



Traditional  
**Scottish**  
Songs &  
**Music**

**Primary Teachers' Booklet**

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Leckie & Leckie

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# Introduction

This booklet is a supplementary publication to *Traditional Scottish Songs & Music*. It is intended for use by primary school teachers, music specialists and traditional musicians working in primary schools. This booklet contains ideas and suggestions on using Scottish songs and music within primary school class projects or theme work.

We have sought to address all the five principles of the 5–14 Curriculum: ‘Breadth, Balance, Coherence, Continuity and Progression’. The material is particularly relevant to the main Curriculum areas of Language and Expressive Arts, and to a lesser extent to Environmental Studies.

The notes on individual songs, tunes and instruments are classified under Information, Listening, Performing, Inventing and Other Activities.

We include further information about individual songs and music, extra or alternate verses for some of the songs, lyrics of additional songs, and other traditional Scottish stories about songs and musical instruments.

We provide tables showing how the TSSM material can be used in project and thematic work and how the individual songs, stories and pieces of music fit the 5–14 Curriculum. (See pages 35 onwards.)

# 5 General Notes

## ***Using Traditional Scottish Songs & Music book and CD***

These are intended for use by pupils aged 8 to 16 years.

It is not intended that a primary school teacher and class will work steadily through the material. Teachers of younger primary classes will find the first pages about Children's Songs of most relevance and value, and can then sample later sections as they fit in with topic work.

Teachers of Primary 6 and 7 classes should find all of the material of relevance and use, but as a resource to be selected from, rather than as a full plan of work.

## **Listening**

For each song or tune we give details of the instruments used on every track of the CD.

In general we recommend the following sequence when working with songs:

1. Preparatory work with the class, looking at the background and descriptive material but not reading the lyrics with them.
2. Play the track once, ask for initial responses, then play the track again. Ask the class for further responses.
3. Read the lyrics with the class.
4. Play the track once more, inviting the class to sing along where possible.
5. Choose whether to proceed to learn the song as a class, or to move on to other areas of action.

You will find that earlier songs lend themselves to active participation by primary classes, but later songs are more for listening, because of their content and complexity.

## **Performing**

The material can be performed in many ways, for example:

- singing the song or tune as a class within the classroom
- small groups within the class learning different songs
- performing as a class or groups at assembly and concerts
- performing as visitors to younger classes.

Remember that children can be storytellers as well as singers.

## **Inventing**

Classes are often able to write their own lyrics, once given examples to follow. These can be done in groups or as a class project. If you are a music specialist, you might want to set the task of creating new tunes.

## **Other Activities**

### **Scots Language**

We give examples of possible applied work on Scots language based on song texts.

### **Creative Writing**

Creative Writing means using prose and poetry – other than single verse and song writing, which is covered under Inventing – to help pupils understand style and rhythm.

### **Drama**

Use the narrative of the songs or stories as the basis for improvised drama.

### **Visual Arts**

Use the characters and situations in the songs and stories to inspire paintings and wall displays.

# An Approach to Inventing

## - beginning to write new verses for songs

The following notes are by Ewan McVicar, who has used this approach with great success in dozens of schools and projects.

I emphasise and continually illustrate what metre and rhyming are, and how they are working well or badly in what we write. I translate these words as follows. 'Metre' means fitting the tune or working well with the beat. 'Rhymes' means sounds the same as.

I quote from the song we are making new words for, to emphasise how metre and rhyme work in it. The discipline of fitting words to a tune helps the process, and we sing the new lines over and over as we make them.

### Some tips for writing songs with groups

#### Beginning

Introduce the idea by first making new couplets for songs, e.g. *The World Must Be Coming To An End*. You can also insert local names into songs, or customise songs (see examples in this book), then move on to making a whole new song.

#### The Words

- Rhyming can be very hard, so avoid a rhyming scheme which is too demanding. For example, rhyme lines two and four rather than one and two, then three and four, (i.e. rhyme your verses as abcb, defe – not aabb, ccdd).
- One key tip is, when you are working on a line which will need to rhyme with another, do not commit the line to the blackboard until you are sure you have a useful rhyme to couple it with and, if possible, identify the other complete rhyming line. In other words, write up line one, get ideas for line two, but then ask what words will rhyme with the suggested last word of line two. That will usually lead to creation of a good line four. Now, write up line two, leave a space for line three, and write up line four. Now go back and write line three. The order of creation is therefore line one on the board, line two and four agreed verbally then put on the board, then line three is created.
- When a number of lines are on the board, one can often rearrange the order of lines or couplets, or edit earlier lines to reduce repetition or strengthen weak lines.
- Neat finishing lines are the hardest for the children to create, and often I or the teacher step in at this point. The class will embark upon the project willingly, but if we are struggling to finish a verse or end the piece they will quite quickly lose heart.

## **The Tune**

- It is not essential to start off with a tune in mind. One may occur to you, one can be composed, or you may be making a chant or performance piece made up of short chants, rather than a song.
- Children will be eclectic in their choice of songs – the ‘Match Of The Day’ theme has been used to make a song about whaling!
- Part of the traditional Scottish songwriting method is to reuse or amend an existing tune, rather than create one that is ‘brand new’.

## **Developing**

- Children (and adults) take particularly strong joint ownership over the songs that they have created, and express surprise and satisfaction in what they have achieved.

Individuals may take the idea forward, and write their own verses or whole songs. Sometimes such new songs are produced in Top Twenty style, and come complete with group choreography and costumes! See pages 32 and 33 for a story about inventing new words for a song.

# Coulter's Candy (page 6)

## Information

Other verses for *Coulter's Candy* include the following.

Mammy, gimme ma thrifty (*or bankie*) doon  
Here's auld Coulter comin roond  
He's got a basket on his croon  
Singin and sellin candy

Coulter rises every morning  
Never gies his wife a warning  
Doon the toon at six o'clock  
Who'll buy my candy rock?

Ally, bally, ally bally bee  
When you grow up you'll go to sea  
Makin pennies for yer daddy and me  
Tae buy some Coulter's Candy

Now wee lass (*or lad*), it's time for bed  
Time to rest your weary head  
You can go tomorrow instead  
To buy some Coulter's Candy

## Listening

CD track 1. Keyboard and two voices.

## Performing

This is often the only Scottish traditional song that children know. There may be disagreement on which are the 'correct' verses.

## Inventing

### Victorian Times

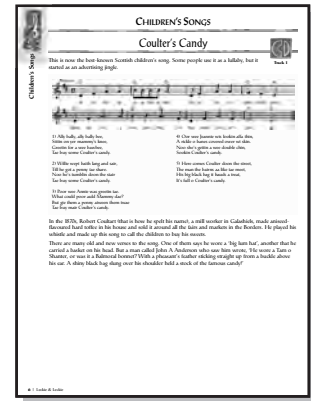
Robert Coultart had four children, but none of them had the names that appear in the verses of the song. Write new verses or amend old ones to include the names of Coultart's own children. In 1871 the family lived in a one or two-roomed flat at 48 Overhaugh St, Galashiels, and Robert Coultart made his sweets on the kitchen fire. His children were Agnes (born 1853), Betsy (born 1857), Maggie (born 1866), Barbara (born 1868) and Robert (born 1874). The new verses could talk about their housing conditions, their clothing, or their education.

### Modern Times

Write new verses about modern kinds of sweets, or other items that are sold through TV advertising. The new verses could comment about healthy eating, encouraging people to eat fruit instead of sweets.

### Local Studies

Write new verses about where and from whom the children buy their sweets.





# Some Scottish Songs for Singing to Small Children (page 7)

## Information

These songs used to be called 'nursery songs', from the days when well-off children had their own nursery.

### A Lullaby

The old Scottish word Baloo as an interjection means 'hush', but as a noun is a lullaby.

### A Dandling Song

'Mazzie' is a very unusual Scots word for 'mother'.

### Dance To Yer Daddy

Other Scottish verses for *Dance To Yer Daddy* are

Dance tae yer daddy, my bonnie laddie  
Dance tae yer daddy, my bonny man  
You'll get a herrin aa tae yersel  
An you'll get a whippie an a Souple Tam.

A Souple Tam is a top, or a toy you pull along on a string.

### A Clapping Song

Another such song says

Clapa clapa handies, daddy's comin hame  
Sweeties in his pocket for a good wee wean.

### Bee Baw Babbity

Another, older song to the *Bee Baw Babbity* tune is

Wha learned ye tae dance, Babbity Bowster, Babbity Bowster?  
Wha learned ye tae dance, Babbity Bowster brawly?

The name Babbity Bowster comes from an even older song called *Bab At The Bowster* that was used by young people for a dance game. To bab is to bow, and a bowster is a cushion.

## Performing

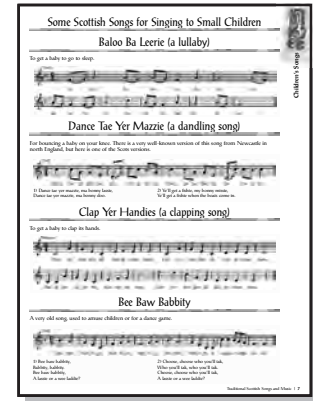
A class or smaller group could go and perform these and other songs to a nursery class.

## Inventing

New verses can be made for these songs. For example

Clap yer handies till grannie comes hame  
Grannie will gie ye a new dress tae wear

Or Who'll be first to write a verse, a laddie or a wee lassie?



# Street Songs (page 8)

## Information

The word Hogmanay, meaning New Year's Day, occurs only in this version of the song from central Scotland.

Here are the lyrics of two 'street songs' to well-known tunes.

*Ma Maw's a Millionaire*  
To the tune of *Let's All Go Down  
The Strand*

Ma maw's a millionaire  
Blue eyes and curly hair  
See her walkin doon the street  
Wi her big banana feet  
Ma maw's a millionaire.

Ma maw's a millionaire  
Blue eyes and curly hair  
Sittin among the Eskimos  
Playin the game of dominoes  
Ma maw's a millionaire.

(Variation)  
I know a teddy bear  
Blue eyes and curly hair  
Roly poly through the town  
Knockin all the people down  
I know a teddy bear.

*Ye Canny Shove Yer Granny*  
To the tune of *She'll Be Coming Round  
The Mountain*

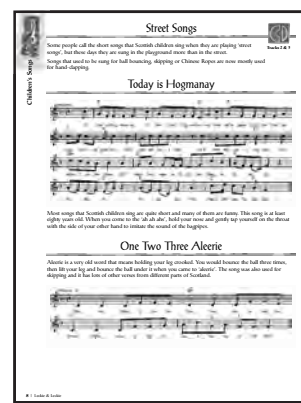
Ye canny shove yer grannie aff a bus  
Ye canny shove yer grannie aff a bus  
Ye canny shove yer grannie  
Cause she's yer mammie's mammie  
Ye canny shove yer grannie aff a bus

Ye can shove yer other grannie aff a bus PUSH PUSH  
Ye can shove yer other grannie aff a bus PUSH PUSH  
Ye can shove yer other grannie  
Cause she's just yer daddie's mammie  
Shove yer other grannie aff a bus PUSH PUSH

We'll all go round to see her after school HULLO GRANNIE  
We'll all go round to see her after school HULLO GRANNIE  
We'll all go round to see her  
We'll all go round to see her  
We'll all go round to see her after school HULLO GRANNIE

She'll feed us mince and tatties when we go YUM YUM

Ma grannie wears an awfy woollie vest SCRATCH SCRATCH



## Listening

CD tracks 2 and 3. Performance using unaccompanied singing.

## Performing

The bagpipes imitation of *Today is Hogmanay* can be used as a ritual 'piping in' to welcome a latecomer or a visitor to the class.

## Language/movements with younger children

*One Two Three Aleerie* has many more verses. Ask the class if they know more verses or can learn any from their parents. You can ask them for other songs that they themselves sing in the playground, but be prepared for incomprehension. This is because they see these small verses not as songs but as singing to accompany actions, most often clapping sequences. Here are a few specific songs currently widely known in Scottish playgrounds. These let the pupils know what kind of song you mean: *See See My Best Friend*, *My Mother Your Mother*, *A Sailor Went To Sea Sea Sea*, *Under The Bramble Bushes*.

# Wee Gallus Bloke (page 9)

## Listening

CD track 4 and karaoke track 33. Performance using guitar, keyboard, mouth organ and voices.

## Performing

Claps can be inserted as follows. Note that the claps in the third line are at twice the speed of those in lines 1, 2 and 4.

Oh, yer ma wee gallus bloke nae mair. (*clap clap*)

Oh, yer ma wee gallus bloke nae mair. (*clap clap*)

Wi yer bell blue strides, [*clap clap*] yer bunnet tae the side, (*clap clap*)

Yer ma wee gallus bloke nae mair. (*clap clap*)

## Inventing

Write a new verse from a girl's angle.

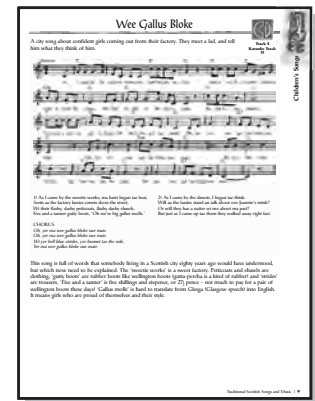
Rewrite the original verse to be in Standard English about a computer factory and modern clothing. Then 'translate' the new verse into Scots.

## Other Activities

### Scots language Work

Translate the story into Standard English.

For example 'The girls who worked in the factory were coming home from work in a group, and the boy telling the story felt rather alarmed by them. The girls did not think much of him, and in the chorus they told him so. Then he came past the dance hall, and thought the girls there would be interested in him – but they were not!'



# The World Must Be Coming To An End (page 10)

## Listening

CD track 5. Performance using keyboard and voices.

## Performing

Once a few new verses have been made, the class will become keen to perform them and produce more new verses than the teacher has stamina for.

## Inventing

This is the best song to use when beginning to write new verses with a class or group. See *An Approach to Inventing* on pages 6 and 7 of this book.

**The World Must Be Coming To An End**

A girl is sent to buy the 'youngest' (pronounced in a story, but the oldest means with problems and often with consequences).

1) We were for the night, and we were for the night.  
2) We were for the night, and we were for the night.  
3) We were for the night, and we were for the night.  
4) We were for the night, and we were for the night.  
5) We were for the night, and we were for the night.

When singing this song with younger children, they can invent the lyrics 'O' with inventing and words, and the lyrics 'I with inventing, such time 'at' and 'at' are sung.

The pronunciation can be made easier 'Scottish' or 'Scottish' - 'you should'.

Scottish youngsters working in schools often use this song to show people how to begin composing their own parts. A few of the new verses that have been made by children:

We were for the night, and we were for the night.  
We were for the night, and we were for the night.  
We were for the night, and we were for the night.  
We were for the night, and we were for the night.  
We were for the night, and we were for the night.

© 1998 Blackie

Begin by setting the scene: a girl is sent to the shops for 'messages' but something terrible always happens. When you are beginning to create verses with a class, give them only the numbered verses printed on page 10 and sung on the CD.

Once new verses have been made, compare them with those at the bottom of page 10.

# The Well at the World's End (page 11)

Identify other versions of the story. Invent other endings.

The story of the Frog Prince is very widely known. The frog is kissed by a girl and turns into – or back into – a prince. Sometimes the story explains why the prince became a frog, sometimes not.

In a Scottish version similar to the story we give, the frog follows the girl home, and at last asks her to cut his head off. She does so. The head bounces into the fire, smoke shoots up and when it clears the prince is standing there. A spell had been put on him by a witch.

**The Well at the World's End**

There was a girl whose mother was her to the Well at the World's End to buy some water to take home. But the well was dry. The girl sat down and cried.

She prayed a little prayer and said, "Please, my God, if you promise me money, let me go to the well!"

The girl laughed and said, "No, I'll give you all the money you want."

The frog jumped into the bucket and began to dig. Water came rushing into the well, and the girl filled her jug and ran off home without saying "Thank you."

That night there came a wind at the girl's door. A little voice was whispering, "Open the door, my promised wife, open the door, my honey, my dear!"

The girl's mother said, "What's that noise at the door?"

"I can hear something," said the girl.

"No, don't be nervous about it. Open the door and let him in!"

The girl had to open the door, and the frog hopped in and came to the threshold where the cat was sleeping. The frog said, "Can you see my promised wife, my promised wife, my promised wife, my honey, my dear?"

"What's that noise my promised wife, my promised wife, my promised wife, my honey, my dear?"

"I don't know what he's on about," said the girl. "I'll open the door and see what he's about."

"No, no, my honey, my dear!"

"No, no, my honey, my dear!"

The girl said, "I'll open the door, and the frog will work up the cat. The cat will get up and see a frog and take the corner of the frog's head and hold it off."

The frog turned into a living prince.

He, and the girl's cat had her of him together.

The bewitched prince is not always a frog. In one fine Scottish version of the story, The Brownie and the Little Black Pig, the prince has no manners and is turned into a pig. He solves the magic riddle and becomes a prince again by learning how to say 'please', 'thank you', and 'I'm sorry'. He is helped in his quest by a frog, some ants, and a girl who kisses him because he has rescued her granny from the dangers of the forest.

The Well at the World's End also appears in other Scottish stories.  
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# Fitba Crazy (page 12)

## Information

The supporters of every football club have songs about their teams. Sometimes there is a small song for every well-known member of the team. Nearly all are set to well-known tunes. Examples include:

To the tune of *Mammy*

Celtic (or Rangers), Celtic,  
I'd walk a million miles for one of your goals, oh Celtic.

To the tune of *Guantanamera*

One Charley Tully, there's only one Charley Tully.

In Motherwell in 1995 they sang to the tune *The Lord Of The Dance*

We are the Motherwell F.C.  
We beat the Hearts and we beat Dundee.  
And we will go wherever you may be,  
Cause we are the boys of the M.F.C.

A very popular rhyme, except in Aberdeen of course, is

Aberdeen, Aberdeen,  
Canny kick a jelly bean.  
(Celtic/Rangers) won a rubber duck,  
(Rangers/Celtic) won the Scottish Cup.

Some of the songs are polite, some are rude, some are religiously offensive. Often polite little boys can sing football songs that contain blood-curdling threats.

## Listening

CD track 6 and karaoke track 34. Performance using keyboard, guitar and voices.

## Performing

Likely to be seized upon with vigour!

## Inventing

New verses can be problematic, as pupils will want to sing about their favourite teams/players. Beware, this can cause arguments! New verses could be about the school's own football team or other sports and people who become too involved with them.

For example,

He's wrestling crazy, he's wrestling daft,  
They've dropped him on his head so much his brain is getting soft.  
It would take a dozen referees to...

# Giant Fitba (page 13)

Use maps of Northern Ireland and western Scotland to investigate the geography of the story. Discuss how big the giants would have had to be. Draw pictures of the giants. Find photos of the Giant's Causeway. Find out about it and discuss how science explains its formation? Talk about this.

# The Bonnie Ship The Diamond (page 14)

## Information

The whalers went to catch the whales called 'Right Whales'. A Right Whale is a baleen whale of the family Balaenidae. Family members include the Greenland Right Whale and the Bowhead Whale. These whales float when they are killed – other species sink.

Every year in April the ships sailed up the Davis Strait between Greenland and Canada, until they met a great wall of ice. They waited for the pack ice to melt, then sailed north to Baffin Bay where the whales were. The sailors got into rowing boats, chased after the whales and threw iron harpoons with long ropes attached. When harpooned, a whale might pull the boat along for hours, or even hit the boat with its tail and fling the sailors into the icy water.

When whales were caught, their fat was cut into chunks and boiled down into oil. The oil was used for lamps, for heating and to lubricate machinery. Whale bones are very strong and supple, and were used for many things, e.g. corsets and bristles for brushes.

## Listening

CD track 7 and karaoke track 35. Performance using guitar, keyboard and voices.

## Performing

When performing this song, claps or stamps can be inserted as follows.

And it's cheer up, my lads, [clap clap] your hearts never fail, [clap clap]  
When the bonnie ship The Diamond goes a-fishing for the whale. [clap clap]

## Inventing

If your class topic is The Sea or Whaling, short songs can be written on various aspects of sea life. In one class, each 'table' wrote its own short song about a particular kind of whale.

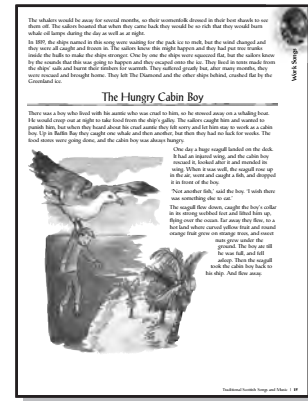
# The Hungry Cabin Boy (page 15)

## Drama

Improvise the crew's discussion on what to do with the stowaway when he is first discovered. What does the boy think and feel? Talk about *Treasure Island*, written by famous Scottish author Robert Louis Stevenson. Introduce pupils to such characters as Long John Silver and Jim Hawkins. Inspire the class to play these roles in different settings.

## Game

Hide some chocolate money somewhere in the classroom, make a map showing its hiding place and get the class to hunt for the 'treasure'.



The cabin boy would be seen for several months, so that something should be done to make him think to see them off. The cabin boy would be seen for several months, so that something should be done to make him think to see them off. The cabin boy would be seen for several months, so that something should be done to make him think to see them off.

**The Hungry Cabin Boy**

There was a boy who lived with his aunt who was used to him, so he would jump on a sailing boat to see his mother and to see his father. The cabin boy would be seen for several months, so that something should be done to make him think to see them off. The cabin boy would be seen for several months, so that something should be done to make him think to see them off.

© 1880 Robert Louis Stevenson

# The Blantyre Explosion (page 16)

## Listening

CD track 8. Performance using keyboard, cello and voice.

## Performing

Usually a solo song.

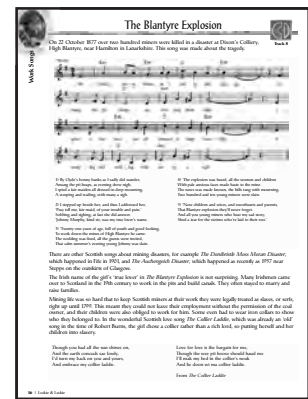
## Inventing

If your area has a history of coal or shale mining, pupils can ask their families for information or accounts of incidents or accidents, which can then be used to create a new song. One class wrote a song about a large scale accident which had happened in the local pit 40 years earlier. They sang it at assembly, then for the Christmas show. At the show, four widows of victims were in the front row, and came with tears in their eyes to thank the children.

## Other Activities

### Local Studies

Find an example of a local historical event that can be the inspiration for inventing drama or creating songs. This event doesn't necessarily have to be tragic – it can be a myth, legend or well-known real event.



**The Blantyre Explosion**

The 27 October 1877 saw two hundred miners were killed in a disaster at Clon's Colliery, High Blantyre, near Hamilton in Scotland. This was made about the tragedy.

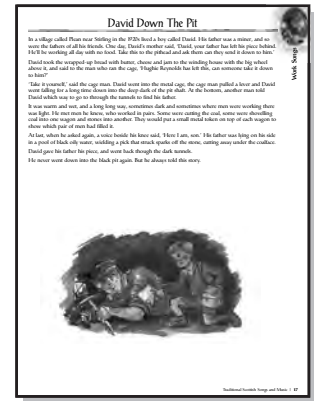
© 1877 James Watson

# David Down The Pit (page 17)

## Information

This is a true story. It happened to Ewan McVicar's uncle, David Reynolds of Plean near Stirling. The coalowner's name was Thorneycroft.

On Thursday 13<sup>th</sup> July 1922 David's father Hugh Reynolds was working down in the pit. He heard a bump, which was an explosion in the next pit, Plean Number Four Colliery. In the Carbrook Section about a mile from the 'pit bottom' twelve miners were killed.



In 2001, Class 5 of East Plean Primary School (where David himself went to school) were studying their local history. They worked with Ewan McVicar to make a song about the disaster.

The tune they used is a traditional one, but other tunes would suit the song, for example the tune of The Barnyards Of Delgaty slowed down.

### *My Collier Sweetheart*

My mother said I could not have a collier, if I did it would break her heart.  
I didn't care what my mother told me, I had a collier for my sweetheart.

But one day up Cadger's Loan, a siren screamed at Pit Four Head.  
All of Plean ran to find out, 'How many living? How many dead?'

Lowsing time in the Carbrook Dook, the young shot firer fired his shot.  
Dynamite blew up the section, twelve lads dead, seventy caught.

Their holiday bags were lying waiting, the men were lying down below.  
The wee canaries, they died too. Salty tears in the sad Red Rows.

The young shot firer had no certificate, my young collier lost his life.  
Fate was cruel to my sweetheart, I will never be his wife.

## Inventing

Dramatise this story. Include dialogue between the boy, the cagewinder, the bottom of shaft man, other miners met on the way, then the father and son.

## Other Activities

Discuss how the boy might have felt going down into a dark, strange place.

## Class Questions

Have you ever gone to visit a relative at work? Where did you go? What did you see? Who did you meet? What were people doing? What sights, sounds and smells do you remember?



# Bothy Ballads (pages 18–21)

## Listening

CD track 9 and karaoke track 36. Performance using accordion, keyboard and voices.

## Performing

The Barnyards is a rousing bouncy song.

## Inventing

The names of local farms can easily be inserted into songs. One class in a school near Glasgow changed the song *Fare Ye Weel Ye Mormond Braes* to *Fare Ye Weel St Michael's Braes*.

The ballads in *Traditional Scottish Songs & Music* give the farmworkers' viewpoint. A song could also be written from the farmer's viewpoint, answering workers' criticisms.

The song *The Plooman Laddies* could be rewritten to be about a present-day girl, her hopes and who she loves.

Songs could give the farm animals' viewpoint. Songs which talk about horses could be rewritten to be about tractors.

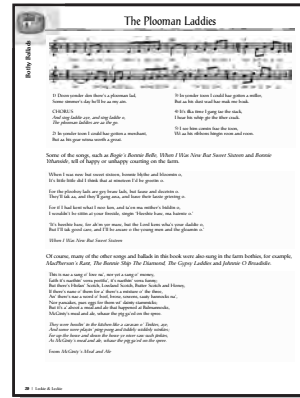
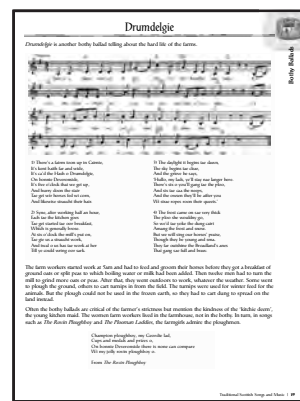
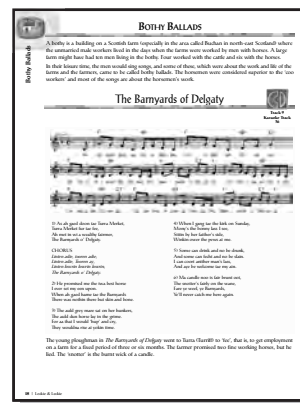
## Other Activities

### Scots Language Work

Translate the verses of *McGinty's Meal and Ale* into English.

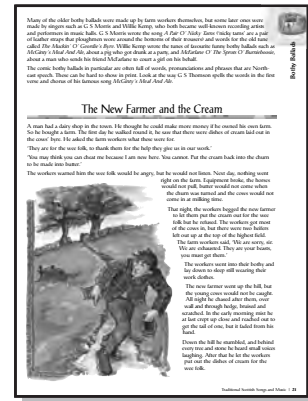
## Local Studies

In present or former rural areas, there is much rich material about farm work available.



# The New Farmer and the Cream (page 21)

This is a good story for dramatising. Pupils older than 10 may consider the concept of fairies too infantile for them, but will happily accept mischievous ghosts, goblins or vampires. The story could be modernised to be about a new factory owner, fairies or gremlins or goblins.



# MacPherson's Rant (pages 22-23)

## Information

Most Scottish fiddlers know the tune, and the song is sung throughout Scotland and abroad. The Scottish singer Jimmy MacBeath said that the town clock of Banff still does not keep proper time, and 'beats up the last ten minutes' of each hour – that is, it runs fast in the last ten minutes. He recalled that in the 1940s he sang the song in a street in Banff, where the people did not like to be reminded of the story, and they pelted him with vegetables.

## Listening

CD track 10. Performance using guitar, fiddle and voice.

## Performing

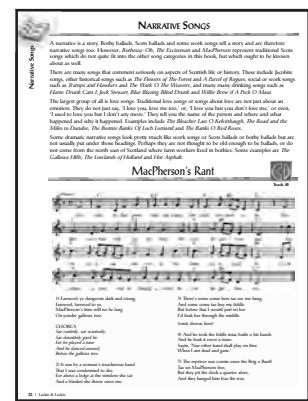
Play CD and join in on chorus.

## Other Activities

Debate who won in the long term – Lord Duff because he was able to have MacPherson killed, or MacPherson because his tune and song are still heard and his legend as a folk hero lives on while Lord Duff is only remembered as a villain?

## Drama

Improvise a dramatisation of the court case.



# The Deil's Awa Wi' The Exciseman (page 24)

## Information

Note that the work of the excisemen can be linked to the work of present day Income Tax Inspectors, and collectors of VAT.

## Listening

CD track 11 and karaoke track. Performance using keyboard, fiddle and voice.

## Performing

First, play CD and join in with the chorus. Then learn the whole lyric and use the karaoke track.

## Inventing

There are of course various problems in making new verses about the doings of the Devil. Some present-day children have in fact never heard of the Devil, and in at least one Punch and Judy show he is introduced as a vampire!

The dances listed in verse 3 could be modernised, and the instrument of banishment could become an electric guitar.

**The Deil's Awa Wi' The Exciseman**  
Scotland's most famous songster was Robert Burns. Here is one of his songs.

1. The Deil can mak the sun  
And draw it out of the heaven,  
And he can mak the wind  
To blow as he pleases;  
The Deil can mak the sea  
To rise and run as he likes,  
And he can mak the stones  
To jump as they please.

2. The Deil can mak the sun  
To shine as he pleases,  
And he can mak the wind  
To blow as he pleases;  
The Deil can mak the sea  
To rise and run as he likes,  
And he can mak the stones  
To jump as they please.

**CHARMS:**  
The Deil can mak the sun  
To shine as he pleases,  
And he can mak the wind  
To blow as he pleases;  
The Deil can mak the sea  
To rise and run as he likes,  
And he can mak the stones  
To jump as they please.

3. There's a dance and a dance  
That's a dance and a dance,  
There's a dance and a dance  
That's a dance and a dance,  
There's a dance and a dance  
That's a dance and a dance,  
There's a dance and a dance  
That's a dance and a dance.

Robert Burns was born in 1759 in south-west Scotland. His own father was the Car. A. Shaw and James Burns, and also sang the *Auld Lang Syne* 'Come through the eye and the eye is a hole in a wall. But Robert Burns did not always write the words for his songs from scratch. Sometimes he took good songs being sung by the people around him and recorded them. It was from these ideas and his own imagination that he wrote the words for his songs.

Like many other talented people, Robert Burns did not make his living from his art. One job he had was as an exciseman, collecting tax on the whisky and other goods. The story goes that he and some other excisemen were sent to search a village for drinking beer that had arrived in the Subsidy Park. The excisemen saw that this was indeed a village, and that the three were drunk, and that they were in the danger. The excisemen knew that they would need some way to catch them on board the boat, so they went to Charleston for some help. They saw the old man who had been to Charleston for some help, and they saw the old man who had been to Charleston for some help.

The messenger who was sent to Charleston took a very long time to come back. One of the excisemen suggested that Burns write a song to pass the time. Burns went for a walk on the bridge. When he came back he recited this song. When the excisemen returned from Charleston, Burns was the man to hand the message, and he was to hand. The story was captured and all the other words of the song were added at Charleston.

The *Deil's Awa Wi' the Exciseman* and his fellow excisemen were bad people who deserved to be taken away by the Deil, and that everyone would be so happy at this they would dance!

# Landlady, Count The Lawin (page 25)

## Information

Another verse for this song is

Weel may we aa be, ill may we never see,  
God bless the guidwife and the company.

Robert Burns' song to this tune is of course *Scots Wha Hae*. Many Scots think that this should be the Scottish national anthem.

- |   |  |
|---|--|
| 1. Scots, wha hae wi' Wallace bled,<br>Scots, wham Bruce has aften led,<br>Welcome to your gory bed<br>Or to victorie!                | 4. Wha for Scotland's King and Law<br>Freedom's sword will strongly draw,<br>Freeman stand or freeman fa',<br>Let him follow me!   |
| 2. Now's the day, and now's the hour:<br>See the front o' battle lour,<br>See approach proud Edward's power –<br>Chains and slaverie! | 5. By Oppression's woes and pains,<br>By your sons in servile chain,<br>We will drain our dearest veins<br>But they shall be free! |
| 3. Wha will be a traitor knave?<br>Wha can fill a coward's grave?<br>Wha sae base as be a slave? –<br>Let him turn, and flee!         | 6. Lay the proud usurpers low!<br>Tyrants fall in every foe!<br>Liberty's in every blow!<br>Let us do, or die!                     |

## Performing

Remember that although *Scots Wha Hae* is usually sung rather as a dirge, the original tune is a march, and that *Landlady, Count The Lawin* is a jolly drinking song.

## Inventing

New verses could express the more realistic feelings of fear and hope that the soldiers on the Bannockburn battlefield would have had. What sounds could be used to emphasise some of the words in the verses? (e.g. 'Now's the day, and now's the hour': clock/chimes.)

# The Worser (page 27)

This story could be used for improvised drama, with elaborated scene-setting, and other sideshows included.

Another animal or a series of artefacts could be substituted. For example, use the best pet, a not so good pet and the worser. (Similarly, use the best kettle, a not so good kettle and the worser.)

# The Day We Went Tae Rothesay-Oh (page 26)

## Information

The pleasure boats that carried Glasgow people 'doon the watter' were paddle steamers. The last surviving paddle steamer is the *Waverley*, which docks on the Clyde each winter. Glasgow shipyard worker Jim Brown wrote a song in praise of the *Waverley* to the tune of *Miss Campbell's Polka*.

### *The Waverley*

Sailing doon the Clyde on the *Waverley*,  
A grand old boat is the *Waverley*.  
She'll take ye doon tae Rothesay and be back for tea,  
The way that she did when you were wee.

When you watched the paddles going round and round  
And heard the engine's thumping sound,  
Then your happy young heart would start tae pound  
At the thought of reaching the sea.

And the shipyard lads would wave 'hullo'  
When building ships was all the go,  
With a dozen shipyards in a row,  
But now there's barely three.

## Listening

CD track 12. Performance using guitar, Jew's harp and voice.

## Performing

Play CD and join in on chorus. At the end of the line

We aa lay doon tae tak oor ease, when somebody happened for tae sneeze  
everybody sneezes loudly.

## Inventing

New verses could tell how the group got home again, or tell of another holiday further away in modern times. Pupils could invent new songs about their own holidays.

Create sounds of the sea using only voices, paper and one instrument of the pupils' choice, e.g. flute playing low quavers to represent ripples in the water. Don't forget sounds of wildlife: gulls, seals, etc.

## Other Activities

Translate the story into English. Find out about *The Waverley*. What kind of clothes did people wear for a river trip? Compose a tune about where people go on holiday. Talk about the music people hear on holiday.

The Day We Went Tae Rothesay-Oh

The song about a holiday trip to Rothesay from Glasgow is the most popular of those in this book, and continues to be sung today and has been sung for over 100 years ago.

1. The day we went tae Rothesay, when we were wee  
We sailed doon the Clyde on the *Waverley*.  
She'll take ye doon tae Rothesay and be back for tea,  
The way that she did when you were wee.

2. When you watched the paddles going round and round  
And heard the engine's thumping sound,  
Then your happy young heart would start tae pound  
At the thought of reaching the sea.

3. And the shipyard lads would wave 'hullo'  
When building ships was all the go,  
With a dozen shipyards in a row,  
But now there's barely three.

4. We aa lay doon tae tak oor ease, when somebody happened for tae sneeze  
Everybody sneezes loudly.

5. The *Waverley* is the last surviving paddle steamer on the Clyde. She was built in Glasgow in 1846 and is now a museum ship. She is the only remaining paddle steamer in the world.

6. The *Waverley* is a fine example of a 19th-century paddle steamer. She is the only remaining paddle steamer in the world.

7. The *Waverley* is a fine example of a 19th-century paddle steamer. She is the only remaining paddle steamer in the world.

8. The *Waverley* is a fine example of a 19th-century paddle steamer. She is the only remaining paddle steamer in the world.

9. The *Waverley* is a fine example of a 19th-century paddle steamer. She is the only remaining paddle steamer in the world.

10. The *Waverley* is a fine example of a 19th-century paddle steamer. She is the only remaining paddle steamer in the world.



## Inventing

Modernise and/or localise a ballad story as prose, or rewrite it as simpler verse with perhaps a supporting chorus. For example;

- *The Gypsy Laddies* could become door-to-door salesmen
- *The Queen's Four Maries* could be a rich girl's servants
- *Johnnie O Breadislie* could be a local poacher
- *The Great Silkie Of Sule Skerry* could become an endangered whale that takes on human form to steal a human baby, in order to force whalers to stop killing the whale's family.

## Other Activities

### Drama

The following ballads could all be used for improvised drama:

- *The Gypsy Laddies*
- *The Queen's Four Maries*
- *Johnnie O Breadislie*
- *The Great Silkie Of Sule Skerry*.

Mollie Hunter's novel *A Stranger Came Ashore*, widely used in Scottish primary schools, is based in part on the Silkie ballad. The story of *The Seal Wife* on page 35 can be linked with the Silkie ballad.

# Jacobite Songs (pages 32–33)

## Listening

CD track 15. Performance using keyboard and voices.

## Performing

*The Skye Boat Song* is a favourite Scottish song.

*Hey Johnnie Cope* has a bouncy chorus, but pupils need first to understand that waukin means waking, and that ‘gang tae the coals’ is a colloquialism of the time, that refers to going to the coalpits in Prestonpans.

In *The Piper O’ Dundee*, to the tune *Aiken Drum*, the mischievous piper plays something to please the Lord but also a number of Jacobite tunes:

- The piper cam’ to our town  
To our town, to our town,  
The piper cam’ to our town,  
And he played bonnielie.  
He played a spring, the laird to please,  
A spring brent new, frae ’yont the seas,  
And then he ga’e his bags a squeeze,  
And played anither key.
- He played ‘The welcome o’er the main’,  
And ‘Ye’se be fou, and I’se be fain’,  
And ‘Auld Stuarts back again’,  
Wi’ muckle mirth and glee.  
He played ‘The Kirk’, he played ‘The Queen’,  
‘The Mullin Dhu’, and ‘Chevalier’,  
And ‘Lang away, but welcome here’,  
Sae sweet, sae bonnielie.

*Chorus*

*Chorus*

And wasna he a rogie,  
A rogie, a rogie;  
And wasna he a rogie,  
The piper o’ Dundee?

- It’s some gat swords, and some gat nane,  
And some were dancing mad their lane;  
And mony a vow o’ weir was ta’en,  
That nicht at Amulrie.  
There was Tullibardine and Burleigh,  
And Struan, Keith, and Ogilvie;  
And brave Carnegie, wha but he,  
The piper o’ Dundee?

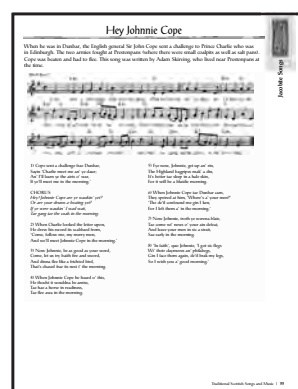
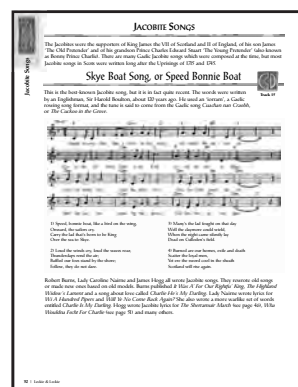
*Chorus*

## Inventing

Add more verses to *The Skye Boat Song* about Charles’ boat journey with Flora MacDonald, explaining why Charles was in woman’s clothing at the time. Rewrite the song to be about some other departure or leave-taking. Modernise *Hey Johnnie Cope* to become about defiance or other enemy figures, e.g. Darth Vader, Cruella De Vil or Magneto.

## Other Activities

Dramatise the boat journey, and invent a challenge from an English warship. Tell the story of Charles’ journey with Flora MacDonald, with Charles being in disguise as the servant Betty Burke.





# Gaelic Song (pages 34–38)

## Information

As well as the waulking songs, psalm singing and mouth music, Gaelic Song is rich in many of the types of song for which we have given examples in Scots.

Waulking songs are work songs, but there are also Gaelic songs for milking cows, for churning to make butter, for rowing a boat (see *The Skye Boat Song*), for spinning, for weaving and for other tasks.

There are many Gaelic songs that tell of fights and battles, and such a large number of Jacobite songs in Gaelic that several books of them have been published. Most of the Gaelic Jacobite songs were written very close to the time of the 1715 and 1745 campaigns, while the Scots Jacobite songs were mostly composed many years later.

There are Gaelic versions of ‘ballads’, but also songs of the mythical Fianna warriors and ‘Ossian’ heroes that may have been brought over from Ireland 1400 years ago.

And Gaelic is rich in songs that celebrate the sea, the wildlife, and the warmth and hospitality of the Gael.

## Waulking song

### Listening

CD track 16. Unaccompanied singing by a group of women waulking cloth.

Ask the class to estimate how many women are singing, their ages, etc. Emphasise that the song is an accompaniment and encouragement to work. Note the change from one song to another, and that the yells of enjoyment are in part a response to the lyric saying ‘I will not ply the cloth...’.

### Performing

Pupils can join in with the refrains.

### Inventing

Pupils should first watch a demonstration or video to see how waulking was done. They can then make up their own waulking song in Scots, or make a song to help with some other work, e.g. sweeping the floor, putting chairs on desks at the end of the day.

**Gaelic Song**

Gaelic is the old language of most of Scotland but there were also people who spoke Gaelic from the Hebrides and the north-west of Scotland. There are many fine songs in the Gaelic language. In this section, we look at waulking songs which were sung and danced to. The section on numbers (pages 34–37) and page music (pages 38–39) tell us more about waulking.

The oldest Gaelic songs about the legends of the Fianna and go back over a thousand years. The hundreds of years, the Gaelic people had their own poems and stories. In the last few hundred years there have been a lot of other legends of Gaelic songs and stories, and some songs were written and sung to them. There is a lot of other legends of Gaelic songs and stories, and some songs were written and sung to them. There is a lot of other legends of Gaelic songs and stories, and some songs were written and sung to them.

**Waulking Song**

Waulking songs were used by groups of women who had gathered to do their work. They were sung to help them to work and to give them a chance to rest. The songs were often about the work they were doing, or about the people they were working for. The songs were often about the work they were doing, or about the people they were working for.

**Robh Thu sa Bheinn!**  
Wee You in the Mountain!

A waulking song from the 18th century. The song is about a man who has been in the mountains for a long time. The song is about a man who has been in the mountains for a long time.

**Mo Ràn Ailein**  
My Love Aileen

A waulking song from the 18th century. The song is about a man who has been in the mountains for a long time. The song is about a man who has been in the mountains for a long time.

**The Seal Wife**

A waulking song from the 18th century. The song is about a man who has been in the mountains for a long time. The song is about a man who has been in the mountains for a long time.

**Gaelic Psalms**

Historic and modern can be sung in Gaelic or English in Scottish churches. There is a very powerful old style of waulking song which is still used in some Gaelic-speaking churches. The style is very old, and it is still used in some Gaelic-speaking churches. The style is very old, and it is still used in some Gaelic-speaking churches.

**Psalm 46 (verses 1 and 2)**

The psalm was written by a man in Israel, and it is about the power of God. The psalm was written by a man in Israel, and it is about the power of God.

**Gaelic Vocal Dance Music**  
Known as Mouth Music (Pìob Ùr Buid)

When people want to dance but there is no music, they will sing a song in which the beat of the music is given by the rhythm of the words. The beat of the music is given by the rhythm of the words.

**Dòmhnall Dubh**

A waulking song from the 18th century. The song is about a man who has been in the mountains for a long time. The song is about a man who has been in the mountains for a long time.

# Psalm

## Listening

CD track 17. Unaccompanied singing by a church congregation.

Explain this ancient religious singing style to pupils before letting them listen to it.

# Puirt A Beul

## Listening

CD track 18. Unaccompanied solo singing.

Invite the class to admire the virtuosity of the singer. Consider which of the Scottish dance types discussed in pages 40 to 47 are being sung. (The first is a strathspey, the second is in reel tempo which is used for many dances.)

# The Seal Wife (page 35)

Excellent for dramatisation. The story can be linked with the ballad *The Great Silkie Of Sule Skerry* on page 31.

The image shows a page from a music book. At the top, it is titled 'Mo Ràn Aillean' (My Love Alan) with a key signature of one flat and a 4/4 time signature. Below the title is a musical staff with notes and rests. To the right of the staff is the Gaelic text, and below that is the English translation. The English text reads: 'The fishermen came among the rocks, they thought to take the boat a strange meeting took, and with a wary manner coming on the coast. The king took his hand to take his callous, except for a seal skin that was on the water and the boat took. The old man in the boat and the seal took it off and had it brought ashore and so on.' Below this is another section titled 'The Seal Wife' with a small illustration of a seal. The text describes a woman who is a seal and how she marries a fisherman.

# The Loch of the Sword (page 38)

The three Highland counties were Inverness-shire, Argyllshire, Perthshire. If investigating the location on a map, remember the lochan is very small, and boundaries have changed.

The image shows a page from a music book. At the top, it is titled 'Nighean Na Calliche' with a key signature of one flat and a 4/4 time signature. Below the title is a musical staff with notes and rests. To the right of the staff is the Gaelic text, and below that is the English translation. The English text reads: 'The old boundaries of three Highland counties met in the middle of a small loch called The Loch of the Sword, or Loch na Calliche, in the year 1602... For years, the three of them were agreed about the limits of their lands, but the Countess of Leitch and the King of Argyll agreed that would meet them to register. The Loch was in the meeting place, as all women called to him, Loch na Calliche, the name.' Below this is another section titled 'The Loch of the Sword' with a small illustration of a sword. The text describes a woman who is a sword and how she marries a fisherman.

# Scottish Dance Music – Reels, Strathspeys and Jigs (pages 40–45)

## Listening

The order of tracks on the CD differs slightly from the order in the book. Here we follow the order in which tracks are given or discussed in the book.

CD track 30(d). Performance using fiddle and keyboard.

CD track 19. Performance using fiddle and keyboard.

CD track 20. Performance using fiddle and keyboard.

CD track 30(c). Performance using fiddle and keyboard.

CD track 21. Scottish Country Dance Band set. Performance using two accordions, fiddle, keyboards, bass, drums.

CD track 31. Ceilidh Band Set. Performance using fiddle, whistle, concertina, accordion, highland pipes, guitar, bass guitar, drums.

CD track 22. Performance on accordion.

CD track 23. Performance on bagpipes.

## Performing

Rhythm instruments could be used, first to accompany the CD tracks, then on their own to show what the rhythms of the dances are, and to compare and contrast the different rhythms.

## Inventing

Create short verses to be sung while dancing to the tunes.

Begin with the rhythms, then use keyboards to create new tunes.

**Scottish Dance Music**  
Reels, Strathspeys and Jigs

In Scotland, dances are sung by the fiddle and keyboard. The fiddle player gets into a ball. The keyboard player leads the dance to meet the fiddle. The fiddle player sits with the keyboard. James MacLennan danced as if the fiddle was his own. Gaidheal and fiddle were used for dancing.

The book knows many of Scottish country dances are the reel, the strathspey and the jig. There are many kinds of reel, strathspey, concertina and accordion, and many different sorts of fiddle, pipe and bagpipe. The fiddle is the most common. The fiddle is played by the fiddle and keyboard. The fiddle is played by the fiddle and keyboard. The fiddle is played by the fiddle and keyboard.

March tunes are used for some Scottish country dances, like The Czar Garden which is danced by couples. The Czar Garden is danced by two groups of three, and there are dances with accompanying tunes such as The Czar Garden. 'Czarina' is a play on the name of the current Queen who is the fiddle.

**Reels**

The reel is the fastest of all the tunes played on traditional instruments in Scotland. It is generally 4/4 or 2/4 time, meaning that it has 4 or 2 beats in each bar. Reels are usually made up of groups, as in the example below. The reel is played on many instruments but the fiddle and keyboard are the most common. The reel is played by the fiddle and keyboard. The reel is played by the fiddle and keyboard.

**Soldier's Joy**

**Mrs MacLeod of Raasay**

One of the best known Scottish reel tunes has different names in different counties. In Scotland it is called Mrs MacLeod of Raasay. It is a reel in 4/4 time, meaning that it has 4 beats in each bar. The reel is played on many instruments but the fiddle and keyboard are the most common. The reel is played by the fiddle and keyboard.

The reel is played on many instruments but the fiddle and keyboard are the most common. The reel is played by the fiddle and keyboard. The reel is played by the fiddle and keyboard.

**Country Dancing**

You may have seen dancing approaches to dancing with strathspeys and jigs. It means that the Scottish Country Dance tradition, there are the same time there are the dances about the fiddle and keyboard. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

**STRATHSPEYS**

The strathspey is a tune from the strathspey and jig. It is a reel in 4/4 time, meaning that it has 4 beats in each bar. The reel is played on many instruments but the fiddle and keyboard are the most common. The reel is played by the fiddle and keyboard.

**Earl Grey**

The Earl Grey is a strathspey and jig. It is a reel in 4/4 time, meaning that it has 4 beats in each bar. The reel is played on many instruments but the fiddle and keyboard are the most common. The reel is played by the fiddle and keyboard.

**Country Dancing**

You may have seen dancing approaches to dancing with strathspeys and jigs. It means that the Scottish Country Dance tradition, there are the same time there are the dances about the fiddle and keyboard. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

**John McAlpine**

The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common. The fiddle and keyboard are the most common.

# Other Activities

## Dance

The tunes are for dancing. The CD tracks are too short for this purpose, so use other cassettes or CDs. Scottish Country Dance Band recordings will be at good tempi, while ceildh bands will sound more exciting, but may play tunes too fast for dancing.

## Scots Language Work

Investigate the different meanings of the word 'reel'. Consider the links between the dance, the kind of tune, the shape of a reel of thread, the movement called 'reeling', etc.

Undertake the same approach for the words 'jig' and 'march'. (Note that the month March is named after the Roman warrior god, Mars.)

The page shows two musical scores. The top score is for 'The Cock O' The North' (Track 19) and the bottom score is for 'Merrily Danced The Quaker's Wife' (Track 20). Both are in 2/4 time and feature a single melodic line with a treble clef. The notation includes various rhythmic values and rests.

This page contains two sections of text. The first section, 'Pentatonic Tunes', explains that these tunes are very common in Scotland and other countries, noting that the pentatonic scale usually has 7 notes. It also mentions that the pentatonic scale is used in the 'The Cock O' The North' and 'The Quaker's Wife' tunes. The second section, 'Waltzes', describes waltzes as a type of dance music, often in 3/4 time, and mentions that the 'The Quaker's Wife' and 'The Cock O' The North' tunes are examples of waltzes.

# Marches (pages 46–47) and Pipe Music (Pages 49–51)

## Information

There is a Scottish children's song to the tune of *The Barren Rocks Of Aden*.

Ma Ma will you buy me a,  
Buy me a, buy me a, banana  
Ma Ma will you buy me a,  
Buy me a banana.

## Listening Marches

CD track 30(b). Performance using fiddle and keyboard.

CD track 24. Performance using bagpipes.

CD track 27. Performance by Pipe Band.

## Pibroch

CD track 26. Performance on bagpipes.

The complexity of pibroch, and the difficulty of keeping the original theme in mind while listening to variations, will most probably make this section inaccessible to primary pupils. If working with the pibroch material, you could perhaps listen through, then go back to identify when a variation begins, and listen to each variation separately.

## Performing

Use small drums to accompany the beat of the marches.

## Inventing

Create new verses for *Wha Wouldna Fecht For Charlie*, or *The 42<sup>nd</sup>*.

**MARCHES**

Middle rows, or staves, composed of figures to march along to, or they have a regular time to 2/4 or 3/4 time. Some Scottish pipe marches are in 6/8 time. Other instruments were limited to the Highland bagpipe and drum. The drum is used to keep the time and the pipe music is made of many marches and other pipe tunes. These marches were learned into pipe bands see page 51.

Marches are now often used for dancing. On CD track 21, Craig McCulloch's band plays marches for the dance called *The City Garden*.

**Sheramuir March, or The Stewarts March**

This pipe march has a long and complex history. It is believed to have been composed by James Hogg in 1790. The march was first played for the Stewart of Sutherland on 17 November 1797 at the Battle of Sutherland, and thereafter, when the march is in 6/8 time.

The battle was part of the 1791 Uprising, against the Highland Clearances, led by Lord John Campbell and the Jacobite pretensions, led by the Duke of Perth. No-one could agree who was the author, but it is believed to have been written for the pipe band by James Hogg.

Legend has it, the bagpipe was used for Sutherland's victory, the last known of which is called *Kate Riddle*. At last, about 20 years ago, it went down in England when they took out the Scotch bag and changed it to the modern bagpipe. It is supposed to be the first pipe of the bagpipe, and the first bagpipe to be made in Scotland. It is now known as the *Scottish Bagpipe*.

Will ye play to Sutherland, that pipe 'Sheramuir'?  
For ye were the first to play the Highland pipe,  
And ye were the first to play the Highland pipe,  
And ye were the first to play the Highland pipe.

James Hogg

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And ye were the first to play the Highland pipe.

James Hogg

**The Barren Rocks of Aden**

The march was composed with the Gordon Highlanders regiment, and is named for the barren rocks of Aden, in the Gulf of Aden. The march is in 2/4 time and is a very popular march. It is believed to have been composed by James Hogg in 1790.

**The Bloody Fields of Flanders**

The bloody fields of Flanders is a very famous Scottish march, and is named for the bloody fields of Flanders, in Belgium. The march is in 2/4 time and is a very popular march. It is believed to have been composed by James Hogg in 1790.

**The Siege of Carlisle**

The siege of Carlisle is a very famous Scottish march, and is named for the siege of Carlisle, in 1745. The march is in 2/4 time and is a very popular march. It is believed to have been composed by James Hogg in 1790.

**PIPE MUSIC**

The bagpipe is a very important part of Scottish culture. It is a wind instrument, and is played by blowing into a bag. The bagpipe is made of wood, and is decorated with silver. It is a very popular instrument, and is played by many people in Scotland.

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**Pibroch**

A pibroch begins with a simple, called the *strathspey*, or *strathspey*, which is repeated throughout the piece. The variations become gradually more complex and difficult, as the piece goes on. At the very end, the bagpipe is played again.

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**I Got A Kiss Of The King's Hand**

Ullar  
Dithis  
Taorlath  
Crunlath

**Pipe Bands**

The Highland pipe band is a very important part of Scottish culture. It is a group of pipers, and is played by blowing into a bag. The pipe band is made of wood, and is decorated with silver. It is a very popular instrument, and is played by many people in Scotland.

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# The Siege of Carlisle (page 47)

Here is a longer version of the story

In 1745, Bonnie Prince Charlie and his Jacobite army were heading south from Scotland, having won the Battle of Prestonpans and taken Edinburgh. The first strong castle in England was at Carlisle, just south of the border. But Carlisle Castle had been crumbling for many years, and the garrison was eighty pensioners, all of them old and most of them infirm. A local historian called James Ray who fought on the English side in the 45 Rising was very scathing about the Carlisle garrison.

‘Now, when they heard the Scots were near, they began firing upon cows and sheep and oxen and asses, for they knew not in what form the Scots would come to surprise the city. But when the Scots came, and got their musical batteries into place, the sound silenced the mighty cannon of Carlisle, and they surrendered.

‘Now these were the weapons of the Scottish Army. Backswords and targes (light shields) and muskets and dirks (small, sharp daggers) – and bagpipes. Bagpipes, that bloody and inhuman weapon that caused the ancient city of Carlisle to surrender.’

The Barren Rocks of Aden  
The bloody rocks are scattered with the bodies of the brave, and the sea is red with blood. The brave men of the 45, who fought for the King, are now lying in the sea. The sea is red with blood, and the rocks are scattered with the bodies of the brave.

The Bloody Fields of Flanders  
The bloody fields of Flanders, a pipe march written by an old Scottish songster. The bloody fields of Flanders, a pipe march written by an old Scottish songster. The bloody fields of Flanders, a pipe march written by an old Scottish songster.

The Siege of Carlisle  
In 1745 the Jacobite army was heading south from Scotland to Carlisle. The garrison of Carlisle Castle consisted of eighty pensioners. When they heard the Scots were coming, they fired their guns at anything they could get their hands on. But when the Scots arrived and began to play their music, the garrison surrendered. The garrison of Carlisle became so afraid they surrendered.

# Slow Airs (page 48)

## Listening

CD track 25. Performance using fiddle and keyboard.

CD track 30(d). Performance using fiddle and keyboard.

## Performing

The Cradle Song could be learned and sung as a lullaby, using ‘da da da’ or ‘la la la’ vocables (sounds/syllables).

## Inventing

Create a lyric for *The Cradle Song*.

Create a new slow air using keyboards, recorders or fiddles.

Change a Scots dance tune into a slow air, first by slowing it down, then by considering with pupils how to change or emphasise particular notes or sections of the tune.

Slow Airs  
The Cradle Song  
Farewell To Whisky

# Musical Instruments (pages 52-54)

## Information

The clarsach tune, *The Lea Rig*, has a lyric written by Robert Burns.

When o'er the hill the eastern star  
Tells bughtin time is near, my jo,  
And owsen frae the furrow'd field  
Return sae dowf and wearie, O,  
Down by the burn, where scented birks  
Wi' dew are hanging clear, my jo,  
I'll meet thee on the lea-rig,  
My ain kind dearie, O.

In mirkest glen at midnight hour,  
I'd rove and ne'er be eerie O,  
If thro' that glen I gaed to thee,  
My ain kind dearie, O:  
Altho' the night were ne'er sae wild,  
And I were ne'er sae weary O,  
I'd meet thee on the lea-rig,  
My ain kind dearie, O.

The hunter lo'es the morning sun,  
To rouse the mountain deer, my jo,  
At noon the fisher seeks the glen,  
Adoon the burn to steer, my jo;  
Gie me the hour o' gloamin grey,  
It makes my heart sae cheery, O,  
To meet thee on the lea-rig  
My ain kind dearie, O.

See page 34 for a story about Dancing and The Fiddle.

## Listening

CD track 28. Performance using fiddle and keyboard.

CD track 29. Performance on clarsach.

**THE FIDDLE**

The fiddle, or violin, has always been a very popular instrument in Scotland. You may even be hearing it play a piece of music of someone who is playing the fiddle for the first time ever! The instrument has a colorful history and has been played and danced to by many different kinds of people from before to now.

The instrument has the strings, called C, G, A, and D, running from lowest note up and a player's body. The fiddle itself is made of wood and is like a violin but the strings are made of animal gut and the bow is made of wood. The fiddle can play both fast and slow music.

There have been many famous fiddlers over the years in Scotland. One of the most famous was James Scott, who was a fiddler and a composer. He was born in 1750 and died in 1820. He was a very popular fiddler and a very good composer. He wrote many tunes for the fiddle, including *John Barleycorn* and *Johnnie Cope*.

From the village of Errolshire in Morayshire came William Marshall (1780-1850) whose fiddle playing was so good that he was called the 'King of the Fiddle'. He was a very popular fiddler and a very good composer. He wrote many tunes for the fiddle, including *John Barleycorn* and *Johnnie Cope*.

There have been many other famous fiddlers over the years in Scotland. One of the most famous was James Scott, who was a fiddler and a composer. He was born in 1750 and died in 1820. He was a very popular fiddler and a very good composer. He wrote many tunes for the fiddle, including *John Barleycorn* and *Johnnie Cope*.

**The Hen's March To The Midden**

This is an old Scottish tune for the fiddle. You can hear the fiddle playing the sound of the hen lapping at it's muck.

**THE ACCORDION**

The accordion is another popular instrument in Scotland, often played along with the fiddle or clarsach and fiddle. A famous accordionist and fiddler was the Old Glasgowian accordionist and fiddler, Johnnie Cope. He was born in 1750 and died in 1820. He was a very popular accordionist and a very good fiddler. He wrote many tunes for the accordion, including *John Barleycorn* and *Johnnie Cope*.

The accordion is a very popular instrument in Scotland. It is a portable instrument that can be played in many different ways. It is often played in a band with other instruments. It is also often played in a solo setting. The accordion is a very versatile instrument and is a very popular choice for many different kinds of music.

**THE CLARSACH**

The clarsach, also known as the small harp, is one of Scotland's oldest instruments. The main difference between the clarsach and the concert harp is that the clarsach has a smaller frame and can be open or closed. The clarsach is a very popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The clarsach is a very versatile instrument and is a very popular choice for many different kinds of music.

In the olden days, many fiddlers were required to play the clarsach. Many of them who played it were blind fiddlers because they were so old and blind that they could not see the keys. The clarsach has a very unique sound and is a very popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The clarsach is a very versatile instrument and is a very popular choice for many different kinds of music.

**OTHER INSTRUMENTS**

The piano and the electronic keyboard are other instruments that are popular in Scotland. The piano is a very popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The piano is a very versatile instrument and is a very popular choice for many different kinds of music.

The electronic keyboard is another popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The electronic keyboard is a very versatile instrument and is a very popular choice for many different kinds of music.

The guitar is another popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The guitar is a very versatile instrument and is a very popular choice for many different kinds of music.

The harmonica is another popular instrument in Scotland. It is often played in a band with other instruments. It is also often played in a solo setting. The harmonica is a very versatile instrument and is a very popular choice for many different kinds of music.

# Auld Lang Syne (page 55)

## Listening

CD track 32. Keyboard and voices.

## Performing

A song all children should learn. Organise the class in the traditional linked arms singing of *Auld Lang Syne*.

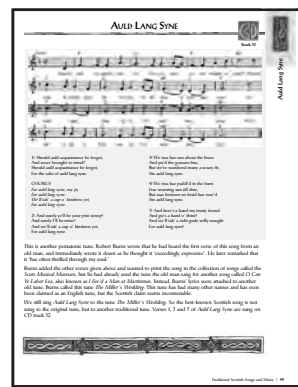
## Inventing

Make new verses.

## Other Activities

### Scots Language Work

Translate the song into English.



# An Introduction To Invention: *Monday Tuesday Wednesday*

This story about writing a song can be a useful introduction to the idea for 8–10 year olds. Before telling or reading it, explain the myth that Scottish fairies are known as The Wee Folk. They have no glitter or wings, but wear green or brown, live in underground places and are 50 to 60 cm tall.

A man called Colin was going home late one night. It was warm, and the stars were very beautiful in the sky. Colin stopped, and lay down on a green grassy hillock to watch the stars as they hid behind clouds, then came out again.

He thought he heard a sound, a sound down below him. A sound down deep under the ground.

The sound got clearer. An instrument was playing, and small voices were singing, '*Monday Tuesday Wednesday, Monday Tuesday Wednesday.*'



Colin thought, 'What a boring song! That must be the most boring song in the world. Wait a minute, I could make it into a much better song'.



He sang out, loud and clear, 'Thursday Friday Saturday.'



Suddenly it became very quiet indeed under the ground.

Then a little chink of light came sparkling out – from underneath the hill.

The chink became a line of light, then three lines. A door was opening, in the hillside.

Out of the door came a head. A little man only half a metre high came out, and looked around. He was dressed all in brown, with a brown cap that had a golden eagle feather in it. The little man saw Colin.

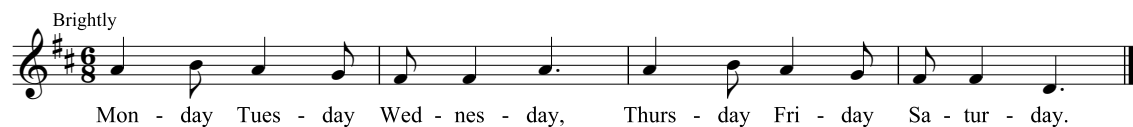
'It was you, wasn't it? Come down inside and sing that!'

Colin was not afraid to climb down into the hill of the Wee Folk, but he had heard stories of fiddlers who had gone into their hills to play for them. They had played music for a night, but when they came out one hundred years had passed in the world of human people.

So Colin took out his little penknife and stuck it at the edge of the door so it could not close. The little man noticed, and said, 'Quite right. We might have kept you with us. But we won't.'

When they climbed down all the Wee Folk came around Colin and shouted, 'Sing it again, sing it again.'

Again he sang, 'Thursday Friday Saturday.'



'We thought so,' said the little man. 'We've been singing Monday Tuesday Wednesday for three thousand years and four days, and we'd begun to get a bit tired of it. But if we add our song to your song it'll last us for another two thousand years easy.'

All the Wee Folk began to sing the new song, and to dance, and became very happy.

At last they stopped, and the little man said, 'We should pay you for your song, but we haven't got anything to give you. We have been enlarging the hill, and we keep finding gold, so now there's no room for anything else.' He pointed to the bags piled everywhere.

'Gold?' said Colin.

'Yes,' said the little man. 'What a mess.'

'Gold?' said Colin.

'Yes. I don't suppose you want some?' said the little man.

'I wouldn't mind,' said Colin.

So Colin went home with five small bags of gold.

Because that was all he could carry.

# A Story About Dancing And The Fiddle: *The Screiching Animal*

A lad lived in a remote glen in the east of Scotland with his mother, and he had never been to school. He had never gone to a village, let alone a town.

One day his mother said, 'Son, it's time you went out into the world. I hear there is to be a dance tonight down at the foot of the glen. Off you go.'

'What is a dance?' asked the lad.

'Go and see,' said his mother.

He went down the miles to the foot of the glen, and into a big house with hardly any furniture. On one side of the room, men were standing; on the other side women were standing. At one end a man was sitting on a chair. Suddenly he opened a bag, took out a fiddle, tuned up the strings one by one, then put the bow on the strings and played a loud phrase to announce the first dance. The men ran across the floor to choose their partners for the dance.

But the lad had been edging towards the door when the fiddler tuned up, and when the men ran, he ran too, but he ran out of the door and all the way home.

'The dance finished early, son?' said his mother.

'Oh, mother, it was terrible. I escaped, but I think a lot of people got killed! There was a man there who took a wild animal out of a bag, and it had four ears! Every time he twisted an ear the animal yelled in pain. At last he took a stick and hit the animal across the belly, and it screiched in such fury that everybody ran to get out of the place.

'I was near the door, and I got out all right, but when I looked back and no-one came out after me, I feared that the four-eared beast had caught and eaten the lot of them!'

# Use of the Material in Project and Thematic Work

Topic and Themes	Songs	Stories
Animals	The Barnyards of Delgaty The Great Silkie of Sule Skerrie Johnnie O Breadislie Katie Bairdie Drumdelgie	The Hungry Cabin Boy The Loch of the Sword The Seal Wife The Well at the World's End The Worser
City Life	Wee Gallus Bloke The World Must Be Coming To An End	
Clothing	Wee Gallus Bloke See <i>Waulking Songs</i> section	
Coal Mining	The Blantyre Explosion	David Down The Pit
Dance	Bee Baw Babbity Dance Tae Yer Mazzie The Deil's Awa Wi' The Exciseman Today Is Hogmanay	
Environment	The Bonnie Ship The Diamond	
Families	(All songs on page 7) Coulter's Candy Fitba Crazy The Gypsy Laddies Today Is Hogmanay	David Down The Pit The Seal Wife
Farming	See <i>Bothy Ballads</i> section	The New Farmer and the Cream
Food	Coulter's Candy Today is Hogmanay The World Must Be Coming To An End	The Hungry Cabin Boy The New Farmer And The Cream The Well at the World's End
Holidays	The Day We Went Tae Rothesay-Oh	The Worser
Justice	MacPherson's Rant	
Relationships	The Barnyards of Delgaty The Blantyre Explosion The Gypsy Laddies The Plooman Laddies Wee Gallus Bloke	The Seal Wife The Well at the World's End
Road Safety	The World Must Be Coming To An End	

## Use of the Material in Project and Thematic Work (cont.)

Topic and Themes	Songs	Stories
The Sea	The Bonnie Ship The Diamond The Great Silkie of Sule Skerrie Skye Boat Song	The Hungry Cabin Boy The Seal Wife
Sport	Fitba Crazy	Giant Fitba
The Victorians	The Day We Went Tae Rothesay-Oh See also <i>Work Songs</i> section.	
The Wars Of Independence	Landlady, Count The Lawin	
Weather	The Bonnie Ship The Diamond Skye Boat Song	
Whaling	The Bonnie Ship The Diamond	

# Using Materials in 5-14 Context

## Musical Concepts 5-14 and Standard Grade

Concept	Example Piece	Page	CD track
Accordion	The Barnyards of Delgaty Merrily Danced the Quaker's Wife Campbell's Farewell to Red Castle Corriechoillies Bonnie Ann	18 44 42 42 42	9 22 21(a) 21(b) 21(c)
Bothy Ballad	The Barnyards of Delgaty Drumdelgie The Plooman Laddies	18 19 20	9 – –
Ceilidh Band	The Yesterman's Hand The Old Man's Answer	42 42	31(a) 31(b)
Clarsach	The Lea Rig	53	29
Drone	The Cock O The North The Bloody Fields of Flanders I Got A Kiss Of The King's Hand Pipe Band Set	44 47 50 27	23 24 26 27
Fiddle	MacPherson's Rant Mrs MacLeod of Raasay Cradle Song The Barren Rocks of Aden John McAlpine Soldier's Joy Earl Grey Farewell To Whisky The Deil's Awa Wi' The Exciseman	22-23 41 48 47 43 40 42 48 24	10 19 30(a) 30(b) 30(c) 30(d) 20 25 11
Gaelic Psalm	Stroudwater	36	17
Grace Notes/Ornament	The Bloody Fields of Flanders I Got A Kiss Of The King's Hand Pipe Band Set Stroudwater Puirt A Beul The Gypsy Laddies (See also fiddle tracks)	47 50 51 36 37 28	24 26 27 17 18 13
Jig	Merrily Danced The Quaker's Wife The Cock O The North	44 44	22 23

Concept	Example Piece	Page	CD track
March	The Bloody Fields of Flanders Wha Wouldna Fecht For Charlie The Barren Rocks of Aden The Hen's March To The Midden The Sherramuir March	47 51 47 52 46	24 27 30(b) 28 –
Mouth Music (Puirt A Beul)	Dòmhnall Dubh Nighean Na Cailliche	37 38	18(a) 18(b)
Pentatonic	Skye Boat Song Auld Lang Syne	32 55	15 32
Pipe Band	Ye Jacobites By Name Wha Wouldna Fecht For Charlie	51 51	27(a) 27(b)
Pipes	The Cock O The North The Bloody Fields of Flanders I Got A Kiss Of The King's Hand	44 47 50	23 24 26
Reel	Mrs MacLeod of Raasay Soldier's Joy Nighean Na Cailliche	41 40 38	19 30(a) 18(b)
Scots Ballad	Gypsy Laddies Johnnie O Breadislie The Queen's Four Maries The Great Silkie of Sule Skerry	37 30 29 31	13 14 – –
Scots Snap	Earl Grey John McAlpine Dòmhnall Dubh	42 43 37	20 30(c) 18
Scottish Country Dance Band	Campbell's Farewell to Red Castle Corriechoillies Bonnie Ann	42 42 42	21(a) 21(b) 21(c)
Slow Air	Cradle Song MacPherson's Rant Farewell to Whisky	48 22–23 48	30 10 25
Strathspey	Earl Grey John McAlpine Dòmhnall Dubh	42 43 37	20 30(c) 18(a)
Vamp	The Hen's March To The Midden	52	28
Waltz	Skye Boat Song	32	15
Waulking Song	Robh Thu sa Bheinn? Mo Rùn Ailein	34 35	16(a) 16(b)