 tink - think
 tocht - thought
 tree - three
 trow - through
 trows - fairies, little people
 tūn - tune
 twa - two
 twalmonth - twelve months
 twartree - two or three

W

wan - one
 whaur - where
 whin - when
 whit - what, which
 win - get
 wint - accustomed
 wir - our
 wirsit - woollen yarn
 wis - was
 wis - us
 wisna - was'nt
 wye - way

Y

Yakki - Eskimo
 yowe - ewe
 yun - that

TOM ANDERSON, M.B.E.

Tom Anderson was born in 1910 in Eshaness, Shetland, into a musical family. He learned at age eight to play fiddle from his grandfather and uncle, and except for an interruption until he was ten when mourning for a family death in the house dictated a two-year ban on music-making, he has played ever since. At age thirteen he learned to read music and started playing for dancing and at nineteen he organised members of his family into the first Eshaness band.

In 1932 Tom built one of the first radio sets in Eshaness and ran a radio business for four years. He learned many Scottish and Irish tunes from radio and the early gramophone records.

Tom has been involved in music his whole life, but until he retired from his job as an insurance agent in 1971, it was always a part-time hobby. He started collecting tunes at age sixteen from the many Shetland fiddlers he met at various social gatherings. In 1949 he acquired one of the early tape recorders and started off his now extensive tape collection. He joined the Shetland Folk Society when it was formed in 1946 and led the Folk Society Traditional Fiddle Band from 1947-65. He was founder member and leader of the Shetland Fiddlers Society (Da Forty Fiddlers) from 1960-1980. In 1972, he became the first Traditional Fiddle Instructor for the Shetland Education Committee. He is Principal Tutor at the Heritage of Scotland Summer School in Traditional Scottish music in 1979 at the University of Stirling.

Tom has broadcast regularly for radio and television since 1947. He has toured in Scotland, England, Europe, Canada and USA. He has several records to his credit and has composed some 500 tunes.

In 1977 he was awarded the M.B.E., for his services to Shetland music, and in 1981 he was awarded an Honorary Doctorate from the University of Stirling.

PAMELA SWING

Born in 1953 in Chicago, Illinois, Pam was raised in Swarthmore, Pennsylvania. She graduated in 1976 from Wesleyan University with a B.A. cum laude with high honours for a thesis written on Shetland fiddle music. She is the granddaughter of the well-known radio news commentator Raymond Gram Swing.

Pam first came to Shetland in 1973 to study traditional fiddling with Tom Anderson. She has made three trips since then, one of them for a year. She helped Tom to introduce traditional fiddle instruction in the North Isles of Shetland in 1974. She was the first overseas classical musician who successfully learned to play Shetland traditional fiddle music in the authentic style.

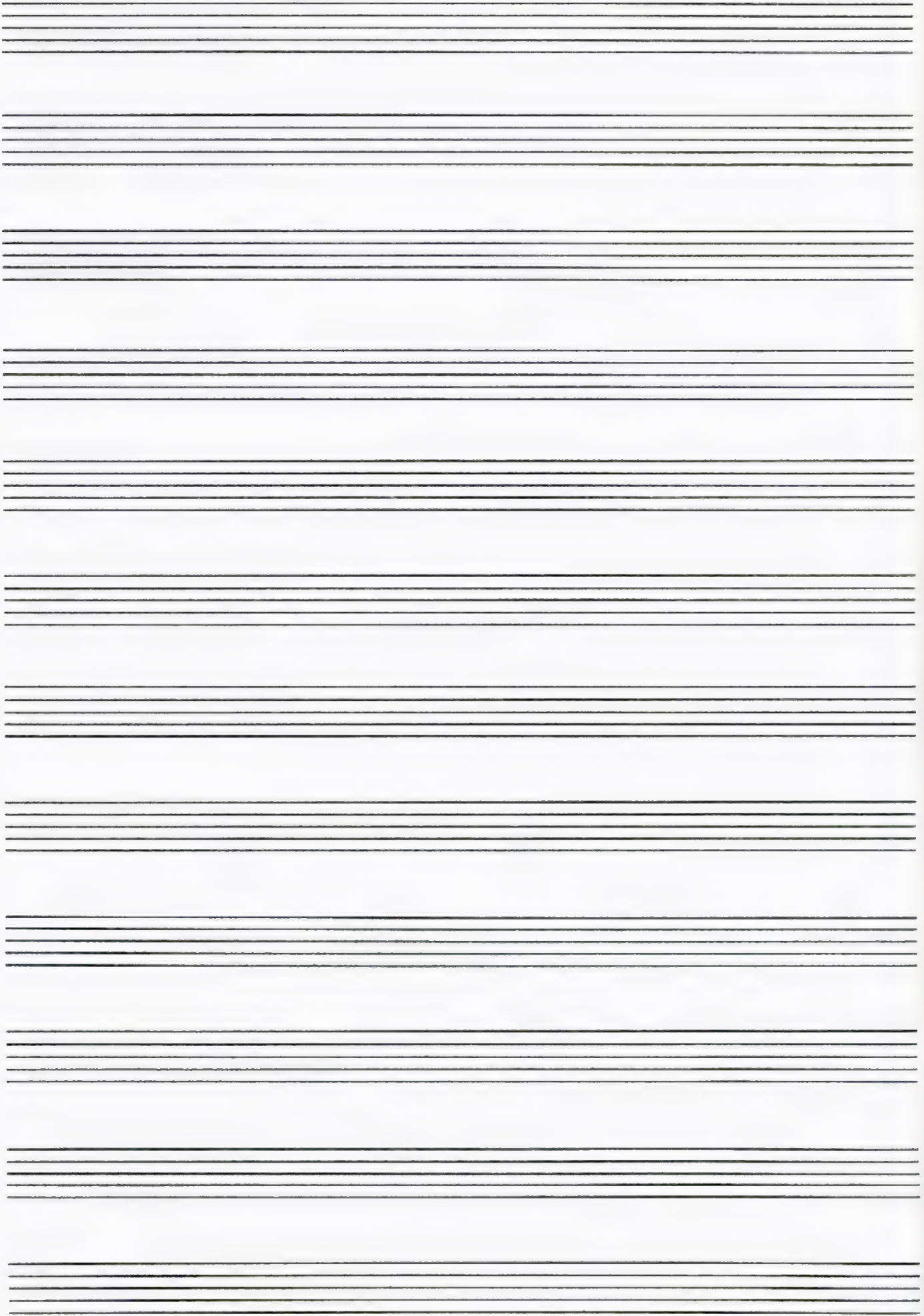
Pam has participated in three states as a Visiting Artist in the Schools, a programme funded in two of the States by the National Endowment for the Arts. She is presently doing graduate work in folklore at the University of Texas at Austin.

Esha Ness

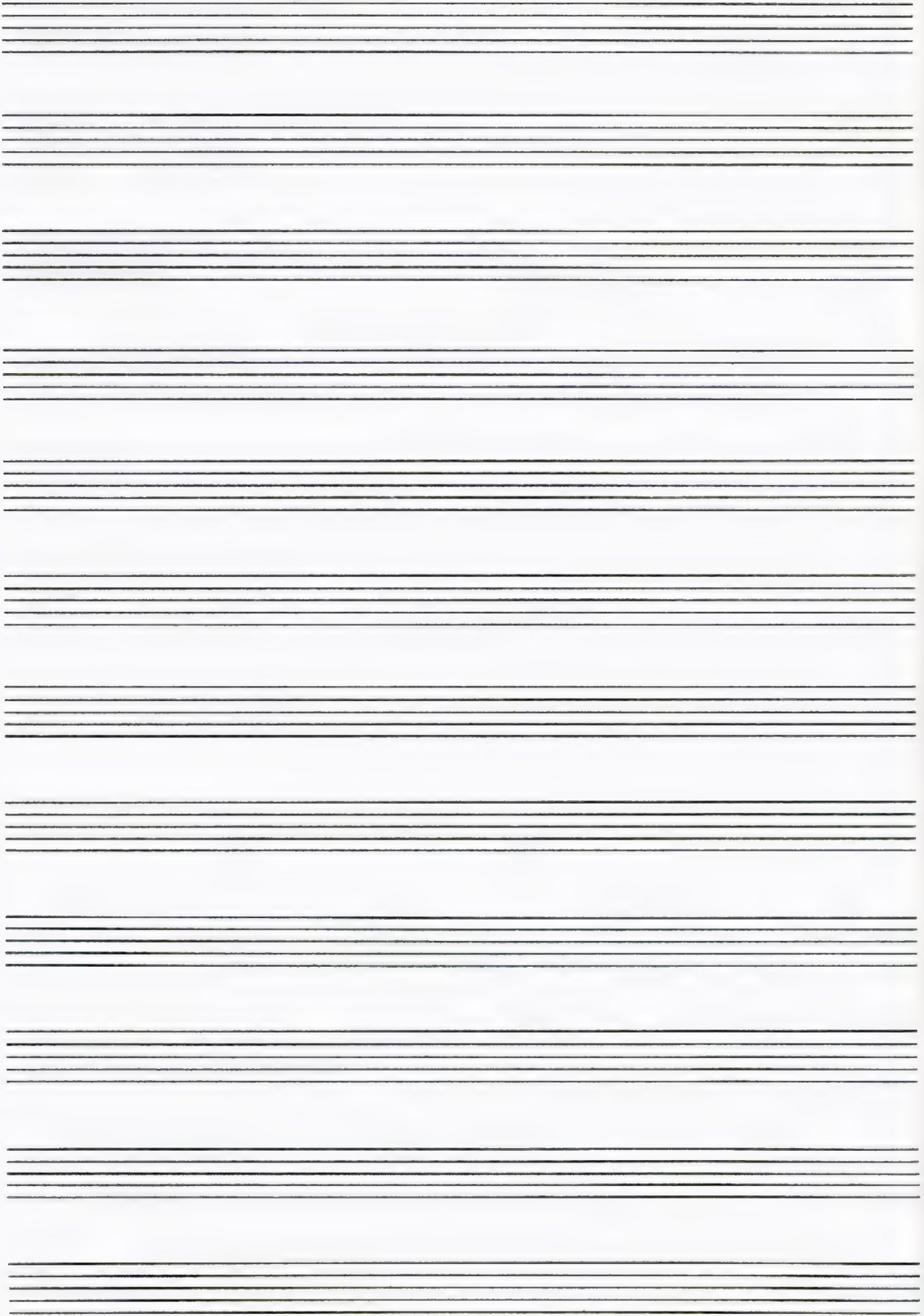


(Map not to scale)









The compilation of this work, which is accompanied by a cassette of the fiddle music, has been produced by the Continuing Education Division at the University of Stirling.

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Haand Me Doon Da Fiddle