

HONEYMAN'S  
COLLECTION

Friends of Wighton  
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Vol.15

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Collection [cover title]. *The Strathspey, Reel,  
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# THE STRATHSPEY, REEL, AND HORNPIPE TUTOR.

BEING A CONCISE ANALYSIS OF THE PECULIAR METHOD OF BOWING THESE COMPOSITIONS, WITH  
NUMEROUS EXAMPLES, AND A SELECTION OF

92 FAVOURITE STRATHSPEYS AND REELS,

AND  
50 FAVOURITE HORNPINES,

WITH THE BOWING AND FINGERING MARKED THROUGHOUT EXACTLY AS THESE SHOULD BE PLAYED.

BY WM. C. HONEYMAN,

Author of "The Violin: How to Master It;" "The Secrets of Violin Playing;" "The Young Violinists Tutor and Duet Book;"  
"The Violin: How to Choose One;" "Scottish Violin Makers, Past and Present," &c., &c.

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# SCOTTISH STRATHSPEYS:

## THEIR PECULIAR BOWING ANALYSED AND EXPLAINED.

ABOUT twenty years ago, in the "The Violin: How to Master it," I gave a chapter on the peculiar bowing of Scottish strathspeys and reels, and also on the bowing of hornpipes (Newcastle style); but since then I have been repeatedly asked—almost implored in some cases—to issue a book on that subject alone: a book which should not only explain how the curious tricks of style are done, but give numerous examples and favourite tunes marked exactly as they are played by first-class exponents of the style—in other words, a

### STRATHSPEY, REEL, AND HORNPIPE TUTOR.

Some years ago I was at a concert given by a leading Scottish musical society, in which nearly forty violins took part, and at the interval went round to speak to some of the performers, where I buttonholed the leader and said, "Look here now, you fellows, there are only two in the whole orchestra who are bowing these strathspeys correctly." The leader shook his head helplessly and said, "Well, I don't know anything about it." "Neither do I," said another, and another and another. "Well, you should learn it," I persisted, "for if you, who are supposed to show how a strathspey should be bowed, play 'Stumple' as you did just now, full of slurs, others will follow you, and the real style will soon be lost." The conductor, who shall be nameless, was standing by, and made a grimace and said, "The sooner it is lost the better." Two years ago I was playing in the Music Hall, Edinburgh, for the benefit of a disabled musician, when Mr. Robert Watson, then leader of the Edinburgh Society of Highland Strathspey Players (not the society already alluded to), came round to the side room and introduced himself. His lament was that though their society had over 100 members, only a few played strathspeys in the real style, and his object was to ask me to come to the society's rooms on a practice night, and explain practically to the younger members how the strathspey should be bowed. "They will slur them," he pathetically said, "instead of bowing them. They will believe you, but they will not listen to me." I promised to do so at some future time, as we might arrange, but the eager enthusiast died two months later, so the explanation has never been given. Such cases as these have forced me on to produce the present work, which may not only preserve the secrets of the style, but prove useful to strathspey societies, who could perform in public from this book, all using exactly the same bowing, and thus producing a precision and sharpness of effect impossible with the ordinary collection of strathspeys and reels. I have long intended to work out these suggestions, and, indeed, I fear I have even been weak enough to promise to issue the book within a given time, now long past, but the time of a busy literary man can never be said to be his own, so the work has never been done. I am not less busy now, but through the indulgence which creeps on us with age, I can see that if the work be not boldly attacked now, it will never be done by me, so I here try to fulfil the promise.

### THE OBJECTS OF THIS WORK

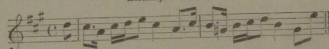
are (1) to provide teachers with a *Tutor* for strathspey, reel, and hornpipe playing (there being no such book in existence), and thoroughly marked that no mistake on the part of their pupils will be possible, and their own time will not be taken up with re-marking or altering the tunes; (2) to preserve and perpetuate the peculiarities of the style; and (3) to provide players of all grades with a standard

collection of the very best strathspeys, reels, and hornpipes in existence, arranged in sets, and with the proper sequence of keys, and so minutely marked that any ordinary violinist who can read music may play them correctly at sight.

### SCOTTISH DANCE MUSIC.

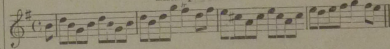
as I have already explained in "The Violin: How to Master it" (price 1s. Edinburgh: Köhler & Son, North Bridge), defies all rule. Anyone with theories of harmony very badly on the brain, and wishing to be driven frantic, need only listen to some of our best Scottish dancing tunes, in which not only consecutive fifths, but consecutive everything else, are coolly introduced by the melody suddenly, in the most eccentric fashion, sinking one note, and repeating the first phrase in that new key, as in "Hobble Jenny" strathspey, Example No. 1; or, as abruptly

#### Example No. 1.



jumping up one note, and repeating the phrase in that new key, as in the "Bob of Fettercairn" reel, Example No. 2. The secret of the

#### Example No. 2.



idiosyncrasy, I believe, is that the most ancient of these tunes were composed for that primitive and very imperfect instrument the Scottish bagpipes. The music thus adapted to that instrument became the foundation of a peculiar school of composition, the writers of which imported all the eccentricities of that school into the music they invented, even when that music was intended for the violin as well as the bagpipes. The bagpipes may perish off the face of the earth, and be heard of no more, but its spirit will haunt purely Scottish and Irish music through all time. How inseparably wedded this music is to the bagpipes and violin is seen the moment we attempt to render genuine Scottish strathspeys or reels upon any other instrument. The whole spirit of the music is gone, swift as the vanishing of Aladdin's palace at the enchanter's command. Strathspeys and reels played on the pianoforte are as ridiculous as would be one of De Beriot's *Airs Variés* performed upon a tin whistle; a flute only slobbers them; and a cornopane stumps along through them like a wooden-legged man trying desperately to keep pace with an agile and graceful runner.

As the groundwork and effect of much of that music is eccentric, so is the bowing by which it is produced. The first thing which strikes the thoughtful violin student when he turns to Scottish strathspeys and reels is that there is a peculiar laziness, as he would imagine, about the style in which they are bowed, while at the same time the sharpness of the effect is keener than that in any other species of dance music. To hear a reel or strathspey properly played is almost certainly to have the toes set a-tingling for the dance. Yet in the latter music it is no uncommon thing for quite a string of notes to be linked on one bow; while in reels it is an exceptional case where the notes are not played two slurred and two bowed alternately. The ring, or spirit, or "brr" of the music—which every Scot seems to imbibe with the air he breathes—has, no doubt, a good deal to do with the effect, but the

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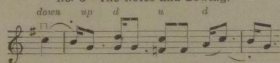
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bowing has more. The secret of the peculiar laziness I have alluded to—and I can find no better word to describe the bowing—is, I believe, that formerly this music was almost the only music of the ballroom. In those days there was a great deal of spirit in the dancing—including whisky—and little mercy was shown to the poor fiddlers, who were often kept tearing away at this heavy music for twelve hours at a stretch. Little wonder, then, that they discovered the easiest ways of producing the desired effect, and, having found them, adhered to them most religiously—laying down as a law to all who followed, that that and no other was the style in which the music must be played. An awkward crossing from one string to that above or below gave them no concern—to play both notes clean and distinct would have given them an amount of labour which their wearied and paralysed fingers would surely have refused to execute; they therefore solved the difficulty by coolly sounding both strings together, and gravely rattling on to the next passage. (See Example No. 7, second line). In like manner they found that all notes *driven*, like the first note in the second bar of "Desside" strathspey, Example No. 5, could, with but a slight sacrifice of the rhythm, and no loss to the sharpness, be caught at the tip of the bow with a slight jerk of the wrist, off the preceding or leading note, instead of giving it a down bow to itself, and they adopted the plan without hesitation. This catching of the driven note is one of the most striking peculiarities of the Scottish strathspey. I never yet saw it explained in print, say, I have met dozens of strathspey players who could do it, but who could not tell how it was done, and so were absolutely unable to impart the secret to another. Only the other day, when I had a visit from one of the best strathspey players in Scotland, I pointed out to him that he began "Tullochgorum" strathspey with a strongly accented down bow to the leading note before the bar, and showed him that the object was to catch the driven note at the beginning of the next bar off the tip of the bow with a jerk of the wrist, when he exclaimed in surprise, "Why, I have been playing strathspeys before the public for forty years, and yet I never understood that before, though I have been doing it all the time!"

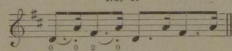
#### No. 3—The Notes and Bowing.



If it is difficult to explain this trick of style orally, and with the violin in your hand, it is still more so to do it in print; but I shall here attempt the task, convinced that in so doing I will be benefiting many a puzzled learner, and as certain that, though I may not make the thing clear to all, I am giving the real solution of the mystery.

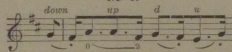
In the following example, which forms the opening bars of "Lasses look before you," the student has an easy and intelligible phrase; he

#### No. 4.



has dotted notes, played in the usual manner; that is, with one bow to each two notes, the short note being caught off the first with a slight jerk of the wrist, just as a crotchet and quaver are played in an Irish jig. So far all is plain sailing, as this kind of bowing is given in every exercise book, and is used in jigs, marches, strathspeys, and many other kinds of music. Even the down bow given in the next example need not

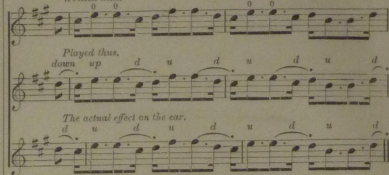
#### No. 5.



puzzle the student much, as it is easy to push on the bow till the three notes are played, and then make up for the loss of bow by drawing the hair more quickly over the next two to get back to the upper part of the bow. It is as I have already noticed, the *driven* notes which puzzle most; and to put their peculiarity of bowing lucidly before the student's eye—and through that impress it on his mind—I have designed the exercise.

#### No. 6—"STUMPIE" (Strathspey, 2nd Part).

Written thus.



In the first line is given a phrase from "Stumpee" strathspey as it is usually written or printed. The novice, seeing the notes for the first time, would apply the ordinary rules of bowing to the passage, and give the first note, D, an up bow, and the second, or driven note, a down bow, and the third, the open string E, an up bow. But mark what would be the result. The next two notes, dotted in the ordinary manner, would get one down bow to the two; and then would come an insuperable obstacle—the playing of a driven note with an up bow. Indeed, the ordinary rules of bowing could not be continued through many bars of any strathspey without hopelessly enmeshing the student in difficulties. Let him now turn to the second line, and study closely the bowing as there marked. Although there is a slur over the first bar connecting the first two notes, it must not be thought that this implies the smoothness which a slur usually represents. At the end of the slur is a dot to show that the note is to be picked off sharply with a jerk of the wrist, when the bow has passed across the string to near its point.

The moment this note is sounded the bow is reversed for the open string note E, moving the bow rather more quickly across the string, so that a long sweep may be left for the next down bow, which has three notes linked on to it. The next note with the dot over it, D, is caught at the top of the bow with the same peculiar jerk of the wrist, which is really only another form of that used in Example No. 1, and so the tune proceeds. Now I have shown that our forefathers in violin playing, in hitting upon this bowing, as peculiar and easy of execution as it is inspiring in its effect, actually discovered the only mode by which the music could be performed without landing the player in worse difficulties than those thus ingeniously surmounted. But the peculiar method—which has now become so inseparably wedded to the music as to be considered one of its constituent parts—was not a complete gain. If the student will get a good strathspey player to rattle through the second part of "Stumpee"—which he will do by bowing it exactly as I have marked it—and will listen attentively, he will find that there is a palpable sacrifice of the rhythm of the melody. What that effect is I have tried to visibly represent in the third line; but I may say that the representation there given would be nearer the real effect if the first bar were driven down through the middle of the second note C, and all the other bars in the line were helped forward in like manner into the middle of the note behind which I have placed them. An attentive examination of the example will possibly call forth the exclamation, "Surely there is something wrong in that way of bringing the note forward before the bar, or even on to it;" but, as I said in starting, Scottish music is amenable to no rule whatever. That is, undoubtedly, the effect produced; but whether it is wrong or right depends upon the standpoint from which we regard it. It is part of the music, bone of its bone and flesh of its flesh, and just as we are forced to accept without question the consecutive fifths already noticed—for no other harmony is possible—so must we accept the peculiar effect of these driven notes. It is this trick of style which so staggers and appals foreign or even English violinists. They cannot give even the feeblest imitation of the effect, though nearly masters of the instrument in every other sense; and when their most strenuous efforts only induce a smile from the experienced listener, sometimes lose temper, and innocently insist that they are playing the music as it is written. The student who masters this bowing is a long distance

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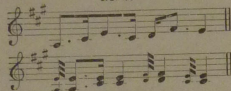
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on the way to become a good strathspey player. He has crossed a magic rubicon, beyond which progress is rapid and easy.

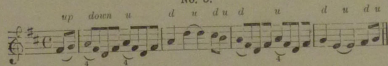
It is often said, and with perfect truth, that no two strathspey players play the same tune exactly alike—each one scraping away according to his own sweet will. In the following example I have given first the opening bars of the "Duchess of Gordon's" strathspey as they are written, and then the same notes as I heard them rendered by a first-rate Aberdeen strathspey player—

No. 7.



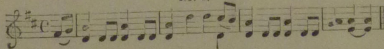
It is clear that when masters of the style take such liberties, no definite rule can be given for playing the tunes; but, just as while there are several ways in which a passage might be fingered, there are general rules for guidance in all cases, so in strathspey playing there are peculiarities which must be mastered and practised by all, no matter what liberties they may take with the melody. Those bowings which I have here analysed are the leading ones in every style of strathspey playing, without mastering which, indeed no one can be called a strathspey player. As a rule, a strathspey player who teaches the art can rarely explain how the tricks of the bow are much quicker than the eye, and escape the keenest vision. The tyro turns to the music, and plaintively says, "But you are not playing it as it is there," to which the teacher learnedly replies, "Ah, but strathspeys are never played as they are written." The object of this book, therefore, is to convey to the eye of the student an intelligent conception of those peculiar bowings by attempting to write them down as they should be played, the up and down bows, and even the fingering in some cases, being carefully marked throughout. In speaking of strathspey playing, we often hear of the "Perthshire style," the "Aberdeenshire style," and the "Forfarshire style," and I have been much amused in speaking to the different exponents of these styles to find that each advocated his own, and spoke with lofty derision of the others. Thus, in coming by rail one day from Aberdeen, in which city I had been acting as judge at a strathspey and reel competition, I chanced to speak to an Aberdeen player, who spoke with the most crushing contempt of the "Forfarshire style" and the "Perthshire style," but further along the line a Forfarshire player entered the carriage, and in talking to him I gently enquired which style he considered the best, when he promptly answered, "Oh, the 'Forfarshire style,' of course." As an impartial onlooker, I must confess that I have never been able to discover any difference in the three styles; the difference has been entirely in the players, not the style. One man plays coarsely and carelessly, grinding out notes which should be smooth and flowing to the ear, though at the same time crisp and rousing, while another, with a finer ear or finer instincts, avoids all grunting and grinding, and plays every note clear as a bell. Another man has never learned to use his fourth finger, and so has to scum open strings under all circumstances, with much unnecessary crossing of the strings, which results in a twangy sounding of two strings together, suggestive of some street player. With such a player, "The Soldiers' Joy" reel, instead of standing out clearly thus—

No. 8.



generally sounds something like this—

No. 9.



For that reason I think that, all other things being equal, a properly trained violin player should make a better strathspey player than one who has learned only strathspey playing—he would at least be able to use his fourth finger, and thus not only avoid much awkward crossing of the strings, but also be able to give that most rousing effect of two strings sounded in unison, which is such an important factor in the playing of the best exponents. The violin, even in strathspey playing, should never give forth a harsh or grating sound, and when such a sound is given forth it is a clear proof that the player has been badly trained, or has grown careless. One of the leading players in Scotland, who shall be nameless, about 25 years ago played strathspeys with a clearer cut and purer tone than any man to whom I ever listened; but now he has grown coarse in style, grinds every note, forces the tone, and gets many grunts and squeaks which should never be heard in true music. It must be clearly understood, however, that the correct bowing and fingering of strathspeys and reels, as shown in the following pages, is not all the art. Besides that there are three points requiring special study—1st, freedom of bowing; 2nd, intonation; and 3rd, spirit and expression.

#### FREEDOM OF BOWING.

A long sweep of the bow is absolutely necessary to first-class strathspey playing—a short, twiddling bowing gives a mean effect, and never draws out the full tone of the violin, or gives such power and sharpness to the caught or driven notes at the heel or point. In support of such freedom of bowing, all the notes must be fingered with great firmness, and where there is a sudden drop of a fifth in the melody, as in "Tullochgorum," the finger must be planted squarely and firmly down on both strings before the first note is sounded, as there is absolutely no time to lift it from one to the other.

#### INTONATION.

No one can be a good strathspey player who does not play strictly in tune. There is even a scientific reason why a strathspey player should in some cases be more strictly correct in his intonation than any other violin player, which is that part of the peculiar sharpness of the strathspey is got from a judicious use of open strings, and when the note before such open strings chances to be only a semitone lower, it must be kept sharp in proportion. Slovenly fingering of semitones is at all times irritating to any one with a sensitive ear, but under such circumstances it becomes doubly so.

#### SPIRIT AND EXPRESSION.

This class of Scottish music is like that of the Hungarians—it owes much to the spirit and nerve put into it by the individual performer. The amount of variety of expression which can be given to the three different turns of a strathspey can only be realised by listening to a first-class exponent. The first may be played *forte*; the second *piano* or *pianissimo*; the third *crescendo*; and where there are, as in "Stirling Castle" and the "March of Huntly's Farewell," runs of triplets or semi-quavers, an agreeable variety may be given to these by playing them *legiero*, *slacato*, *diminuendo*, or *crescendo*, as the case may demand. Nearly every first-class strathspey player can also introduce in one of the three turns of the tune some agreeable variation of the melody, keeping strictly within the harmony upon which the bars are founded. The five points I have noted should, I think, always be carefully considered and weighed by judges at strathspey competitions, which, as a species of Scottish Eistedfods, I rejoice to see have revived of late years, and are likely to be well encouraged. The strathspey spirit is born with the player—purely a matter of temperament and national feeling; therefore I cannot attempt to give instruction in that, but all the soul and spirit that ever existed or shall exist in man must go for nothing if he have not the skill, patiently acquired by long drudgery and close study of the peculiar bowings by which that spirit may be thrown forth. Even genius must go to school, and underneath every art lie mechanism, order, cause, and effect. In the tunes which follow, I have aimed at a gradual advancement in the mastery of the bowings by giving the easier ones first.

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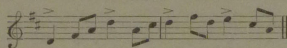
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## REEL PLAYING.

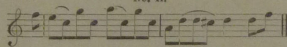
In playing reels *only the upper half of the bow must be used*. A great deal of the spirit of a reel is given by accenting strongly the first and third beat of the bar, as in Example No. 10 ("Rachel Rae"); and

No. 10.



also by slurring and bowing alternately every two notes, as in Example No. 11 ("Fife Hunt"). An excellent exercise for this bowing will be

No. 11.

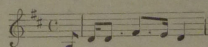


found on the upper half of page 49 of Loder. Some reels, however, with much crossing of the strings, must have a bow to each note, as, for instance, the third complete bar in "The Deil among the Tailors." The reel should be practised rather slow at first, until every note can be sounded clear and smooth, when the proper speed can easily be given. Nearly all the studies in Keutner's famous book are marked *moderato*, which was doubtless a gentle hint on the part of the composer to the student to avoid scrambling through them. The same hint might reasonably be applied to the study of reel playing. They may be played ridiculously slow at first with the very best results, and even when mastered they should not be played at breakneck speed. There is a tendency among modern players to take reels too fast, and some have even begun to write them in semi-quavers, thus accentuating the mistake. In this book they are all written in the old style, in quavers, with the line drawn through the C at the beginning, which not only gives a clearer reading to the student, but may tend to keep him from that hane of all good violin playing, SCRAMBLING. "The more haste the less speed" applies to reel playing as well as to any other branch of violin playing. If you wish to have a clear and brilliant style, go slow at first—*moderato, moderato, moderato*.

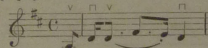
## THE MARKINGS.

Every up bow in the whole of this book is indicated by the sign  $\vee$ , and every down bow by the sign  $\square$ , which is preferable to using the

letters *d* and *u*, as it makes the music intelligible to players of every nationality, and it is always better to use signs already in use than to introduce new ones. In both strathspeys and reels such phrases as—



are nearly always played thus—



and the strathspeys and reels which follow are selected with a view to illustrating that bowing. In such phrases the first note with the down bow is cut very sharply, as if it were followed by a double dotted note instead of a single dotted one. The most difficult stroke of all, the driven note caught off another, is illustrated further on.

## OPEN STRINGS

are to be used all through this work, except where the reverse is indicated by the figure 4. Much of the peculiar sharpness of the strathspey and reel depends upon the free use of open strings, as the fifths of a violin are of the full width, and not tempered as in the piano or organ. Double notes in unison are indicated by the figures 2.

The following signs also are used:—

W.B.—Whole bow.

H.B.—Half bow.

P.—Point of the bow.

U.T.P.—Upper third part of the bow.

M.P.—Middle third part.

U.H.—Upper half.

—Two bows in the same direction.

## THE EXPENDITURE OF THE BOW

In strathspey playing requires the most watchful and careful study on the part of the performer; indeed, many of the effects can be got at one part of the bow and at no other. The markings given throughout this work ought to enable the ordinary violin player to form an effective and correct style of expending the bow, which could be applied in playing at sight from any other collection of strathspeys, reels, or hornpipes not so rigidly marked.

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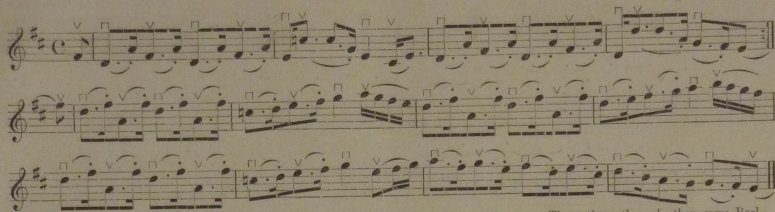
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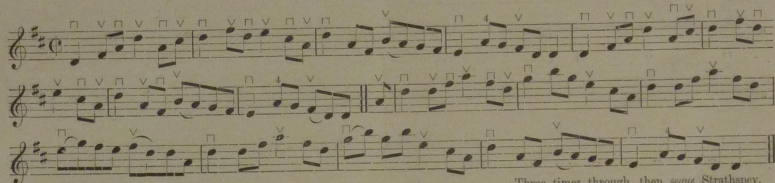
## LASSES, LOOK BEFORE YOU.

STRATHSPEY.

Three times through, then *segue* Reel.

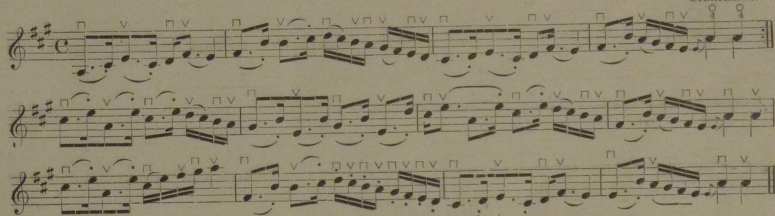
## RACHEL RAE.

REEL.

Three times through, then *segue* Strathspey.

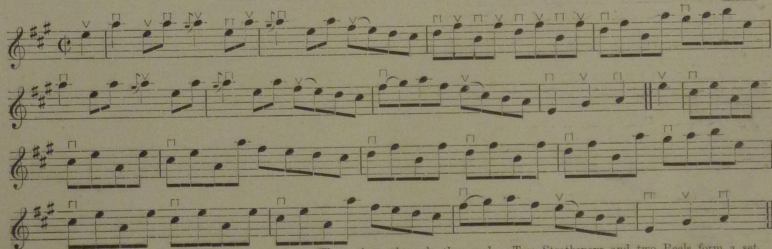
## THE DUCHESS OF GORDON.

STRATHSPEY.

Three times through, then *segue* Reel.

## THE DEIL AMONG THE TAILORS.

REEL.

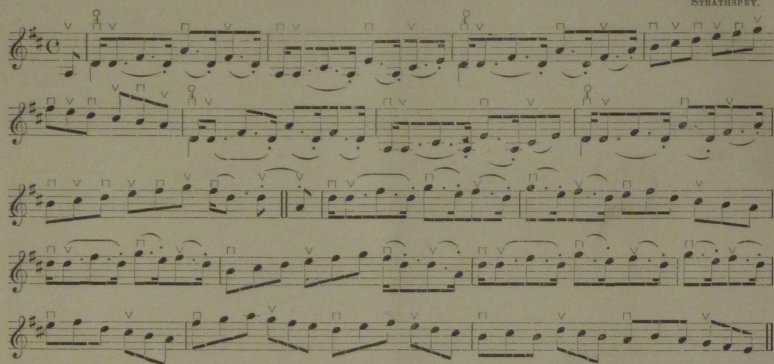


Three times through, then end. Two Strathspeys and two Reels form a set.



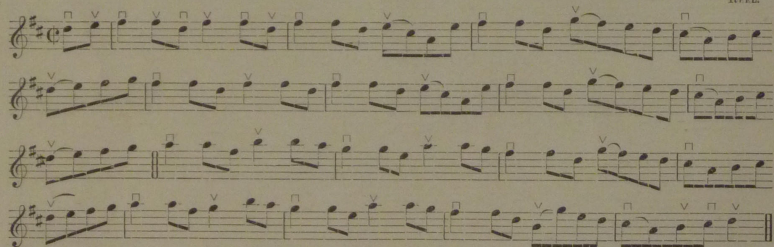
## STIRLING CASTLE.

STRATHSPEY.



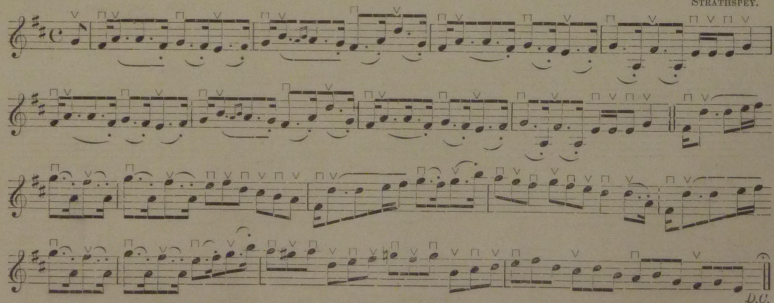
## THE FAIRY DANCE.

REEL.



## THE BRIG O' DEE.

STRATHSPEY.



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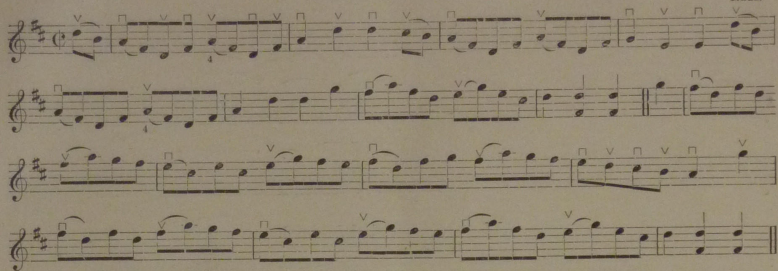
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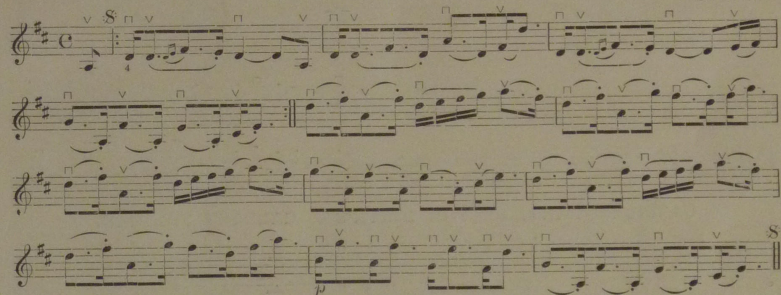
## SOLDIERS' JOY.

REEL.



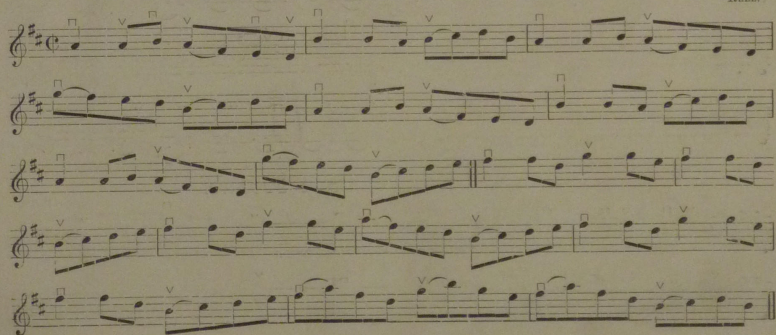
## CLACHNACUDDIN.

STRATHSPEY.



## THE WIND THAT SHAKES THE BARLEY.

REEL.



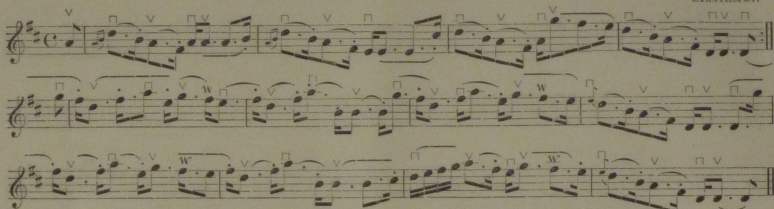
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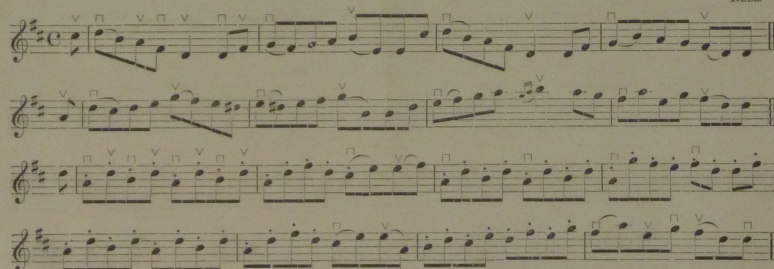
## CAMERONS' GOT HIS WIFE AGAIN.

STRATHSPEY.



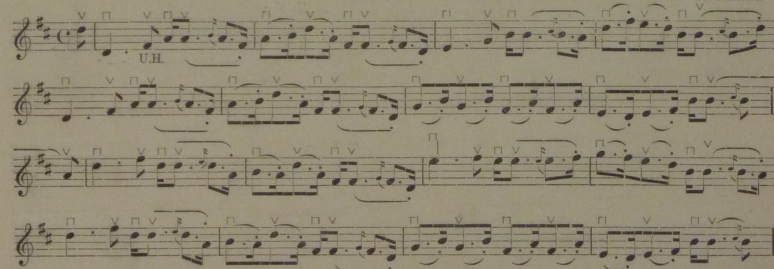
## THE LIMERICK LASSES.

REEL.



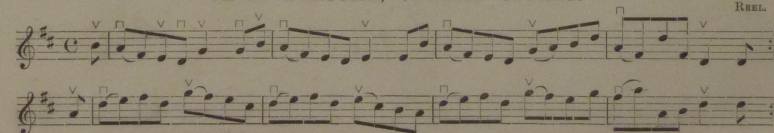
## CARRICK'S RANT, OR THE SMITH'S A GALLANT FIREMAN.

STRATHSPEY.



## YE'RE WELCOME, CHARLIE STUART.

REEL.



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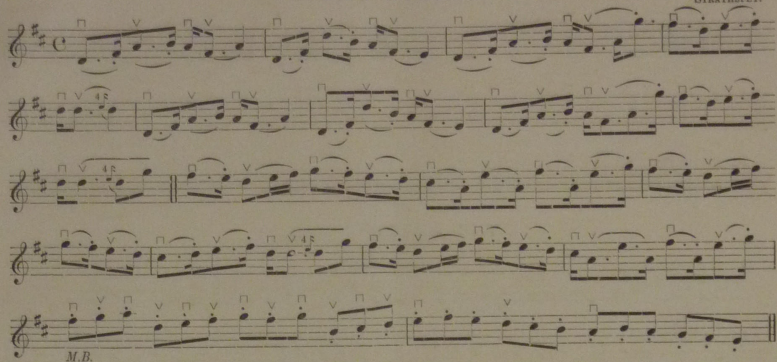
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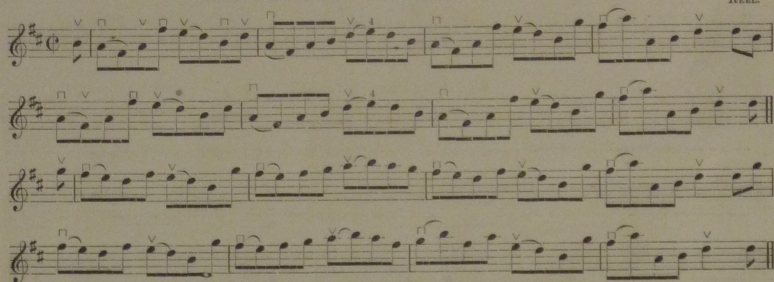
## DUNCAN DAVIDSON.

STRATHSPEY.



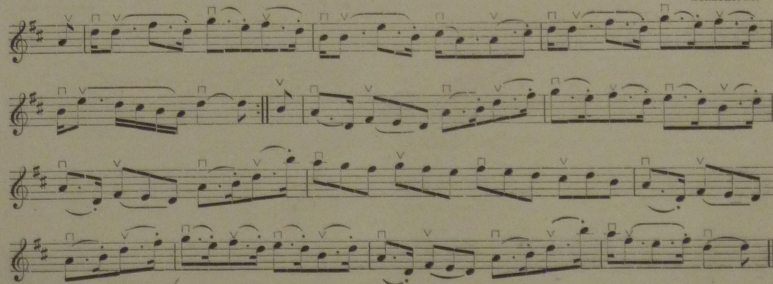
## THE BACK OF THE CHANGE HOUSE.

REEL.



## THE MARQUIS OF HUNTLY.

STRATHSPEY.



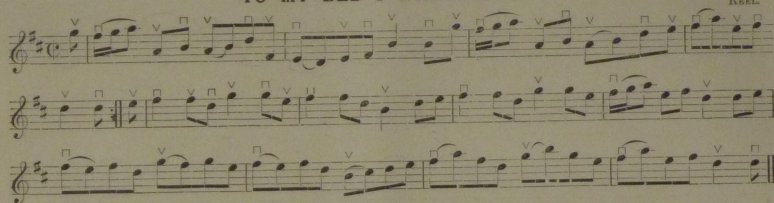
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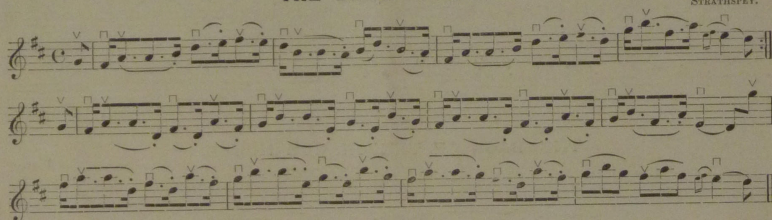
## TO MY BED I WINNA GANG.

REEL.



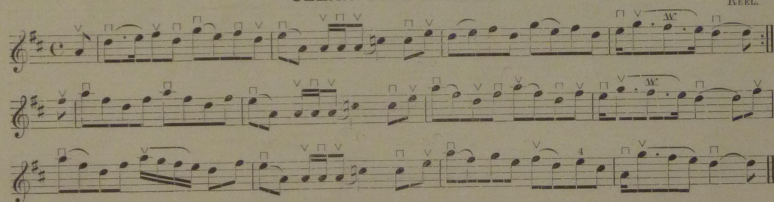
## THE BRAES O' MAR.

STRATHSPEY.



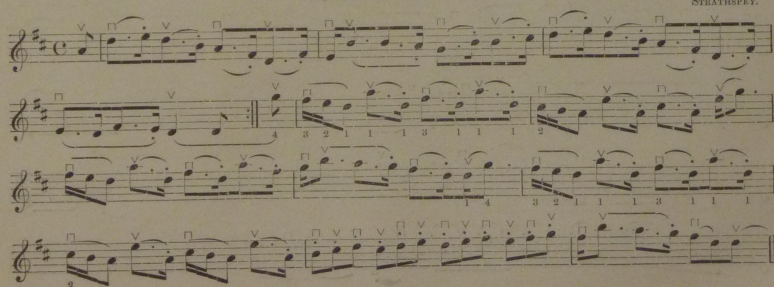
## CLEAN PEA STRAE.

REEL.



## LORD LYNDOKH.

STRATHSPEY.



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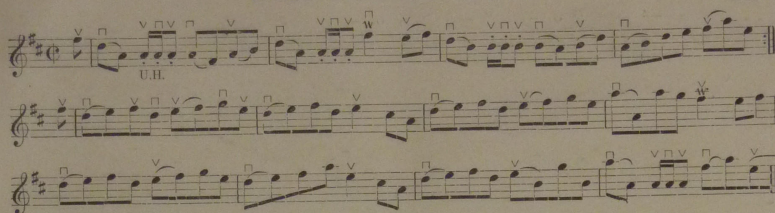
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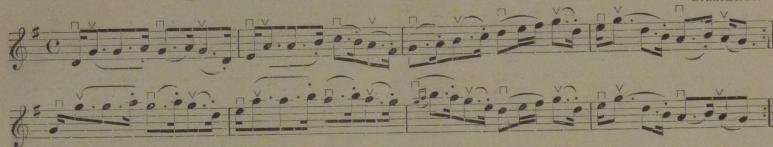
## JENNY DANG THE WEAVER.

REEL.



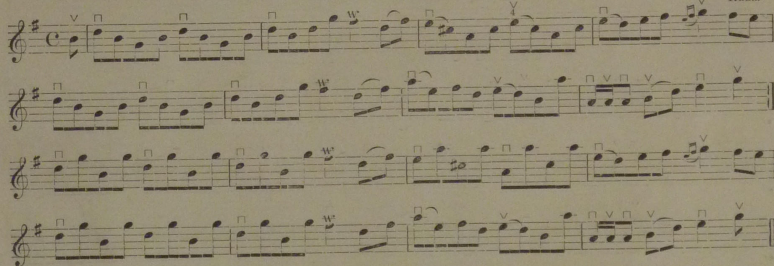
## O'ER THE MUIR AMANG THE HEATHER.

STRATHSPEY.



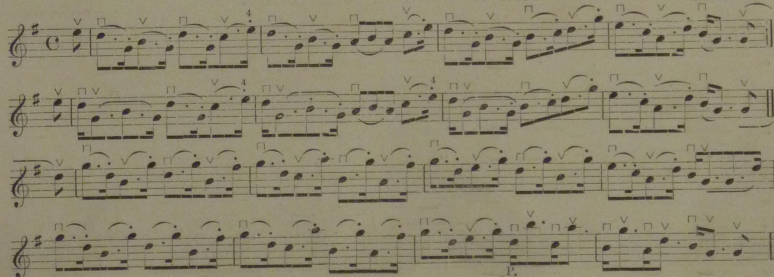
## THE BOB OF FETTERCAIRN.

REEL.



## MONYMUSK.

STRATHSPEY.



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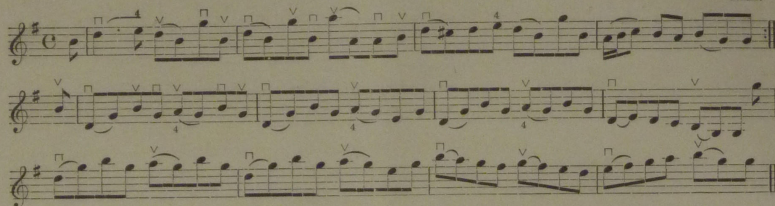
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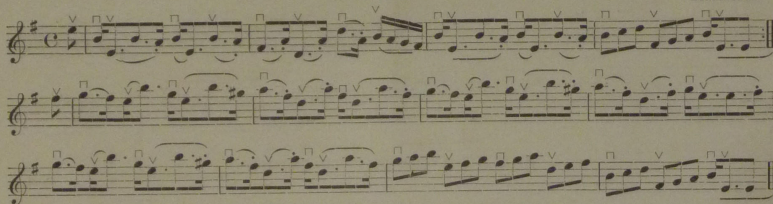
## LORD MACDONALD.

REEL.



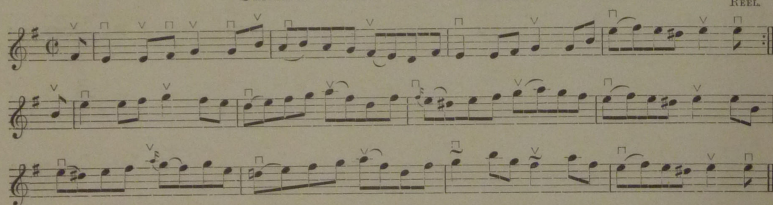
## PETER BAILIE.

STRATHSPEY.



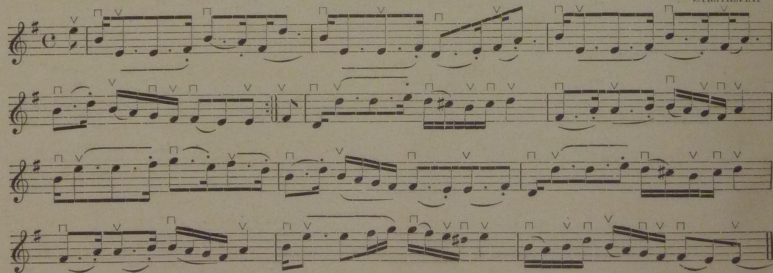
## SMALL COALS FOR NAILERS.

REEL.



## THE HAUGHS OF CROMDALE.

STRATHSPEY.



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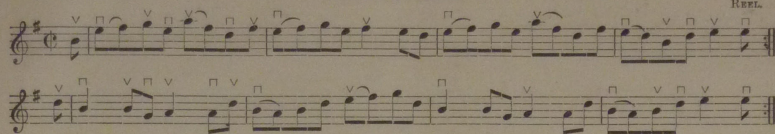
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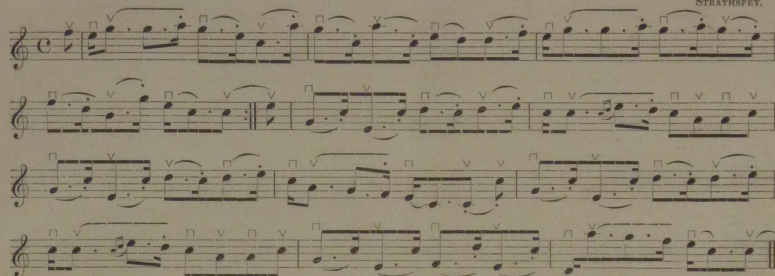
## JOHNNY LAD.

REEL.



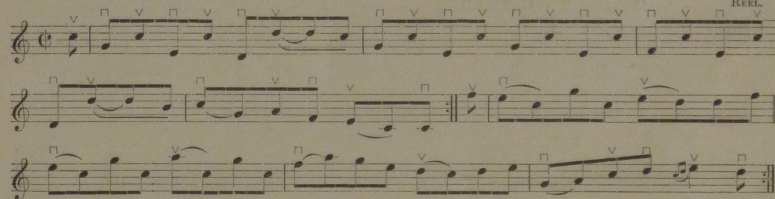
## LADY LUCY RAMSAY.

STRATHSPEY.



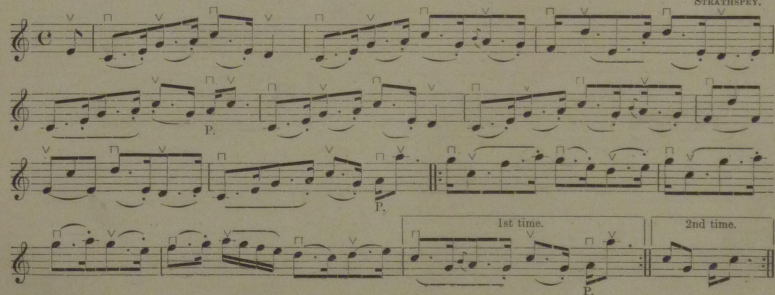
## FIGHT ABOUT THE FIRESIDE.

REEL.



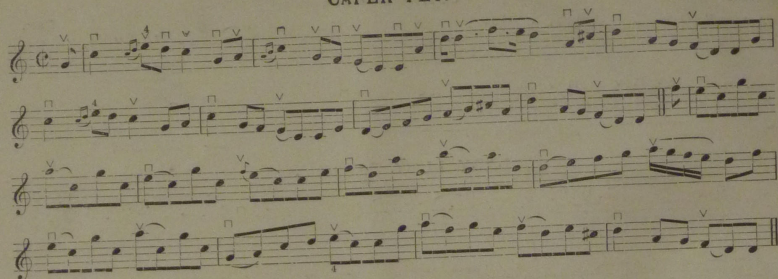
## WELCOME TO YOUR FEET AGAIN.

STRATHSPEY.



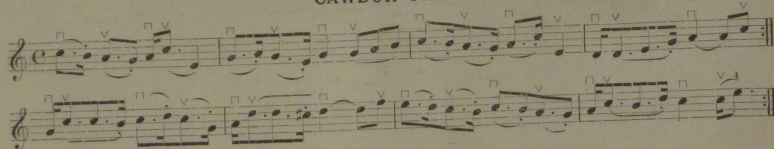
## CAPER FEY.

REEL.



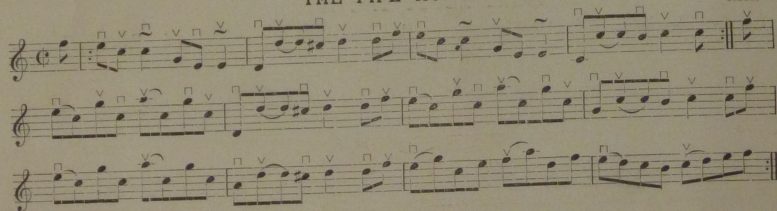
## CAWDOR FAIR.

STRATHSPEY.



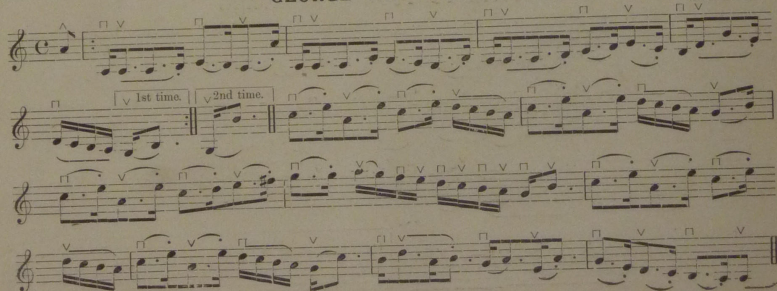
## THE FIFE HUNT.

REEL.



## GEORGE THE FOURTH.

STRATHSPEY.



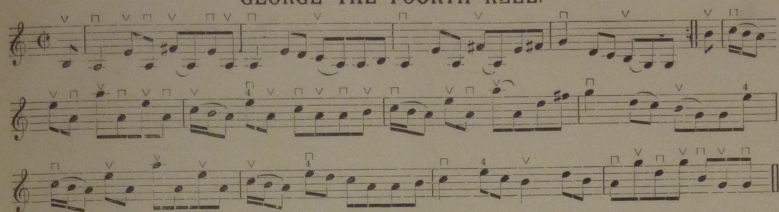
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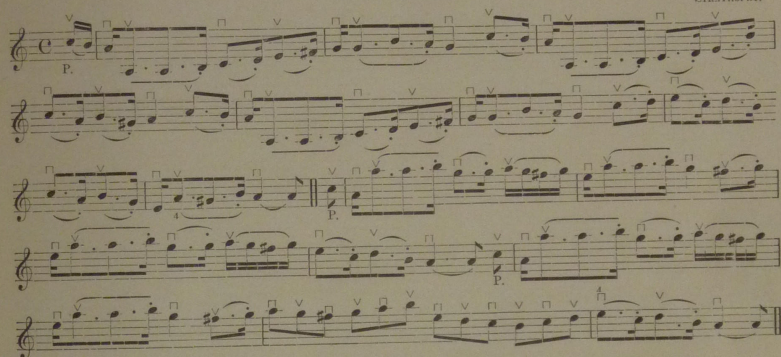


## GEORGE THE FOURTH REEL.



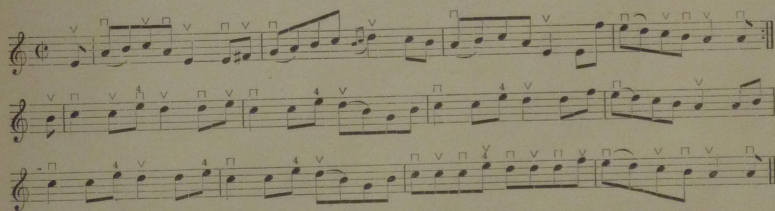
## MISS LYLE.

STRATHSPEY.



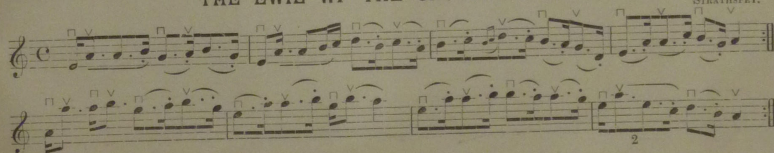
## THE DRUMMER.

REEL.



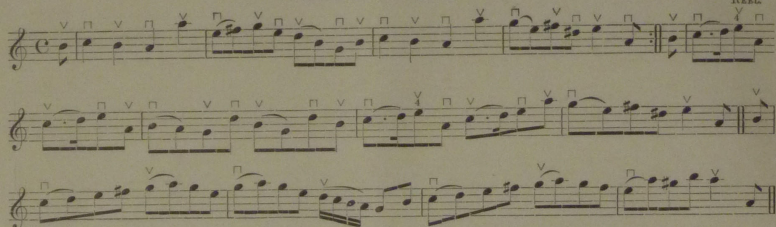
## THE EWIE WI' THE CROOKED HORN.

STRATHSPEY.



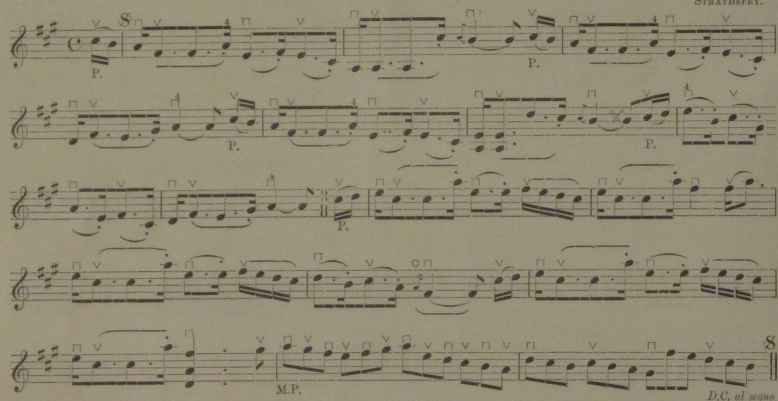
## JENNY NETTLES.

REEL



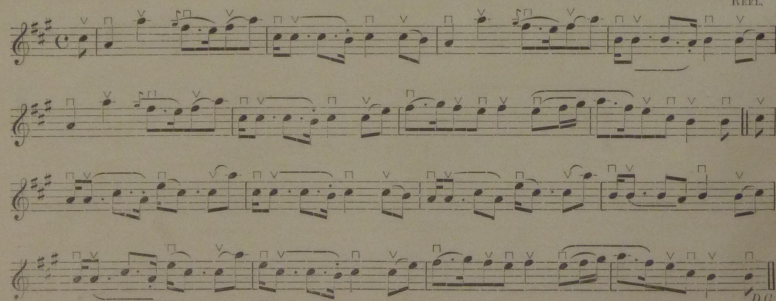
## THE MILLER O' DRONE.

STRATHSPEY.



## MRS. M'LEOD OF RASAY.

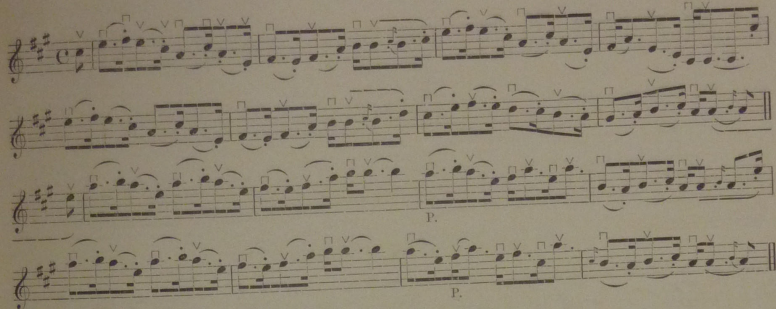
REEL





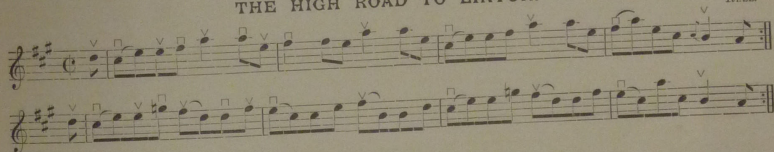
## THE BOG OF GIHT.

STRATHSPEY.



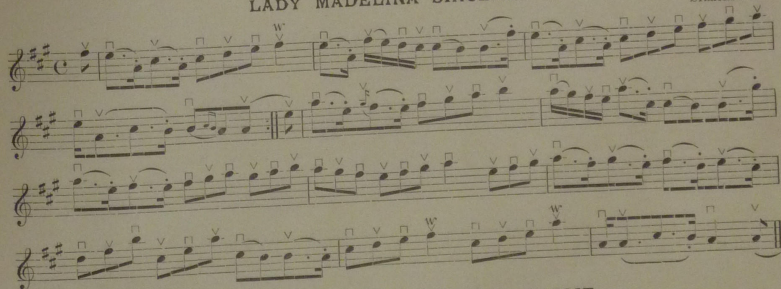
## THE HIGH ROAD TO LINTON.

REEL.



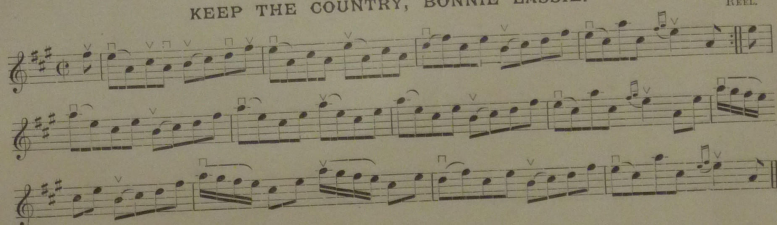
## LADY MADELINA SINCLAIR.

STRATHSPEY.



## KEEP THE COUNTRY, BONNIE LASSIE.

REEL.



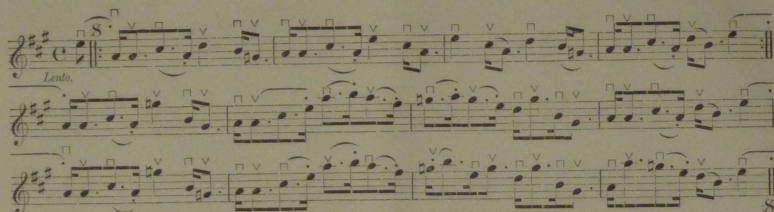
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Jimmy Shand Collection JS15, Honeyman's Collection [cover title]. *The Strathspey, Reel, and Hornpipe Tutor*, being a concise analysis of the peculiar method of bowing these compositions, with numerous examples, and a selection of 92 favourite strathspeys and reels, and 50 favourite hornpipes ... (Edinburgh & London: E. Kohler & Son, 1898)

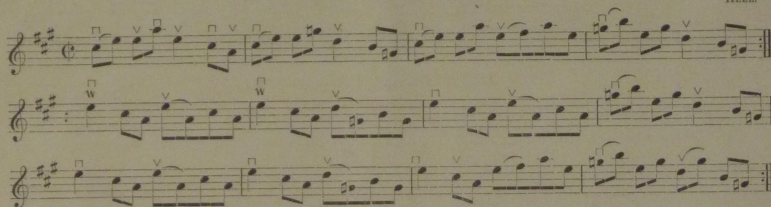
## GHILLIE CALLUM.

STRATHSPEY FOR SWORD DANCE.



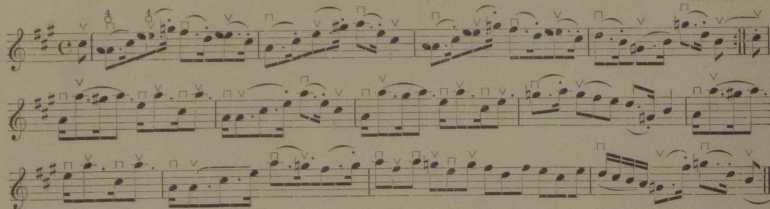
## CUTTYMUN AND TREELADLE.

REEL.



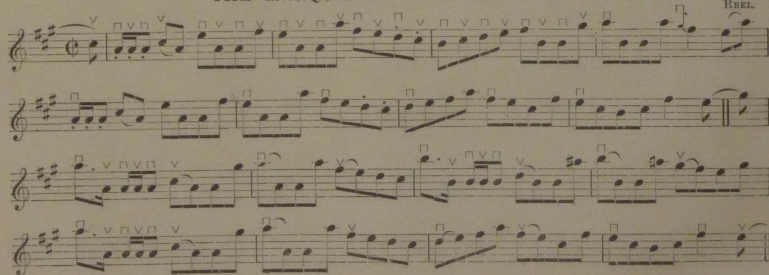
## THE BRIG O' PERTH.

STRATHSPEY.



## THE MARQUIS OF TULLYBARDINE.

REEL.



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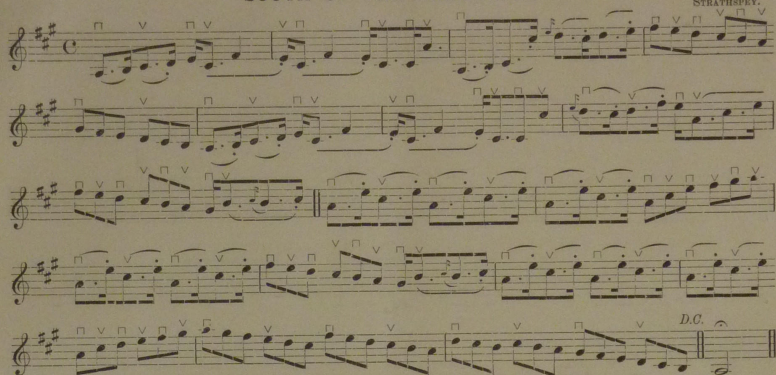
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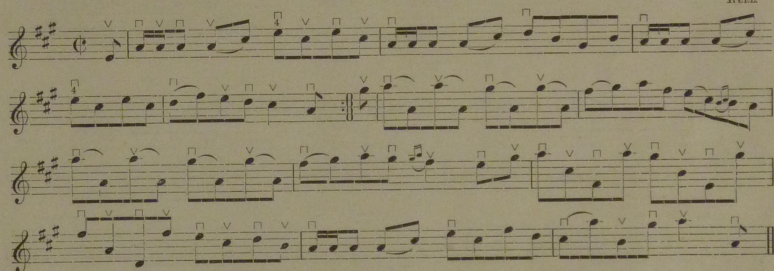
## SOUTH OF THE GRAMPIANS.

STRATHSPEY.



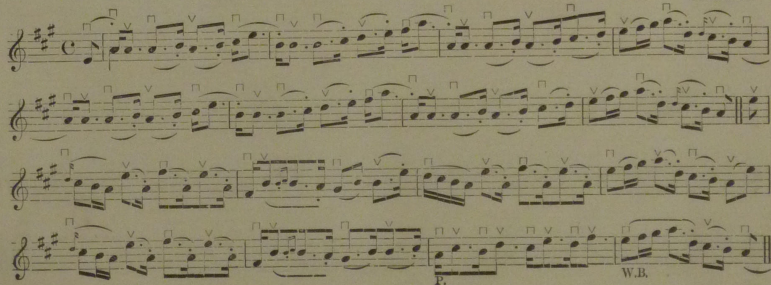
## JENNY SUTTON.

REEL.



## HIGHLAND WHISKY.

STRATHSPEY.



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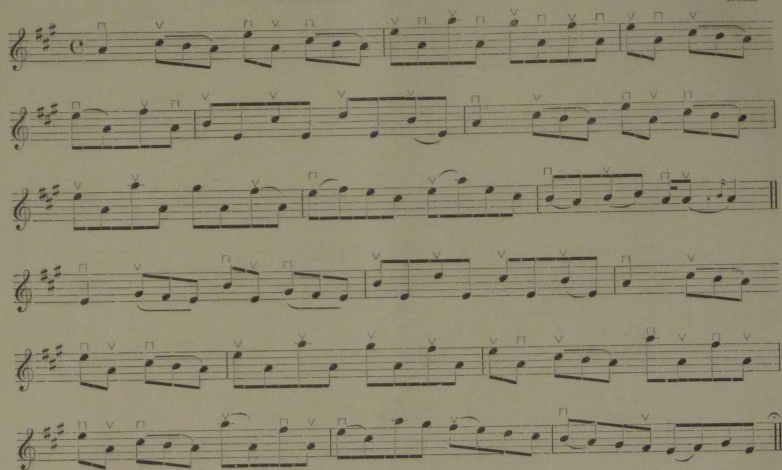
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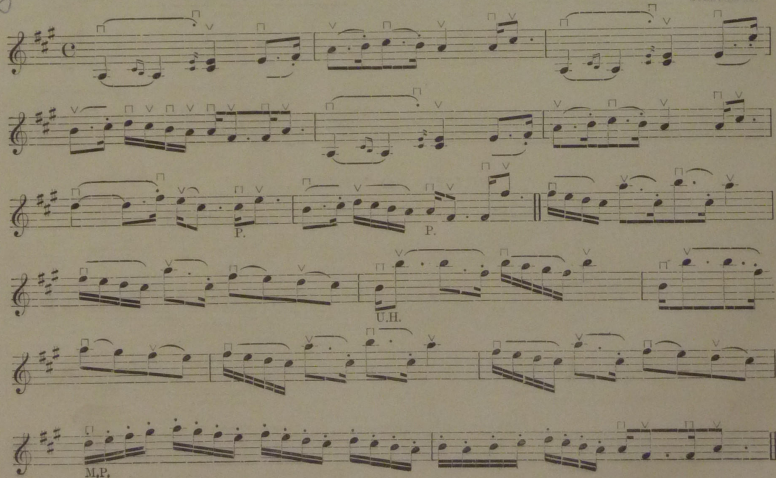
## TIMOUR THE TARTAR.

REEL.



## THE MARQUIS OF HUNTLY'S FAREWELL.

STRATHSPEY.



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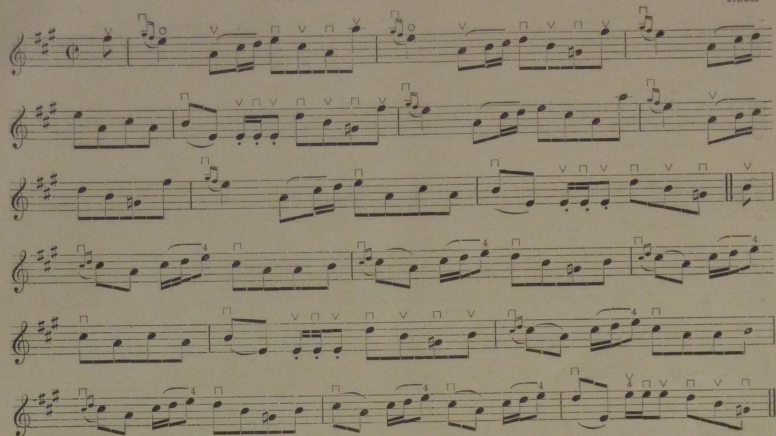
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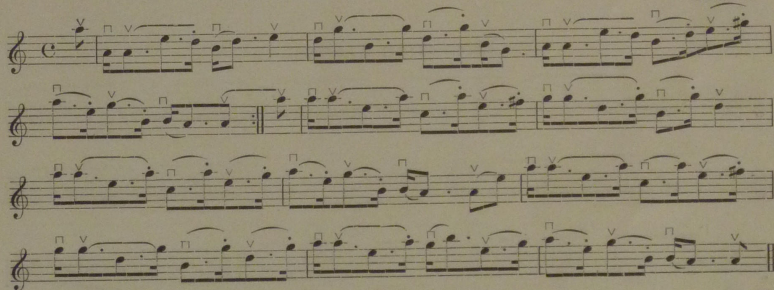
## TULLOCH, OR HUILICHAN.

REEL.



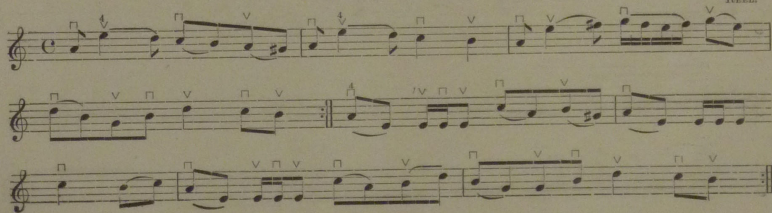
## MISS DRUMMOND OF PERTH.

STRATHSPEY.



## MAJOR MOLE.

REEL.



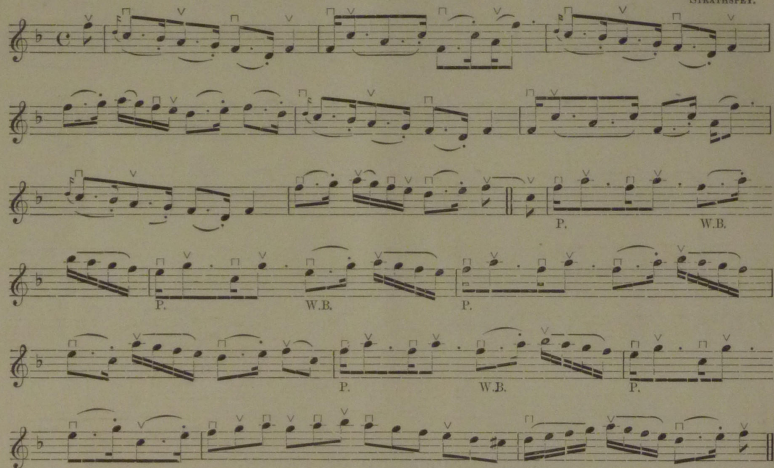
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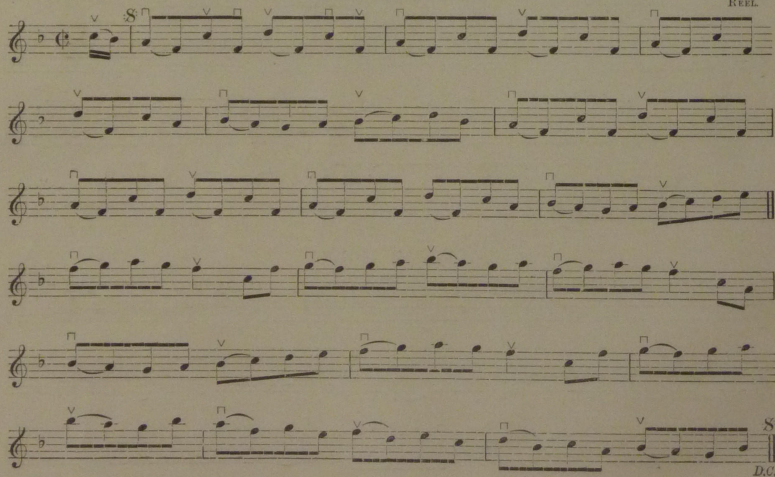
## DAINTY DAVIE.

STRATHSPEY.



## CLYDESIDE LASSES.

REEL



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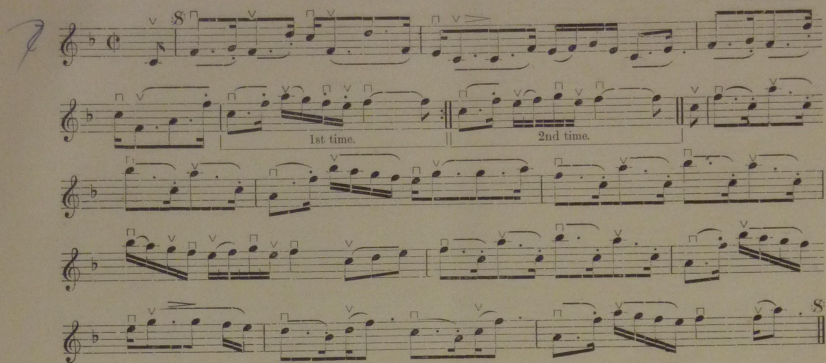
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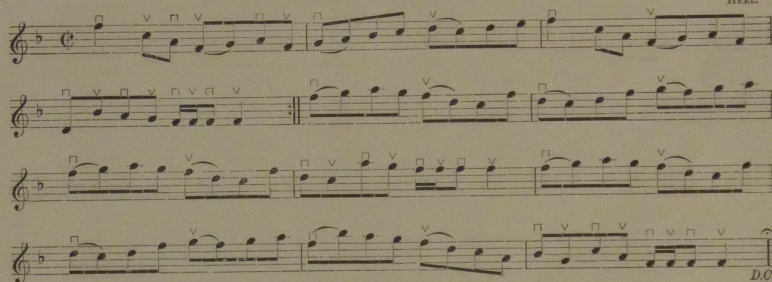
## MRS. GARDEN OF TROUP.

STRATHSPEY.



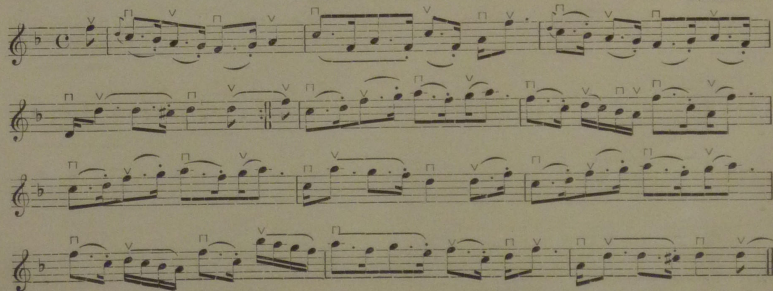
## LADY WALLACE.

REEL.



## JOHN ROY STEWART.

STRATHSPEY.



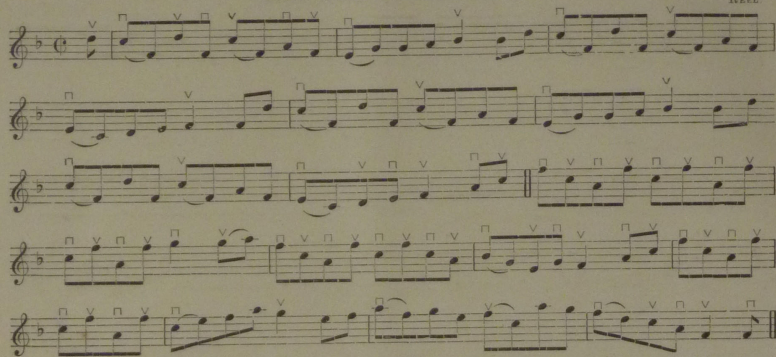
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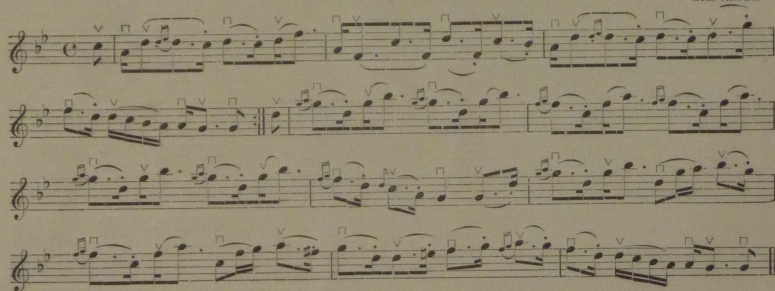
## MRS. CHARLES STEWART.

REEL



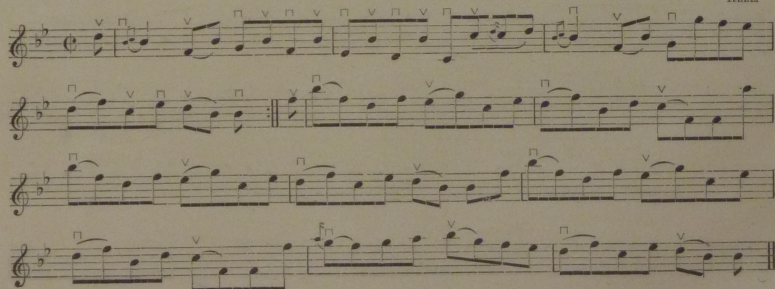
## THE BRAES OF TULLYMET.

STRATHSPEY.



## LADY SUTHERLAND.

REEL



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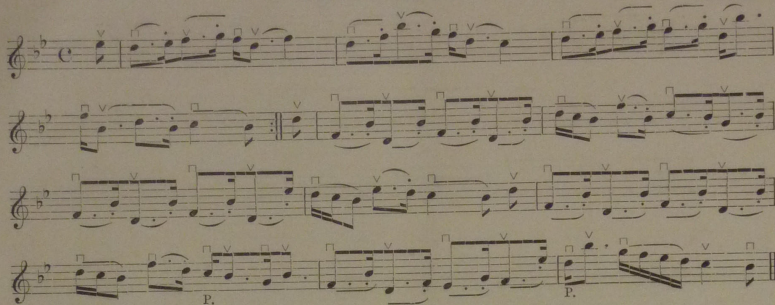
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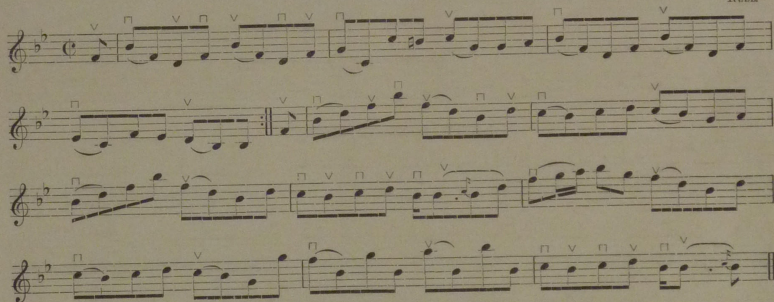
## LORD RAMSAY.

STRATHSPEY.



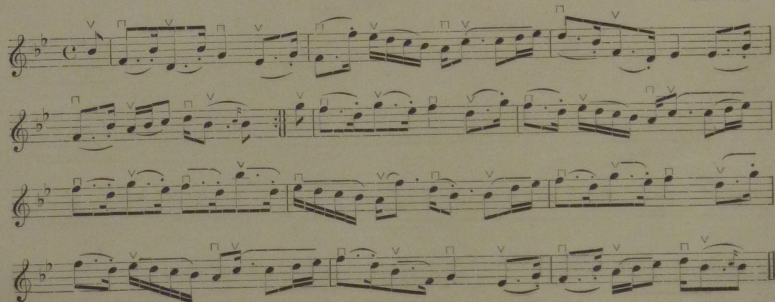
## THE ISLE OF SKYE.

REEL



## MASTER FRANCIS SITWELL.

STRATHSPEY.



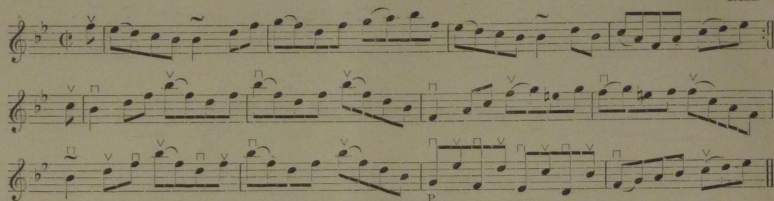
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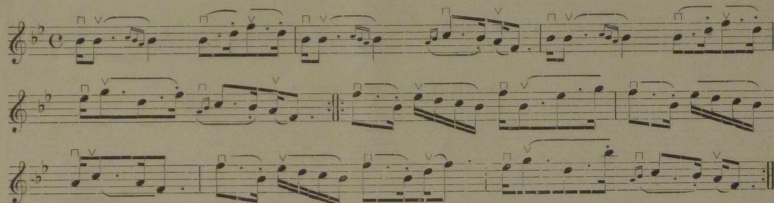
## MISS DUMBRECK.

REEL.



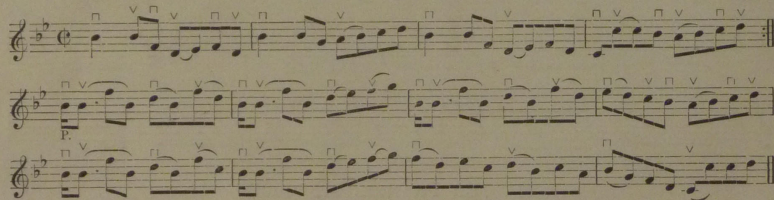
## BRECHIN CASTLE.

STRATHSPEY.



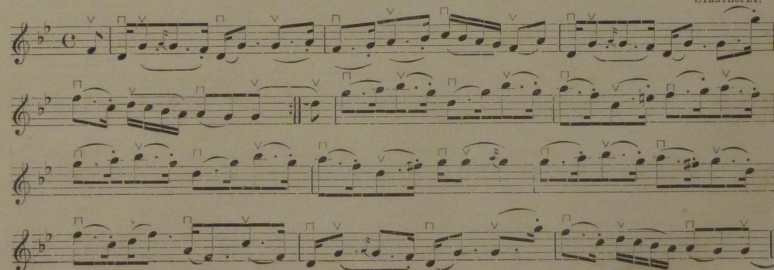
## LADY MONTGOMERY.

REEL.



## THE MARQUIS OF HUNTLY'S HIGHLAND FLING.

STRATHSPEY.



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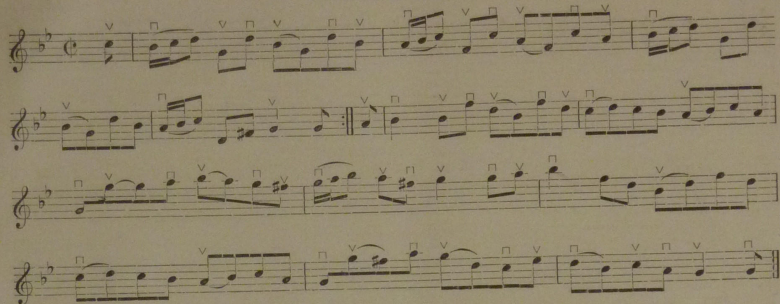
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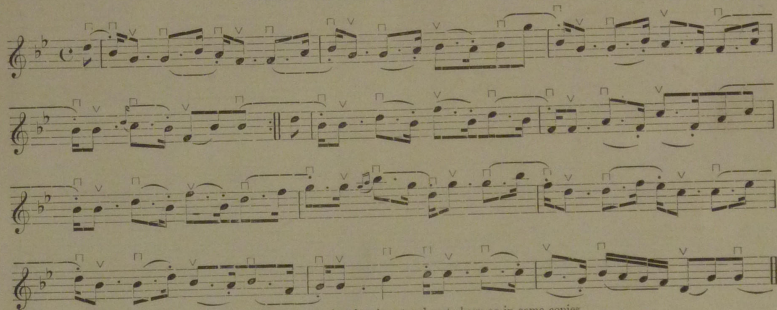
## COLONEL M'BAIN.

REEL.



## NEIL GOW'S SECOND WIFE.

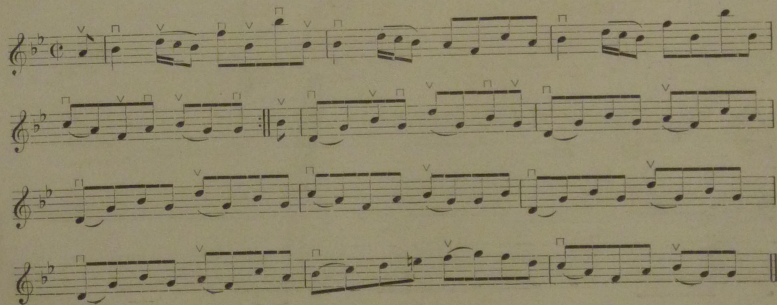
STRATHSPEY.



NOTE.—The F in the last bar is natural, not sharp as in some copies.

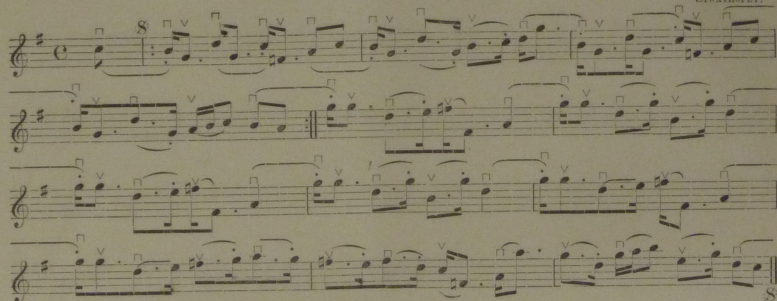
## CAPTAIN KEELER.

REEL.



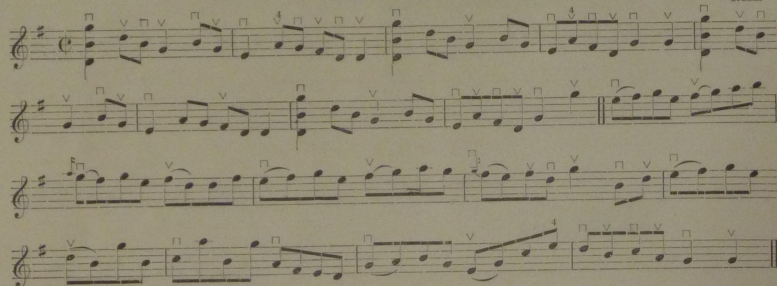
## TULLOCHGORUM.

STRATHSPEY.



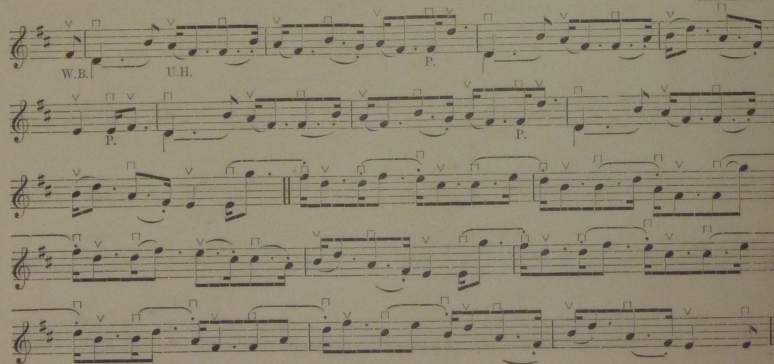
## LOCH EARN.

REEL.



## LADY MARY RAMSAY.

STRATHSPEY.



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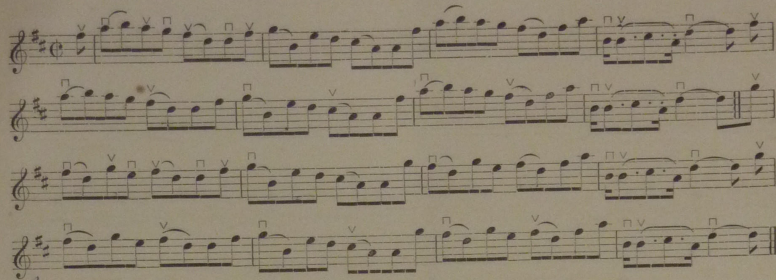
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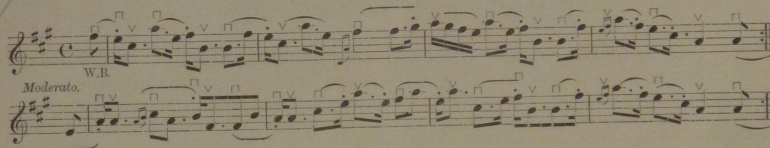
## JENNY'S BAWBEE.

REEL.



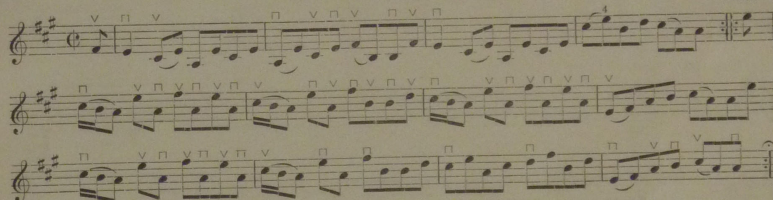
## NIEL GOW.

STRATHSPEY.



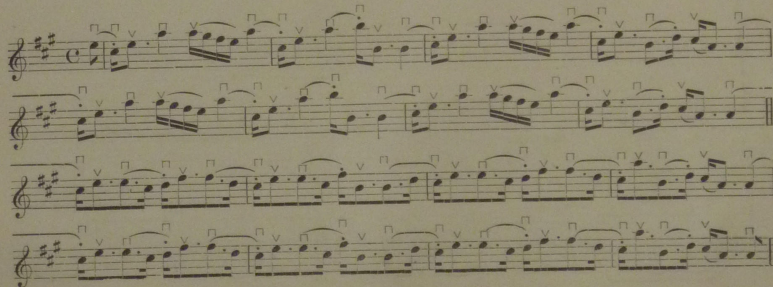
## PERTSHIRE HUNT.

REEL.



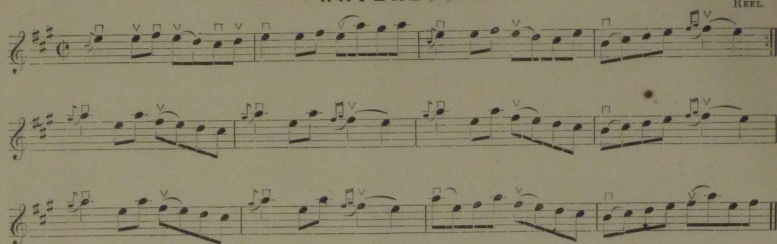
## STUMPIE.

STRATHSPEY.



## WATERLOO.

REEL.

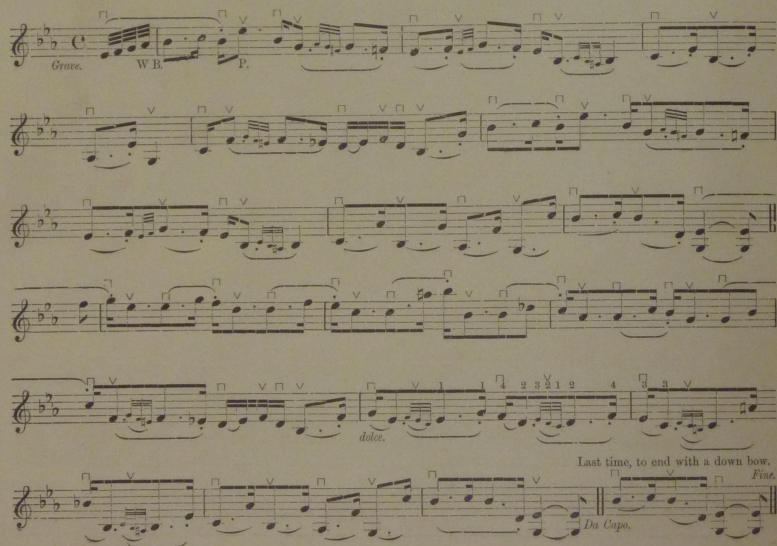


## SLOW STRATHSPEYS.

## THE DEAN BRIDGE OF EDINBURGH.

SLOW STRATHSPEY.

This lovely melody is given in some collections as a composition of Peter Milne's, but that is a mistake. It was written by the Rev. Mr. Tough, but improved by Peter Milne, who raised the first half of the second part an octave higher, though by doing so it is made to challenge comparison with the second part of "Lady Mary Ramsay," which Mr. Tough seems to have wished to avoid. It must be played with long sweeping bows, and makes a capital solo, followed with "Bank's Hornpipe," and finishing with the "Trumpet Hornpipe."



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## THE BRAES O' AUCHTERTYRE.

SLOW STRATHSPEY.

This grand melody was composed or adapted about the year 1723 by James Crockat, but was first transposed from the key of C to that of A, and played as a slow strathspey by James Scott Skinner.

Grave. W.B. P. 4th string. *grandioso.* *con sargres.* 4th string. *grandioso.*

The musical score for 'The Braes o' Auchtertyre' is written for a single melodic line in treble clef, key of A major (two sharps). It begins with a 'Grave' tempo marking and a 'W.B.' (William Byrd) signature. The score includes various musical notations such as slurs, ties, and dynamic markings like 'P.' (piano) and 'con sargres.' (con sargres). The tempo changes to '4th string' and 'grandioso' (grandioso) in the latter half of the piece.

## THE EARL OF MOIRA.

SLOW STRATHSPEY.

Grave. W.B. P. 2nd. 1st. D.C. al segno.

The musical score for 'The Earl of Moira' is written for a single melodic line in treble clef, key of A major (two sharps). It begins with a 'Grave' tempo marking and a 'W.B.' (William Byrd) signature. The score includes various musical notations such as slurs, ties, and dynamic markings like 'P.' (piano). The tempo changes to '2nd' and '1st' in the latter half of the piece, ending with a 'D.C. al segno' (Da Capo al segno) instruction.

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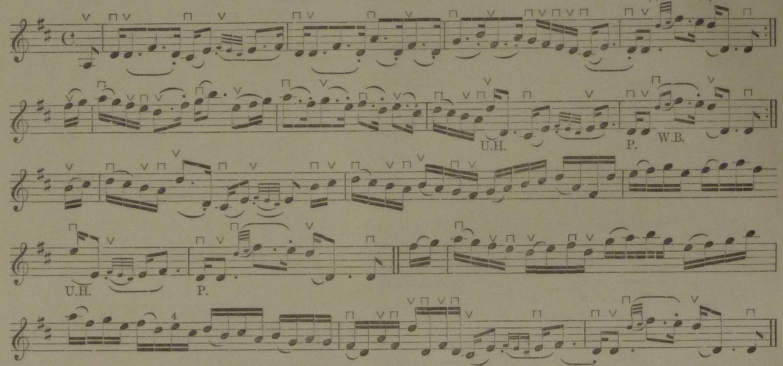
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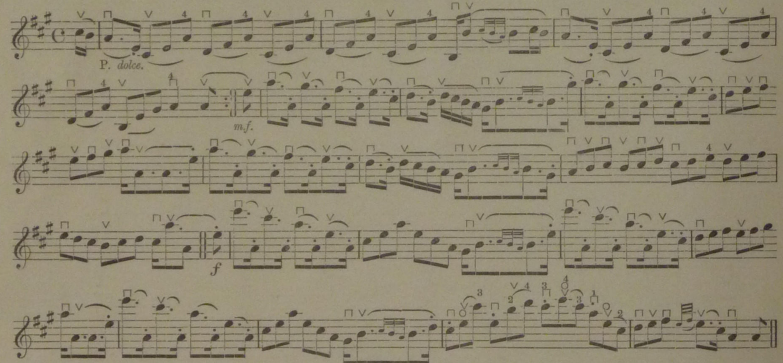
## LORD JOHN CAMPBELL.

SLOW STRATHSPEY.



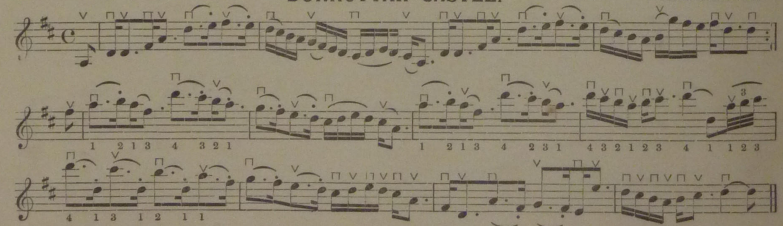
## FAIRBAIRN'S.

SLOW STRATHSPEY.



## DUNNOTTAR CASTLE.

SLOW STRATHSPEY.



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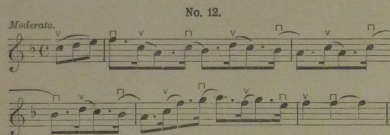
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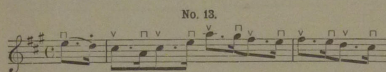
## HORNSPIPE PLAYING:

THE DIFFERENT STYLES OF BOWING ANALYSED AND EXPLAINED.

There are three styles of bowing hornpipes. The first, which is almost identical with that of bowing reels, may be named "The Sailor's Hornpipe" style, and is shown further on in the "College Hornpipe." The second, which may be named the "Newcastle style," is used for elg dancing or other step dancing at an easier pace than "The Sailor's Hornpipe," and is shown in the following example, No. 12.—



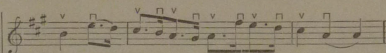
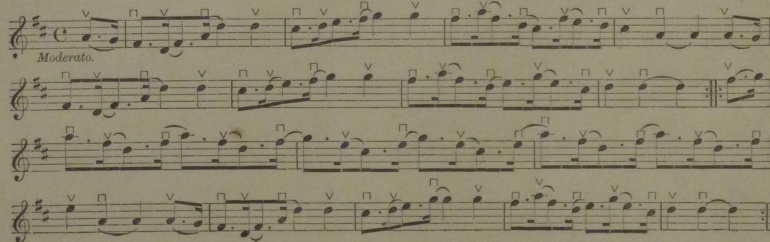
This style, which is played mostly with the upper half of the bow, but permits a pretty free sweep of the stick, presents no great difficulty till the last note in the second last bar is reached. This note, F, is bowed with a jerk of the wrist, and not slurred over the bar like the others. When the student has mastered that trick, he will find the bowing of Example No. 13 not so stupendously difficult. In passing it may be noted that any student who can play Kreutzer's 29th Study can play both of these styles without an effort, but there are many excellent players, alas, who never look at that study. The third style is rather more difficult of acquirement than the second, and 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 sanded stage must be heard—Example No. 13:—



## THE WEST-END HORNSPIPE.

AN EASY STUDY IN THE THREE STYLES.

*Newcastle Style.*



This peculiar stroke is sometimes called the "back bow," from the bow being moved back instead of forward. There are two kinds of "back bowing"—that in Example No. 13 being the most difficult. This bowing presents the peculiarity that it cannot be well played slow—that is, the effect is then all but lost to the ear—and the learner, of course, cannot at first play it fast. The other form of the "back bow" is that alluded to, and exemplified in Spohr's 21st and 31st Exercises, and is used in slow, quiet music for dotted notes which are not wished so sharp and crisp as those caught up in the usual way, two to each bow. This bowing of Spohr's, though it has never a graceful appearance to the eye, is often required when the bow needs righting, and also, as above noted, in particular kinds of music, such as *Adagio* and *Andante*—and presents no great difficulty to the learner. It is the rapid form of the "back bow" which staggers most players. To master it the student must play with the *upper third part* of the bow only; playing the leading notes—namely, those immediately before the bar—with an inversion of the rules of bowing, that is, with a strongly accented down bow. The first note in the bar is then played with an up bow, the short note after it being then crisply caught with a quick down stroke. It must be played vigorously and with great spirit. No written description can convey any idea of the most sprightliness of this style of bowing; and it is absolutely necessary that every violin player should master it, not for hornpipes alone, but for every kind of music which has groups of very quick dotted notes, such as, for instance, the second part of the "Market Chorus," in *Mosaniello*, and dozens of other passages which will readily occur to the student.

Sometimes both the second and the third style may be effectively introduced in playing the same tune, while the first, or "Sailor's Hornpipe style," may come in very effectively when the pace is quickened towards the end of the dance, as it generally is for an effective *coda*, the speed, indeed, being generally supplied by orchestra more than the dancer, who is then nearly exhausted. I have, therefore, given several examples of the same tune written in the different styles.

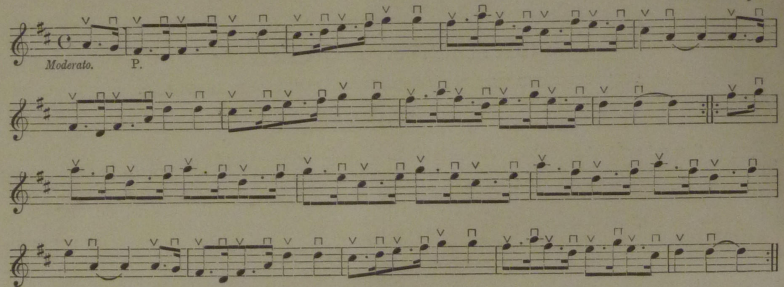
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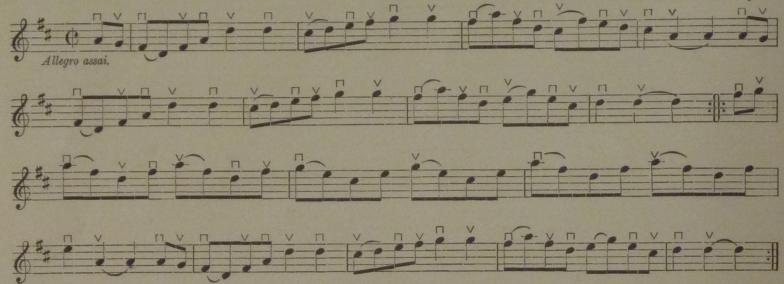
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## THE WEST-END HORNPIPE.

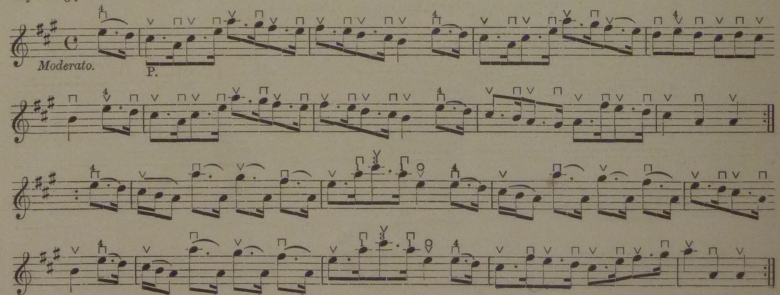
*Sand Dance Style.*

## THE WEST-END HORNPIPE.

*Sailor's Style.*

## KEMP'S HORNPIPE.

An excellent study for the mastery of "The Sand Dance" style. The two leading notes at the beginning of each part must be accented very strongly with a down bow.



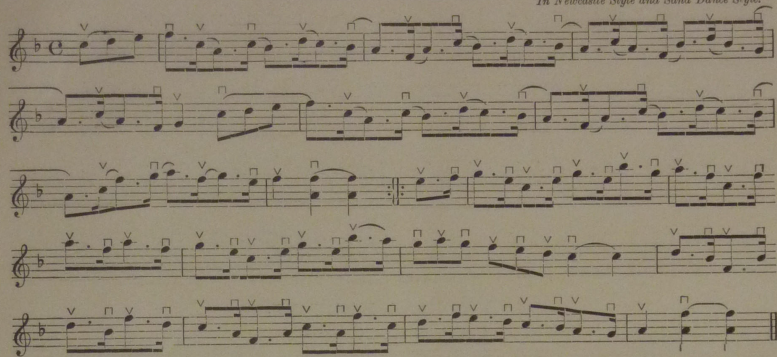
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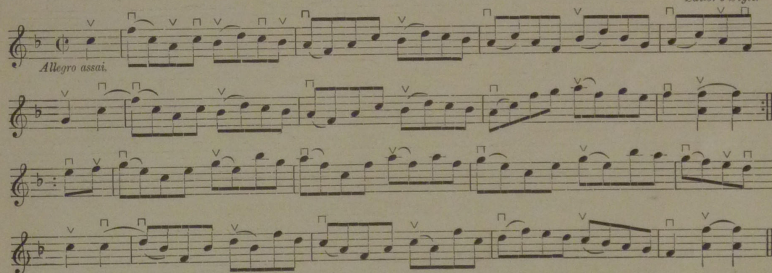
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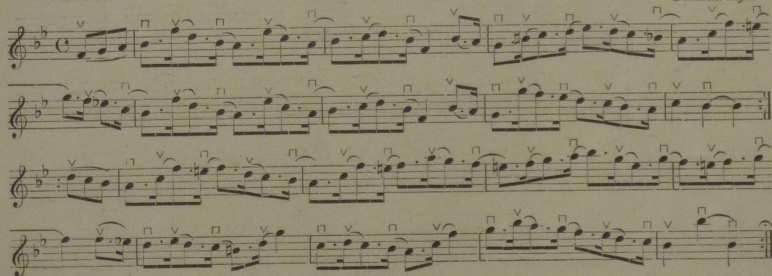
## FISHER'S HORNPIPE.

*In Newcastle Style and Sand Dance Style.*

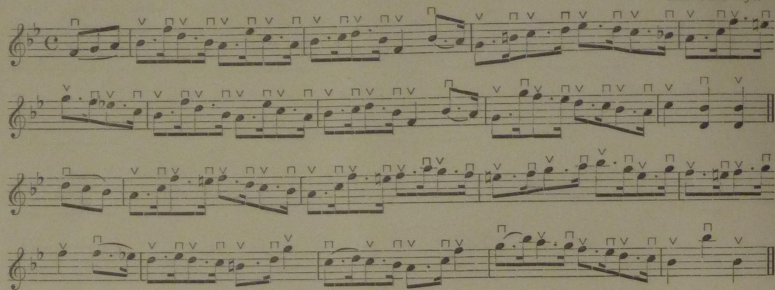
## FISHER'S HORNPIPE.

*Sailor's Style.*

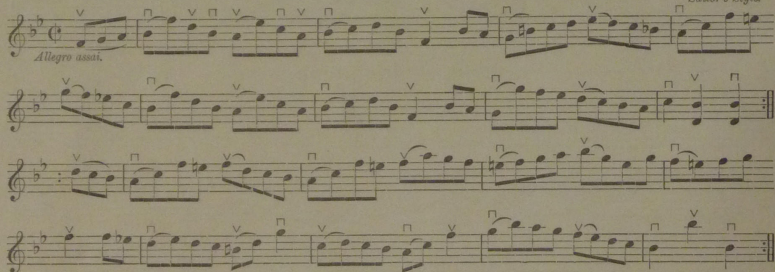
## THE WONDER HORNPIPE.

*Newcastle Style.*

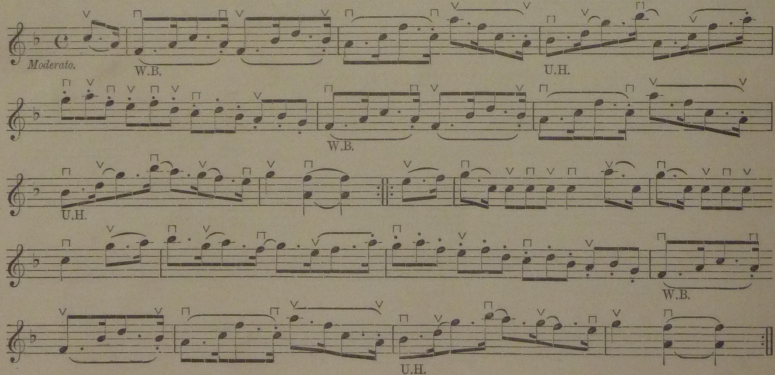
## THE WONDER HORNPIPE.

*Sand Dance Style.*

## THE WONDER HORNPIPE.

*Sailor's Style.*

## THE CLIFF, OR RUBY HORNPIPE.

*Introducing another variety of the Newcastle Style.*

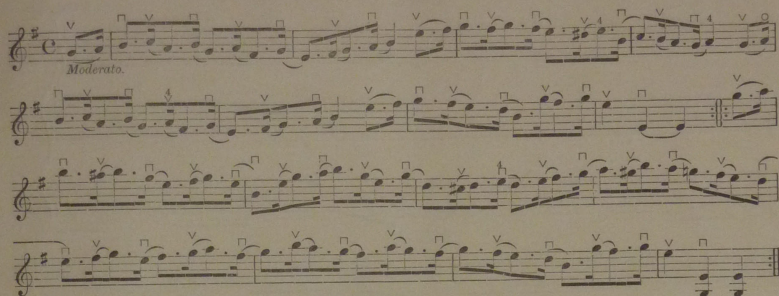
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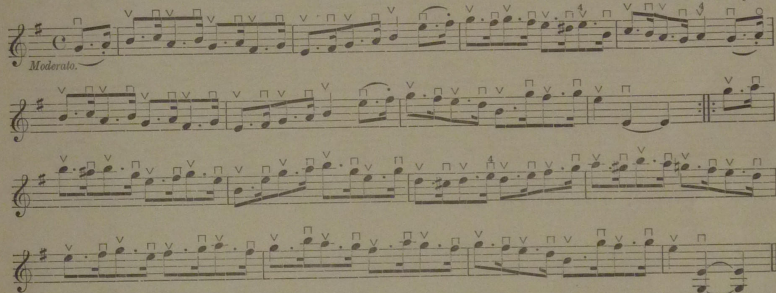
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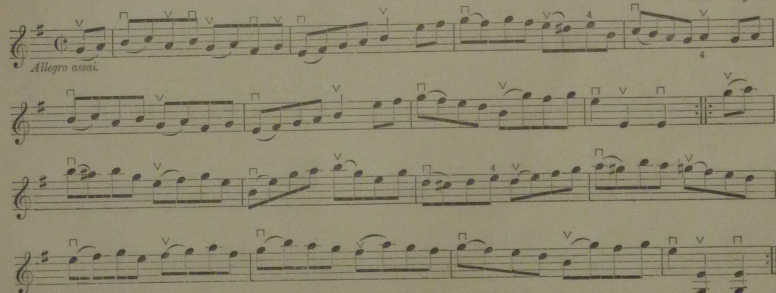
## THE RIGHTS OF MAN HORNPIPE.

*Newcastle Style.*

## THE RIGHTS OF MAN HORNPIPE.

*Sand Dance Style.*

## THE RIGHTS OF MAN HORNPIPE.

*Sailor's Style.*

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## MILLICENT'S HORNPIPE.

*Mixed Style.*

*Moderato.* U.H.

M.T.P. staccato leggiero.

Very little bow—not above an inch of the hair—must be used for the *staccato* triplets above, and the right spot is usually about 10 inches from the bottom of the hair, and 15 inches from the point.

## MANCHESTER HORNPIPE.

*Newcastle Style.*

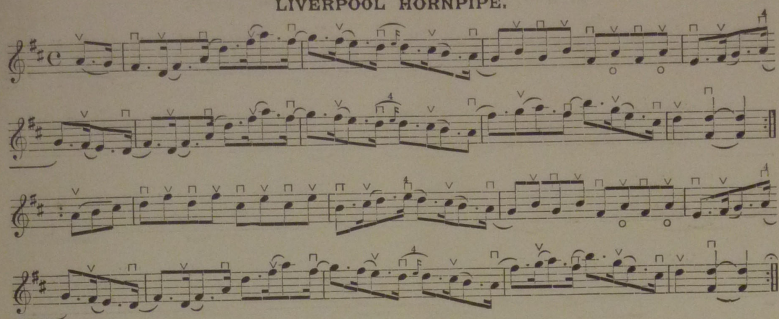
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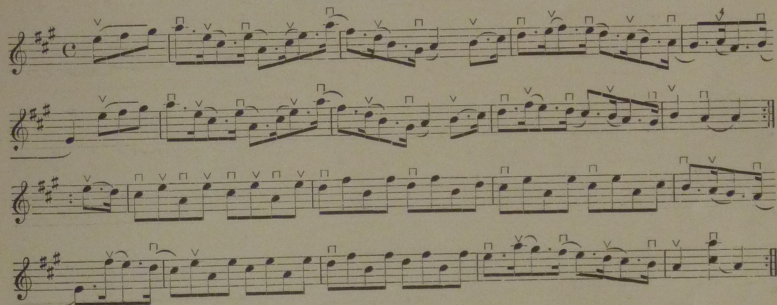
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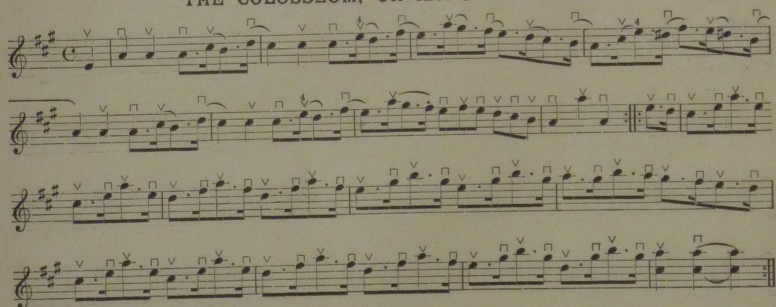
## LIVERPOOL HORNPIPE.



## BRISTOL HORNPIPE.



## THE COLOSSEUM, OR KAY'S HORNPIPE.

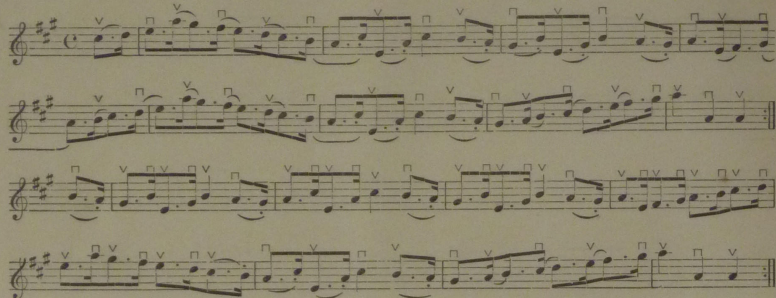


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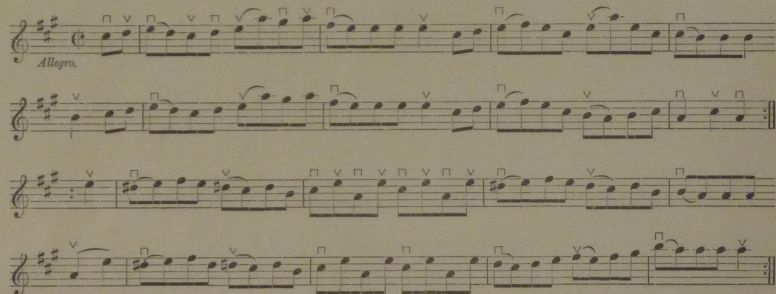
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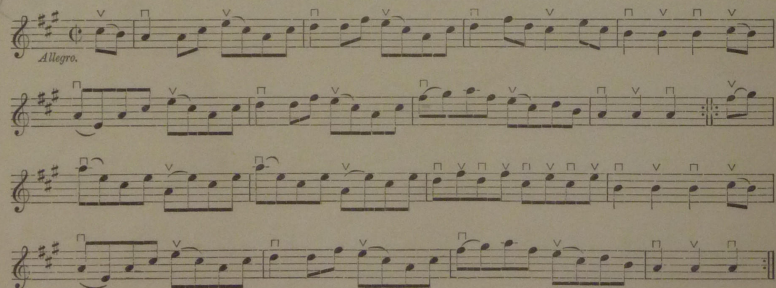
## THE NAVVIE ON THE LINE HORNPIPE.



## MEG MERRILEES' HORNPipe.



## MARTON'S HORNPipe.



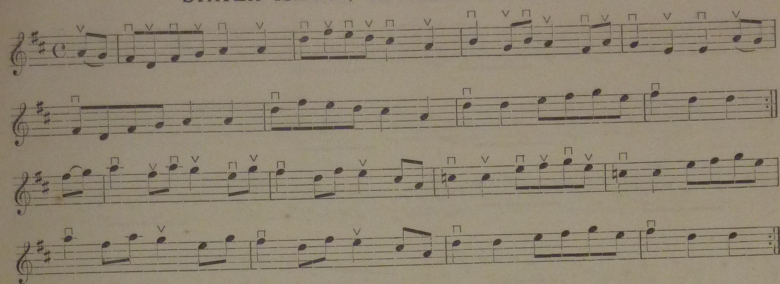
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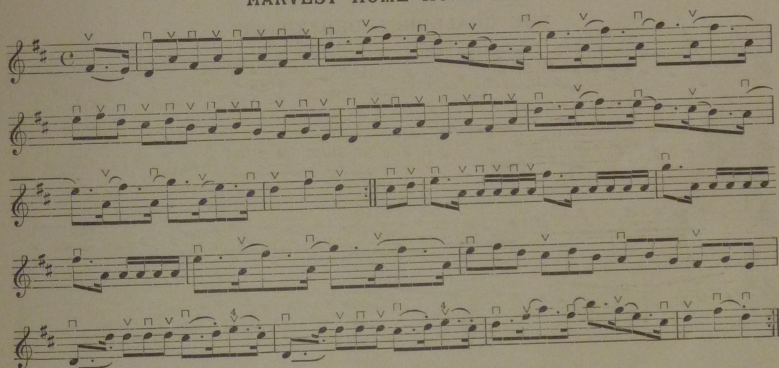
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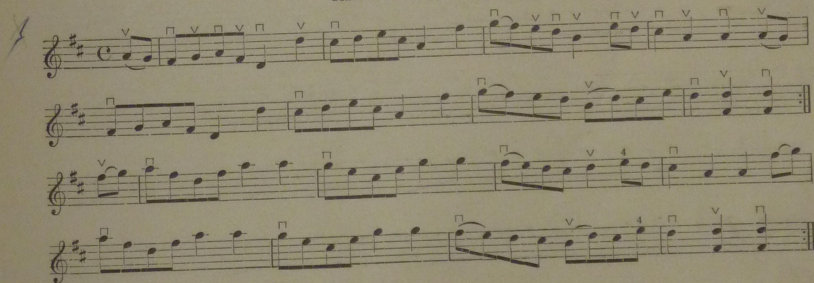
## STATEN ISLAND, OR BURNS' HORNPIPE.



## HARVEST HOME HORNPIPE.



## KIRK'S HORNPIPE.

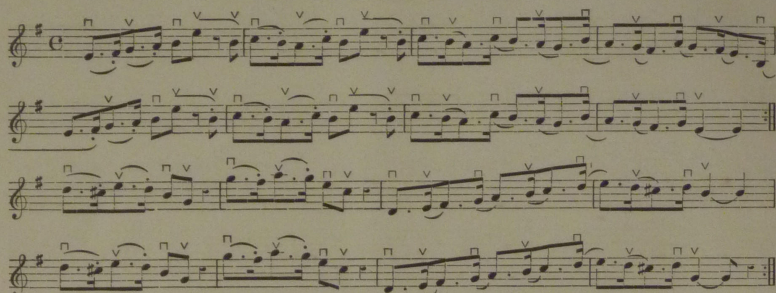


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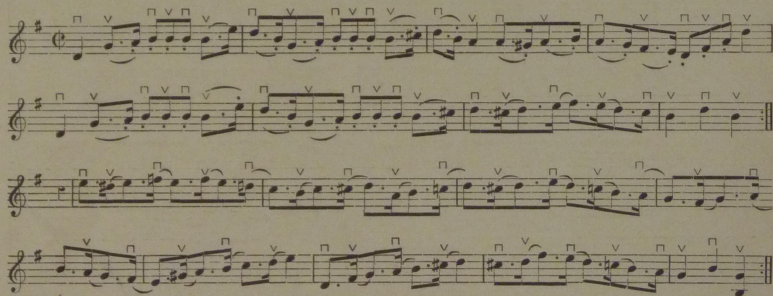
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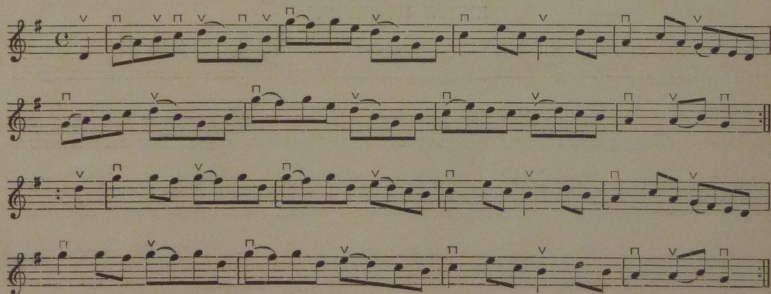
## THE CHAMPION HORNPIPE.



## THE CHALLENGE BREAKDOWN.



## FAY'S HORNPIPE.



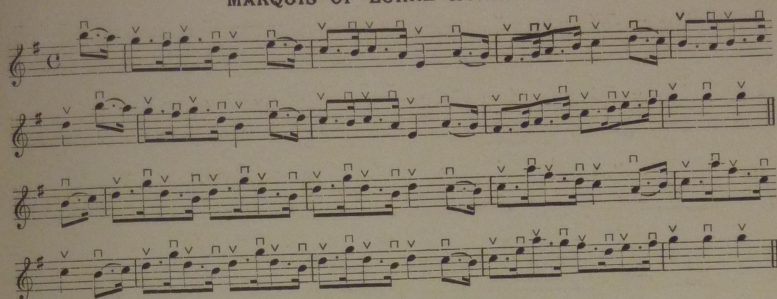
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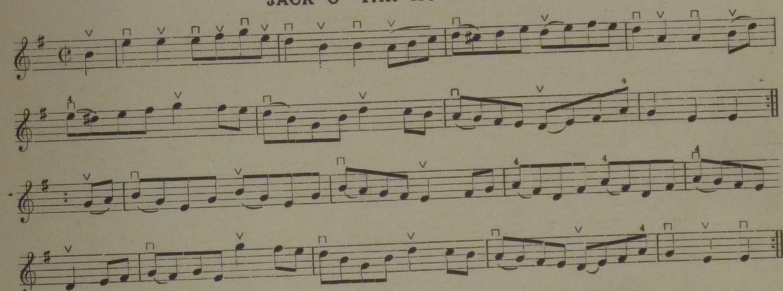
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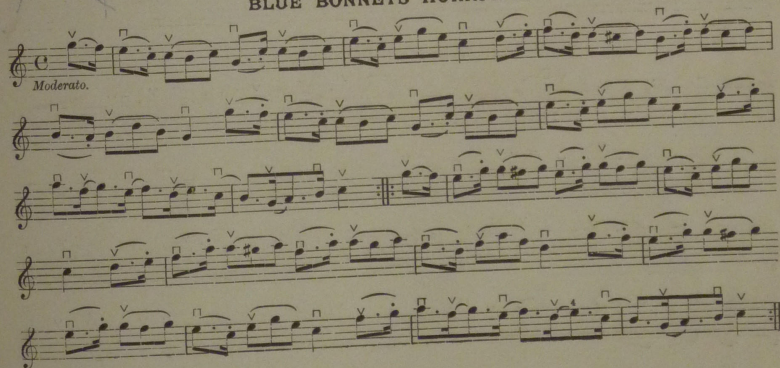
## MARQUIS OF LORNE HORNPIPE.



## JACK O' TAR HORNPIPE.



## BLUE BONNETS HORNPIPE.

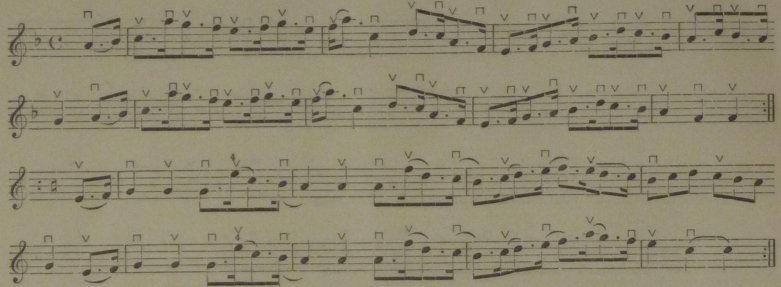


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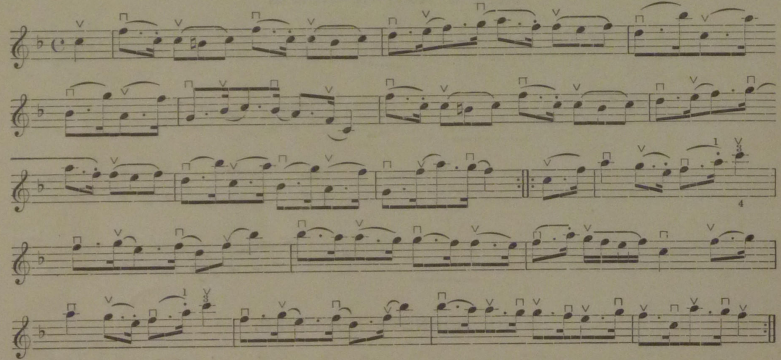
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## GLEN'S HORNPIPE.

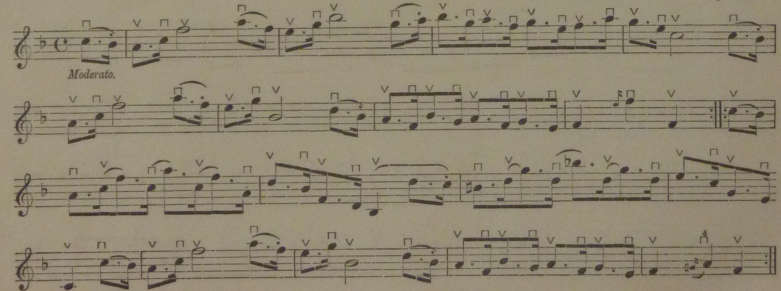


## STETSON'S HORNPIPE.



## THE ALSTON HORNPIPE.

Clog Dance.



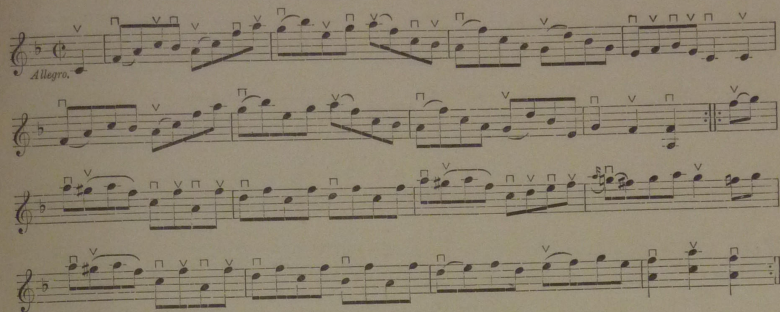
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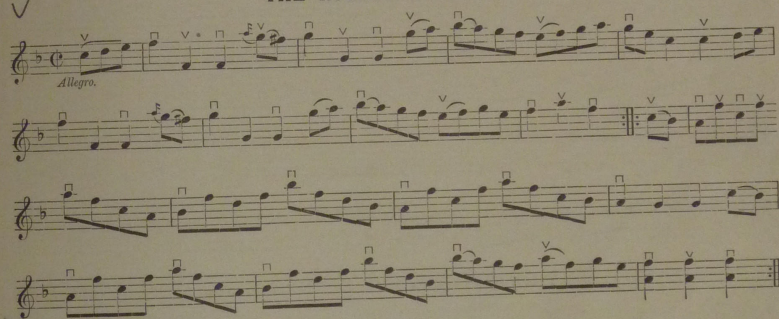
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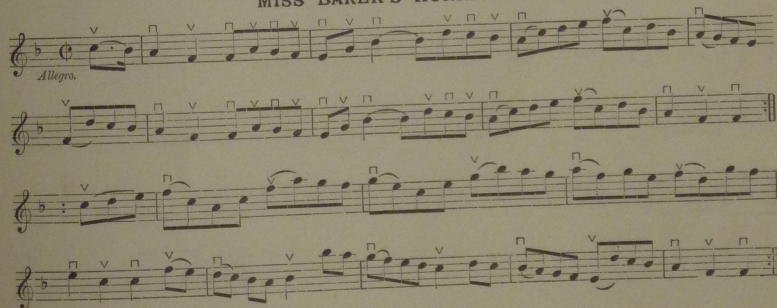
## THE PEAR TREE HORNPIPE.



## THE ROCKET HORNPIPE.



## MISS BAKER'S HORNPIPE.

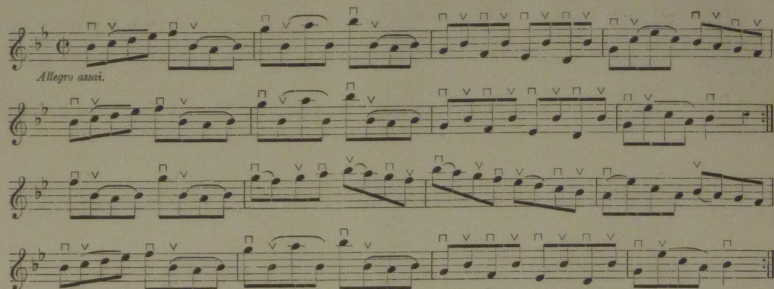


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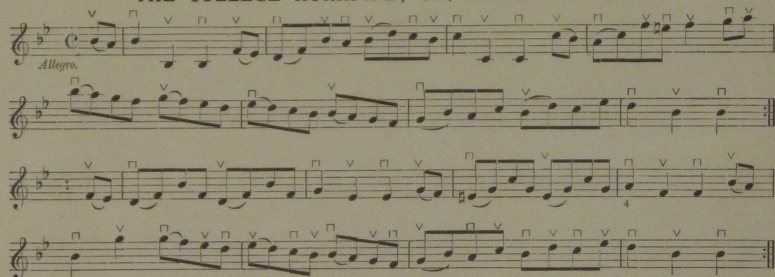
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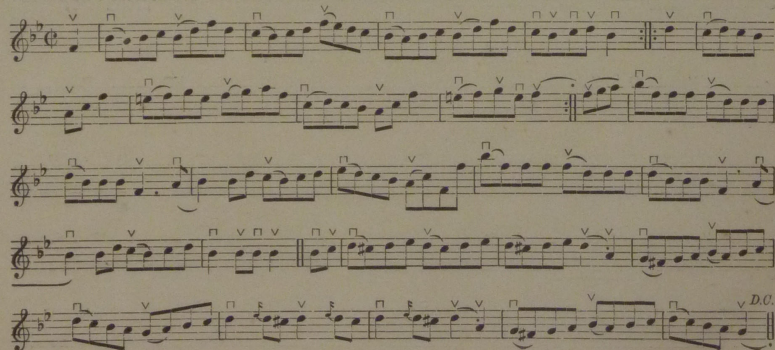
## WASHINGTON, OR JENKINS' HORNPIPE.



## THE COLLEGE HORNPIPE; OR, JACK'S THE LAD.



## THE BROADSWORD HORNPIPE.



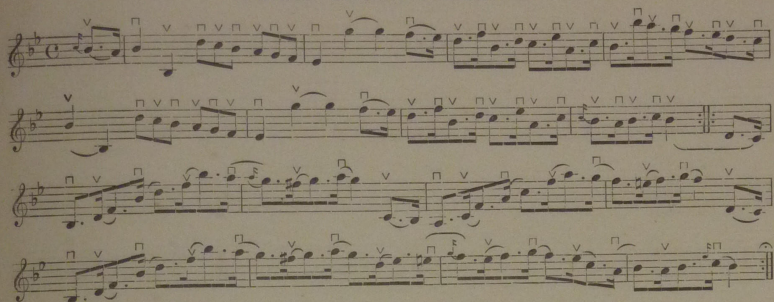
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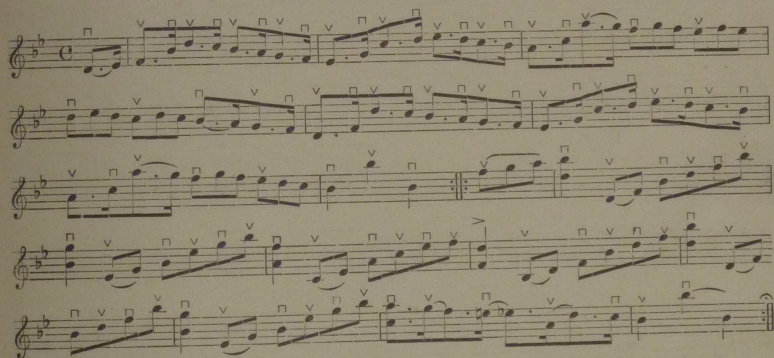
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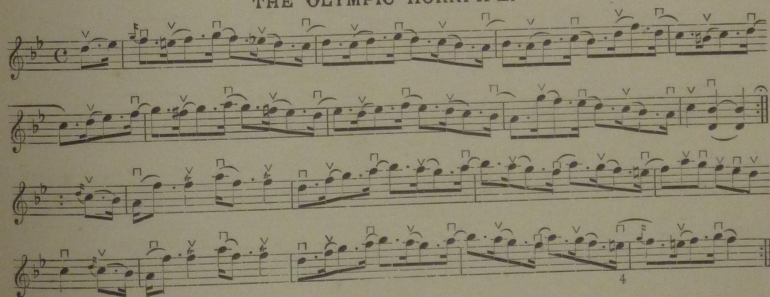
## PRINCE ALBERT HORNPIPE.



## THE STAR HORNPIPE.



## THE OLYMPIC HORNPIPE.



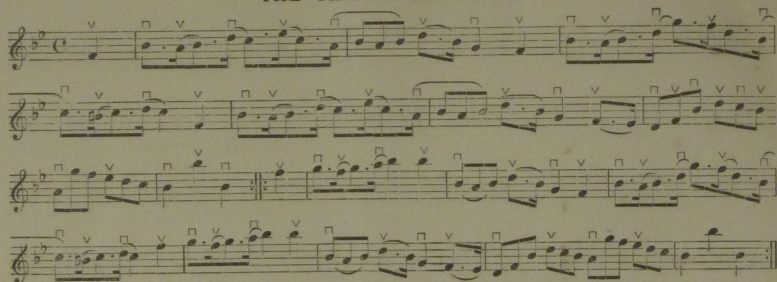
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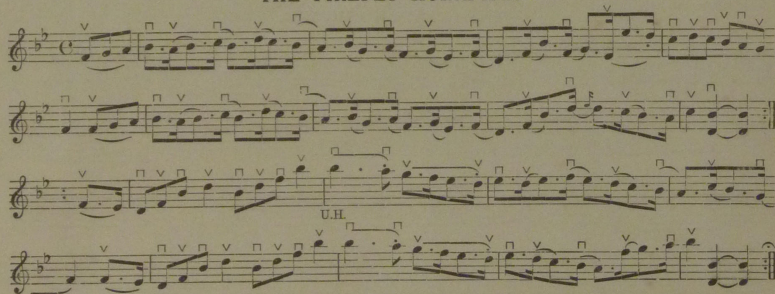
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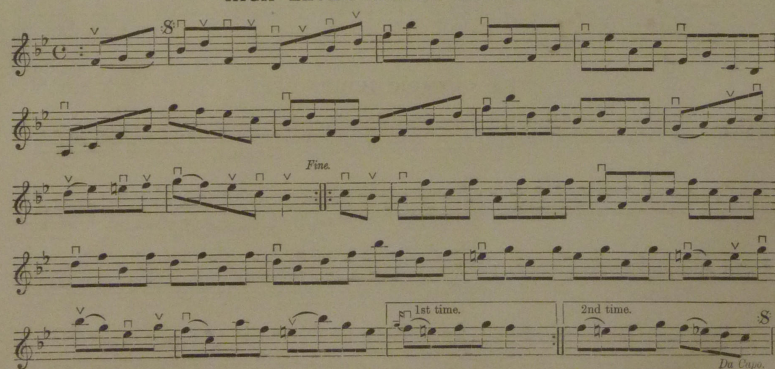
## THE THISTLE HORNPIPE.



## THE FIREFLY HORNPIPE.



## HIGH LEVEL BRIDGE HORNPIPE.



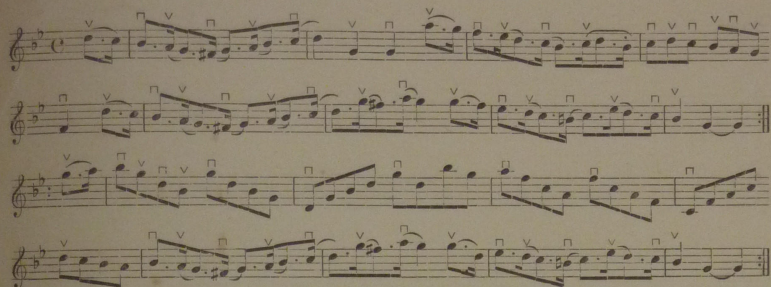
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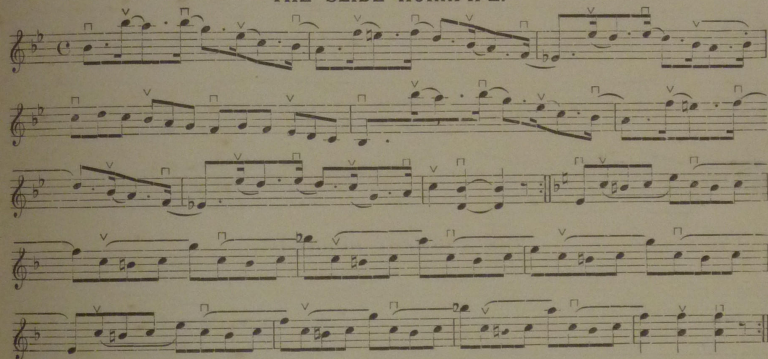
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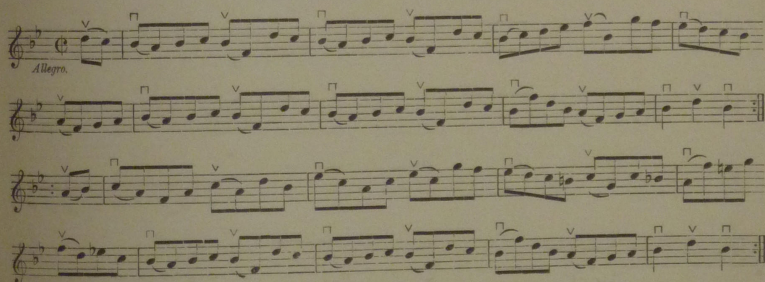
## FACTORY SMOKE HORNPIPE.



## THE SLIDE HORNPIPE.



## OLD HICKORY HORNPIPE.

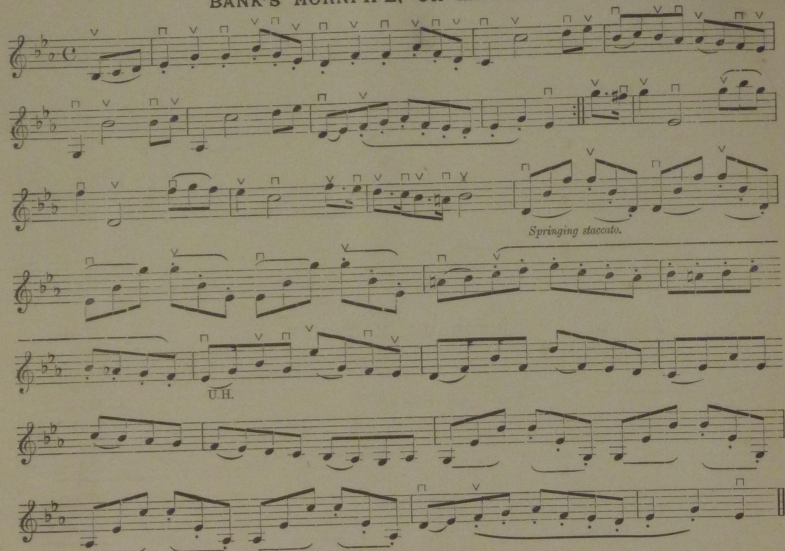


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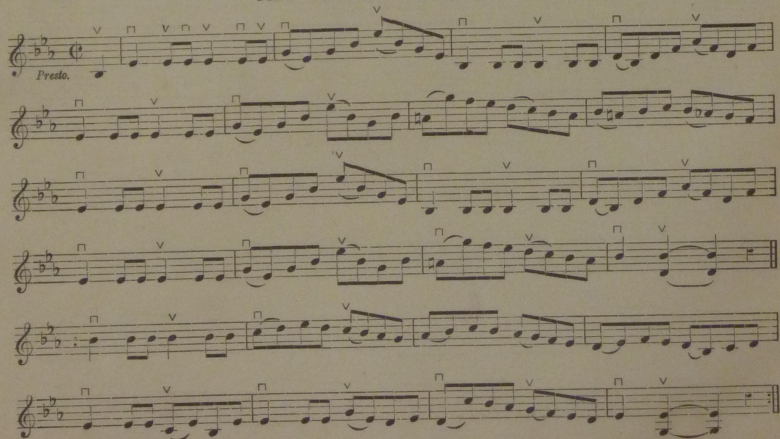
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## BANK'S HORNPIPE, OR MRS. TAFF.



## THE TRUMPET HORNPIPE.



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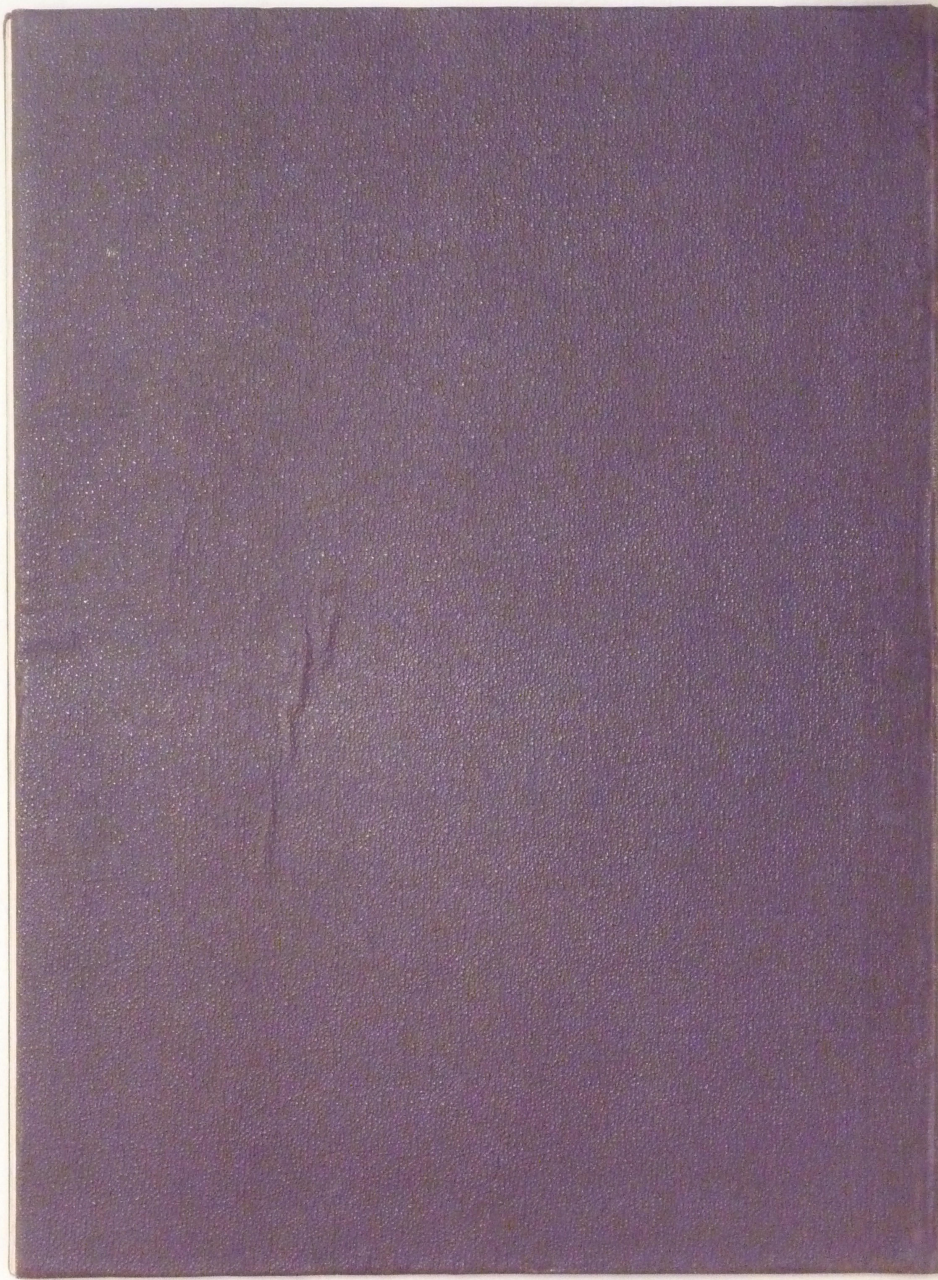


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