

CD Included



Traditional Fiddle Music of the Scottish Borders

**from the playing of
Tom Hughes of Jedburgh**



**Sixty tunes from Tom's repertoire inherited from
a rich, regional family tradition fully transcribed
with an analysis of Tom's old traditional style.**

by

Peter Shephard

Traditional Fiddle Music of the Scottish Borders

**from the playing of
Tom Hughes of Jedburgh**

**A Player's Guide
to
Regional Style
Bowing Techniques
Repertoire
and
Dances**

**Music transcribed from sound and video recordings
of Tom Hughes
and other Border musicians**

by
Peter Shephard



Taigh na Teud
s c o t l a n d s m u s i c

Taigh na Teud / Scotland's Music & Springthyme Music

ISBN 978-1-906804-80-0 Library Edition (Perfect Bound)
ISBN 978-1-906804-78-7 Performer's Edition (Spiral Bound)
ISBN 978-1-906804-79-4 eBook (Download)

First published © 2015

Taigh na Teud Music Publishers
13 Upper Breakish, Isle of Skye IV42 8PY
www.scotlandsmusic.com
info@scotlandsmusic.com

Springthyme Records/ Springthyme Music
Balmalcolm House, Balmalcolm, Cupar, Fife KY15 7TJ
www.springthyme.co.uk

The rights of the author have been asserted
Copyright © 2015 Peter Shephard

Parts of this work have been previously published by
Springthyme Records/ Springthyme Music © 1981

A catalogue record of this book is available from the British Library.



The writer and publisher acknowledge support from the National Lottery through Creative Scotland towards the writing and publication of this title.

All Rights Reserved. No part of this publication may be reproduced, or transmitted in any form or by any means without the prior permission of both the copyright owner and the publishers in writing.

Permission to play, perform and record any of the tunes in this collection is freely given and tunes may be treated as traditional except where copyright is claimed in the section on copyrights. Quotation of the phrase Traditional Arranged by Tom Hughes (and Wattie Robson where relevant) and Published Springthyme Music may be used and will result in distribution of royalties through MCPS and PRS for Music.

Copyright exists in all recordings issued by Springthyme Records which includes the CD of recordings included with this book. Any unauthorised broadcasting, public performance, copying or re-recording constitutes an infringement of copyright. Licences for public performance or broadcasting or distribution by any other means may be obtained from Phonographic Performance Limited, 1 Upper James Street, London W1F 9DE.

The book has been set by Springthyme Music in Plantin Light, Plantin MT, Optima and Opus fonts and also XPTSymbols from Tagg (2012) using InDesign and Sibelius.

Dedicated to the memory of Tom
Hughes of Jedburgh and to all who
love the sound of the traditional fiddle
and especially to those intrigued by the
complexities of traditional style



also to my wife Lena without whose
support and tolerance this project would
never have been completed.

About the Author:

Pete is an acknowledged authority on folk song. Originally from Stroud in Gloucestershire, he was a founder member of the Traditional Music and Song Association of Scotland (TMSA) in the mid 1960s while still a student at the University of St Andrews and studying for a BSc in Zoology. His contacts with the Scottish traveller traditions of the Stewarts of Blairgowrie and Jeannie Robertson's family in Aberdeen led to exploration of traveller tradition and extensive song collecting in Ireland and England as well as Scotland. After graduating he specialised in neurophysiology and animal behaviour obtaining his PhD from St Andrews in 1969. For the next three years he had research fellowships in Canada firstly with the Canadian Fisheries Research Board in New Brunswick and then at the University of Guelph before returning to Glasgow University in 1972. His enthusiasm as a singer and collector resulted in the creation of Springthyme Records in 1973 specialising in the release of traditional music and songs.

He is himself a fine singer and melodeon player with a song repertoire that includes many songs from his own collecting and he has recorded two albums as part of a trio with Tom Spiers and Arthur Watson. He has presented lectures and workshops based on his song and music collecting, on ballad repertoire, traditional singing style, song repertoire among the Romany gypsies of Gloucestershire and among the Scottish travelling and farming communities in Fife, Tayside and Aberdeenshire.

Credits:

Special thanks to Tom and Tib of The Fox and Hounds in Denholm who hosted many a great session; the musicians who gave their talents and enthusiasm and patience (including Neil Barron and Roger Dobson who are not on the issued recordings); Alistair Anderson, Tom Anderson, Jim Crawford, John Gall (Beamish Museum), Angus Grant, John Junner, Peter Kennedy, Jimmy Shand snr. and jnr. for advice on tunes and tune titles; Margaret Fairbairn, Thomas Hughes, Diana Mabon, Dr. Michael Robson (Wilton Lodge Museum, Hawick) and John Weatherly (Earlston) for letters and photographs; and Robert Innes of Stirling University for videotaping Tom and Wattie.

A selection of the Border Fiddle recordings was compiled in 1981 and issued as an LP: *Tom Hughes and his Border Fiddle* (Springthyme SPR 1005) together with a booklet of 24 tune transcriptions. The original recordings of Tom Hughes, Wattie Robson and other Border musicians made between July 1978 and May 1980 comprised over a hundred sets of tunes. In October 2012 Springthyme Music came to an agreement with Taigh na Teud of Skye to publish the Tom Hughes Collection of Traditional Fiddle Music. The archive recordings have been reassessed, over 60 tunes newly transcribed and the music digitised for the new CD.

Tom's version of *Sidlaw Hills* is transcribed and printed by permission of Mozart Allan. Tom Hughes is recognised as composer of several of the tunes in the collection including *Tam's Slow March*, *Tommy Hughes' March*, and *Copshawholm Hornpipe* (or *Copshie Hornpipe*). Two tunes, *Glen Aln Hornpipe* and *Redeside Hornpipe* were composed by Willie Atkinson and are printed with his permission.

Great assistance has been given in the final preparation for publication of the music transcriptions by Christine Martin of the publishers Taigh na Teud and by Tom's grandson and Border fiddler Jimmy Nagle of Jedburgh. Any errors, however, are entirely the fault of the author.

Online Update

Additional music transcriptions and sound files may be available online at
www.springthyme.co.uk/1044/
www.springthyme.co.uk/tomhughes
and/or at www.scotlandsmusic.com

Contents

Introduction

Map of the Scottish Borders	6
Tom Hughes of Jedburgh (1907-1986)	7

1: Tom Hughes: Biography

In his own words	8
Music at Nisbetmill	8
Making Fiddles & Tambourines	8
Tom gets his first fiddle	8
Tom's first tune	9
The Family Band	9
Competitions	9
From Nisbetmill to Howden	9
The Kirn at Howden	9
The Orchard at Hawick	10
Playing Fiddle for Dances	10
Fiddle Style:	10
Double Stops	10
Playing in Parts	11
The Flatter Bridge	11
The Old Bow Grip	11
A Spring in the Bow	11
The Hiring Fair at Earlston	11
The Move to Lilliesleaf	11
Castin oot wi Willie	12
Whitton near Morebattle	12
The Kirns around Morebattle	12
A new tune at Kelso Hiring Fair	13
Up Kale Water	13
Life at Chatto	13
To Ruletownhead	14
The Traditional Music Revival	14
The Hughes Family Tree	15

2: The Musicians

The Hughes Family Fiddlers	16
Other Musicians	16

3: Recording & Transcription

Sound & Video Recordings	18
The Music Transcriptions	18
Reaper and Transcribe	19

4: Traditional Fiddle Style

Rhythmic Structure of Scottish Music	20
--------------------------------------	----

Inégale Note Division	20
Bowing Techniques	21
1: Hack and Slur Bowing	21
2: Scotch Snap	22
3: Shuffle Bowing	23
4: Snap Bowing	23
5: The Up-Driven Bow	25
6: The Down-Driven Bow	26
7: The Long Bow	27
8: The Birl	27
9: Spiccato Bowing	28
10: Open String Unisons	28
11: Ringing Strings & Drones	29
12: Double Stops & Chords	29
13: Decoration/ Grace Notes	30
14: Tam's Fiddle Exercises	30

5: Traditional Dance

Dance in the Scottish Borders	32
-------------------------------	----

6-12: Tune Types

6: Hornpipes	37
7: Country Dances & Reels	52
8: Strathspeys & Schottisches	60
9: Marches	66
10: Jigs	70
11: Polkas	74
12: Waltzes & Slow Airs	78

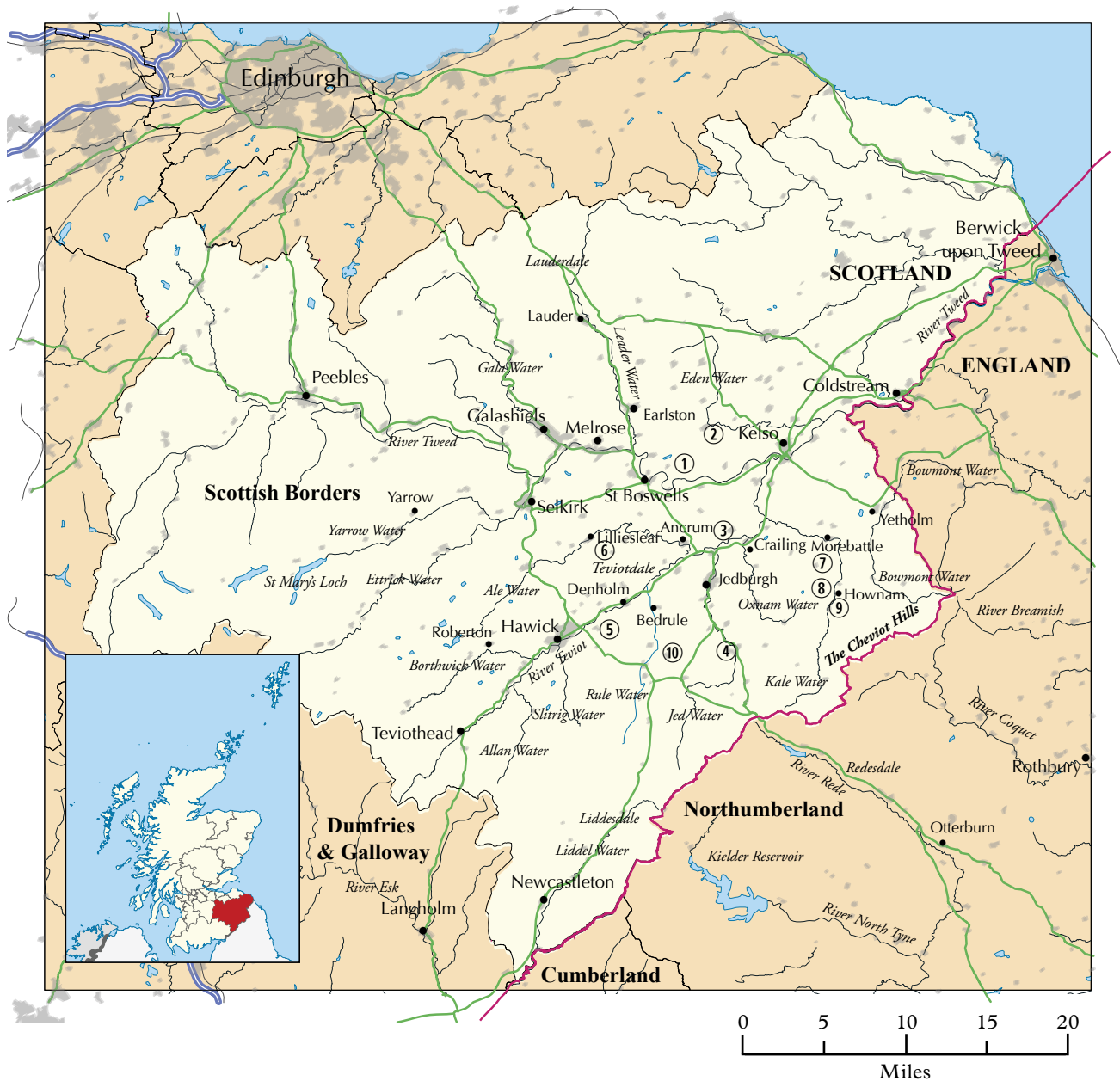
Appendix

Conclusion	88
Tom's Life & Music	90
Letters	91
Notes & References	92
Symbols Used	92
Places in the Borders: Map links	92
Bibliography	92
Scots Language and Dialect of the Borders	94

Index

Index of Tunes in the Book	95
Copyrights	95
Tracks on the Tom Hughes CD	96

The Borders



When Tom Hughes was born in 1908, the family were on the farm of Butchercoat (1) where his father and grandfather were both fee'd as ploughmen. The family moved from farm to farm around Jedburgh, first to nearby Smailholm (2) then Nisbetmill (3) near Crailing and then to Mervinslaw (4) near Jedburgh. After his grandfather died in 1920 the family moved to The Orchard (5) near Hawick and Tom started playing fiddle for dances with his father. In 1925 they moved to Netherlaw near Lilliesleaf (6) and in 1927 to Whitton (7) on the Kale Water.

In 1931 Tom married and moved with his wife further into the hills up the Kale Water taking a job as a horseman at Beirhope near Hownam (8) and after a couple of years to nearby Chatto (9) where he stayed for fourteen years setting up his own band the Kalewater Band playing for dances up and down the valleys of the Cheviot foothills. After the war Tom and his family moved to Ruletownhead (10) where he joined the Rulewater Band. When Tom's son took over the farm at Ruletownhead in 1951 Tom retired from farm work and moved into Jedburgh.

Tom Hughes

Fiddle player of Jedburgh

(1908–1986)

TOM HUGHES – or Tam as he was often known – was born into a farmworking family near St. Boswells in the Scottish Borders in 1908. The family were all talented musicians – his grandfather Henry Hughes, father Thomas Hughes and two uncles Henry jnr. and Bob played together in a family band – two or three fiddles, melodeon and tambourine – and his father also played pipes and tin whistle. Henry Hughes was a talented craftsman and, after he retired from his life as a ploughman, he spent his hours making wheelbarrows, walking sticks, fiddles in three sizes and goat skin tambourines.

As was the custom in those days, farm workers were fee'd to a farm for six months or a year at a time and in the spring usually went to the local hiring fair in search of a farmer who would offer better wages and conditions. Tom's family were no exception and they followed this insecure lifestyle, regularly moving from farm to farm. Tom was seven years old when he was presented with his first (half size) fiddle made by his grandfather¹ and he quickly taught himself the rudiments. By the time Tom left school in 1921, the family were at The Orchard near Hawick and Tom was playing fiddle with his father, travelling by bicycle to play at all the important rural events in the area, at harvest kirns², village hall dances, hiring fair dances and country weddings firstly around Hawick and later around Jedburgh, Morebattle and Kelso. After moving to Nether Raw near Lilliesleaf (1925) they played in Adam Irvine's Band, and later at Whitton near Morebattle (1927) they joined Jim Kerse, the farm steward, who also played fiddle.

Tom, like his father and grandfather before him, spent his working life as a ploughman on farms in the Border countryside around Jedburgh. After he married, Tom formed a band of his own – the Kalewater Band when he was ploughman at Chatto near Hownham from 1933, later joining the Rulewater Band when he was farm steward at Ruletownhead near Bonchester Bridge after the war. The traditional music revival of the 1970s gave Tom's playing a new lease of life. In 1970 Tom met fiddler Wattie Robson of Denholm and they were soon playing in their distinctive style at festivals, clubs and competitions throughout Scotland and south of the Border – at Gretna, Alnwick, Rothbury, Newcastleton, Kinross and Keith.

Like many traditional musicians in days gone by, Tom learned his music by ear within the family circle and Tom's style and many of his tunes were learnt from family tradition. He not only played fiddle but also melodeon, accordion, pipes, tin whistle and tambourine. Tom also had a pair of ivory bones³ and if anyone in the company had an Irish bodhran⁴ he could (in the 1970s) show his rhythmic prowess playing the instrument with his thumb or silver topped pipe as if he had been playing the instrument for years. Although Tom's fiddle style includes many characteristic Scottish elements, it is quite different from any mainstream fiddle style such as that of Scotland's North East or that of the West Highlands. Through Tom's playing we are able to gain an insight into an old, traditional, fiddle style that stretches back through his family well into the 1800s and that may well have evolved from or retain much older elements.

PETER SHEPHEARD, Balmalcolm, Fife December 2014

1. Making fiddles was clearly a family tradition, as Tom's grandfather had also made a small fiddle for Tom's father back in the late 1800s when Tom's father Thomas was not yet in school. See the letter from Tom's cousin Thomas Hughes of Newbiggin-By-Sea, Northumberland (page 91).

2. Kirn – the term used in the Scottish Borders for a Harvest Home gathering.

Go to the Scots Language Dictionary link for other words used in the text: <http://www.dsl.ac.uk>

3. See Wikipedia article: *The Bones*: <http://goo.gl/I8SveH>

4. See Wikipedia article: *The Bodhran*: <http://goo.gl/w36IBq>

Tom Hughes: Oral Biography

The main thrust of the Border Fiddle project was to record the music of Tom Hughes and other Border fiddle players and musicians – and this resulted in well over 100 sets of tunes recorded on tape and video between 1978 and 1980. Once it became clear that the outcome of the research would be an LP recording of a selection of tunes played by Tom

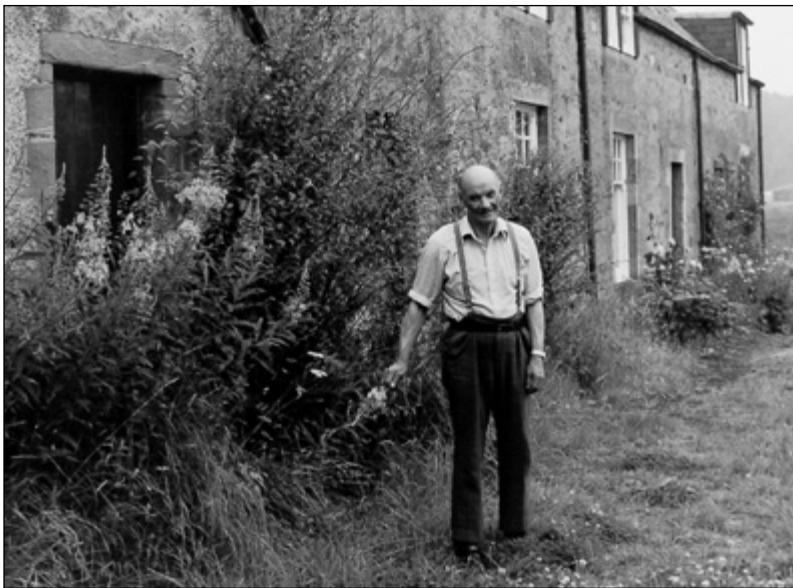
both solo and with other musicians, the decision was made to include transcriptions of the tunes in a booklet insert with the LP and also to include Tom's life story in his own words – transcribed from recorded interviews. The original edition of the text issued with the album *Tom Hughes and his Border Fiddle* in 1981 has now been revised and expanded for this publication.

In his own words:

Tom's life story in his own words transcribed from recorded interviews made between 1978 and 1982.

Tom: “ I wis born on a farm (*by*) the name of Butchercote in the Mertoun estate near St. Boswells in 1907 (*10th October*). Ma faither (*Thomas Hughes*) wis fee'd tae the farm as a plooman. I think we were a couple o year at

them. He sometimes worked, for I remember him sayin some afternoons that he'd “*hae tae gan an help wi the hay.*” His fiddle always hung on the wall an whiles he'd bring it intae ma faither tae hae a tune (*together*) and then the next day he'd hae a bit tune hissel. I can remember him playin. He had been a good fiddler in his day, but when I knew him he juist had a few tunes – simple kind o things mostly, very uncommon.



Tom at the old Nisbetmill cottages, 1980.

Smailholm below Kelso, but when I started tae school we were livin at Nisbetmill, a farm on the Teviot down Crailing five miles frae Jedburgh.

Music at Nisbetmill:

“ When we moved tae Nisbetmill (*around 1912*) I ken ma grandfaither (*Henry Hughes*) wis already retired. I had two aunts unmarried, (*Tom's father's sisters Jessie and Jeannie*) an they were fee'd on the farm, an they had the house (*next door*) an ma grandfaither wis retired livin wi

Tom's father and grandfather both played fiddle, melodeon, tin whistle and tambourine and there was often music in the house. As a seven year old at Nisbetmill, Tom remembers being given his first fiddle.

Making fiddles and tambourines:

“ He (*grandfather*) had a workshop outside. He spent (*most of*) his time makin anything – violins, wheelbarrows, riddles, tambourines, sticks, stools, salmon fishing rods – everything. An he had a lathe

which he drove wi his foot – for turnin the ribs an pegs. But makin the backs an bellies wis aa juist be hand. He had a block o wood juist the dimensions o the fiddle an after he'd boilt the ribs an got them hot he shaped (*them*) around the block an put clamps on tae hold them.

Tom gets his first fiddle:

“ I had watched ma grandfaither makin a fiddle but I never thought he wis buildin the instrument for me, an it wis the biggest surprise o ma life when on Christmas mornin I found the instrument in a bag on the mantelpiece.

He made three sizes o fiddle, the first size, the one I got when I wis seven wis juist the half size – long shaped an narrow wi very long bouts¹ (*waist*) – his own dimensions I think. Then he had another size – the three quarter, an the full size. He made a lot before I knew him but he made a good few after – mostly for friends an relatives. They werenae like ma (*present*) violin (*labelled as a Joseph Guarnerius 1735*) but they had a grand tone some o them mind. I've played them at kirns, white – never varnished – a fair ringer! They'll be up an doon the country somewhere.

He made twae sizes o tambourine – big ones about 14 to 16 inches across and small ones about 9 or 10 inches. Sometimes he made them without jinglers like the Irish bodhran but more often he put on about six pairs o jinglers.²

Several other fiddle makers lived nearby – John Tait, station master at Crailing who also taught fiddle, and Jim Landells, hedger on the Mertoun estate.

Tom's first tune:

Tom's father and grandfather would often play fiddle together in the house.

“ I juist listened tae them playin an gradually taught masel tae play. I wis never taught music. I can read tae a certain extent (*now*), but ma faither an grandfather they never read music. (*After*) ma grandfather made us the fiddle, I juist scraped an scratched away till I could play a tune an that wis it. I learnt wi aa ma fingers lyin on the strings an liftin them off as I didnae need them. That's how I got the chording (*double stops*). The first tune that ever I played wis *The High Road to Linton*. It has words tae it:

*Betsy is the bed made,
The bed made, the bed made,
Betsy is the bed made,
An is the supper ready?*

The family band:

At one time Tom's grandfather Henry had led a family band that played for dances at kirns and weddings in the area.

1. boucht = a bend. A fiddle has three bouts – the smaller upper bout, the larger lower bout and the middle or C bout. Tom is referring to the size of the middle bout – that is, a narrow fiddle with an elongated middle bout.
2. Tambourine designs as made by Henry Hughes:
www.springthyme.co.uk/tambourine/

“ I never played wi ma grandfather (*for dances*) as I wis too young an he wis past playin, but (*at one time*) ma faither an his two brothers Bob and Henry did. Ma grandfather, faither an Bob Hughes played fiddles, an Henry played the tambourine or fiddle. It wis mostly kirns an weddings – there werenae sae many dances (*in halls*) in those days. Ma faither played the pipes as well, an the old fashioned melodeon an the tin whistle. But mostly it wis three fiddles an tambourine.

Tom's father continued playing for dances with his brothers and other local musicians after Tom's grandfather could no longer play.

Competitions:

“ There were competitions too, now and again. There wis singin – an anybody who could play anything, whistle or tell a story – juist a social evening. Ma faither yince won it an aa – playin a melodeon. An he got the melodeon as a prize, a melodeon wi yon teaspoon basses. I wisnae at it but I can remember the melodeon well enough.

From Nisbetmill to Howden:

“ Ma faither wis one o thae kind o folk (*who*) would move for a shillin. If he wanted a rise o a shillin an the boss wouldnae gie him't, he would juist move off. He wis a plooman at Nisbetmill. Then (*we moved to*) Morebattle up the Kale Water (*around 1916*) an after that we moved tae Howden a couple of miles out o Jedburgh (*May Term 1917*) where father worked as a labourer in the silk mill, an I cam intae Jedburgh tae the Grammar School.

The Kirn at Howden:

After the harvest was in, it was the custom to hold a feast-cum-dance for all the workers on the farm. The event was known as a 'kirn' or 'harvest home' in the Scottish Borders but further north it was often called a 'maiden' from the custom of dressing up the last sheaf of corn as a young maiden.

“ There were no kirns during the war. The first kirn I wis at wis at Howden (*in 1919*). It wis in what we ca'd the grainary – the part o the steedin where they kept the grain. The (*new*) sheaves wis built intae round stacks outside and thatched, an (*by that time*) the grainary wis empty. Mebbe there were a wee pickle o the year before's tae clean out before it got started. The cobwebs in

Tom Hughes: Fiddle Style of the Scottish Borders

the place were swept out an sheaves o corn hung up, an paraffin lamps hangin frae the couples – or hangin frae the beams – the old Scotch word wis the couples. Everybody wis preparing for the kirn. We aa killed pigs aboot that time an made the potted meat. An you got the potted meat – potted heid. An bread, mostly baked in the old ovens – round bread, what they ca'd the fadge, wi flour on the top. That wis the home made bread in those days. Aa sliced wi cheese an butter – home made again. An then the farmer supplied the drink – 'twas a barrel o beer. They were all invited around from one farm tae another, an I suppose the farmer that wisnae giein a kirn, he would send along a barrel or something like that.

I wisnae playin at that first kirn at Howden, I wis still at the school. Ma faither an some other old fiddlers were playin together. It wis quite common to have the tambourine in those days – a couple of fiddlers an a tambourine, sometimes the tin whistle joinin in as well.



The Orchard 1922. Tom (age 15) and his father

It started mostly juist wi the dance they ca'd The Triumph. One o the more popular dances wis Drops o Brandy, plenty Eightsome Reels, the Foursome Reel, Polka, Waltzes, the Hielan Schottische, Corn Rigs, Flowers of Edinburgh, Roxburgh Castle, Dashing White Sergeant – juist mostly country dances. An there wis singers an anybody who could tell a story. Juist a joyful evenin ye ken – dancin and singin aa the night.

The Orchard at Hawick:

“ We moved frae there (*Howden*) tae Mervinslaw (*May Term 1920*), an then tae a place ca'd The Orchard at Hawick (*May Term 1921*) an I went tae Kirkton school. Ma faither wis the head plooman – the plooman steward, he had the first pair o horse, an they had aboot four pair o horse – four ploomen. I finished ma schooling

at Kirkton at Christmas (*after I was fourteen*) an startit work on the farm drivin a one horse wi a cart – for feedin sheep an cartin – leadin in for cattle, turnips, an one thing an another. Twelve an sixpence (*a week*), I can mind that right away!

Playing Fiddle for Dances:

Throughout the 20s Tom played fiddle with his father at kirns, village hall dances, hiring fair dances and country weddings, firstly around Hawick and later around Jedburgh, Morebattle and Kelso.



The Orchard 1923. Tom's sister Agnes (age 12), brother Bill (age 4) and sister Jean (age 14) with their father.

“ There'd be a school dance (*at Kirkton*) aboot Christmas (*1921*) an they got ma faither along tae play – an I played along wi him. It would start aboot eight o'clock an it went on tae aboot one in the mornin. That wis the start o playin dances together. (*After that*) we went frae The Orchard at Hawick up to Newmill an further up – aa the places up the Teviot, an Roberton up Borthwick Water. Mostly Friday nights, very few on the Saturday night – kirns, village hall dances an weddings – the receptions wis often held in the grainary juist the same as the kirns. Distance wis no object. Ye had yer bicycle, the fiddle tied on yer back in its cloth bag.

Fiddle Style:

Double Stops:

“ I play a lot o double string work – which is considered a fault wi some (*people*). I've heard twa or three say they dinna ken how I got the double string action. It juist comes natural. That's the way ma faither an ma grandfather din it, it's comin back in now (*into fashion*), although in competition I've been faulted for too many stops where they 'werenae needed'.

Playing in Parts:

“ We used tae play together this way at the dances. The two o us (*Tom and his father*), we juist got together in the hoose at night an we juist arranged that between us. (*One of us*) would play one part an one would play the other.

The Flatter Bridge:

“ We had a straighter brig (*i.e. flatter than is normal nowadays*). They’re more rounded now, but in those days they were nearly flat. Nowadays there’s nobody can play (*using the flatter bridge*) but masel hardly.

The Old Bow Grip:

“ Most bows has the frog and screw. But I’ve seen one or two wi a cork where the frog is now. Ma grandfaither had one, ma faither as well. The stick on those old bows wis bent more the other way. They used tae push the cork further back or forwards tae loosen or tighten the hair. Ye held it be the cork, an if ye wanted the bow tighter ye juist worked yer thumb on the cork.

Tom always held the bow that way – with his thumb beneath the frog where it could be moved forwards on to the hair to increase the tension and back again when a springier bow with less tension was needed.

A Spring in the Bow:

“ I hold the bow wi ma thumb underneath the frog, an sometimes I’m touchin the hair wi ma thumb. I do that in the middle o a tune if I feel the bow’s no right. (*Then*) I can pit the pinkie in below the stick at the back of the frog an draw ma thumb back again. I’ve always played wi it on the loose side, I like a springy bow – ye canna get the vibrations wi a tight bow.

The Hiring Fair at Earlston and the move to Lilliesleaf:

“ The first time I went tae a hirin fair wis when we left The Orchard. I had worked a single horse till I wis aboot seventeen, then I got a pair. But it wis juist a sort o odd pair. The old farmer, Tattie Willie (*Willie Scott*), wouldnae pay me for tae drive a pair so we had tae move. If ye needed a



The Hiring Fair at Earlston, 1933

Tom Hughes: Fiddle Style of the Scottish Borders

pair o buits, yer weeks wage wouldnae buy them – ye couldnae get a pair in those days below twenty five shillin (*two weeks wages*). That’s the way (*the reason*) we went tae the hirin at Earlston.

I can remember it wis juist a terrible bad snowy day. (*We*) had tae catch the train aboot eight o’clock. There were a good few (*people*) there, everybody that wis tae hire, an a lot that wisnae tae hire, local workers that got the day off. Ye’d meet in wi one another, have a drink wi yer pals. Then the hirins would start juist whenever ye met in wi the farmers that wis needin workers. An the farmer would say, “*Are ye tae hire, or are ye stayin on?*” An ye’d say, “*No, I’m leavin.*” Or, “*Are ye hired?*” “*No.*” “*What dae ye want?*” “*Oh, (what ye caa) a double hin (a double plooman – i.e. to drive a pair).*” Ye talked over one thing an another, an if ye come tae any agreement wi a wage an the like o that, he wrote it out and he signed it, (*and*) he’d gie ye a shillin (*to seal the bargain*). Then in the afternoon there were always the dance in the town hall – juist a couple of fiddlers an sometimes there could be a pianist. The Farmworkers Union mostly ran the dance – ma faither wis in the union an I was in the union and we were invited tae play. We were paid for it – but it wisnae a big fee in those days.

Ye moved at whit we ca’d the term day – the 28th o May. That’s when ye moved tae the place that ye were hired to, but ye wis hired mebbe six weeks before that (*at one of the Hiring Fairs in the area*). There were three, I think. There were one at Earlston (*1st Monday in April*), an one in Kelsie (*Kelso*) a few weeks later (*1st Monday in May*), an one in Jedburgh (*a Tuesday mid May*). I’ve been at all those three. There were (*also*) one at Hawick but ’twas a very, very small thing.

At the term day (*May Term, 1925*) we went, the whole family, tae a place the name o Nether Raw at Lilliesleaf. Ma faither wis plooman steward, I had the third pair. I wis a full plooman then, I think it wis twenty one shillin a week!

Castin oot wi Willie:

“I know I wis only two years at Nether Raw, because the boss an me cast oot.³ It wis bad weather an we were put off stubble. The stubble wis too wet an it had tae be left for a while, an one mornin he says tae me, he says, “*I think that stubble be dry Tam,*” he says, “*shift the ploo frae the ley.*” Well, we had special socks for the ley,

3. A Scots word: cast oot = fell out

an couters for the ley, an when ye gaed on tae stubble, ye used the bigger rougher type. Well, it wis dark in the mornins and I went away doon an I changed ma couters an things an I had went one round or mebbe two. An there were dung it wis aa pit oot, an th’auld boss, Willie Cranston, he cam doon tae spread the dung, an I wis takin ma breakfast ye see. An he says, “*If ye’re no gaun’a dae ony mair juist haud off hame.*” I went an tell’d ma faither what the auld boss had said, an there it wis – we wis awa tae Earlston hirin (*again*) an we hired at Whitton.



Tom’s father at Whitton 1927

Whitton near Morebattle:

“Ma faither wisnae a plooman at Whitton, he wis hen man. I wis hired for second plooman – there wis about eight ploomen, sixteen horses. That’s where we met the fiddler, Jim Kerse. He wis the steward an he wis a good fiddler. He wis taught be John Tait the station master at Nisbet, an he played the same sort o style as us. The three of us (*often*) played together, an we had a pianist frae Morebattle. We played at aa the kirns an hirin fairs in the area at one time or another.

As Jim Kerse had a similar style to Tom and his father, their playing blended well and they often played the same tunes that Tom had played with his father including the duets Braes O Mar and the Spanish Waltz (named here as Henry Hughes’ Favourite).

The Kirns around Morebattle:

“There were so many kirns in those days. They couldnae clash wi another farm (*so they were held*) from September through to October, aye, an November an aa – at Linton, Primside an Primside Mill, Caverton Mill an Caverton Hill Head, Graden an Auld Graden, Hoselaw an Spylaw, an our own at Whitton. If it wis bad roads ye had tae travel on foot – tae walk among



Tom's father at a concert in 1960

the snow tae get there an back again. There were no set time for stopping. It went on for as long as the people would dance – three, four or five o'clock. When it began tae fade away then we stopped – juist tae gie time tae get home for work – ye'd tae start work at six and ye'd yer horse tae feed before that. Sometimes ye were never even in yer bed!

The kirn dances gradually died out in the late 20s, while village hall and school dances became more common. The last kirn Tom remembers was one he and his father played at – at the farm of Softlaw near Kelso around 1929.

Kelso Hiring Fair:

Tom never missed an opportunity to pick up a tune he liked. Playing tunes with his father and grandfather at the fireside had provided his older repertoire and it was in this way he had picked up and developed the old traditional fiddle style. Learning a tune by ear and eye never seemed to be a problem to him and Tom recalled one memorable occasion when he acquired an old waltz tune from a street fiddler in Kelso – a tune that came to be called Kelso Hiring Fair.

“ It wis 1928 I think an I wis in Kelso at the Hirin Fair for the Whitsun Term. It wis a dark dirty day and an auld travellin fiddler man wis walkin slowly down the middle o Bridge Street playin this tune. John Harvey wis his name as I discovered later, an I juist kep on the pavement an I follaed him along till near the bridge till I got the tune in ma head. An then I juist turned back. I never gave him any money an I've been sorry for it ever since for I read in the paper later that they had found his body in the water down at Berwick. He had juist threw hissel o'er the bridge at Kelso that same day. An when they found him he still had his fiddle – in the long pocket at the bottom o his overcoat – an juist three ha'pence tae his name.

Up Kale Water:

“ In 1931 I got married (*to Margaret Smith*) an went away out in the hills up Kale Water tae a place ca'd Beirup (*Beirhope*). Twenty seven shillins wis the basic pay, but I went ootbye tae this place masel, the only one on the place, an I got a shillin extra – twenty eight, juist masel wi a pair o horse. I din everything – cattle, sheep, horses – everything. Juist the wife an I ye ken.

Tom was just a couple of years at Beirhope before moving as ploughman steward to the nearby farm of Chatto where he stayed for fourteen years.

Life at Chatto:

“ Ma family wis aa born at Chattie. I had six, an there were aboot twae year atween each ye ken. After I moved up Kale Water I'd no special band (*to start with*) – juist anybody that wanted a fiddler. I played wi Tommy Graham of Yetholm,



Tom with his fellow workers at Chatto 1942 - his boss Peter Anderson on the right, Tom right of centre, Bill Douglas at the left and also two German POWs.

Tom Hughes: Fiddle Style of the Scottish Borders

an I still played wi Jim Kerse. An Bill Douglas, he wis a shepherd on the same farm as masel at Chattie – twae fiddles. Then I formed ma ain band, the Kalewater Band, in 1939 – Bill Douglas the shepherd (*and myself*) on fiddle, and we had an accordionist, he wis another herd, Willie Hall.



Bill Douglas, shepherd at Chatto and fiddle player with Tom in the Kalewater Band.

(*Later*) I played accordion in the band (*because*) Willie Hall wis giein it up. But the fiddle wis my instrument an, although I wis playin the accordion at the dance, I'd always the fiddle wi us. I remember the Kalewater Band wis the first tae play when they opened the hall at Pennymuir. These shepherds an their wives comin in frae the hills wi their big tackety buits – dancin. There were nae other transport ye ken, there were juist a track tae some o thae shepherds' houses. Muckle big heavy men wi tackety buits, dancin aa night long, walkin hame again – sometimes carryin the bairn on their back.

To Ruletownhead:

“I had stopped playin (*regularly*) wi ma faither after I wis married, but I still played at something special. After the war there were fiddlers from all around made up a band. Ma faither wis one o them an I wis one o them, an there wis Bobby Stenhouse an Willie Hall on fiddle, an a piano an drums. We used tae come in frae the hills mebbe once or twice a year an play in the band

at a dance in the town hall (*in Jedburgh*). In 1947 I moved frae the Kale Water to Rule Water – I wis farm steward there (*at Ruletownhead*), and I startit playin wi Jock Tamson frae Cleuch Head at Bonchester. We both played accordion an fiddle, an there were a drummer an piano. It juist went be the name the Rulewater Band.”

The Traditional Music Revival:

Towards the end of 1949 Tom stopped playing regularly for dances. In 1962 he retired from Ruletownhead when his son Thomas took over from him as farm steward and Tom moved into Jedburgh. The 1970s revival of interest in traditional music brought Tom into contact with more musicians than for many years previously. He became a regular supporter of the various Accordion and Fiddle Clubs that had started up in the area, particularly his local club in St Boswells, and was a member of the Border Strathspey and Reel Society (*formed 1972*).

In 1970, Tom met fiddler Wattie Robson at the Bonchester Accordion Club (when Wattie was in his early 20s) and they soon started playing together, often meeting for sessions in one of the local pubs – The Fox and Hounds in Denholm, The Cross Keys or The Plough in Lilliesleaf or at Tom's local The Exchange Bar in Jedburgh where there was always a fiddle 'ahint the bar'.

Tom took part every year in the famous Newcastleon Traditional Music Festival. He was successful at fiddle competitions, winning at Gretna in 1977 and at the Northumbrian Gathering at Alnwick in 1978. Together Tom and Wattie gained prizes in Instrumental Pairs competitions at Alnwick and Rothbury and, in 1978, they were guests at Kinross Festival along with fellow Border musicians Bob Hobkirk, Jack Carruthers and Roger Dobson. In 1981 they were guests at the major North East traditional song and music festival at Keith.

The LP album *Tom Hughes and his Border Fiddle* was issued in 1981 (Springthyme SPR 1005) with Tom Hughes and Wattie Robson on fiddle along with other musicians and friends Bob Hobkirk (fiddle), Tom Scott (fiddle), Jack Carruthers (tin whistle), Sid Cairns (guitar) and Brian Miller (guitar).

The Hughes Family Tree¹

- 1: **Henry Hughes** (Surfaceman, Flemington near Cambuslang)
 -m- Janet Paterson
 Henry Hughes (b.18 Aug 1846) at Ayton, Berwickshire
- 2: **Henry Hughes (1846-1919)** (24) (Farm servant, Westruther, son of Henry Hughes & Janet Paterson)
 -m- Agnes Craik (24) (Farm servant, Spotsmains, Smailholm) (m. 27 Jan 1873 at Smailholm, Berwk).
 Henry (Harry) (b. 3 Aug 1874 at Spots Mains, Smailholm)
 Mary Hughes (b. 3 Apr 1876 at Brotherstone, Mertoun)
 Thomas (b. 1879 at Mertoun)
 Peter (b. 1880 at Selkirk)
 Robert (Bob) (b. 1882 at Faldonside, Selkirksh)
 Jessie Hughes (b. 1884 at Faldonside, Selkirksh)
 Agnes Hughes (b. 1888 at Galashiels)
 Jeannie Hughes (b.)
 Thomas Henry Hughes (b. 1880 at Chirnside or Selkirk) No Birth Cert found.

Tom (i.e. Tam) had no knowledge of the wife of his grandfather Henry Hughes (1846) or the parents or siblings. Henry must have had a brother who had a son, a left handed fiddler, Thomas Hughes of Kelso who died around 1978 (i.e. his nephew). This Thomas Hughes of Kelso also had a fiddle made by grandfather Henry Hughes and, according to his daughter Mrs Steel of Kelso in 1981, this fiddle had been passed to her brother in England.

Henry (Harry) Hughes (1874) married and had a son
 Thomas Hughes living in Newbiggin on Sea, Northumberland in 1981.

- 3: **Thomas Henry Hughes (1880-1960)** (26) (Farm servant, Cherrytrees, Yetholm)
 -m- Barbara Robertson (26) (Domestic servant, Cherrytrees, Yetholm) (m. 12 Apr 1907 Cherrytrees)
 Thomas Henry (Tam) (b. 10 Oct 1908 at Butchercote, Mertoun)
 Jane (b. 1910) (age 7 months in census 1911 Jane Hughes)
 Agnes Craik (b. 4 May 1912 at Linton reg at Smailholm)
 Bill Hughes (b. 1919-1986)

Barbara Robertson was from Eyemouth. After her father was killed on the railway, she and her mother returned to work at the herring trade in Eyemouth where her mother had worked before she married.

- 4: **Tom (Tam) Hughes (1908-1986)** -m- Margaret (Madge) Smith (1908-1976)
 Ella
 Thomas (Tommy)
 William (Billy)
 Margaret (m. to Colum Rae)
 Rose
 Douglas
 Barbara Robertson (m. to Richard Nagle)

- 5: Richard (Ritchie) Nagle (1938-2014) -m- **Barbara Robertson Hughes (b. 1941)**
 James (Jimmy) (b. 1961) eldest son with two brothers Ralph and Richard.

- 6: **James (Jimmy) Nagle (1961-)**
 -m- Aileen Rose
 Greg
 Andrew

1. An updated Hughes Family Tree may be available online at www.springthyme.co.uk/tomhughes

The Hughes Family Fiddlers

Tom's grandfather Henry Hughes (*born 1842*) died in the flu epidemic of 1920. Tom's father Thomas Hughes (*born 1880*) was still an able fiddler until shortly before he died aged 82 in 1962. Tom's uncles Henry and Bob had died earlier, and their cousin, also Tom Hughes, of Kelso, a left handed fiddler, died around 1976.

None of Tom's older relatives are known to have been recorded. Tom's son Thomas used to play the accordion and piano, and Tom's daughter Margaret has played piano with several local bands.

Tom's grandson Jimmy Nagle continues the family tradition after learning fiddle while still at school in Jedburgh. Jimmy lives in Jedburgh and, in the years since the Tom Hughes album was first released in 1981, Jimmy spent many hours playing with his grandfather and picked up elements of his grandfather's style and further tunes from the family repertoire. He taught some of the family repertoire to younger fiddlers in the area – in particular, the members of the Small Hall Band.

The Other Musicians:

WATTIE ROBSON. At the time the recordings were made, Wattie was a farm mechanic and lived in Denholm. He has a natural ability to play seconds – that is, to improvise and play a harmony line to the melody. This led to success in Instrumental Pairs competitions with Tom at Alnwick (1978) and with Bob Hobkirk at Rothbury (1978). He also had competitive success in his own right taking the cup in 1980 at Rothbury. He is a member of the Border Strathspey and Reel Society and the local Accordion and Fiddle Club at St Boswells.

BOB HOBKIRK (1925-2002) was a shepherd in his younger days but at the time of making these recordings he was water engineer in charge of the filter plant at Dodburn up the Allan Water from Hawick. He started playing fiddle at the age of fourteen and was self taught. He won the Scottish Championships at Perth three times in 1968, 1976 and 1977, and also won at Gretna (1971) and at Alnwick (1968, 1969). He twice played in concert tours of the USSR and in the 1970s he adjudicated at fiddle competitions at Kinross, Newcastleton, Keith and Rothbury. He also played in Roger Dobson's Band, well known throughout the Borders.

JACK CARRUTHERS (1912-1986) was born on a farm at Elsdon near Rothbury just on the English side of the border. He was given a tin whistle for Christmas as a seven year old, and picked up tunes from radio and records. After spending much of his childhood at Taynuilt near Oban, he moved down to Hexham and for many years he farmed there with his brother. He returned to Scotland to live at Canonbie and, after he retired in 1977, he travelled widely to take part in traditional music festivals winning the tin whistle competition at both Kinross and Keith in 1979. Jack can also be heard on the Kinross Festival record on Springthyme SPR 1003.

TOM SCOTT lived in Canonbie in the cottage where he was born in 1910. He started out on the mouthorgan when he was five, later picking up a number of other instruments including steel guitar, ukulele and fiddle. He was a stage musician and acrobat in his younger days but spent most of his life as a joiner and joinery teacher in various parts of the country till he retired in 1975. Tom and Jack Carruthers were neighbours and they often met to have a few tunes together. Tom was a member of the Border Strathspey and Reel Society and both were regular supporters of the local accordion clubs and the Newcastleton Festival.

SID CAIRNS who had known Wattie Robson since they were at school together, was born and brought up in Hawick. Sid lived in Dunfermline in Fife for a number of years and while there became involved in the folk scene. A plumber to trade, he also wrote songs and played guitar, and after returning to Hawick he and Wattie often played together at sessions.

BRIAN MILLER was born in Edinburgh in 1950 and at the time of making the recordings he lived in Penicuik. He has sung and played guitar with several folk groups including The Laggan and Swan Arcade and recorded with John Watt and Davey Stewart on their album *Shores of the Forth* (Springthyme SPRCD 1002). He often plays in a duo with Charlie Soane on fiddle and together they have appeared at festivals throughout Britain and Europe with an album *The Favourite Dram* (Celtic Music CM006).



Bob Hobkirk of Dodburn, Hawick



Jack Carruthers of Canonbie



Brian Miller of Penicuik



Wattie Robson of Denholm

Sound and Video Recordings

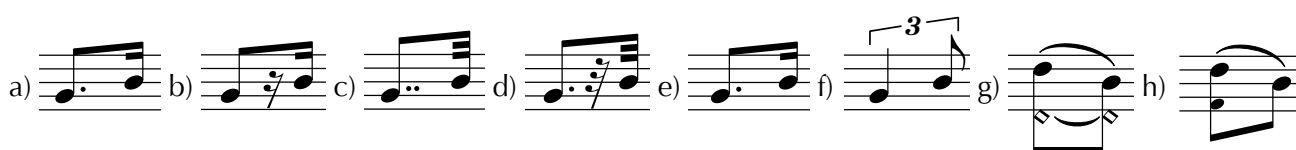
Sound recordings of Tom Hughes, Wattie Robson, Bob Hobkirk and other Border musicians were made by Peter Shephard between July 1978 and May 1980. Informal practice sessions were held in the bar of The Fox and Hounds in Denholm, with the main recording sessions taking place in the nearby Bedrule Village Hall. Recordings were made using a crossed pair of microphones, a Revox A77 recorder and 1/4 inch tape running at 15ips. Biographical interviews with Tom and other solo recordings were made at Tom's home in Jedburgh. Videotape recordings of Tom and Wattie's playing were made by Robert Innes of Stirling University in Jedburgh and at The Plough in Lilliesleaf in March 1980.

Tunes and words have been transcribed from sound and video recordings and the music set by Peter Shephard. Transcriptions were initially made from the 1/4 inch tape recordings played at

half and quarter speed. Bowings were assessed and added to the manuscript transcriptions by comparison with the video recordings. The manuscript tune transcriptions were then set using a combination of music typewriter and Notaset transfer and 24 tunes were printed in the booklet included with the LP issued in 1981.

All tunes have been reset for this publication using the Sibelius music programme. The original 24 transcriptions had already been reset using HB Engraver and these were scanned and transferred to Sibelius using PhotoScore. New transcriptions have been made manually into Sibelius using the Transcribe programme that enables tunes to be played at slow speed without pitch change. The Reaper programme has been used in preparation of digital files for the CD. A detailed illustration of transcription methods using Reaper and Transcribe is given opposite.

The Music Transcriptions



Music transcription can only ever be an approximation of what is actually played. The intention throughout the book is to provide a transcription that is sufficiently accurate that the player will be able to understand how the music is played – descriptive but not prescriptive – and as accurate as possible while still being visually clear.

Rhythmic complexities are indicated to the best approximation, but rests are usually not shown. For example, the dotted rhythm of a strathspey written as (a) may well sound close to (b).

Where the snap bowing becomes more pronounced as in Tom's version of the *Marquis of Lorne's Hornpipe*, it may be written as (c) but may sound closer to (d)

In hornpipes the rhythm often moves in the opposite direction – from the 3/4:1/4 ratio of (e) to the 2/3:1/3 ratio of (f). This move into triplet time is extremely common in hornpipe playing but is often avoided in the written music. This

is understandable since music notation does not lend itself easily to representing triplet time.

In Scotland it has been customary to write hornpipes as dotted quaver/ semi quaver throughout, whereas in Ireland and North America the hornpipe is often written with even quavers – that is, as a reel. Both ways are misleading and there is no satisfactory alternative to proper indication of note values. Further discussion on this can be found in the Hornpipes section.

Many of the tunes in the collection are played with extensive use of double stops and open ringing strings and so, to make the melody line easier to read, an open notehead symbol is used to indicate ringing open strings (g) and a miniature notehead is used to indicate a double stop (h).

In the duet and group tracks on the record, Tom Hughes is placed on the left in the stereo sound picture.

Traditional Fiddle Style

In the biographical introduction Tom talks of how he learned to play – picking up the music and the playing styles by ear and eye from his father, grandfather and uncles. He never learned to read music and he was never taught as such by a trained player. However, he was clearly a very competent player with a wide range of techniques at his disposal. In his later years he became aware that his family style of playing differed from those of younger players.

Many of Tom’s tunes differ from published versions and he was often told that he did not have the tunes ‘right.’ When he took part in fiddle competitions, both solo and with his younger friend Wattie Robson of Hawick, his use of double stops and open ringing strings did not always meet with approval and he was often told that ‘they were not needed.’ An adjudicator would comment, sometimes favourably, sometimes otherwise on Tom’s ‘old’ style.

Rhythmic Structure in Scottish Music

We may refer to a particular tune as being in common time or 4/4, with four crotchets or quarter note beats to the bar, or in 3/4 or waltz time with three crotchet beats to the bar, or in 6/8 or jig time with two beats to the bar. But, while the overall rhythm of the music is determined

by, or indicated by, the time signature, it is the internal subdivision of the beats that provides the ‘lift’ that a traditional fiddler will use to inspire the dancer – and it is this internal rhythmic structure that a fiddle and bow are eminently suited to provide.

Inégale Note Division

Whether the music is a march, strathspey, hornpipe or polka, the four crotchet divisions of a 4/4 or 2/2 bar are often treated differently – so creating the required rhythm.

The crotchet (Fig 4.1a) may be divided equally into two quavers (b), but the subdivision is more commonly unequal (c & d). The two notes are then formally referred to as inégale notes.

Fig 4.1 Inégale note division



In traditional fiddle music the degree of inequality can vary over a wide range – from the simple 3:1 ratio of the dotted quaver and semiquaver to a more extreme 7:1 subdivision of a double dotted quaver and demisemiquaver or to a lesser 2:1 triplet subdivision – or anywhere

in between. While in many types of music the longer note precedes the shorter – a forward inequality (Fig 4.2), in traditional music the inequality is often reversed – a reversed inequality (Fig 4.3) with the shorter note preceding the longer.

Fig 4.2 Forward inequality



Fig 4.3 Reversed inequality



Bowing Techniques

Numerous publications on fiddle music have referred to the complexities of bowing and how bowing styles used in traditional music differ from those employed by the classically trained player. The unaccompanied fiddle has the ability to produce complex rhythms with the bow that are often obscured when the fiddle is

part of a larger band. Tom used a wide range of traditional bowing techniques and it is the balance and application of these techniques to the individual tunes that is the essence of his Border Fiddle Style. The techniques will be looked at individually with short transcriptions from tunes that are included in full later in the book.

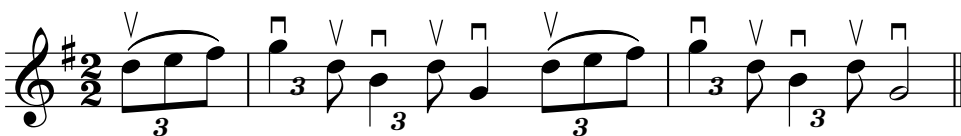
1: Hack and Slur Bowing

The most basic use of the bow with alternate upward and downward movements is sometimes referred to as hack bowing – the down bow usually taking the main first beat of a bar. Although some tunes can be played throughout with hack bowing, it is far more usual for a tune to be played using a range of bowing techniques. This is certainly the case with the tunes

transcribed from Tom's playing where he rarely uses hack bowing for any extended period. The three examples shown – a hornpipe, a jig and a polka use a combination of hack and slur bowing.

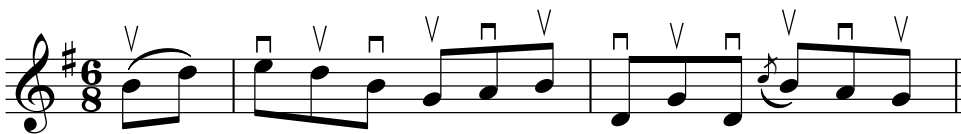
A slur bow is used for the pickup (or anacrusis) in the *Redesdale Hornpipe*, and a slur is also used for the fourth beat of the first bar.

Fig 4.4 The Redesdale Hornpipe



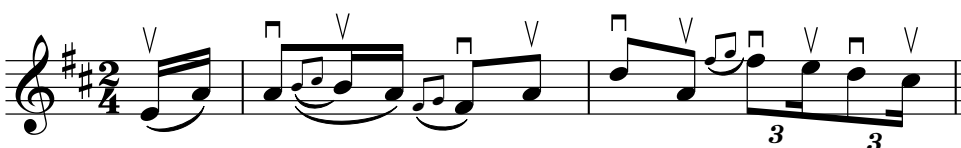
In the jig *St Patrick's Day* (or *Tell Me I Am*) the tune is played almost entirely with hack bow with occasional slur.

Fig 4.5 St Patrick's Day Jig (or Tell Her I Am)



In *Faudenside Polka* the tune is more rhythmically diverse and includes gracings but again is played almost entirely with hack bow with occasional slurs.

Fig 4.6 Faudenside Polka



2: Scotch Snap

The reversed inequality has long been recognised as a characteristic element of Scottish song and music. Referred to since the 17th century as the Scotch Snap (or more recently as Scots Snap), it is a rhythmic figure typically consisting of (or written as) a division of a quarter-note (or crotchet) in the ratio of 1:3, that is, a sixteenth note (or semiquaver) on the beat followed by a

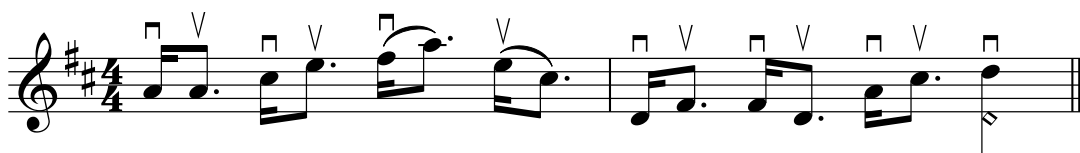
dotted quaver or eighth note. In vocal music the two notes would be taken by different syllables. On the fiddle, the snap can either be taken with two bow strokes – a short down bow stroke on the beat followed by a longer up bow as in (a), or the snap can be slurred with a single bow stroke down or up as in (b) and (c).

Fig 4.7 Scotch snap pairs



Tom uses slurred snaps far more often than bowed snaps. Here is a selection of bowed and slurred snaps taken from tunes in the collection.

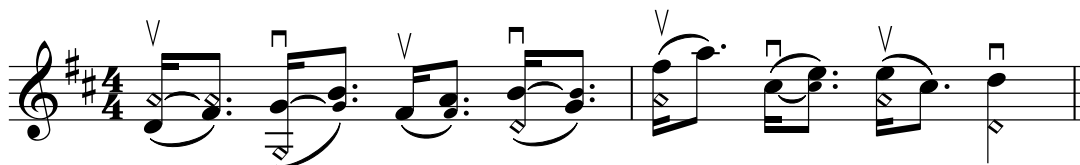
Fig 4.8 Bowed and slurred Scotch snaps



More often than not both slurred and bowed snaps include double stops or open string two note chords (or dyads). As discussed in the section on double stops, an open note head is

used throughout the collection to indicate an open string played as secondary to a melody note and a small note head is used in the same way for fingered double stop notes.

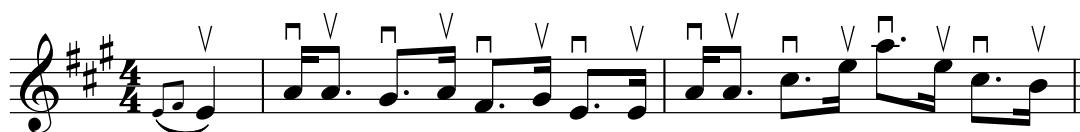
Fig 4.9 Double stopped Scotch snaps taken with a slurred bow



In *The Wife She Brewed It*, bowed Scotch snaps, played with down/up bow start the first two

bars. The remaining note pairs have forward inequality and are played with hack bow.

Fig 4.10 The Wife She Brewed It

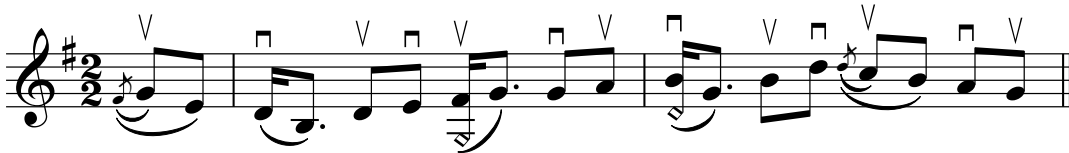


3: Shuffle Bowing

The shuffle sequence comprises the alternation of a long down-bow stroke followed by small up/down strokes and then a long up-bow stroke followed by small down/up strokes. The shuffle (often called the simple or Nashville shuffle) is a very common bowing pattern in American

bluegrass fiddling. Where there is a set of four eighth notes, the first two are slurred with the next two played as separate bows. Tom uses the shuffle here and there – particularly in his playing of reels. In *Flouers O Edinburgh*, the long strokes are mostly played as slurred Scotch snaps.

Fig 4.11 Flouers O Edinburgh



4: Snap Bowing

Perhaps the most characteristic bowing technique used in Scots fiddle playing consists of two bow movements in the same direction – the second note shorter than the first (i.e. forward inequality). The technique is effectively a broken slur and is known as ‘snap bowing’ and the two bow movements can be either both up or both down. Snap bowing is not to be confused with the Scotch snap – a reversed inequality.

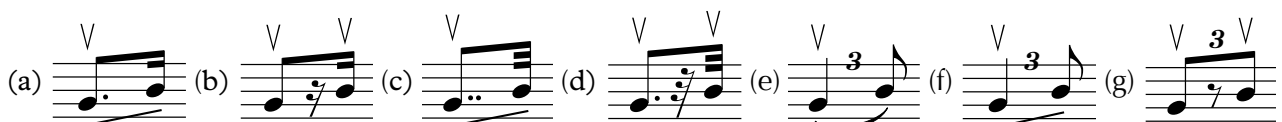
William C Honeyman in his *Strathspey, Reel and Hornpipe Tutor* of 1898 does not use the term snap bow, but refers to “*catching the driven note*” and describes the technique as “*...one bow to each two notes, the short note being caught off the first with a slight jerk of the wrist.*”

The rhythm produced by snap bowing is effectively the inverse of the Scotch snap. Written

as a dotted quaver followed by a semiquaver (a), a ratio of 3:1, the technique requires a loose flick of the wrist in the same direction as the main bow stroke with a short pause between the two notes so that the sound produced will be closer to (b). Where the inequality is greater this may be written as (c), a ratio of 7:1, with the sound produced closer to (d) depending on the length of the pause. During the pause the bow may lift or may remain stationary in contact with the string and the short second note may be taken staccato or be quieter than the first longer note.

In hornpipes, where the sub-division of the crotchet is often into triplet rhythm (a ratio close to 2:1), the slur and snap bow are easily interchangeable. So a triplet pair taken with a slur (e) can alternatively be played with a snap bow (f) that would then sound close to (g).

Fig 4.12 Snap Bow Pairs



Snap bowing is considered as a technique particularly characteristic of strathspey playing, but Tom uses the technique in a range of tune types. In the following four tunes, each 4/4 with four crotchet beats to the bar, each beat allocated

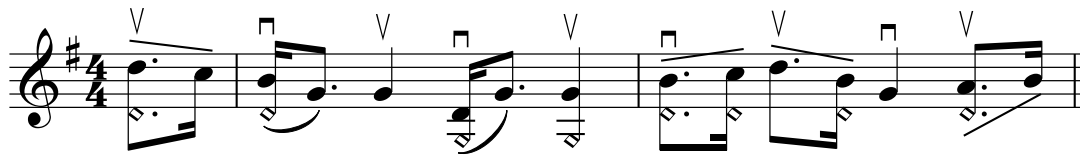
one of the following – a snap bow pair, a Scotch snap, a single crotchet or one of several type of triplet run – so creating the rhythm of the four tunes – a schottische, a polka, a strathspey and a hornpipe.

Tom Hughes: Fiddle Style of the Scottish Borders

In *Orange and Blue*, a schottische, the pick-up (or anacrusis) is played with an up snap bow, the first full bar includes two slurred snaps played with down bow and the second full bar has three

examples of snap bow. A ringing open string on G or D is added below the melody wherever possible – indicated with open note head..

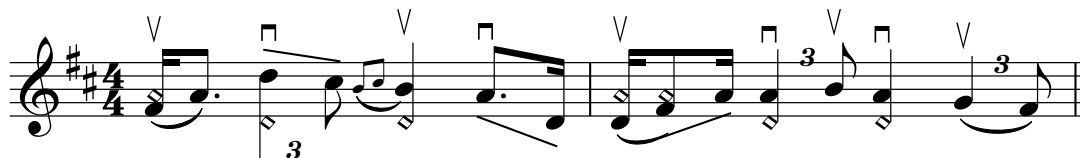
Fig 4.13 Orange and Blue



In *Lilliesleaf Polka* the first beat is a slurred Scotch snap followed by a down snap bow. The first

beat of the next bar uses an up bow to combine a slurred snap with a snap bow.

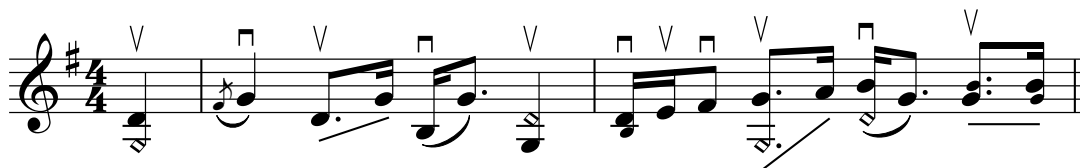
Fig 4.14 Lilliesleaf Polka



The third tune, *Tam's Wild Rose Strathspey* starts with a double open string chord G/D. The first beat of the bar is a further crotchet note entered from a grace note, followed by a snap bow pair, a slurred Scotch snap and finishing the bar with a repeated double open string chord G/D but, in

this case, with the low G the melody note and the open D subservient. The second bar starts with a triplet run played as a birl, followed by snap bow pair, a slurred Scotch snap and a further snap bow pair leads to the next bar of the tune.

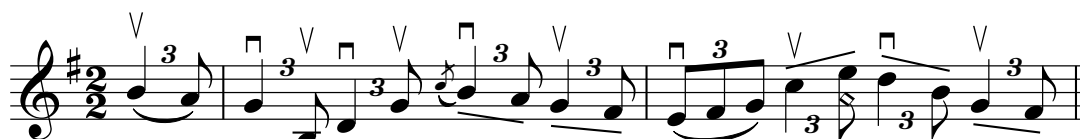
Fig 4.15 Tam's Wild Rose Strathspey



The fourth tune, *Redeside Hornpipe*, has internal triplet rhythm throughout. After the anacrusis taken with a slur, the first bar starts with two hack bowed triplet pairs, the triplet feel maintained by the following snap bow pairs with the ratio of the two notes close to 2:1. A lightness and rhythmic

definition is provided that would be absent if the snap bowings were replaced by slurs. A triplet run then starts the second bar, followed by three further snap bow pairs. The Scotch snap is absent here and is rarely used in hornpipes.

Fig 4.16 Redeside Hornpipe

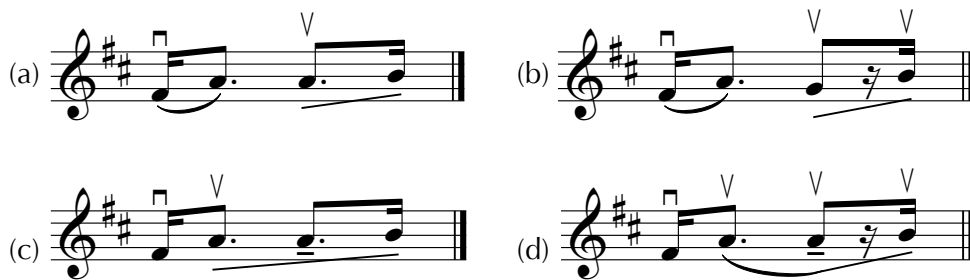


5: The Up-Driven Bow

As shown already, a Scotch snap can be produced either by a short down bow followed by a longer up-bow stroke or by a slurred bow stroke in either direction. A slurred Scotch snap followed by snap bow written as (a) would be played and sound as (b) with a short silence after the third note in the sequence – the silence produced either when the bow stops or is lifted prior to playing the staccato semiquaver (the ‘driven’ note). The driven bow (or up-driven bow) is the term given

to a bowing technique that enables the Scotch snap in this sequence to be bowed rather than slurred (c). The first semiquaver is taken with a short down-bow and the following three notes played with three consecutive up-bows – a long dotted quaver followed by a second dotted quaver played with renewed pressure (indicated by the tenuto sign) – and the final semiquaver played staccato after a short silence. Written as in (c) this would sound as in (d).

Fig 4.17 The Up-Driven Bow



Niel Gow (1727-1807) of Inver near Dunkeld in Perthshire is credited with creating the up-driven bow technique. **J Murdoch Henderson** in *The Flowers of Scottish Melody* (1935) suggests that it was Niel Gow’s ability to “...lift the bow smartly off the strings with a peculiar jerk of the wrist in the rendering of the semiquavers of a strathspey that gave the dotted quavers that extra length and strength...and the whole strathspey a bolder and more distinctive character.” But perhaps it was the influence of ‘Scotland’s Paganini,’ **James Scott Skinner** (1843-1927), that made the up-driven bow for some players an essential part of strathspey playing in Scotland’s North East.

However, Tom makes only a very occasional use of an up-driven bow – that is, a short note taken

with a down bow followed by three consecutive notes taken with an up bow with the last note a short staccato ‘driven’ note.

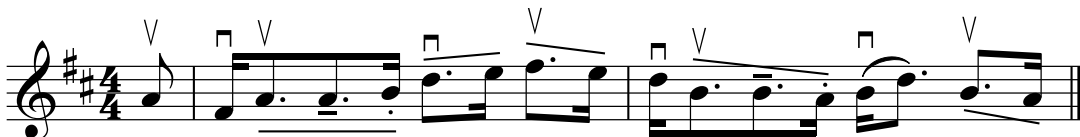
It is interesting to compare the bowings that Tom uses for one of his favourite old strathspeys, *The Braes O Mar*, with the up-driven bow sequence as specified for the same tune in Honeyman’s *Tutor* of 1898 and as also specified by Scott Skinner in his *Guide to Bowing* (ca. 1900).

The timing of the notes is identical in the two versions but Tom uses a slurred Scotch snap/ snap bow sequence for the opening phrase (Fig 4.18) whereas the two actions are combined by both Honeyman and Skinner into a single up-driven bow sequence (Fig 4.19).

Fig 4.18 The Braes O Mar (as played by Tom Hughes)



Fig 4.19 The Braes O Mar (as specified by Honeyman and Skinner)

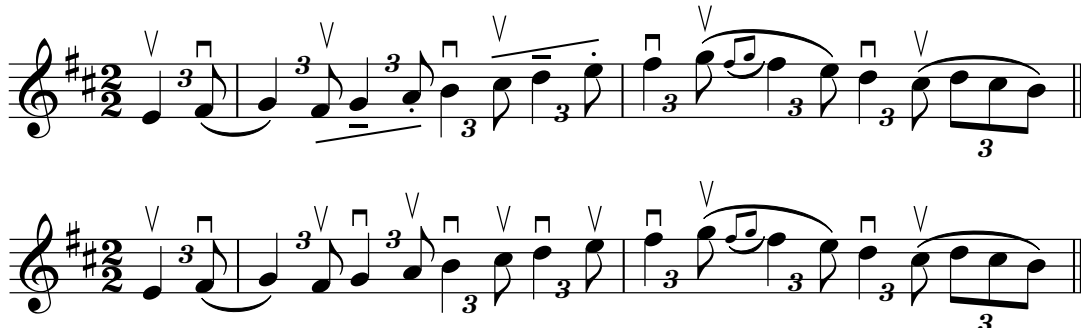


Tom Hughes: Fiddle Style of the Scottish Borders

When Tom does use an up-driven bow sequence it does not follow the conventional pattern. In a solo performance of the hornpipe *Millicent's Favourite*, the up-driven bow is used as an

alternative way of bowing a phrase. Shown first with the an up-driven bow sequence used twice in the first bar and then with the same notes played with hack bow.

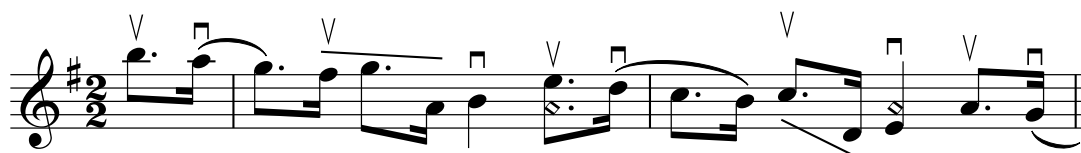
Fig 4.20 *Millicent's Favourite* – an up-driven bow sequence



In the *Marquis of Lorne's Hornpipe* another form of up-driven bow sequence is used. The

sequence is analysed in greater detail when the tune is considered in the section on hornpipes.

Fig 4.21 *Marquis of Lorne's Hornpipe* – another up driven bow sequence



6: The Down-Driven Bow

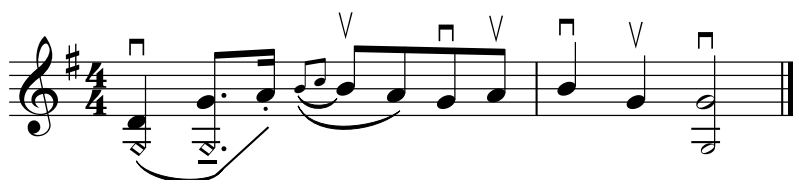
The down-driven bow is a powerful technique in which two beats of the music are taken with a single down-bow stroke, the second beat emphasised with renewed pressure. Tom uses the down-driven bow in two tunes in the collection and, in each case, it is combined with a snap bow to finish the phrase with a driven note. In *Lady Mary Ramsay* the down-driven bow is used

in the first phrase of the tune with a slide into unisons on the first note, an open string chord G/D for the emphasised second note, followed by a staccato driven note semiquaver on B. In Neil Gow's famous tune, *Farewell to Whisky*, the down-driven bow is used in a similar way, with a further G/D chord, an emphasised second note with added open string D and staccato finish.

Fig 4.22 *Lady Mary Ramsay* – the down-driven bow sequence



Fig 4.23 *Farewell to Whisky* – with down-driven bow



7: The Long Bow

Three examples of the use of the long bow – the first two in fairly fast hornpipes where the long bow would probably not be used if the speed of

playing were less. In the *Nut Brown Maiden* the long bow is used first time through the tune but divided into two slurred phrases on the repeat.

Fig 4.24 The Long Bow

Millicent's Favourite

Greencastle Hornpipe

Nut Brown Maiden

A slash quaver is used in the transcription of some hornpipes – as here in *Greencastle Hornpipe*. This is an alternative way of indicating the shorter note in the triplet time division of an inégale crotchet pair.

8: The Birl

In Scotland and Cape Breton the birl – three notes on the same pitch – is widely used in pipe tunes that have been taken up by the fiddle. The internal rhythm of the birl is usually written as

in (a) but may be played with more extreme time division (b). Usually starting with a down bow, a birl can be used as an alternative to a Scotch snap or to correct bow direction for a following phrase.

Fig 4.25 The Birl

(a)

(b)

The birl is a rhythmic feature that Tom does not use widely in his playing.

Galloway Hornpipe

The Banks of Kale Water

9: Spiccato Bowing

Tom preferred a loose, bouncy bow and he used his thumb on the hairs to vary the tension and so vary the bounce of the bow. In the Snap Bow technique the bow leaves the string (or movement is stopped) between two bow strokes that are in the **same** direction. In the Spiccato Bow technique the bow leaves the string between two bow strokes in **opposite** directions with a bounce

onto the short second note of the pair. A comma is used to indicate the lift of the bow. The technique is used here and there in several tunes in this collection providing lightness and ‘lift’ and may be marked merely with a staccato mark. However, in *Morpeth Rant*, the spiccato bowing provides an important rhythmic feature that is used throughout the first part of the tune.

Fig 4.26 Morpeth Rant



10: Open String Unisons

Three different open string unisons D, A and E are possible and can be used to provide emphasis, often at the end of a phrase or in the last bar of a tune. An accurately pitched unison is classically produced by the fourth finger on the adjacent lower string. By sliding into a unison, a richer sound is produced due to the changing beat frequencies created as the two notes approach unison. In the transcriptions, a slide is indicated

by a coulé – a short sloped line attached to the note. Most Scottish players use the fourth finger to produce the slide but, in Tom’s family, it was usual to use the second or third finger. Tom’s father usually used the third finger but Tom often preferred to use the second finger as this left him the first finger for a double stop on an upper string and his third finger for a double stop on a lower string.

Fig 4.27 Open String Unisons on D, A and E

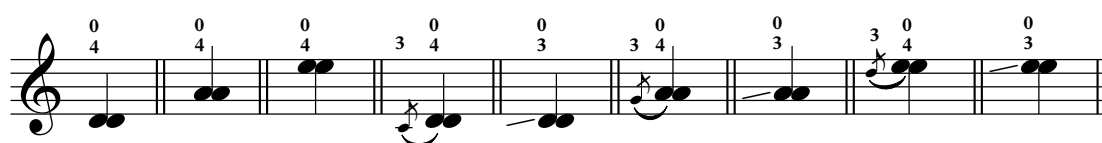
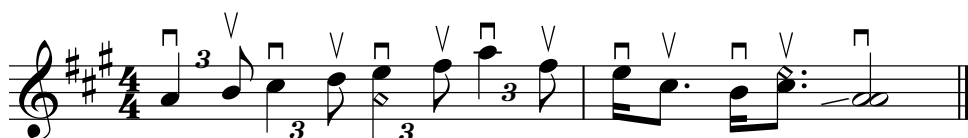


Fig 4.28 Using unisons in the last bar of a tune

Sidlaw Hills



The Wife She Brewed It



11: Ringing Strings and Drones

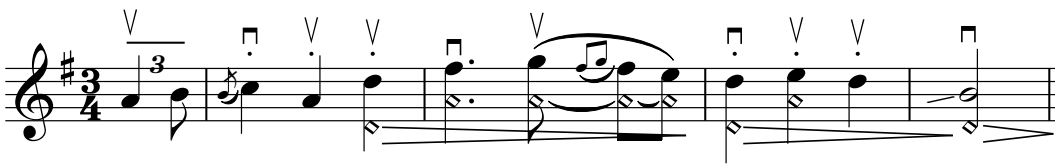
Much of the characteristic sound of Tom Hughes' traditional fiddle style is produced by his free use of open ringing strings or drones sounded at the same time as melody played on an adjacent string. The most fundamental harmony in music (after the octave) is produced between the tonic and fifth – a relationship of 3:2 in terms of musical frequency. Unlike a tempered instrument such as the piano, the strings of the fiddle are tuned in perfect fifths. So a tune played with D as the

tonic on the 3rd string has G a perfect fifth below on the fourth string and A a fifth above on the second string. Any or all of the four open string notes G/D/A/E can be made use of as open string drone notes at different points in a tune.

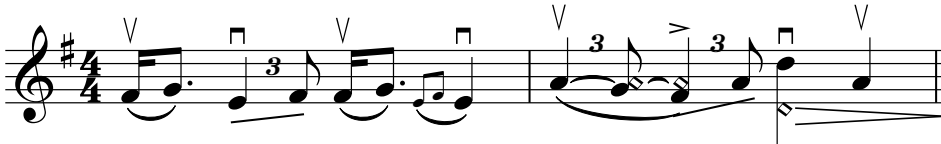
After an open string is touched by the bow to set it ringing, the sound gradually fades as indicated by the diminuendo hairpin lines until the same string is damped or played again.

Fig 4.29 Ringing Strings & Drones

Cock Yer Leg Up



Lilliesleaf Polka



Off To California



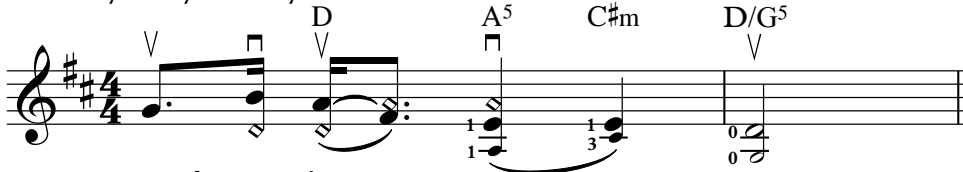
12: Double Stops and Chords

Tom referred to his method of learning the fiddle as “keeping my fingers down on the strings and lifting them as I needed” – in other words his fingers took up chord shapes much of the time. As well as two note chords that include an open string, Tom plays many two note fingered dyads. Tom’s use of a slack bouncy bow and the

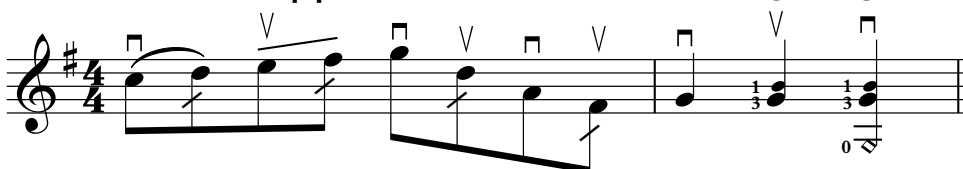
less curved bridge made his use of “double-string work” (as he referred to it) easier if not inevitable. Tom also achieves occasional three note chords – sometimes played as broken chords with the lower string, or pair of strings, bowed first and the upper double stop immediately following. Here are two examples from the collection:

Fig 4.30 Double Stops and three note Chords

Lady Mary Ramsay



Greencastle Hornpipe

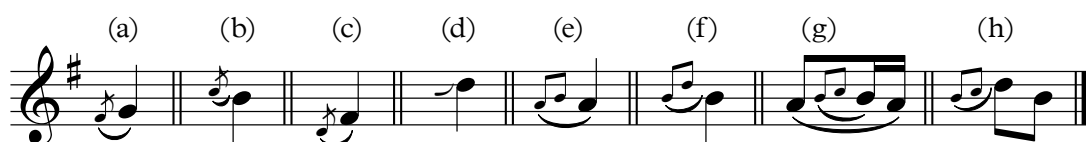


13: Decoration/ Grace Notes

The term ‘grace note’ implies that the notes are added to a tune as ‘optional decoration’ rather than being an integral part of a tune. This may be true, but to a musician who has inherited his music orally/aurally the distinction between optional decoration and being integral to the tune may be academic. In any case, in many of the tunes in this collection the grace notes often seem to be as much part of a tune as any of the other stylistic features although the gracings and other aspects of a tune may vary to some degree from performance to performance.

A single grace note (or acciaccatura) when played from below the main note (a and c) is often referred to as a hammered-on note. A gracing may also be produced as a short slide (d), often from less than a full interval below the main note. When a grace note starts from above the main note (b) this is often referred to as a cut. Double grace notes (e and f) are referred to as mordents. Gracings are often incorporated into longer phrases as in (g) or may form a short run (h). Tom usually plays single grace notes and mordents quite short and on the beat.

Fig 4.31 Grace Notes



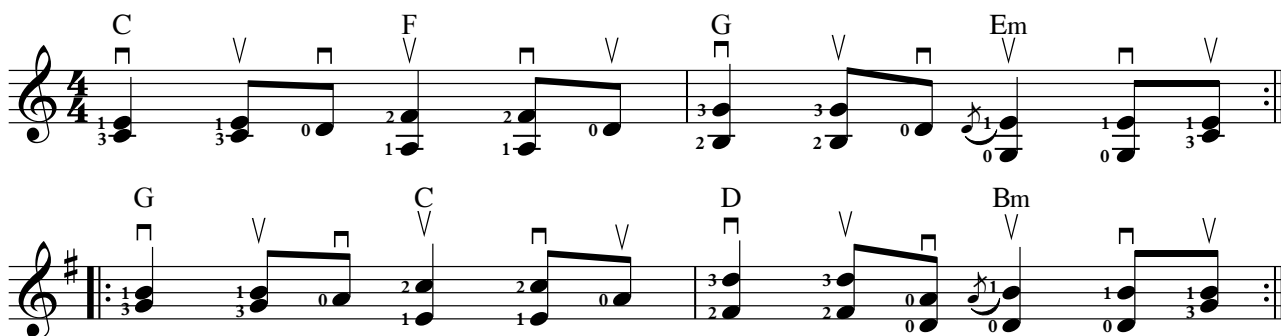
14: Tam’s Fiddle Exercises

YouTube¹

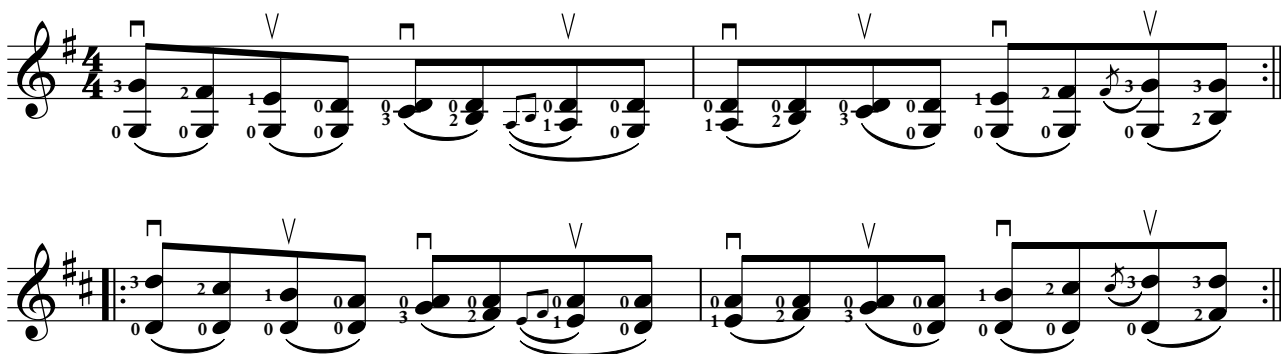
Several exercise sequences were taught by Tom to his grandson Jimmy Nagle in the 1980s and these provide a useful introduction to the double stops and chords used in the collection. The chord

names shown indicate the related root chord although each two note chord (or dyad) in the sequence comprises a root and 3rd or an inversion and also lacks a 5th.

Exercise 1 Double Stops and Chords in the keys of C and G



Exercise 2 Runs against a drone in the keys of G and D



1. A video of Jimmy Nagle playing these exercises is on YouTube (Jimmy Nagle 2014.3).

“If you really want to fiddle the old-time way, you’ve got to learn the dance. It’s all in the rhythm of the bow. As the great North Carolina fiddle player Tommy Jarrell said, ‘If a feller can’t bow, he’ll never make a fiddler. He might make a violin player, but he’ll never make no fiddler.’”

Alison Krauss

American bluegrass-country singer-songwriter and musician.

Traditional Dance

Tom had roots that were particularly deep in the Border tradition of Scottish fiddle music – his father Thomas Hughes (1880-1962), grandfather Henry Hughes (1840-1919) and uncles all played fiddle and other instruments such as tambourine, melodeon and tin whistle and his grandfather was a fiddle and tambourine maker. Tom described the circa 1915 family band:

“Ma grandfaither (Henry), faither (Thomas) an Bob Hughes (Tom’s uncle) played fiddles, and Henry played the tambourine (or the fiddle). It wis mostly kirns an weddings – there werenae sae many dances (in halls) in those days. Ma faither played the pipes as well, an the old fashioned melodeon an the tin whistle. Mostly it wis three fiddles an tambourine.”

This makes interesting comparison – fiddles and tambourine – with the village band in Thomas Hardy’s description of a village dance in 19th century Dorset from his novel *Far From the Madding Crowd*:

“So the dance began. As to the merits of The Soldier’s Joy, there cannot be, and never were, two opinions. It has been observed ... that this melody, at the end of three-quarters of an hour of thunderous footing, still possesses more stimulative properties for the heel and toe than the majority of other dances at their first opening. The Soldier’s Joy has, too, an additional charm, in being so admirably adapted to the tambourine aforesaid – no mean instrument in the hands of a performer who understands the proper convulsions, spasms, St. Vitus’s dances, and fearful frenzies necessary when exhibiting its tones in their highest perfection.”

Hardy’s comment on ‘thunderous footing’ is also interesting in relation to Tom’s quote on shepherds coming in from the hills to dances:

“... shepherds an their wives comin in frae the hills wi their big tackety buits – dancin. Muckle big heavy men wi tackety buits, dancin aa night long, walkin hame again – sometimes carryin the bairn on their back.”

When Miss Jean Milligan co-founded The Scottish Country Dance Society in 1923 she set in motion a process that brought world-wide popularity to Scottish Country Dance. She was

an undoubted enthusiast for Scottish dance, but after noting several versions of a particular reel, she would decide on a correct style and this would be the style that was then taught. As Margaret Bennett (1994) has stated:

“She did not love the wild, undisciplined ways of the ‘untrained’ village hall or kitchen-floor dancers ... beginning with footwear (dance-pumps, please) she tackled ‘position’, having decided it should be based on classical ballet.”

The goal was not to revive the Reels or the rural adaptations of Country Dance but to re-create the Country Dance of the 18th century assembly room. The tempo of the strathspeys was therefore chosen to be the slower, more legato pace of the days of elegant hoopskirts (Susan Self, 2002).

In his article *Hard Shoe Dancing in Scotland*, Colin Robertson (2011) refers to the changes that took place in Scottish Dance over the early decades of the 20th century:

“The soft, flexible Ghillie Dance Shoes, often worn by both Country and Highland Dancers today first became part of Scottish Country Dance in the 1940s. Until that time a very different style of dance existed ... and the footwear would have been ordinary daywear shoes or even ‘Tackety Boots’.”

Tom had tunes for several dances including the Petronella and Flowers of Edinburgh known to have been danced in the Scottish Borders in hard-shoe style. Flett and Flett (1964) report that the art of ‘treepling’ (beating out the rhythm of the music with the feet) was still practiced at farm kirns in East Lothian as late as 1914. One old lady recalled dances in stone-floored barns ‘with the men’s tackety boots rattling away.’ Commenting on the survival of stepping in current Northumbrian tradition, an article by the FARNE group (2011) states:

“The single most striking factor which sets Northumbrian traditional dance aside from those traditional dances known in ... other parts of the British Isles is the number of dances which feature vigorous stepping ... the most common step being the rant step, this being found in such dances as The Morpeth Rant, The Quaker’s Wife, The Rifleman, Roxburgh Castle, Soldier’s Joy and The Triumph.”

Tom plays several tunes with strong rhythmic features that would suit hard-shoe stepping. His version of *Flouers O Edinburgh* has accented slurred snaps on the first beat of many bars (Fig 5.1) and often also on the middle beat of a bar. This contrasts with the smoother way the tune is usually played (Fig 5.2). The stamp of the rant step occurs on the first beat of each bar and the way Tom plays his old version of *The Morpeth Rant* with rhythmic slurred snaps and spiccato bounce certainly fits the rant stepping (Fig 5.3).

The research of the Fletts (1964, 1996) has provided an impetus for others to look at solo step dance and the inclusion of rhythmic stepping in traditional dance in Britain, in Shetland and particularly in Canada among émigré populations – the Gaels of Cape Breton and the French speaking Québécois. Much argument has followed as to the significance in particular of Cape Breton styles both of music and step dance as possibly indicative of earlier Scottish music and dance (Robertson, 2011).

Fig 5.1 *Flouers O Edinburgh* (Tom Hughes)

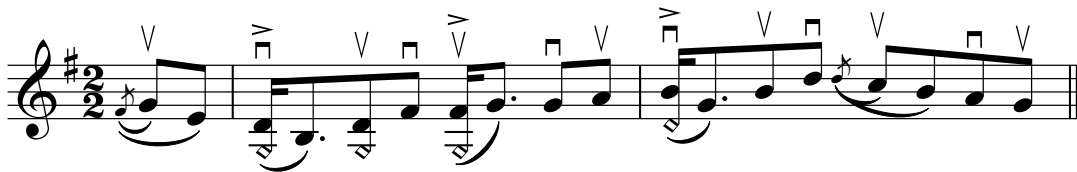
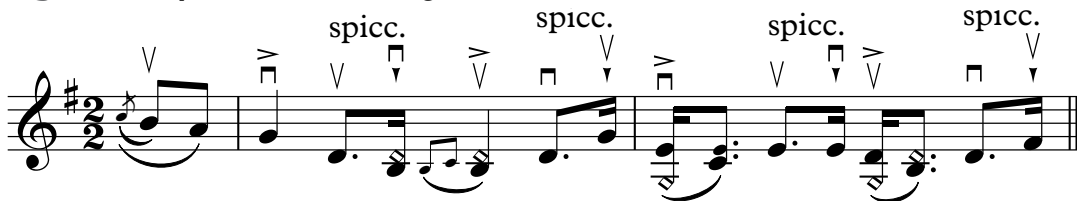


Fig 5.2 *Flouers O Edinburgh* (Standard version)



Fig 5.3 *Morpeth Rant* (Tom Hughes)



What do we know about the music and dance traditions of the more distant past? When Mary Queen of Scots arrived at Holyrood palace in Edinburgh in 1551 she is said to have been welcomed by the throng playing music with “*the vilest fiddles and little rebecs.*” When the violin began to acquire its modern characteristics in 16th century Italy, musicians quickly replaced their Mediaeval bowed instruments such as the three stringed rebec and the four stringed fiddle and adapted the music and their techniques to the new instrument – while still referring to their instrument as a fiddle.

Discussing a shepherd’s revel and the dances that the shepherds danced, Robert Wedderburn (1549) in *The Complaynt of Scotland* mentions a number of dances, many of French origin:

“It was ane celest recreation to behald ther lycht

lopene, galmondng, stendling bakuart and forduart, dansand base dansis, pavvans, galzardis, turdions, braulis and branglis, buffons, viht mony uther lycht dances, the quhilk ar over prolix to be rehersit.”

The reel is generally thought of as a uniquely Scottish/ Celtic form. Initially a dance for two couples suited to the small dancing space in a croft house (Susan Self, 2002), reels developed in varied forms for larger numbers (e.g. the eightsome reel) and were danced throughout Scotland. The music for the old foursome reel comprised two sections – starting with a strathpey reel in dotted time said to have originated in the Gaelic-speaking Strath Spey of the central Highlands around 1700 (Flett & Flett 1964) and a section in 4/4 reel time.

The 18th and 19th centuries brought many new dances from Europe and from England. The term

Tom Hughes: Fiddle Style of the Scottish Borders

Country Dance was first coined in print by John Playford of London in 1651 in the first of a series of dance volumes *The English Dancing Master*. By 1700 these new dances had spread to Scotland and were taken up by Edinburgh society.

The new country dances soon spread to the rural areas as itinerant country dancing masters offered classes in the smaller towns and villages, often carrying a small fiddle, called a 'kit', which they could play while dancing to demonstrate the steps (Emmerson 1971). By the mid 1700s collections of tunes and dances began to appear. James Oswald a fiddle player from Dunfermline published the first of a series of volumes *The Caledonian Pocket Companion* between 1743 and 1759. Robert Bremner published *A Collection of Scots Reels or Country Dances* in several volumes (1751-1761). William McGibbon published his *Collection of Scots Tunes* in several volumes (1742-1768) and the first of Niel Gow's *A Collection of Strathspey Reels* appeared in 1784.

Other dances joined the repertoire: the polka, a Czech peasant dance and the jig in compound time, related to the European baroque dance, the gigue. Around 1800 a dance developed in Europe, the Ecosaise or the Schottische in 4/4 time, almost certainly inspired by the Strathspey but danced with a polka step. In Scotland this 'Common' Schottische later evolved into the Highland Schottische with substitution of the reel or highland fling stepping.

The waltz evolved from a 13th century Bavarian peasant dance and arrived in England in 1815. Folk dances in triple time were widespread in Europe: the Bourée – a lively French folk dance with stepping; the Mazurka – a Polish folk dance that came to Britain in the 1840s. Deriving from the Mazurka, the Varsoviene originated around 1850 in Warsaw, Poland. The Spanish Waltz, a progressive circle waltz danced in sets of two couples, originated in England in the 1820s (in recent times known as Waltz Country Dance) and the St Bernard's Waltz in the 1920s.

Tom was able to recall how the dance repertoire changed between the 1920s when he started playing for dances with his father and the later years when he had his own bands – the Kalewater Band (from 1939) and the Rulewater Band (1947-49). Referring to the harvest home/ kirn dance held in the granary at Howden in 1919 Tom recalled:

"It started mostly juist wi the dance they ca'd The Triumph. One o the more popular dances wis Drops o Brandy, plenty Eightsome Reels, the Foursome Reel, Polka, Waltzes, the Hielan Schottische, Corn Rigs, Flowers of Edinburgh, Roxburgh Castle, Dashing White Sergeant – juist mostly country dances. An there wis singers an anybody who could tell a story. It wis juist a joyful evenin ye ken – dancin and singin aa the night."

Other dances that were normally part of the programme at the farm kirns included Speed the Plough, the Spanish Waltz (the Waltz Country Dance), St Bernard's Waltz and Circle Waltz, Morpeth Rant, Circassian Circle and sometimes Strip the Willow – to jig tunes. Tom never remembered a strathspey as such being danced, but strathspey tunes such as Braes of Mar, Lady Mary Ramsay and Orange and Blue were used for the Highland Schottische. Drops of Brandy had at one time been done to the 9/8 tune of the same name but in the Borders it was done to both hornpipe and strathspey/ schottische tunes.

A few less common dances such as the Common Schottische, Quadrilles and Old Lancers were only requested when the older generation were present – at kirns and weddings. The Foursome Reel was still danced at kirns until they died out around 1930 and occasionally by request at village hall dances and Tom remembered The Rifleman being danced at Howden. By 1938 The Triumph, the Common Schottische and Morpeth Rant had dropped out while other dances such as Dashing White Sergeant had become more popular and ballroom dances such as the Foxtrot and Quickstep became part of the rural dance repertoire and by the time Tom formed the Rulewater Band in 1947 the Gay Gordons had appeared.

By 1950 the life that Tom had known in his childhood had changed beyond recognition. Mechanisation had taken over from the Clydesdale horse. Hiring fairs were a distant memory. Farm populations were greatly reduced with little communal involvement in bringing in the harvest and the farm kirn gatherings were a thing of the past. Three generations of Tom's family had played fiddle in small farm bands – for farm kirns, village hall weddings and hiring fair dances. We have no better way of gaining an insight into the music of that era than through the recordings of Tom Hughes and friends.

“Unless you can play the fiddle wi’ a lilt in
til it, then that was no use even grapping a
bow – it’s the bowing and lilt that (*makes*)
you feel like dancing.”

Willie B Henderson

Shetland fiddler quoted by Peter Cooke in
his monograph *The Fiddle Tradition of the
Shetland Islands*. Peter Cooke (1986).



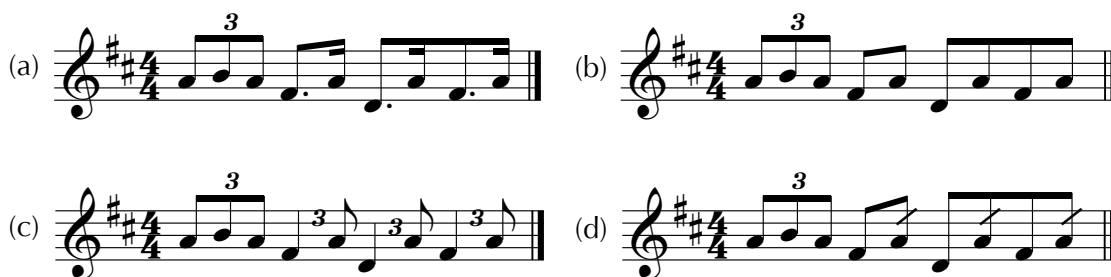
Hornpipes

The hornpipe has long been a popular form in England, Scotland and Ireland as tunes to accompany solo step dance, often in hard shoes. Probably originating in England in the 1600s, the earliest hornpipe tunes were in 3/2 time. By the mid 1700s hornpipes as we now know them, in 4/4 and 2/2 time, were being composed, becoming increasingly popular throughout the 1800s for step dance on stage, in music halls and at fairs and festive events and, by 1900, the older form had dropped out of traditional use. Many well known hornpipe tunes were composed on Tyneside by the Dundee born fiddler and Newcastle publican **James Hill** (1811-1853) including *The Redesdale* in this collection. In North America the hornpipe has been popular particularly among the Irish and many hornpipes are included in O'Neill's collection compiled in the late 1800s from New York Irish tradition. Hornpipes in traditional Northumberland/ Scottish Borders style are still being composed and two are included in this collection – *The Redeside* by Willie Atkinson of Alnwick and *The Copshie Hornpipe* by Tom

Hughes – and hornpipes have remained one of the most popular music forms among traditional musicians of the area. Tom learned many of the older tunes such as *Millicent's Favourite* and *Marquis of Lorne's Hornpipe* playing fiddle along with his father. When playing for dances, hornpipes were sometimes used for the longways country dance Drops of Brandy, for the Polka and for the Highland Schottische.

The main distinctive feature of many hornpipes is a general triplet feel to the rhythm – where the eighth notes of the bar are played in pairs in an approximately 2:1 ratio. In written music this ratio is difficult to write and, to indicate this bouncy rhythm, it has been customary to write hornpipes with this ratio 'implied' by a dotted eighth note/ 16th note division (i.e. a written 3:1 ratio). In Scotland it has been customary to write hornpipes in this dotted time (Fig 6.1a), whereas in Ireland and in North America hornpipes are often written in even time as reels (Fig 6.1b) and, in the US, usually played as reels and often referred to by fiddle players as 'breakdowns'.

Fig 6.1 Hornpipe Transcription



Wm Honeyman (1845-1919) in his *Strathspey, Reel and Hornpipe Tutor* of 1898 (published from his home in Newburgh, Fife) refers to several styles of hornpipe playing – Sailor's Hornpipe, Newcastle Style and Sand Dance Style. Highland Games usually include a competition class for Sailor's Hornpipe – often nowadays competed for by young girls and boys dressed in sailor's outfit – and these tunes are usually played in even time as reels. Hornpipes in Newcastle and Sand Dance styles both have the triplet feel with differing bowing styles described by Honeyman:

“The second (style) which may be named ‘The Newcastle Style,’ is used for clog dancing and other step dancing at an easier pace than ‘The Sailor’s

Hornpipe,’ and is played mostly with the upper half of the bow. The third style may be named ‘The Sand Dance Style,’ as it produces a very sharp and distinct articulation of every note, and is very effective when played pianissimo, as the music is generally wanted in a sand dance, in which every touch and slide of the feet on the stage must be heard.”

Clog dance is still a popular form in the North of England, and step dancing to hornpipes (and other tunes) is going through something of a revival elsewhere – and the tradition still survives among English gypsy travellers to music that is often provided on mouthorgan or melodeon with tunes such as the *Liverpool Hornpipe* – or variants of this or other well known hornpipes.

Tom Hughes: Fiddle Style of the Scottish Borders

Tom's playing does not fit neatly into any one of Honeyman's styles. His playing generally has an internal triplet feel but also moves freely between even time and dotted time with inclusion of occasional Scotch snap. For an accurate transcription, there is no satisfactory alternative to proper indication of note values and, where notes have a clear triplet relationship, they are written to show it (Fig 6.1c). In the transcription of some hornpipes a slash quaver has been used as a neater alternative to indicate the shorter note in the inégale crotchet division (Fig 6.1d).

Redesdale Hornpipe/ Galloway Hornpipe

Dundee born James Hill, composer of the *High Level Hornpipe* and many other fine fiddle tunes, wrote *The Redesdale* in the mid 1800s under the title *The Underhand*, the name of a famous

racehorse of the time. However, the popular tune is widely known as *The Redesdale* by players of today – and is played here in the typical triplet style of the Borders.

The second tune in the set, although widely known as *The Galway Hornpipe*, is often known by its localised title in the Borders. However, the tune is most likely Irish in origin and is in Allan's *Irish Fiddler* which has been cheap, popular and easily available for many years.

The tunes are played here as a set by the full session band: Tom Hughes, Wattie Robson, Bob Hobkirk and Tom Scott on fiddles, Jack Carruthers on tin whistle and Brian Miller on guitar – recorded in the Bedrule Village Hall after a session in the Fox and Hounds in Denholm.

Redesdale Hornpipe

cd 01

$\text{♩} = 170$

The musical score for 'Redesdale Hornpipe' is written in treble clef, 2/2 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 170. The score consists of 13 measures across five staves. Measures 1-6 contain the first line of music, measures 7-9 the second line, measures 10-12 the third line, and measure 13 the fourth line. The music features a mix of eighth and sixteenth notes, often grouped in triplets. Vertical 'v' marks are placed above many notes, indicating a specific articulation. The piece concludes with a double bar line and repeat dots at the end of measure 13.

Fig 6.2 Link from Redesdale to Galloway Hornpipe

This musical score shows the transition between the two tunes. It begins with the end of the first tune, 'Redesdale Hornpipe', in F# major. A double bar line separates it from the start of the second tune, 'Galloway Hornpipe', which begins in a new key signature of two sharps (D major). The notation includes eighth and sixteenth notes, some with vertical 'v' marks, and a triplet of eighth notes in the final measure.

Galloway Hornpipe

cd 01

$\text{♩} = 170$

Alternatives

Tom's playing of the *Galloway Hornpipe* includes a wide range of stylistic elements – an optional birl on the first beat of the opening bar followed by a snap bow pair and a third finger slide into a

further two snap bow pairs. The birl is repeated on the first beat of the third bar and, in a solo recording of the tune, Tom gives added power with a birl on double open strings D/A.

Fig 6.3 Double open string birl

An alternative playing of bar 10 shows how slurs are easily interchangeable with snap bowing in

triplet rhythm – the short rests giving a lighter, bouncier feel to the music.

Fig 6.4 Snap bowing throughout bar 10

Marquis of Lorne's Hornpipe

cd 05

♩ = 190

4

7

10

13

16

19

22

The Marquis of Lorne's Hornpipe

The *Marquis of Lorne's Hornpipe* is known in Scottish, Irish and Northumbrian tradition. Tom learned this fine version of the tune from his father. It is in Honeyman's tutor of 1898 under this title and in O'Neill's *Music of Ireland* (1903) under the title *The Flowers of Antrim*.

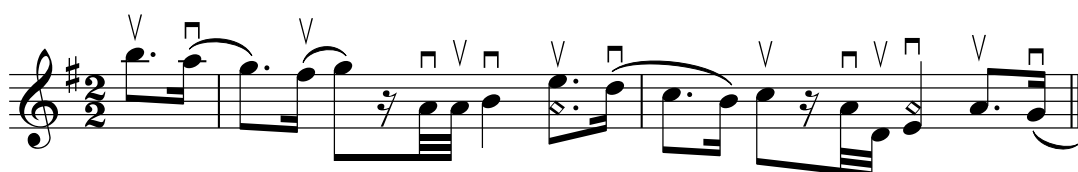
Tom's version contains not only some rhythmically important snaps in the first part

of the tune but also several unusually extended legato phrases taken with a single bow stroke and the resulting version is quite different from any seen in print or heard elsewhere. The tune moves from a dotted rhythm in the first part of the tune through the bouncy triplet rhythm of the typical hornpipe and in the second part of the tune into some bars with even rhythm of eight crotchets to the bar.

The *Marquis of Lorne's Hornpipe* is one of those tunes that could not have been easily transcribed accurately from Tom's playing without the aid of video. This is particularly true of the snap bowings in the opening bars of the tune. Careful analysis of the video and sound recordings indicate that, in the first bar, after the bow has been lifted from the string to produce the short

rest, the next note A is in reality doubled – that is a pair of demi-semiquavers or 32nd notes – produced by a shake of wrist on the open A string. When the snap bow is repeated in the next bar, the short 32nd notes are this time on open strings A and then D (or A/D together). This exaggerated form of the snap bow produces a percussive rather than melodic effect.

Fig 6.5 An alternative analysis of the opening bars



Boys of Blue Hill

cd 26

$\text{♩} = 180$

Boys of Blue Hill

A great tune for tin whistle as well as fiddle, *Boys of Blue Hill* is one of the most widely known and popularly played hornpipes, as well known in Scotland as in England or Ireland or in North America. Although generally assumed to be of Irish origin, the earliest publication of the tune appears to be in America under the title *The Two Sisters* in Knauff's *Virginia Reels* (1839) and later in Ryan's *Mammoth Collection* (1883) as *The*

Boys of Oak Hill the same name also given in the widely printed Scottish collection Kerr's *Merry Melodies* (ca. 1875). The first appearance of the tune as *Boys of Bluehill* appears to be in O'Neill's *Music of Ireland* (1903).

Tom's version of the tune is fairly standard, in triplet time throughout and with a simple combination of slur and hack bowing.

Millicent's Favourite

cd 24

♩ = 190

4

7

9

10

14

18

21

Millicent's Favourite/ Tam's Untitled Hornpipe

Millicent's Favourite is known in Ireland as *The Royal Belfast*. The second tune, *Tam's Untitled Hornpipe*, is one of a number of untitled tunes Tom had learnt from his father.

Tom considered the first tune a difficult one to play, especially the snap bow in the first bar and, as with the *Marquis of Lorne's Hornpipe*, the range and combination of bowing techniques makes Tom's version unique.

The second tune, *Tam's Untitled Hornpipe*, is similar to the second part of a Canadian Barn

Dance tune recorded in Canada as *Hillbilly Calypso*. The tune includes birls in bar 3 and elsewhere, several snap bow pairs and a 3rd finger slide into unisons in the last bar and, as with Tom's other hornpipes, the playing has a general triplet feel but with even-note divisions in some parts of the tune.

The irregular bar structure suggests Tom's tune is deficient in some way – although entirely satisfactory as a listening piece. By adding a repeat and changing a few notes Jimmy Nagle has created an alternative 32 bar tune.

Tam's Untitled Hornpipe

cd 24

$\text{♩} = 190$

4

7 **Fine**

10

D.S. al Fine

$\text{♩} = 190$ (32 bar version) Tom Hughes/Jim Nagle

5

9

12

15

18

Cowie's Hornpipe

cd 06

$\text{♩} = 160$

Alternative bar 4

Cowie's Hornpipe/ St Patrick's Day/ Turkey In The Straw

The first two tunes are almost certainly of Irish origin. Played as a set – hornpipe, jig and reel by Tom & Wattie, the first, known by Tom and Wattie as *Cowie's Hornpipe*, is in O'Neill's as *Slievenamon*. The second, which Tom referred to, probably in error, as *St Patrick's Day* is in O'Neill's as *Tell Her I Am*. The third tune, *Turkey in the Straw* is an American tune as widely played in Scotland as in North America for the longways dance the Virginia Reel, a dance that evolved from the old English county dance Sir Roger de Coverley.

In *Cowie's Hornpipe* and *Turkey in the Straw* the slash quavers are used to indicate a triplet feel. But the ratio between the two quavers in a pair is often closer to even rather than a 2:1 ratio. In

Cowie's Hornpipe there are several instances of Scotch snap taken with a slur (bars 3, 17, 18). Ringing strings on G and D are used throughout the tune and in bar 12 a long up-bow phrase is taken against a ringing string on A. Tom varied his playing of the tune and the alternative given for bar 4 is from a different solo recordings of his playing. The second tune, *St Patrick's Day* (or *Tell Her I Am*), includes a few fingered double stops and a three note chord. In the third tune, *Turkey in the Straw*, the rhythm is quite variable moving between triplet rhythm and even note division and with some snap rhythm in the second part. Ringing open strings on G and D are used throughout and in bar 4 there is a slide into unisons on A.

St Patrick's Day/ Tell Her I Am

cd 06

$\text{♩} = 185$

6

11

15

Turkey In The Straw

cd 06

$\text{♩} = 190$

5

9

13

17

1. Last Time

2.

Alternative bar 13

Greencastle Hornpipe

cd 25

♩ = 180

4

8

12

15

Detailed description: This block contains the musical notation for the first piece, 'Greencastle Hornpipe'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 180. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a series of eighth and sixteenth notes, often beamed together, with many notes marked with a 'V' above them, indicating vibrato. There are several triplet markings (a '3' over a group of notes) and repeat signs. The second staff starts with a measure number '4'. The third staff starts with a measure number '8' and includes first and second endings, indicated by '1.' and '2.' above the staff. The fourth staff starts with a measure number '12'. The fifth staff starts with a measure number '15' and ends with a double bar line and repeat dots.

Off To California

cd 25

♩ = 180

4

7

10

13

Detailed description: This block contains the musical notation for the second piece, 'Off To California'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 180. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a series of eighth and sixteenth notes, often beamed together, with many notes marked with a 'V' above them, indicating vibrato. There are several triplet markings (a '3' over a group of notes) and repeat signs. The second staff starts with a measure number '4'. The third staff starts with a measure number '7'. The fourth staff starts with a measure number '10'. The fifth staff starts with a measure number '13' and ends with a double bar line and repeat dots.

The Dundee Hornpipe

cd 25

$\text{♩} = 180$

4

7

10

13

16

1. | Last Time

**The Greencastle Hornpipe/ Off To California/
The Dundee Hornpipe**

Tom had no names for the individual tunes in this set, but merely referred to them as Irish Hornpipes. All three are in O'Neill's *Music of Ireland*. While they may be tunes of Irish origin, Tom's versions have a distinct Scottish Borders flavour. The third tune is known in Scotland and Northumberland as *The Dundee Hornpipe* and may well be of Scottish origin but is named *The Kildare Fancy* in O'Neill's.

The first tune, *The Greencastle Hornpipe*, is taken with Tom's usual internal triplet feel. The extended slurs taken on an up bow in the second part of the tune are a particular characteristic of Tom's style of hornpipe playing and the tune also includes an example of his occasional use of a three note chord.

The second tune, *Off To California*, is in the key

of A but Tom sometimes plays a triplet run with a $b7^{\text{th}}$ (G natural) below the lower tonic as shown as an alternative in bar 12 and also played for the last beat of bar 4. A distinctive combination of inégale pairs is used at the start of bars 2, 6 and 14 – a snap bow pair, followed by a slurred Scotch snap. Bar 4 has a nice use of a down bow followed by a slurred run of notes on an up bow with ringing open E string bowed throughout.

The third tune, *The Dundee Hornpipe/ Kildare Fancy*, again includes snap bowings and an internal triplet rhythm with ringing strings on D and A. The first bar (and its repeats) ends with a strongly accented staccato bounce. The staccato note is reached with an up bow slur from F# to an accented D, the bow then lifted giving separation from the final staccato semiquaver B produced with a short repeated up bow.

Copshawholm Hornpipe (or The Copshie Hornpipe)

YouTube¹

The musical score is written for a fiddle in 2/2 time, with a tempo marking of ♩ = 190. The key signature is one sharp (F#). The score consists of five staves of music, numbered 1, 4, 7, 10, and 13. The notation includes various rhythmic patterns, including triplets and slurs, and is marked with 'V' for vibrato. The piece concludes with a double bar line and repeat dots.

Copshawholm Hornpipe (or The Copshie Hornpipe)

The village of Newcastleton beside the Liddell Water in the far south of the Scottish Borders was built on the site of an older community, Copshaw Holm – a name that signifies the Viking roots of the settlement. The older Norse name for the village, Copshawholm or Copshie, is still preferred by locals.

The annual Newcastleton Traditional Music Festival was one of Tom Hughes' favourite events of the year and, in 1986, Tom entered and won the New Tune Competition with his newly composed tune – played on the occasion by Tom

and his grandson Jimmy Nagle. Never recorded by Tom, *Copshie Hornpipe* has been transcribed for this collection from Jimmy Nagle's playing¹.

The tune shows many of Tom's distinctive hornpipe playing traits – played fast with a bouncy triplet feel in parts, shown by slash quavers, and the use of open string drones and Scotch snaps.

1. A video of Jimmy Nagle (2014.2) playing the Copshie Hornpipe is on YouTube.

The Harvest's Long In Coming

cd 26

$\text{♩} = 180$

3

6

11

14

1.2. Last Time

The Harvest's Long In Coming

Although Tom was happy to refer to this tune by its widely known name of *Harvest Home*, he preferred *The Harvest's Long In Coming* – the old name by which the tune was known in the Borders and by his family.

Tom always said he had his own way for bowing this tune. The main distinctive bowing is in

the first bar of part A and in its repeats – i.e. bars 1, 5 and 13. After the first two beats in triplet rhythm, the third beat of the bar uses a snap bow with a short staccato semiquaver followed by a slurred Scotch snap in the fourth beat – together giving a bouncing lift the tune. Jimmy Nagle prefers to bow this bar in a slightly different way as shown – producing a similar effect.

Fig 6.6 An alternative bowing of the opening bar

Glen Aln Hornpipe

Composed by Willie Atkinson

♩ = 160

4

7

10

13

Glen Aln Hornpipe

Willie Atkinson of Alnwick, border shepherd, champion mouthorgan player and composer of the *Glen Aln Hornpipe* was a good friend of Tom's and of similar age – Willie, born January 1908 being three months younger than Tom.

The tune shows many of Tom's distinctive hornpipe playing traits, snap bowing, an overall feel of triplet rhythm and use of open string drones.

Redeside Hornpipe

cd 35

♩ = 156 Composed by Willie Atkinson

Redeside Hornpipe

Another tune from Willie Atkinson of Alnwick, The *Redeside Hornpipe* has become a standard of the Border tradition – played here by Tom along with three other fiddle players – Bob Hobkirk, Wattie Robson and Tom Scott along with Brian Miller on guitar.

The tune has been transcribed from the group recording and from analysis of a video of Tom in solo performance. The differences between the two are not large but, in the group performance, slurred triplet runs in bars 7 and 20 are played with hack bowings.

Fig 6.7 Hack bowing alternative for bars 7 and 20

Country Dances & Reels

Flouers O Edinburgh

cd 20

$\text{♩} = 220$

Flouers O Edinburgh

The tunes *Flouers O Edinburgh* and *East Neuk O Fife* provide a set for the country dance Flowers of Edinburgh and were played as such by Tom and his father in the 1920s. Both tunes were considered old when they were included in James Oswald's *Caledonian Pocket Companion* published in parts between 1745 and 1758.

The first tune appeared in Book 3 (1751) under the title *The Flower of Edinburgh* and the second in Book 4 (1752) under the title *She Griped at the Greatest on't*. This was republished under its now universally known title, *The East Neuk of Fife*,

three years later in McGibbon's *Collection of Scots Tunes*, Book 3 (1755).

The opening phrase of the first bar of Tom's version of *Flouers O Edinburgh* is a distinctive traditional variant of the tune with the slurred Scotch snap from D down to B. These snap rhythms on the first beat of most bars in the first part of the tune may well indicate that the tune was played this way for the old hard-shoe stepped form of the dance. As usual, Tom includes double stops in his playing whenever possible, and even the occasional chord of three notes.

East Neuk O Fife

cd 20

$\text{♩} = 220$

3

4

7

10

13

17

20

23

1.2.

Last Time

rall.

East Neuk O Fife

The *East Neuk O Fife* commonly has only two parts. Tom's third part is similar to one of several variations by James Scott Skinner included in his *The Scottish Violinist* of 1900 and the *Harp and Claymore Collection* of 1904. The double stop slides in the third part are an unusual feature of Tom's version and are not present in Skinner's variation as prepared in manuscript by Gavin Greig (1900) for publication in the *Harp and Claymore Collection*. The tune naturally ends on

the 6th of the scale but, as played here, the tune is brought back to conclude on the G major chord in the last time ending.

The shuffle-bowing sequence (a long down-bow followed by a short up/down and then the reverse) is used by Tom throughout the first part of *Flowers O Edinburgh* and again in the third part of *East Neuk O Fife*.

Farewell to Whisky

cd 23

$\text{♩} = 190$

5

9

13

16

1. Fine
2. D.S. al Fine

Roxburgh Castle

cd 23

$\text{♩} = 180$

5

9

13

Farewell to Whisky/ Roxburgh Castle

Composed around 1800 by Niel Gow as a lament for the prohibition of whisky making in 1799, *Farewell to Whisky* was quickly accepted into the traditional music repertoire both as a country dance tune and as the tune for several songs. *The Atholl Collection* (1884) refers to the tune as a 'Scotch Measure'. Tom and his father played the two tunes in a set as here for the country dance Roxburgh Castle, which was still popular in the Border counties in the 1920s.

The down-driven bow is used in several places in the first tune – bars 7, 8, 16 and 18 and, as usual, Tom includes plenty of double string work and the occasional Scotch snap and snap bows. The second tune, *Roxburgh Castle*, includes a couple of double stop slides, and down beat accents are used leading into the final bar in each part – an accented down-bow followed by three notes taken with an up-bow slur as in bars 7 and 15.

High Road to Linton

cd 13

$\text{♩} = 140$ (Slow version)

$\text{♩} = 160$ **A** (Regular version with variations)

B

A# Fine

D.S. al Fine

High Road to Linton

Tom remembers working out this, his first tune, on his new fiddle at the age of around seven. Usually played as a reel, Tom sometimes played

the first part at a slower speed. In the regular speed version, double stops and ringing strings are featured particularly in the variations (A#).

The Morpeth Rant

cd 27,28

Second fiddle

♩ = 205 spicc.

4

7

10

14

1.2. Last Time

The Morpeth Rant

The *Morpeth Rant* is still a well known long-ways country dance in Northumberland with its own distinctive ‘rant’ steps. Until the 1930s it was also popular North of the Border in the rural valleys of the Kale Water and the Bowmont on the northern slopes of the Cheviot. Tom learned the tune from his father and often played it for the dance at weddings either with his father or with his own band, the Kalewater Band.¹

1. Tom remembered playing for the *Morpeth Rant* with his father at the school hall at Kirkton near Hawick when they were at The Orchard (1921-26) and later at Whitton village hall in Hownam up the Kale Water when they were at Chatto (1926-31). The dance was still part of the repertoire when Tom had the Kalewater Band when he and his family were at Chatto and they played at Mowhaugh up the Bowmont Water and at Pennymuir between the headwaters of the Oxnam and Kale Waters.

The commonly published tune, dating back at least to the 1700s is different from Tom’s Border version, particularly in the second part. However, Tom had never heard any other tune than the locally known one until he heard the ‘new’ version on the radio played by Jack Armstrong and his Barnstormers (perhaps in the late 1940s).

The rhythm of the rant is distinctive, with its slightly syncopated form – the staccato semiquaver often following the dotted quaver rather sooner than indicated, giving an internal triplet rhythm to the beat (i.e. 2:1 rather than 3:1) Tom plays the staccato semiquaver with a bounced bow – that is, spiccato. The emphatic rhythm with accents on the first and third beat of many bars suits the percussive stepping movements of the rant dance.

The Soldier's Joy

cd 30

$\text{♩} = 200$

Fig 7.1 Link from *Lady Mary Ramsay* to *The Soldier's Joy*

Soldier's Joy

There could hardly be a traditional fiddle player from Shetland to Cornwall or in North America who did not or does not know *The Soldier's Joy*: It is perhaps the most popular and widely known of all fiddle tunes – and almost invariably as here in the key of D.

According to Francis Collinson (1966) the first appearance in print of the tune is in Joshua Campbell's 1778 *A Collection of the Newest and Best Reels and Minuets with Improvements, adapted for the Violin or German Flute*.

It was one of the first tunes Tom learned from his father and it was played in the family band of ca. 1915 – two or three fiddles, whistle and tambourine for the dance *Soldier's Joy*. Thomas Hardy's description of a village dance in 19th

century Dorset from his novel *Far From the Madding Crowd* has already been quoted that:

“... three-quarters of an hour of thunderous footing, (to *The Soldier's Joy*) still possesses more stimulative properties for the heel and toe than the majority of other dances.”

Perhaps a dance in the Scottish Borders in the early 20th century with the Hughes Family Band was not so different.

Tom often also played the tune as part of a strathspey/ reel set providing the music for the old Foursome Reel – the strathspey *Lady Mary Ramsay* (page 65) leading with a small increase in tempo into the reel of *Soldier's Joy* (Fig 7.1) – no doubt danced at that time to the “thunderous footing” of tackety boots on the barn floor.

The Triumph

cd 31

♩ = 180

5

9

14

19

23

1.2.

Last Time

The Triumph

When Tom first started playing fiddle with the family band in the 1920s *The Triumph* was often the first dance of the night at village hall and kirk dances. A longways set dance, it became a popular country dance throughout the country in the 1800s after being introduced to the London ballrooms near the end of the 18th century. The tune was first published in England in 1790 with versions published in Scotland by 1796 and an edition by Nathaniel Gow in 1805.

Tom's version of the tune is from his family tradition and differs in minor ways from earlier published versions. Sometimes published as *Lady's Triumph* it is by this title that the dance is known today in the United States.

An interesting study has been published by Christopher Walker: *'The Triumph' in England,*

Scotland and the United States. Folk Music Journal 8.1 (2001).

The Huntsman's Chorus

A longways dance for 4 to 6 couples, *The Huntsman's Chorus* was popular in the Borders in Tom's youth. Tom learned the tune from his grandfather. A version of the traditional music and the dance was collected in Yorkshire by Leta M Douglas and published in 1901 in a small collection of folk dances entitled *Six Dances of the Yorkshire Dales.*

The music started life as a chorus in the 1821 opera *Der Freischütz* (The Marksman) by Carl Maria von Weber, later finding its way into many fiddlers' tune books in the 19th century. It became a staple in the repertoire of English folk dance bands and variations of the dance have been popular in North America.

The Huntsman's Chorus

cd 12

$\text{♩} = 186$

5

9

15

19

23

1.2. Last Time

Pop Goes The Weasel

$\text{♩} = 160$

6

pizz

12

pizz

1. 2.

Pop Goes the Weasel

Published in London as a new dance in 1853, *Pop Goes The Weasel* rapidly became very popular, soon acquiring the well known words and becoming a childrens' singing game. The tune

has long been a show piece for country fiddlers with the fiddle often being flourished when the pizzicato open string notes are plucked.

Strathspeys & Schottisches

The music for the old foursome reel comprised two sections – starting with a strathspey reel in dotted time that is said to have originated in the Gaelic-speaking Strath Spey of the central Highlands around 1700, followed by a section in 4/4 reel time. Around 1800 a dance developed in Europe, the Écossaise or the Schottische in 4/4 time, that was almost certainly inspired by the strathspey but danced

with a polka step. When this older Common Schottische of the early 1800s danced with polka step was adapted to create the Highland Schottische in the mid 1800s with reel stepping, the tunes that were used were the old traditional strathspeys – but played a little faster and with the emphasis on the first and third beats of the bar rather than the more even pulse of the strathspey.

Braes O Mar (solo)

cd 02

Alternative on repeat

A ♩ = 165

B

C (Bracketed notes added on repeat)

Last Time rit.

Braes O Mar (duet)

cd 02

(Duet section from Tom & Wattie)

♩ = 165

B Fiddle 1

C Fiddle 2

The Braes O Mar

The tune *The Braes of Mar* is a favourite old strathspey that was considered old when first published by Robert Bremner in his *A Collection of Scots Reels and Country Dances* (1757). The original pipe tune is said to have been played when the Earl of Mar raised the Jacobite standard and assembled the clan as at Braemar on Deeside in 1715 before the march to Sherriffmuir. The song, *The Standard on the Braes of Mar*, was written later by Alexander Laing (1787-1857) and the traditional song *Bonnie Lass Come Ower the Burn* is also sung to the same tune.¹

In several old collections the high, second part (B) of *Braes O Mar* is referred to as the 'old' set, and the low second part (C) (an octave below) as an alternative 'new' set. In Honeyman's *Tutor* (1898), and in several subsequent collections, the two sets have been combined so that the second part of the tune consists of the low part followed by the high part each played once.

Tom and Wattie play *Braes O Mar* in the same way that Tom played the tune with his father – the parts first played separately, followed by the

high and low alternative second parts played together as a duet.

The transcription of Tom's solo version shows his varied use of Scotch snap – played with a slur or with separate bow strokes (c.f. the snap at the start of bar 4 and its repeat). The forward inégale note pairs are variably played with snap bow or hack bow as in bar 6 – a slurred snap, a snap bow, a hack bowed pair and finishing with a down bow on the dotted quaver with the final semiquaver taken as a slur into a slide into a double stopped crotchet at the start of bar 7.

Extensive use is made of double stops and ringing open strings. In the low second part C of the tune the use of open strings and double stops is varied with addition of the low G open string on the second time through the tune.

In the duet recording of Tom and Wattie where they are playing parts – and in the duet transcription – the high B part is as played by Wattie and shows his slight variations in the tune.

1. Jeannie Robertson (1953)

Sidlaw Hills

cd 10,11

$\text{♩} = 145$

Fig 8.1 Alternative start to the tune

Sidlaw Hills

The tune *Sidlaw Hills* was composed by Jim Watson of Blairgowrie. Tom picked up the tune from accordionist and fiddler Jock Thomson of Cleuch-head around 1948. Tom's version is filled with interesting traditional elements – plenty of Scotch snaps, snap bows, a triplet run where each finger covers two strings, a slide into unisons in the last bar of each part, and the usual double stops and open strings that are an integral part of Tom's style.

Tom's comment after completing the track with Wattie and Sid: "One of the best yet, even though I say it maself."

The forward inequality between the dotted quaver and semiquaver is quite variable and in places moves away from a 3:1 ratio towards an internal triplet rhythm not shown in the transcription – so the dotted quaver is sometimes shorter and the semiquaver longer giving a 2:1 triplet ratio. In the reversed inequality, the semiquaver is often much shorter than shown and the dotted quaver longer giving the distinctive Scotch snap. In the alternative start, the snaps are bowed rather than slurred and similar alternative bowings are shown in bars 5 and 17.

The Wife She Brewed It

cd 10,11

$\text{♩} = 145$

Fig 8.2 Alternative ending to the tune

The Wife She Brewed It

Tom had known the second tune of the set, *The Wife She Brewed It*, for many years but had no name for it – identified for us by Jimmy Shand snr who had recorded it many years earlier.

The A part of the tune starts off with a sharp bowed snap on the first beat of the first half dozen bars – the reversed inequality exaggerated with a shortened semiquaver and a lengthened dotted quaver. The forward inequality of most of the other pairs is close to the 3:1 ratio as written.

In the B part of the tune, the rhythm becomes more relaxed and settles into triplet rhythm until brought to a halt with two bowed snaps in the last bar and a concluding slide into unisons.

The tune includes several examples of a down bow followed by an extended up-bowed slur over three notes with included gracings and, in several places, an extended up bow finishes with a slurred Scotch snap.

Tam's Wild Rose Strathspey

♩ = 145

Tam's Wild Rose Strathspey

When asked about the source of this tune, Tom thought it was one he had learnt from his grandfather. Since Tom and Wattie often played it as part of a set after John Mason's waltz, *Wild Rose of the Mountain*, the tune became known as *Tam's Wild Rose Strathspey*. Tom uses the snap bow throughout, and Scotch snaps more often slurred than separately bowed. Open string chords are played here and there, a characteristic double stop slide is used in bar 12 and the tune ends with a three note chord.

Lady Mary Ramsay

Named for the daughter of George Ramsay, 8th Earl of Dalhousie, and attributed to Nathaniel Gow in his Fourth Collection (1800), *Lady Mary Ramsay* was one of Tom's favourite tunes that he played in a variety of sets. Widely known, the tune has evolved in Scotland, Ireland and North America from strathspey to schottische, to reel and Highland Fling.

The opening notes are played by Tom with a form of down-driven bow, the second note played with repeated emphasis of the down bow – shown by the tenuto sign. Tom adds complexity to the phrase with a slide into unisons on the first note D, a chord on the second note (G/D), followed after a short gap with a downward snap-bow flick of the wrist leading to a slurred up bow snap, and concluding the bar with a downward snap-bow pair. For the second time through the tune the bowing is different (bar 17), the first note again produced as a slide into unisons – but played with an up bow and a down-driven bow avoided. The tune ends with a three note chord (A/E/A) produced with the first finger.

Orange and Blue

Played by Tom as a schottische, this old tune is known throughout Scotland and in North America and used in the Scottish Borders for the country dance *Orange and Blue*.

Lady Mary Ramsay

cd 07,21,30

$\text{♩} = 160$

4

7

10

13

Fine

D.S. al Fine

Alternative ending

Orange and Blue

cd 07,21

$\text{♩} = 160$

4

8

11

14

Marches

The Inverness Gathering

♩ = 180

4

8

12

15

The Inverness Gathering

There are many versions of this old traditional pipe march. The tune no doubt started as a two part tune and this is what Tom plays – but there are pipe versions with as many as six parts. Scott Skinner included the tune in his *Harp and Claymore Collection* (1904). Tom maintains the flat 7th of the pipe scale – the tune written in D with the flat 7th G. In several places (e.g. bars 1, 4 & 5) the tune is played against a ringing E string. Each part ends with a slide into unisons on A except the final bar where the slide is into a double stop on A/E.

Barren Rocks Of Aden/ Nut Brown Maiden

The tattie picking time was an opportunity for all the family to work together in the fields – and also a time for fun and enjoyment. Tom had the following words to the *Barren Rocks of Aden*:

*Aa the women wi their breeks tied up,
Their breeks tied up, their breeks tied up,
Aa the women wi their breeks tied up,
Tae gaither in the tatties.*

Barren Rocks of Aden

cd 14

$\text{♩} = 100$

Musical score for 'Barren Rocks of Aden' in 2/4 time, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked as quarter note = 100. The music features a series of eighth and sixteenth notes with various bowing techniques indicated by 'V' (up-bow) and 'v' (down-bow) marks. The second staff begins at measure 5 and includes first and second endings. The third staff begins at measure 10. The fourth staff begins at measure 14 and also includes first and second endings.

Nut Brown Maiden

cd 14

$\text{♩} = 100$

Musical score for 'Nut Brown Maiden' in 2/4 time, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked as quarter note = 100. The music features a series of eighth and sixteenth notes with various bowing techniques indicated by 'V' (up-bow) and 'v' (down-bow) marks. The second staff begins at measure 6 and includes first and second endings. The third staff begins at measure 12. The fourth staff begins at measure 17 and includes first and second endings, a section marked 'Last Time *rall.*', and a repeat sign.

Fig 9.1 Alternative bowing with 2 strokes per bar

Musical score for Fig 9.1, showing an alternative bowing pattern. It consists of a single staff of music in 2/4 time, key of D major. The tempo is marked as quarter note = 100. The music features a series of eighth and sixteenth notes with various bowing techniques indicated by 'V' (up-bow) and 'v' (down-bow) marks.

Tom Hughes: Fiddle Style of the Scottish Borders

Tam's Slow March/ Tommy Hughes' March

Tom composed and played this march in two forms – as a slow air or slow march and as a regular 4/4 march such as is often used for dances such as the Gay Gordons. Tom had

never given his march a name and, after Tom died, his grandson Jimmy Nagle named the tune in memory of his grandfather in its two forms as *Tam's Slow March* and *Tommy Hughes' March*.

Tam's Slow March

YouTube 1&2

comp. Tom Hughes

♩ = 120

4

8

12

16

20

23

27

31

Tommy Hughes' March

YouTube¹

$\text{♩} = 200$ comp. Tom Hughes

4

8

12

16

20

23

27

31

Both forms of the march are transcribed and printed as played by Jimmy Nagle¹ and, like his grandfather, his playing makes extensive use of open strings and double stops that work particularly well in Tom's favourite key of G. Jimmy also includes another of Tom's favourite

1. Jimmy Nagle's (2014.1) playing is on YouTube.

tricks – the 3rd finger slide to A on the D string. The tune became an established part of Border fiddle repertoire after Jimmy taught it to members of the Small Hall Band².

2. Lori Watson, an original member of the band has recorded a YouTube video of her version of *Tam's Slow March*. Lori Watson (2006).

Jigs

Rock and a Wee Puckle Tow

cd 18

♩. = 120

Set of Jigs: Rock and a Wee Puckle Tow/ Teviot Brig/ The Stool of Repentance

Three jigs popular in the Borders played as a set. The first, *The Rock and a Wee Puckle Tow*, is an ancient tune that has long been popular in Scotland and Northumberland.¹ Its earliest known publication was by John Playford in his *Musick's Hand-Maid* of 1663 under the title *Scotish March* and later in his *Musick's Recreation* as *Montrose's March*. James Oswald applies the usual title *A Rock and a wi Pickle Tow* in his *Curious Collection* of 1780. Several songs have been set to the tune.

The second tune, *Teviot Brig*, was composed by Alexander Givan (1752-1803) of Kelso where the Teviot Bridge is located. The tune is in many Scottish collections and has become very well known in North America and particularly in Canada with some variation to the melody.

The third tune, *The Stool of Repentance*, is named

1. The word puckle or pickle (depending on regional dialect) is a Scots word for a little of something. So the title refers to hand spinning using a rock (a distaff) with a little tow (flax fibre). Before the invention of the spinning wheel, the spinning of yarn or thread was traditionally done by women using a spindle and a distaff – and often done in the evening at a social gathering – a rocking.

after the Cuttie Stool of the Presbyterian Church where a sinner was required to sit and repent in front of the congregation. An early version of the melody can be found in the William Dixon (1733) manuscript of tunes written down between 1733 and 1738 in Northumberland. The collection was identified by Matt Seattle (1995) as being music settings for the Border pipes rather than for the fiddle and it is now recognised as the oldest known manuscript of pipe music from the British Isles and the most important source of music for the Border pipes. The tune can also be found as *Border Reel* in David Young's *Duke of Perth MS.* from the same year. In Northumberland it is still considered a local tune and was a favourite played on mouthorgan by Willie Atkinson of Alnwick. The tune is in all the major Scottish collections and is a popular tune for Scottish Country Dance and North American Contra Dance.

All three tunes are played in even triplet time throughout, with the exception of the snap in the final bar of the third tune. This is the typical older style of jig rhythm to be expected of fiddle players – unlike the strongly dotted rhythm more usually played on the Highland pipes or by accordion based dance bands.

Teviot Brig

cd 18

$\text{♩} = 120$

The Stool of Repentance

cd 18

$\text{♩} = 120$

Fig 10.1 Ending for the last time through

The Frost is all Over

cd 09

♩. = 120

Fig 10.2 Alternative for bars 1,2 and 5,6 second time through

Fig 10.3 Linked bowing between the first and second tunes

Irish Jigs: The Frost is all Over/ Jackson's Morning Bush/ The Irish Washerwoman

Tom includes many of his usual double stop and ringing open string features, but there are also clear elements of Irish style in the playing. The second bar of the first tune, *The Frost is all Over*, includes a triple grace note where the first of the three comes a little before the beat and is also played along with the ringing open string A. This is shown more clearly in Figure 10.2.

The link from the first tune to the second tune requires a repeated up bow. This is often termed linked bowing (Fig 10.3) and is in effect the same as snap bowing – normally shown as a line above the two notes but omitted in the main

transcription for clarity. The first bar of *Jackson's Morning Brush* has a slurred pair of double stops, the first (A/E) produced with the first finger across both strings, the second produced by the second and third fingers.

In the third tune, *The Irish Washerwoman*, the key of G major is repeatedly emphasised with double stops or two note chords and ringing strings with the tune finishing on a three note chord B/G against a ringing open D.

Jackson's Morning Brush

cd 09

♩ = 120

5

10

14

Irish Washerwoman

cd 09

♩ = 120

6

11

15

1. Last Time

Polkas

Faudenside Polka

cd 17

♩ = 96

Faudenside Polka

When Tom first started playing for dances in Yetholm with his father in the early 1920s, the folk from the nearby farm at Faudenside were always asking for a polka. **Tom:** *They were always cryin for a polka and that's the tune we played – I juist met a man in Jed recently and he says to me, "Can ye mind Faudenside Polka?" I never heard it by any other name.* The first two parts of the tune are similar to a tune entitled *Hawk's Polka*

discovered by Alistair Anderson in a manuscript book of tunes (ca 1850) in Beamish museum. In the manuscript the tune is attributed to James Hill who, though born in Dundee, lived many years at The Hawk, a pub in Gateshead. The third part of the tune may have been composed by Tom's father. The tune is played with subtle use of ringing strings and delicately played double stop progressions as in bars 7 and 16.

Liberton Pipe Band

The tune belongs to a large family of related tunes known throughout the British Isles and North America dating back at least to the 1840s and appears to have gained its name from the Liberton Boys Pipe Band formed in 1883 at Dr Guthrie's Ragged School in Liberton, Edinburgh.

The opening bars are clearly related to the older *Faudenside Polka/ Hawk's Polka*. Tom's third part may have been added from another polka *The Kilberry Ball Polka* – a two part tune – the two tunes often nowadays played together to make a four part *Liberton Pipe Band*.

Liberton Pipe Band

cd 34

♩ = 100

5 Fine

9

13

17

21 D.C. al Fine

Fig 11.1 Bowing for the first time start of the tune

Tom usually starts his tunes with an up bow and does so here (Fig 11.1). The first beat of the first bar of a tune would normally be played with a strong down bow and this would often follow pick-up notes played with an up bow, but here there is no pick-up. When the tune is repeated

the first bar now starts with the more normal down bow. Ringing open strings on D, A and E are used throughout and several staccato snap bowings are indicated in the second and third parts giving lightness and bounce.

The Lilliesleaf Polka

cd 22

$\text{♩} = 155$

Fig 11.2a/b Variation in snap bow timing

The Lilliesleaf Polka

This rather fine old-style polka from Tom's family is named after the small village of Lilliesleaf near Denholm. Tom uses a range of snap bowings, Scotch snaps, double stops and ringing strings. The extent to which the bow leaves the string during the snap bowings – particularly in the last notes of bars 1, 4, 5 and 13 – is explored in Figure 11.2. The second 'driven' note of the pair may be very shortened: Shown as a semiquaver or 16th in the main transcription (e.g bar 1), the note may be closer to a demi-semiquaver or 32nd (Fig 11.2a) or can disappear completely, the bow left 'hanging' (Fig 11.2b).

Champagne Charlie

Champagne Charlie is a music hall song composed by Alfred Lee with lyrics by George Leybourne. Leybourne was a popular music hall performer and this was the most famous of his songs, premiered in August 1866 at the Princess Concert Hall in Leeds.

Hamnavoe Polka

Tom and Wattie picked up this tune as part of a set of Shetland tunes from Tom Anderson and Aly Bain when they were all guests at the Kinross Festival in the early 1970s.

Champagne Charlie

cd 15

$\text{♩} = 180$ ♩

5

9

14

19

24

1. Last Time

Hamnavoe Polka

$\text{♩} = 140$

6

10

14

Waltzes & Slow Airs

Auld Graden Kirn

cd 33

$\text{♩} = 156$

Auld Graden Kirn

This is a tune that Tom often played with his father for the *St Bernard's Waltz* – an old time dance that has remained popular. Tom remembers it being requested when he and his father played for the annual kirn dances at the farm of Auld Graden in the 1920s and Tom named the tune in memory of those days.

The tune is played with internal triplet rhythm, plentiful use of ringing strings, occasional use of a broken slur or snap bow, and a couple of double stop slides. The bowing is slightly varied in the repeats.

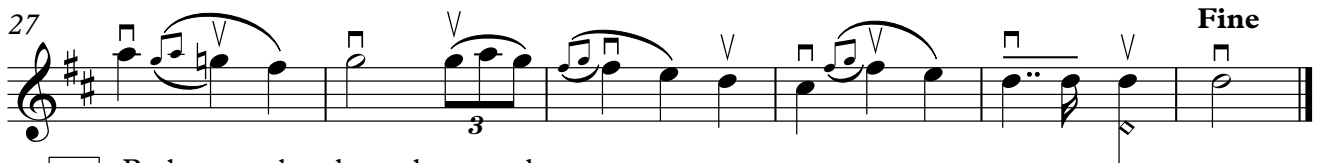
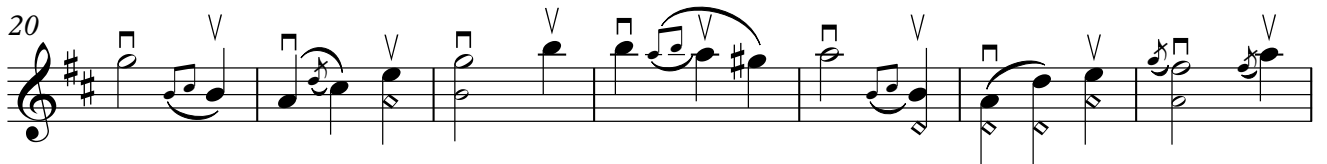
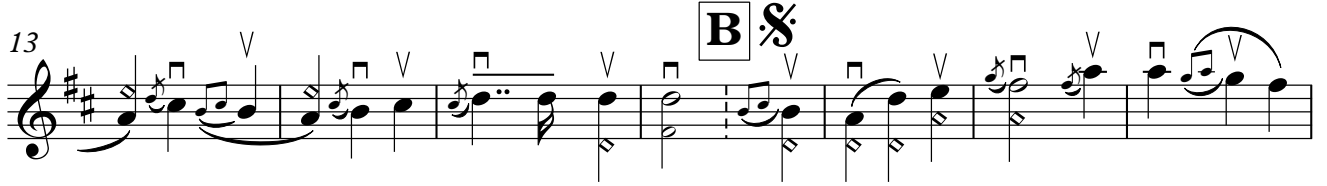
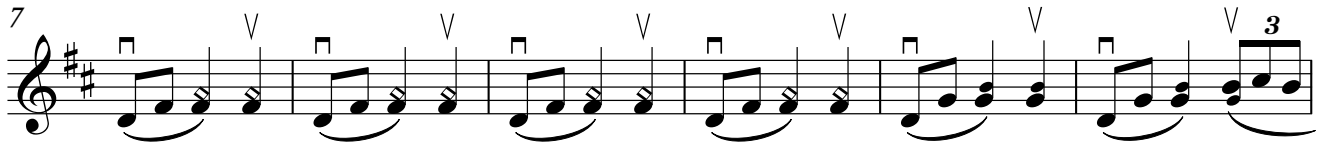
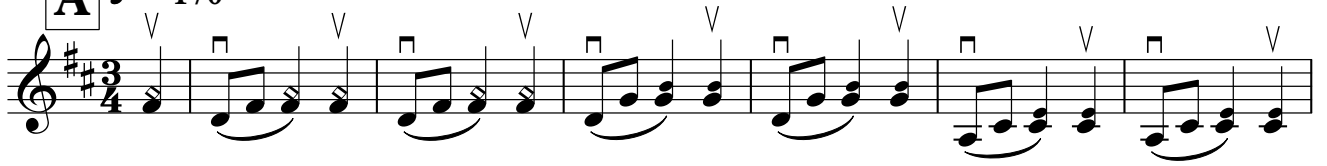
Henry Hughes' Favourite

Tom had no name for this tune, a favourite of his grandfather, now named *Henry Hughes' Favourite* in his memory. The tune was used for the *Spanish Waltz* – a popular dance in the Border counties at that time, a progressive circle dance danced in sets of two couples.

The two parts of the tune have the same chord sequence and so were often played in duet as here, adding harmonic content and strength that would be beneficial when the band comprised only two fiddles. Both fiddle parts include plentiful use of double stops and ringing strings.

Henry Hughes' Favourite

cd 08

A $\text{♩} = 170$ **C** Both parts played together as a duet:

33

Fiddle 1

Fiddle 2

39

44

D.S. al Fine

Kelso Hiring Fair

cd 29

$\text{♩} = 176$

7

13

18

24

30

36

43

49

54

1. Fine

2.

1.

2.

pizz.

pizz.

pizz.

pizz.

pizz.

D.S. al Fine

1.

2.

Kelso Hiring Fair/ Victoria Waltz

The tune here named as *Kelso Hiring Fair* is referred to as *Victoria Valse* in one of the few places it has ever been printed – in Köhler’s *Violin Repository* of 1882 (Book 1, p 42), but the dance seems to have died out, in the Borders at any rate, by the 1920s. Tom acquired the tune from a traveller fiddler playing in the street in Kelso during the Hiring Fair of 1928.

The tune, and perhaps the dance too, lingered on in Orkney and was recorded there in 1955 by Peter Kennedy from The Garson Trio with Jim Garson of Kirkwall on fiddle. Jim Garson had, like Tom, learnt the tune from a street musician. Both versions have a slightly irregular

bar structure which suggests errors due to oral transmission. The version in Köhler has a regular 16 bar structure and Tom’s version would correspond to this if the indicated bars (*) were repeated an extra time and the 4/4 bar in the fourth part reduced to 3/4.

Tam’s Victoria Waltz

Tom had this further tune for the *Victoria Waltz* but had no other name for the tune. As played by Tom this tune also has an irregular bar structure with two bars in 4/4 that would presumably not have suited the tune when played for dance. An alternative bar in 3/4 is given below the tune.

Tam’s Victoria Waltz

cd 04

♩ = 155

8

14

19 *

24

28

1. 2. Last Time

* Alternative to the irregular bars

Cock Yer Leg Up

cd 19

♩ = 150

Cock Yer Leg Up (Varsoviene)

Known by a confusing range of names including *Shoe the Donkey* and *Cock Your Leg Up*, the *Varsoviene* evolved in the 1850s from the *Mazurka*, a Polish dance introduced from Europe in the 1830s. The dance, in 3/4 time, has a strong beat on the 2nd and 3rd beats of the bar. The

simple repetitive tune often has accompanying words such as ‘Shoe the donkey, shoe the donkey, shoe the donkey’s big toe’ or ‘Cock yer leg up, cock yer leg up, said she’ – the latter as known by Tom and his family – with the words often sung along during the dance.

Auld Robin Grey

cd 16

Free Time ♩ = 56

10 *a tempo* *rall.*

14 *a tempo*

20 *accel.*

25 *a tempo*

30 *rall.*

The musical score consists of five systems, each with a treble and bass clef. The key signature is one sharp (F#). The time signature is 5/8. The score includes various musical notations such as slurs, accents (V), and dynamic markings. Fingerings are indicated by numbers 1-3. The piece starts at measure 10 and ends at measure 30.

Auld Robin Grey

The beautiful tune *Auld Robin Grey* was written around 1800 by an Englishman, the Rev. William Leeves, to words by Lady Anne Barnard. In Tom's family the tune was jocularly referred to as 'the fiddler's headache,' due no doubt to its difficulty – with many accidentals, the use of carefully controlled slides and a free

rhythmic treatment. It is not played this way by the younger generation of fiddle players perhaps because published versions are written in common time. Tom and Wattie's version is essentially a free treatment of 5/8 time and the transcription is intended as an accurate portrayal of the tune as played.

The Old Rustic Bridge

cd 32

♩ = 56

Fiddle 1

Musical notation for the first system, measures 1-3. The top staff is labeled 'Fiddle 1' and the bottom staff is labeled 'Fiddle 2'. Both staves are in 4/4 time with a key signature of one sharp (F#). The Fiddle 1 part features a series of eighth and sixteenth notes with various bowing and fingering markings (V, 1, 1, V, V, V, V, 1, V, V). The Fiddle 2 part provides a harmonic accompaniment with a mix of eighth and quarter notes.

Musical notation for the second system, measures 4-6. The Fiddle 1 part continues with similar rhythmic patterns and includes a measure starting with a '4' above the staff. The Fiddle 2 part continues with its accompaniment.

Musical notation for the third system, measures 7-10. The Fiddle 1 part shows more complex rhythmic figures and includes a measure starting with a '7' above the staff. The Fiddle 2 part continues with its accompaniment.

Musical notation for the fourth system, measures 11-13. The Fiddle 1 part includes a measure starting with an '11' and contains a triplet of eighth notes (marked '3 0') and a sequence of notes with fingering '1 2 1'. The Fiddle 2 part continues with its accompaniment.

Musical notation for the fifth system, measures 14-16. The Fiddle 1 part includes a measure starting with a '14' and concludes with a double bar line. The Fiddle 2 part continues with its accompaniment.

Old Rustic Bridge March

cd 32

$\text{♩} = 120$

The Old Rustic Bridge

Composed by Thomas Peter Keenan (1866-1927) and first published in 1881 in New York with music by Joseph P Skelly, the tune takes its name from an old bridge beside a mill at Castletownroche, County Cork. The composer dedicated the song to Margaret his sweetheart (later his wife) and he is buried in the village.

Tom remembers this as a tune often played by his father and grandfather in the house. The tune provides a challenge to the fiddle player with its

phrasing and use of accidentals. Tom uses some quite complex fingering such as in bar 12 where a slide into unisons is followed by a further slide into a double stop, and Wattie provides a nicely harmonised second part throughout.

In the faster version, the *Old Rustic Bridge March*, the tune remains the same but the phrasing is completely different with liberal use of snap bowings, open ringing strings and fingered double stops.

Tam's Old Love Song

cd 03

♩ = 80

Fiddle 1

Fiddle 2

4

To Coda

8

1. 2.

12

D.S. al Coda Coda

Tam's Old Love Song/ The Banks of Kale Water

Tom never had titles to these tunes which he learned when he was a boy. The beautiful slow air *Tam's Old Love Song* gained its name after many requests for Tom to play 'that old love song' and the reel *The Banks of Kale Water* is named after the area where Tom lived for many years.

The slow air is given added power by Wattie's improvised harmony line and Tom's occasional use of a snap bow. Since the recording was released in 1981, the tune has become popular among the younger generation of Border fiddle

players and is often now played in the key of G. The irregular 2/4 bars can be regularised into 3/4 – but part of the charm of the tune surely lies in the varying pulse of the music, particularly in the short second part.

The second tune *The Banks of Kale Water* is also irregular as played. Tom was a little uncertain of the descending phrases in bars 9 to 11. With the addition of a single bar in this section and a repeat structure, the tune is easily regularised into a 32 bar reel.

Banks of Kale Water

cd 03

$\text{♩} = 210$

4

8

12

16

$\text{♩} = 210$ (Regularised version: 32 bar reel)

5

9

13

17

Conclusion:

The first time I remember hearing Tom Hughes play the fiddle was in June 1978 at Newcastleton, that gem of a traditional music festival just three miles the 'right' side of the Scottish border. Tom was sitting playing fiddle at a bench in the cobbled back yard of The Grapes Hotel in the village square. In different quarters of the small courtyard several other sessions were going strong. At Tom's table were a couple of other fiddlers, at times playing together, at times taking turns. I had for a long time been interested in different styles of fiddle playing and Tom's style immediately impressed me as being distinct from the usual Scottish styles and yet at the same time both Scottish and clearly traditional. Tom's playing included liberal use of ringing open strings and double stopping (or "*double string work*" as he called it), both being widespread characteristics of older, but now rare styles – but still found in Scandinavian fiddle style, in older Shetland fiddle styles and in American 'Old Time' fiddle music.

None of Tom's family could read music although in his latter years Tom had learned to read a little. His older tunes were all learned within the family circle and Tom considered that his playing style was as he had learned it from his grandfather, father and uncles – in particular from playing with his father. Tom's unusual variants of tunes and some rare unpublished tunes in his repertoire are evidence of the orally/aurally acquired nature of his repertoire.

When Tom was younger, there were many musical families on the farms in the Borders but the Hughes family in particular were famed in the early years of the 20th century with grandfather Henry and his three sons Thomas, Bob and Harry – all four being fiddle players but usually playing in a band as three fiddles with tambourine and tin whistle. After grandfather Henry died (in 1919) and Tom's father and family continued to move from farm to farm they joined with other musicians to make up a band for dances – often with other workers on the same or nearby farms. Some of these fiddlers had a style that Tom considered as fitting with that of himself and his father – one such was Jim Kerse, farm steward at Whitton, with whom they made up a band when they were fee'd to Whitton in 1927 and who later joined Tom in his own Kalewater Band when Tom was at Chatto from 1933 to 1947.

Tom played the fiddle with an old style grip – the fiddle cupped in the palm of his left hand, his fingers fairly flat on the finger board, his elbow against his side and the fiddle not always against his chin. Tom maintained that he played with his fingers usually on the finger board in chord shapes – lifting his fingers off when they were not needed rather than placing fingers on the board one at a time. At the time the recording project was started (ca. 1979), Tom knew of no other fiddle players who played with the same or similar style – although Wattie Robson and Tom achieved considerable unity of feel when they were playing together. When playing as a member of the Border Strathspey and Reel Society, Tom had been required to sit at the back so that his different bowings or variations would not be heard. In competition playing, he had sometimes been faulted by the judge for playing double stops where they "*werenae needed*". It was not difficult, however, to persuade Tom that his playing was of great interest and that his old style and distinctive repertoire should be valued rather than derided. Initially it had been intended to record several border fiddle players. But the inherently interesting nature of Tom's style and his unusual tunes and tune variants suggested that the project should be confined to Tom Hughes and his distinctive fiddle repertoire and style of playing.

Of the other fiddle players who joined Tom and Wattie for these recordings, the most notable was Bob Hobkirk who was a highly rated player who had won the Scottish Fiddle Championship at Perth in the early 1970s. Bob's style was very much in the single string melody tradition with just occasional touches of a second string as can be heard in his solo recordings from the School of Scottish Studies made in 1973 (Border Traditions 2000). Two other fiddle players who were recorded as part of the project – Tom Scott, who joined in on some of the band tracks and Albie Tedham who is not included on the CD both played very much in hack bow and single string style. A visit was also made to the Northumberland shepherd and fiddler Willy Taylor (1916-2000) who had been recorded by Peter Kennedy for the BBC in 1954 and who later joined with Willie Atkinson on mouthorgan and Joe Hutton on Northumbrian pipes to form The Shepherds recording an album Harthope Burn (MWM 1031) in 1983. Bob Hobkirk's style has been described

by Fred Freeman (Border Traditions 2000) as light in comparison with Tom's style as heavy. The denoting of Tom's style as 'heavy' seems a misnomer. On the contrary, Tom's playing is often both delicate and sophisticated. The lightness of his touch is evident in many of his recordings and the use of double stopping and ringing strings is not synonymous with heavy. If a term is needed to refer to his playing it should perhaps be simply 'Old Style' in the same way that the term Sean Nós is used to refer to old styles of traditional singing and traditional dance in Ireland.

Tom had his fiddle and bow set up in a way that suited his style of playing. He used a fiddle with a less curved bridge that facilitated the playing of double stops, ringing strings and chords. Tom used a conventional bow but with a low tension – held with his thumb below the frog where it could be moved forwards on to the hair to increase the tension and where the pinkie could be placed below the stick and the back of the frog to draw the thumb back again when a springier bow with less tension was needed.

This is precisely the technique that was used by violinists in J S Bach's time who could play chords by having the hairs of an arched bow held under tension by the player's thumb and relaxed for the performance of a chord allowing the hairs to contact three or even four strings at one time – and Bach wrote music for the violin that was intended to be played with chords in this way. Michael Sartorius (2014) in his *The Baroque German Violin Bow* quotes Georg Muffat in the preface to *Florilegium Secundum* (1698):

"In Angreifung des Bogens spielen die meisten Deutschen, indem sie die Haare mit dem Daumen nach Bedarf andrücken, und seyend hierinnen von den Welschen, als welche die Haare unberührt lassen, unterschieden."

"When grasping the bow, most Germans play while pressing the hairs of the bow with the thumb as required, thus having the option of tightening the hairs or leaving them loose."

Tom recalled that his father and grandfather had some bows where "the stick on those old bows was bent the other way" – as in the Baroque bow and, in a very primitive feature, they had

occasionally used a bow with a cork instead of the frog where the thumb could be "worked" on the cork to push it forwards or back to vary the bow tension.

While Tom's use of a low curved bridge combined with his ability to change the tension in the hairs of the bow were perhaps essential for some aspects of his playing – three note chords for example – there is no doubt that many aspects of his playing style can be achieved with conventional bridge and bow – but not perhaps with such ease. Every bit as important in achieving his Border style is understanding the specifics of his bowings – the snap bow in particular. Tom had no knowledge of the ancestry of his family earlier than his grandfather Henry Hughes (1846-1919) but it seems very likely that the rich tradition of fiddle playing as seen in the Hughes family and their tradition of fiddle and tambourine making must have deep roots in the musical folk tradition of the Borders.

Those with the desire to do so can now compare the elements of this 'Border Old Style' with other styles: the North-East styles of James Scott Skinner and Hector MacAndrew, the Gow's Perthshire style as played by Pete Clark, Irish styles from Sliabh Luachra, Kerry and Clare, older Shetland fiddle styles as documented by Tom Anderson and by Peter Cooke (1976) and with the playing styles that the Scots emigrants took to Cape Breton and the 'Old-Time' fiddle styles of the Southern Appalachians (Titon, 2000). There is no doubt that the Hughes family Border style was absolutely suited to social playing at the fireside and, when two or three fiddles came together to form a band with tambourine and tin whistle, this was exactly what was needed for the kirn dance, the wedding celebration or the village hall dance. Once the accordion, drums and amplification were added to make the modern Scottish dance band then there was little need for the fiddle to play other than the melody: double stops and decoration were irrelevant as they would not be heard above the louder instruments of the band. It is good to see a revival of interest in small acoustic groupings where the melodic, harmonic and rhythmic characteristics of the fiddle can once again be heard to valuable effect.

Tom's Life & Music

Tam Hughes – born 10 October 1907

Butchercote, Mertoun Estate, St Boswells

Butchercote, 5m NE St Boswells (till 1910)

The Family Band (pre 1910)

Henry Hughes (grandfather) – fiddle

Thomas Hughes (father) – fiddle

Bob Hughes (uncle) – fiddle

Harry Hughes (uncle) – fiddle/ tambourine and tin whistle (sometimes).

Nisbetmill, 5m NW Jedburgh (1910)

Morebattle (1916) Howden 2m E Jedburgh (1917)

Grandfather's fiddle making: Tom given his first fiddle at age 7 – October 1914

The Family Band (1912-1920)

Henry Hughes (grandfather) – fiddle

Thomas Hughes (father) – fiddle

Bob Hughes (uncle) – fiddle

Harry Hughes (uncle) – fiddle

Henry often played tambourine in his latter years and died in the flu epidemic 1919.

Mervinslaw, 1m S Jedburgh (May term 1920)

The Family Band (1920)

Thomas Hughes (father) – fiddle

Bob Hughes (uncle) – fiddle

Harry Hughes (uncle) – fiddle/ tambourine and tin whistle (sometimes).

The Orchard, 1m E Hawick (May term 1921-1925)

Tom and his father – two fiddles (1921-1925)

Tom plays with his father for kirns, village hall dances and weddings around Hawick, up the Teviot, up Borthwick Water.

Bert Water's Band (1921-1925)

Bert Waters (Bedrule) – fiddle

Jim Morton – fiddle; Tom Hughes – fiddle

Thomas Hughes (father) – fiddle

Jim Cairney – piano

Bert Waters left in 1925 and went to Newcastle.

Nether Raw, 1m SE Lilliesleaf (May term 1925-1927)

Adam Irvine's Band (1925-1927)

Adam Irvine – fiddle; Adam's wife – piano (or Jim Cairney – piano); Tom Hughes – fiddle

Thomas Hughes (father) – fiddle

Playing at Kirkton, Bowden, Appletree Hall and around Lilliesleaf.

Whitton, 3m SW Morebattle (1927-1931)

The Whitton Band (not named) (1927-1931)

Tom Hughes – fiddle; Thomas Hughes (father) – fiddle; Jim Kerse (steward at Whitton) – fiddle .

Miss Whitley (Morebattle) – piano

and sometimes Jim Morton – fiddles

Playing all the kirns and dances in the area.

Beirhope, 12m S Morebattle, Kale Water (May term 1931-1933)

Informal Bands (1931-1933)

When Tom got married in 1931 he moved to Beirup (Beirhope) out into the hills up the Kale Water and played with anyone who needed a fiddler:

Tommy Graham (of Yetholm) – fiddle

Jim Kerse (of Whitton) – fiddle

Chatto, 6m S Morebattle, Kale Water (1933-1947)

The Kalewater Band

Tom Hughes – fiddle (or accordion when Willie Hall not available)

Bill Douglas (shepherd at Chatto) – fiddle

Jim Kerse (Whitton) – fiddle

Willie Hall – accordion.

Ruletownhead, 6m SW Jedburgh Rule Water (1947-1959)

The Rulewater Band (1947-1948)

Jock Thomson (Cleuch Head) – accordion

Tom Hughes – fiddle

Mrs Corrie – piano and a drummer.

The Move to Jedburgh (1959)

Tom's son Thomas took over at Ruletownhead in 1959 and Tom moved in to Jedburgh (aged 51) and, until he retired, he worked at several jobs in the local mills.

Tom not only played fiddle but also tin whistle, mouthorgan, melodeon, accordion and the pipes. He also had a pair of polished ivory bones and could play the tambourine as had been played with the family band in the early days.

Tom Hughes & Wattie Robson

The album *Tom Hughes and his Border Fiddle* was issued in 1981 by Springthyme Records (SPR 1005). The album contained 19 tracks with 25 tunes and a booklet of fully transcribed tunes.

Letters

In the final stages of preparing the release of the LP recording of Tom Hughes an article was written about the project and published in several of the Border newspapers asking for information about the Hughes Family and their fiddle tradition and for any photographs and also a request for knowledge of any of the fiddles or tambourines made by Tom's grandfather Henry Hughes. Several letters were received and several photographs were loaned that were used in the booklet and are also included in this book.

One of the letters was from Thomas Hughes, Newbiggin-By-Sea in Northumberland dated June 1981. This Thomas was son of Henry (Harry) Hughes (born 1884), eldest son of Henry Hughes – Grandfather of Tom Hughes of Jedburgh.¹

Another letter was from Mrs Diana M Mabon (née Hunter) a neighbour of Tom's in Jedburgh dated 18 Sept 1980. Her father (born 1887) would have been a closer contemporary of Tom's father (born 1880) rather than of Tom.

No information was ever found that led us to any of the fiddles or tambourines made by grandfather Henry Hughes. The nearest was the lead that came from Mrs Steel of Kelso, daughter of Thomas Hughes the left handed fiddler of Kelso, a cousin of Tom's father. His fiddle, made by grandfather Henry Hughes, was said then (in 1981) to be with Mrs Steel's brother in England.

1. See Hughes Family Tree page 15.

THOMAS HUGHES, Newbiggin-By-Sea, June 1981

Dear Mr Shepheard

I would like to make Ref. to the article you put in the Southern Reporter about the Jed fiddler – that is Tom (*i.e. Tam*) Hughes my cousin. His father Tom (*i.e. Thomas Henry*) Hughes, was my uncle. My father Henry (*i.e. Harry*) Hughes was the eldest of the family and there was a younger brother Bob and they all played the fiddles at all the Border Dances. They were known all over for their music.

My grandfather Henry Hughes also played the fiddle and made them. I can remember when I was a boy my father told me that when they lived near Galashiels my uncle Tom (*that is, father of Tam Hughes of Jedburgh*) was just a boy not even at school (*and*) my grandfather made a small fiddle for him. He could play all the Scottish tunes, so one day my grandfather was talking to a violin teacher in Galashiels and he told him about Tom. The teacher said he would like to hear him so my grandfather invited him to come and hear him. When he heard him play Strathspeys & Reels he was amazed. He said if my grandfather would send him for lessons neither him nor his family would never need to work again.

Of course at that time which was in the late 1800s there was no money and he couldn't afford it, but he still played up till the time he died also my father played up till he died also my uncle Bob played till his end.

Thomas Hughes, Newbiggin-By-Sea, June 1981

DIANA M MABON (née Hunter), Jedburgh, September 1980

Dear Sir:

I was interested in your letter which appeared in last week's issue of the Kelso Chronicle & Jedburgh Gazette. I enclose a photo of my late father Adam (Yid) Hunter (*born 1887*) late Master Joiner, Oxnam Valley, Jedburgh. He was well known all over the Borders for his music. He played piano and fiddle. He, like Tom Hughes, played at Kirns, to mention a few: Upper Nisbet, Harden Mains, and Oxnam Row, he was often joined by Geordie Renton, rabbit catcher from Crailing. He would be seen with his fiddle strapped to his back and of course no other way of transport but his bike.

My uncle George also played the fiddle – he used to say to my father, "You may be a fiddler but you will never be a violinist." George had been taught music and played with the great Scott Skinner. He also made fiddles of all sizes but I never found out where they all went to. My brother George also was a fiddler, he along with George Whillans, Mossburnford, formed the Jedwater Band – that would be in the late 1920s or early 30s. They also played all over the Borders, but the band broke up when he moved to Edinburgh in 1935. Then we had what we called the Family Band made up of different members of the family – my sister played the piano and still does so to this day.

Diana M Mabon, Jedburgh, 18 September 1980

Notes & References

Symbols Used

To save space, the following symbols are used:

☰ bibliographical source (written word);
☒ audiovisual source; Ⓜ audio source;
🔊 hear audio; 📄 downloadable file; ▶▶ OnLine;
📺 YouTube file. OnLine internet URLs are in the form of a string: <http://goo.gl/pxXSbQ> that will expand to the correct link. Dates of access to materials on the internet including YouTube are given in the form [dd.mm.yy].

Places in the Borders: Map links

BEDRULE 5m SW Jedburgh ▶▶ goo.gl/5GEaln

BEIRHOPE 4m S Morebattle, Kale Water. ▶▶ goo.gl/NwJKwY

BUTCHERCOAT 5m NE St Boswells ▶▶ goo.gl/G41Oaz

CHATTO 6m S Morebattle, Kale Water. ▶▶ goo.gl/KCpbmg

DENHOLM 6m W Jedburgh ▶▶ goo.gl/tIzVRP

HOWDEN 2m E Jedburgh. ▶▶ goo.gl/pVzTLb

HOWNAM 5m S Morebattle. ▶▶ goo.gl/O7p4vj

KIRKTON 3m E Hawick. ▶▶ goo.gl/5m8iPk

LILLIESLEAF 10m NW Jedburgh. ▶▶ goo.gl/0Irhss

MERVINSLAW 1m S Jedburgh. ▶▶ goo.gl/EQLda6

MOREBATTLE 6m SE Kelso. ▶▶ goo.gl/973jhh

MOWHAUGH 10m S Yetholm. ▶▶ goo.gl/7d9IH2

NETHER RAW 1m SE Lilliesleaf. ▶▶ goo.gl/0Irhss

NISBETMILL 5m NW Jedburgh. ▶▶ goo.gl/dRrVvC

THE ORCHARD 1m E Hawick. ▶▶ goo.gl/OovMC8

PENNYMUIR 8m S Morebattle. ▶▶ goo.gl/zgH4X7

RULETOWNHEAD 6m SW Jedburgh, Rule Water. ▶▶ goo.gl/IT2eFE

SMAILHOLM 4m W Kelso ▶▶ goo.gl/TjyFXO

WHITTON 3m SW Morebattle. ▶▶ goo.gl/spnRmk

This section is available online with active URL links at <http://goo.gl/cqx0g3>

Bibliography

☰ ANDERSON, Paul (2010) *Musical fingerprints of the North-East Scotland fiddle style*. In: Crossing Over: Fiddle and Dance Studies from around the North Atlantic 3. Elphinstone Institute, University of Aberdeen (pp 176-183).

☰ ANDERSON, Tom and SWING, Pam (1979) *Hand Me Doon da Fiddle*. University of Stirling.

☰ BENNETT, Margaret (1994) *Step-Dancing: Why we Must Learn From Past Mistakes*. West Highland Free Press 14.10.1994. ▶▶ goo.gl/wdgcQe [19.07.14]

☰ BOWEN, Geoff (1993) *How to Play the Folk Fiddle*. Yorkshire Dales Workshops. ▶▶ goo.gl/OaSx0V [14.07.14]

☰ BOWEN, Geoff & Liz (2012) *Yorkshire Fiddle Tunes and Dances*. Yorkshire Dales Workshops. ▶▶ goo.gl/YwDvJh [14.07.14]

☰ BREMNER, Robert (1751-1761) *A Collection of Scots Reels or Country Dances, with Bass for Violoncello etc*. Edinburgh.

☰ BREMNER, Robert (1752) *A Collection of Scots Reels and Country Dances, etc (Part III)*, Edinburgh.

☰ COLLINSON, Francis (1966) *The Traditional and National Music of Scotland*. Routledge and Kegan Paul, London.

☰ COOKE, Peter (1986) *The Fiddle Tradition of the Shetland Isles*. Cambridge University Press, Cambridge, England. ISBN 0-521-26855-9.

☰ DIXON, William (1734) Wikipedia: *The William Dixon Manuscript*. ▶▶ goo.gl/g8pGkr [14.07.14]

☰ DIXON, William (1734) *His Tune Book*. MS in the AK Bell Library, Perth, Scotland.

☰ DUNMUR, Ian (1984) *Traditional Step Dancing*. ▶▶ goo.gl/I3hehj [04.06.14]

☰ ELLIS, Peter (2002) *Old Time Dancing and Music* Australian Heritage & Dance. ▶▶ goo.gl/lfU4sN [22.07.14]

- ☰ EMMERSON, George S (1971) *Rantin' Pipe and Tremblin' String: A History of Scottish Dance Music*. McGill-Queen's University Press, Montreal.
- ☰ EMMERSON, George S (1972) *A Social History of Scottish Dance Music*. McGill-Queen's University Press, Montreal.
- ☰ EYDMANN, Stuart (2006) *Unravelling the birl: using basic computer technology to understand traditional fiddle decorations*. In: *Play It Like It Is: Fiddle and Dance Studies from around the North Atlantic*. The Elphinstone Institute, University of Aberdeen (pp 33-41).
- ☰ FLETT, JP & TM (1964) *Traditional Dancing in Scotland*. Routledge & Kegan Paul, London.
- ☰ FLETT, JP & TM (1967) *The Scottish Country Dance: Its Origins and Development: I*. Scottish Studies XI, pp. 1-11.
- ☰ FLETT, JP & TM (1967) *The Scottish Country Dance: Its Origins and Development: II*. Scottish Studies XI, pp. 125-147.
- ☰ FLETT, JP & TM (1972) *The History of the Scottish Reel as a Dance-Form: I*. Scottish Studies XVI, pp. 91-119.
- ☰ FLETT, JP & TM (1996) *Traditional Step-Dancing in Scotland*. Scottish Cultural Press.
- ☰ FARNE (2011) *Social Dance Technique: The Rant Step*. Folk Archive Resource North East. [▶▶ goo.gl/MXSKGH](http://goo.gl/MXSKGH) [05.07.14]
- ⊙ GARSON TRIO (1954) *Scapa Flow: Instrumental Music From Orkney, The Garson Trio of Dounby*. ⊙ Folktrax FTX-064. [▶▶ goo.gl/dLwcIU](http://goo.gl/dLwcIU) and [▶▶ goo.gl/2z5oSA](http://goo.gl/2z5oSA) [03.06.14]
- ☰ GOW, Niel (1784) *A Collection of Strathspey Reels with a Bass for the Violoncello or the Harpsichord*. Edinburgh.
- ☰ GOW, Nathaniel (1800) *A Fourth Collection of Strathspey Reels with a Bass etc* Niel Gow & Sons. Edinburgh.
- 📖 GREIG, Gavin (1900) *Manuscript of East Neuk o Fife for Skinner's Harp and Claymore Collection*. [▶▶ goo.gl/pxXSbQ](http://goo.gl/pxXSbQ) [20.10.14]
- ☰ HONEYMAN, Wm C. (1898) *The Strathspey, Reel, and Hornpipe Tutor*. Honeyman Music Publishing, Newport, Fife (Dundee), Scotland. Republished Dragonfly Music, Northumberland (1988) and Catacol (2008)
- 📺 HUGHES, Tom (1980) *Tom Hughes and his Border Fiddle*. Video of Tom Hughes recorded in Jedburgh and Lilliesleaf by Robert Innes and Peter Shephard for Stirling University. (Lost).
- ⊙ HUGHES, Tom (1981) *Tom Hughes and his Border Fiddle*. Springthyme Records, Fife, Scotland.
- ⊙ SPR 1005 (1981) 📺 SPRC 1005 (1982)
- ⊙ HUGHES, Tom (2014) *Tom Hughes and his Border Fiddle*. Springthyme Records, Fife, Scotland.
- ⊙ SPRCD 1044 [▶▶ goo.gl/wEuOIC](http://goo.gl/wEuOIC) [23.07.14]
- ☰ HUNTER, James (1979) *The Fiddle Music of Scotland*. Chambers, Edinburgh.
- ☰ KÖHLER, Ernst (1882) *Violin Repository of Dance Music*. Edinburgh (1881-85). [▶▶ goo.gl/070k3q](http://goo.gl/070k3q) [23.07.14]
- ☰ MCGIBBON, William (1746-55) *Collection of Scots Tunes*, Edinburgh. [▶▶ goo.gl/MK7NFD](http://goo.gl/MK7NFD) [03.06.14]
- ☰ MARTIN, Christine (2002) *Traditional Scottish Fiddling. A Players Guide to Regional Styles, Bowing Techniques, Repertoire and Dances*. Taigh na Teud, Skye, Scotland.
- ☰ MELIN, Mats (2010) 'Putting the Dirt Back In': *An investigation of step dancing in Scotland*. In: *Crossing Over: Fiddle and Dance Studies from around the North Atlantic 3*. Elphinstone Institute, University of Aberdeen (pp 215-227).
- ☰ MURRAY Neil, J. (2013) *The Scots Fiddle: Tunes, Tales & Traditions of the Lothians, Borders & Ayrshire*. Neil Wilson Publishing.
- 📺 NAGLE, Jimmy (2014.1) *Tam's Slow March and Tommy Hughes' March* [YT youtu.be/pHAK_oHZFdG](http://youtu.be/pHAK_oHZFdG) [24.02.15]
- 📺 NAGLE, Jimmy (2014.2) *Copshie Hornpipe* [YT youtu.be/vK_j5kM8yCE](http://youtu.be/vK_j5kM8yCE) [29.09.14]
- 📺 NAGLE, Jimmy (2014.3) *Tam's Exercises* [YT youtu.be/i3rrOXVO8go](http://youtu.be/i3rrOXVO8go) [29.09.14] [YT youtu.be/6qspyQatocA](http://youtu.be/6qspyQatocA) [20.12.18]

Tom Hughes: Fiddle Style of the Scottish Borders

☰ O'NEILL, Francis (1895) *The Music of Ireland*. New edition, music reset and corrected. Ed. Miles Krassen, Oak Publications (1976).

☰ OSWALD, James (1740) *The Curious Collection of Scots Tunes*, Edinburgh.

☰ OSWALD, James (1745-1758) *The Caledonian Pocket Companion*, Edinburgh.

📄 ▶▶ goo.gl/M8Wsyn [04.06.14]

☰ PLAYFORD, John (1663) *Musick's Hand-Maid* ▶▶ goo.gl/you2cPw [13.11.14]

☰ PORTEOUS, James (1820) *A Collection of Strathspeys, Reels and Jigs arranged for the Pianoforte, Violin & Violoncello*. Edinburgh.

☰ ROBERTSON, Colin (2011) *Hard Shoe Dancing in Scotland*. ▶▶ goo.gl/ZgMyXu [06.07.14]

☰ ROBERTSON, James Stewart (1884) *The Athole Collection of Scottish Dance Music*. Reprinted Highland Music Trust (2008).

⊙ ROBERTSON, Jeannie (1952) *Bonnie Lass Come Ower the Burn Kist O Riches* ▶▶ goo.gl/44qss7 [06.07.14]

☰ SARTORIUS, Michael (2014) *The Baroque German Violin Bow*. ▶▶ goo.gl/AKDCGJ [22.11.14]

☰ SEATTLE, Matt (1995) *The Master Piper: Nine Notes that Shook the World. A Border Bagpipe Repertoire Prick'd down by William Dixon AD 1733*. Dragonfly Music (1995). ▶▶ goo.gl/VR7gN4 [20.12.18]

☰ SELF, Susan (2002) *Scottish Dance: Towards a Typological-Historical Approach*. Studi Celtici 1. ▶▶ goo.gl/J9jnWe [20.12.18]

☰ SHEPHEARD, Peter (1982) *Tom Hughes: Border Fiddle*. English Dance and Song, 44(2), pp.8-10.

☰ SKINNER, James Scott. (1900) *The Scottish Violinist*. Bayley & Ferguson, Glasgow.

☰ SKINNER, Scott (1904) *The Harp and Claymore Collection*. Bayley and Ferguson, Glasgow.

☰ SKINNER, Scott (1904) *Culloden Day or The Inverness Gathering*. University of Aberdeen. ▶▶ goo.gl/1ZDGCn [20.10.14]

☐ TAGG, Philip (2011) *Scotch Snaps – The Big Picture*. ▶▶ goo.gl/zBP47R [20.12.18] and ▶▶ goo.gl/L1uncK [20.12.18]

📄 TAGG, Philip (2012) *Downloadable font XPTSymbols*. ▶▶ goo.gl/Kb5RFI [10.06.14]

☰ TAGG, Philip (2013) *Discussion document concerning the Reform of Basic Music Theory Terminology*. 📄 ▶▶ goo.gl/fjB1PS [20.12.18]

☰ TITON, Jeff Todd (2006) *Old-Time Kentucky Fiddle Tunes*. Univ. Press of Kentucky.

📄 WATSON, Lori (2006) *Scottish Borders Fiddle* ▶▶ youtu.be/zKS8bB-dVv4 [04.02.14]

☰ WEDDERBURN, Robert (1549) *The Complaynt of Scotland*. e.g. ▶▶ goo.gl/uUJHXw [10.11.14]

☰ WIKIPEDIA (1). *The Bones* ▶▶ goo.gl/I8SveH

☰ WIKIPEDIA (2). *The Bodhran* ▶▶ goo.gl/w36IBq

Scots Language and Dialect of the Scottish Borders:

Some words used by Tom Hughes:

aa – all; cast oot – fall out; couter – coulter, the iron cutter in front of a ploughshare; fee'd – hired for a fee; haud off – go away; ley – unploughed pasture; sock – ploughshare; thae – those; whiles – sometimes; yince – once.

Other words can be easily accessed through the online Dictionary of the Scots Language: <http://www.dsl.ac.uk>

The Scots Language – extending from the Old Scots of the Makars (up to 1700) to the Modern Scots (after 1700) of Robert Burns and to the dialects of Scots that continue to this time – is descended from the Old Northumbrian dialect of Old English (up to 1100). Old Northumbrian is itself a sub-dialect of Anglian, as is Mercian, from which descends Standard English. The closest relative of Old English is Frisian; also close are the other West Germanic languages, and particularly Dutch, Flemish and Low German. The Scandinavian languages, descended from Old Norse form a North Germanic branch.

For more information on Scots Language go to: <http://goo.gl/bgv33>

Index of Tunes

Index of Tunes in the Book

Tune Titles	Page	Tune Titles	Page
Auld Graden Kirn	78	Lady Mary Ramsay	65
Auld Robin Grey	82	Liberton Pipe Band	75
Banks of Kale Water, The	87	Lilliesleaf Polka, The	76
Barren Rocks Of Aden	67	Marquis of Lorne's Hornpipe	40
Boys of Blue Hill	41	Millicent's Favourite	42
Braes O Mar (Solo)	60	Morpeth Rant, The	56
Braes O Mar (Duet)	61	Nut Brown Maiden	67
Champagne Charlie	77	Off to California	46
Cock Yer Leg Up	82	Old Rustic Bridge, The (Slow air)	84
Copshawholm Hornpipe	48	Old Rustic Bridge March	85
Copshie Hornpipe	48	Orange and Blue	65
Cowie's Hornpipe	44	Pop Goes The Weasel	59
Dundee Hornpipe, The	47	Redesdale Hornpipe	38
East Neuk O Fife, The	53	Redeside Hornpipe	51
Farewell To Whisky	54	Rock and a Wee Puckle Tow	70
Faudenside Polka	74	Roxburgh Castle	54
Flouers O Edinburgh	52	Sidlaw Hills	62
Frost Is All Over, The	72	Soldier's Joy, The	57
Galloway Hornpipe	39	St Patrick's Day Jig	45
Glen Aln Hornpipe	50	Stool Of Repentance	71
Greencastle Hornpipe	46	Tam's Old Love Song	86
Hamnavoe Polka	77	Tam's Slow March	68
Harvest Home	49	Tam's Untitled Hornpipe	43
Harvest's Long In Coming, The	49	Tam's Victoria Waltz	81
Henry Hughes' Favourite	79	Tam's Wild Rose Strathspey	64
High Road To Linton, The	55	Tell Her I Am	45
High Road To Linton (Slow)	55	Teviot Brig	71
Huntsman's Chorus, The	59	The Triumph	58
Inverness Gathering, The	66	The Wife She Brewed It	63
Irish Washerwoman, The	73	Tommy Hughes' March	69
Jackson's Morning Brush	73	Turkey In The Straw	45
Kelso Hiring Fair (Victoria Waltz)	80	Varsoviene	82
Kildare Fancy, The	47	Victoria Waltz	81

Copyrights

Tom's version of Sidlaw Hills is transcribed and printed by permission of Mozart Allan. Two tunes, Glen Aln Hornpipe and Redeside Hornpipe were composed by Willie Atkinson and are printed with his permission. Tom Hughes is recognised as the composer of several of the tunes in the collection including Tam's Slow March, Tommy Hughes'

March, The Lilliesleaf Polka and Copshawholm Hornpipe (or Copshie Hornpipe) all published by Springthyme Music. All other tunes are Traditional Arranged by Tom Hughes and Wattie Robson and published by Springthyme Music © 1981, 2015.

CD Index

Tracks on the Tom Hughes CD

- 1: Redesdale Hornpipe/ Galloway Hornpipe (*Four fiddles, Tin whistle* Jack, *Guitar* Brian) Bedrule 781018. th100
- 2: Braes O Mar (*Two fiddles* Tom & Wattie) Bedrule 780714. th09
- 3: Tam's Old Love Song/ Banks of Kale Water (*Two fiddles* Tom & Wattie) Bedrule 780715. th12
- 4: Tam's Victoria Waltz (Solo) Bedrule 780715. th11
- 5: Marquis Of Lorne's Hornpipe (Solo) Bedrule 780715. th18
- 6: Cowie's Hornpipe/ St Patrick's Day or Tell Her I Am/ Turkey In The Straw (Solo) Bedrule 780812. th35
- 7: Lady Mary Ramsay/ Orange and Blue (Solo) Bedrule 780715. th15
- 8: Henry Hughes' Favourite (*Two fiddles* Tom & Wattie) Bedrule 780813. th41
- 9: The Frost Is All Over/ Jackson's Morning Brush/ Irish Washerwoman (Solo) Bedrule 780715. th17
- 10: Sidlaw Hills/ The Wife She Brewed It (Solo) Bedrule 780812. th33
- 11: Sidlaw Hills/ The Wife She Brewed It (*Two fiddles* Tom & Wattie, *Guitar* Sid) Bedrule 780813. th51
- 12: The Huntsman's Chorus (Solo) Bedrule 780715. th21
- 13: The High Road To Linton (Solo) Lilliesleaf 800317. th51/ Jedburgh 780715. thv32
- 14: Barren Rocks Of Aden/ Nut Brown Maiden (Solo) Bedrule 780812. th37
- 15: Champagne Charlie (Solo) Bedrule 780813. th49
- 16: Auld Robin Grey (*Two fiddles* Tom and Wattie) Bedrule 780813. th45
- 17: Faudenside Polka (Solo) Bedrule 780813. th43
- 18: The Rock and a Wee Puckle Tow/ Teviot Brig/ The Stool Of Repentance (*Four fiddles* with *Guitar* Brian) Bedrule 781018. th101
- 19: Cock Yer Leg Up (Solo) Bedrule 781018. th79
- 20: Flouers O Edinburgh/ East Neuk O Fife (*Two fiddles* Tom & Wattie, *Guitar* Sid) Bedrule 780717. th29
- 21: Lady Mary Ramsay/ Orange and Blue (*Two fiddles* Tom & Wattie, *Guitar* Sid) Bedrule 800531. thn1/15
- 22: Lilliesleaf Polka (Solo) Jedburgh 800317. thv24
- 23: Farewell To Whisky/ Roxburgh Castle (*Two fiddles* Tom & Wattie, *Guitar* Sid) Bedrule 780717. th28
- 24: Millicent's Favourite/ Tam's Untitled Hornpipe (Solo) Bedrule 780812. th34
- 25: Greencastle Hornpipe/ Off To California/ The Dundee Hornpipe (Solo) Bedrule 780813. th47
- 26: Boys Of Blue Hill/ The Harvest's Long In Coming (Solo) Lilliesleaf 800317. thv34
- 27: Morpeth Rant (Solo) Jedburgh 800317. thv24
- 28: Morpeth Rant (*Two fiddles* Tom & Wattie, *Guitar* Sid) Bedrule 780717. th32
- 29: Kelso Hiring Fair (Solo) Bedrule 780812. th38
- 30: Lady Mary Ramsay/ Soldier's Joy (Solo) Jedburgh 800317. thv6
- 31: The Triumph (Solo) Lilliesleaf 800317. thv40
- 32: The Old Rustic Bridge (*Two fiddles* Tom & Wattie) Bedrule 780813. th48
- 33: Auld Graden Kirn (Solo) Bedrule 780717. th30
- 34: Liberton Pipe Band (*Two fiddles* Tom & Wattie) Bedrule 780715. th23
- 35: Redeside Hornpipe (*Four fiddles* with Brian *Guitar*) Bedrule 781018. th99

Musicians: *Fiddles*: Tom Hughes, Wattie Robson, Bob Hobkirk and Tom Scott. *Tin whistle*: Jack Carruthers. *Guitars*: Brian Miller, Sid Cairns.

Recordings made in Bedrule Village Hall 14, 15, 17 July 1978; 12, 13 August 1978; 17, 18 October 1978; Tom's house (audio & video) in Jedburgh and The Plough, Lilliesleaf 17 March 1980; Bedrule Village Hall 31 May 1980; at Tom's house Jedburgh 30 May and 26 July 1980 and at Kinross Festival 15 September 1980.

The coding after each track gives the place of recording, the date as year/month/day and the Springthyme/ Tom Hughes archive track number.

Copyrights: All tracks Trad Arr Tom Hughes & Wattie Robson published Springthyme Music except 10, 11 Sidlaw Hills Jim Watson (Mozart Allan), 22 Lilliesleaf Polka Tom Hughes published Springthyme Music and 35 Redeside Hornpipe with permission of the composer Willie Atkinson. © 1981, 2015 Springthyme Music.

Traditional Fiddle Music of the Scottish Borders

Tom Hughes and his family were all talented musicians – his grandfather Henry Hughes, father Thomas Hughes and two uncles played together in a family band – two or three fiddles, melodeon and tambourine – playing at the local events, country weddings, harvest home and hiring fair dances. Like his father and grandfather before him, Tom spent his working life as a ploughman on farms in the Border countryside around Jedburgh.

Although Tom's style includes many characteristic Scottish elements, it is quite different from any mainstream fiddle style or the dominant fiddle style of Scotland's North East. Through Tom's playing we are able to gain an insight into an old, traditional, fiddle style stretching back through Tom's family well into the 1800s.



Peter Shephard has been a singer, musician and enthusiast for traditional music for many years. He first remembers hearing Tom Hughes playing fiddle at the back of the Grapes Hotel during the Newcastleton Music Festival of 1978 – and so began a journey to bring recognition to an outstanding tradition bearer who had inherited and preserved an old fiddle style and an interesting repertoire.



Session in the Fox and Hounds in Denholm

*Neil Barron (accordion), Rodger Dobson (accordion), Brian Miller (guitar)
Bob Hobkirk (fiddle), Tom Hughes (fiddle), Jack Carruthers (whistle)
Tom Scott (fiddle) and Wattie Robson (fiddle).*

- Bowing techniques:
 - Snap bow
 - Scotch snap
 - Driven bow
 - Long bow
- Triplet rhythm
- Unisons & Slides
- Double stops & Chords
- Ringing strings
- Playing in parts
- Tune Types & Dances:
 - Hornpipes & Marches
 - Jigs & Reels
 - Country Dances
 - Waltzes & Slow Airs
 - Polkas, Strathspeys & Schottishes



13 Upper Breakish Isle of Skye IV42 8PY • 13 Breacais Ard An t-Eilean Sgitheanach Alba

info@scotlandsmusic.com www.scotlandsmusic.com

Published in association with

SPRINGTHYME MUSIC
www.springthyme.co.uk



ISBN 978-1-906804-78-7 Taigh na Teud