



Traditional
Scottish
Songs &
Music

Primary Teachers' Booklet

**Katherine Campbell
& Ewan McVicar**



Leckie & Leckie

Contents

Introduction	3
General Notes	4
An Approach to Inventing – beginning to write new verses for songs	6
Coulter’s Candy	8
Some Scottish Songs for Singing to Small Children.....	9
Street Songs	10
Wee Gallus Bloke	11
The World Must Be Coming To An End.....	12
The Well at the World’s End.....	12
Fitba Crazy	13
Giant Fitba	14
The Bonnie Ship The Diamond	14
The Hungry Cabin Boy	15
The Blantyre Explosion	15
David Down The Pit	16
Bothy Ballads	17
The New Farmer and the Cream	18
MacPherson’s Rant.....	18
The Deil’s Awa Wi’ The Exciseman	19
Landlady, Count The Lawin	20
The Worser	20
The Day We Went Tae Rothesay-Oh.....	21
Ballads.....	22
Jacobite Songs	24
Gaelic Song	25
The Seal Wife.....	26
The Loch of the Sword.....	26
Scottish Dance Music – Reels, Strathspeys and Jig	27
Marches (pages 46–47) and Pipe Music	29
The Siege of Carlisle	30
Slow Airs	30
Musical Instruments	31
Auld Lang Syne.....	32
An Introduction To Invention: Monday Tuesday Wednesday.....	32
A Story About Dancing And The Fiddle: The Screiching Animal	34
Use of the Material in Project and Thematic Work	35
Using Materials in 5–14 Context.....	37

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

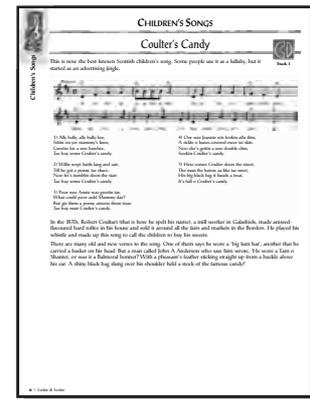
Robert Coultart had four children, but none of them had the names that appear in the verses of the song. Write new verses or amend old ones to include the names of Coultart's own children. In 1871 the family lived in a one or two-roomed flat at 48 Overhaugh St, Galashiels, and Robert Coultart made his 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

‘Mazie’ 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

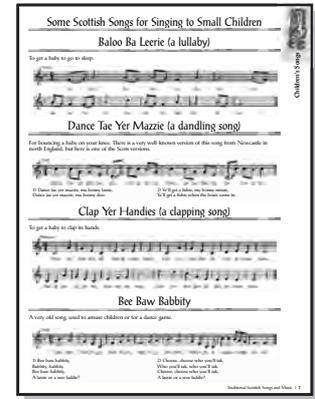
A class or smaller group could go and perform these and other songs to a nursery class.

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*

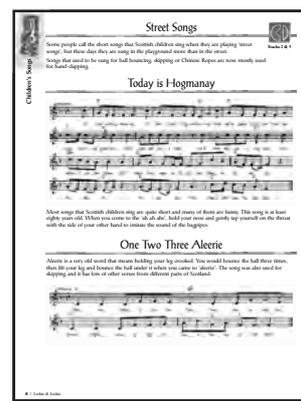
Ye canny shove yer grannie aff a bus
Ye canny shove yer grannie aff a bus
Ye canny shove yer grannie
Cause she's yer mammie's mammie
Ye canny shove yer grannie aff a bus

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.

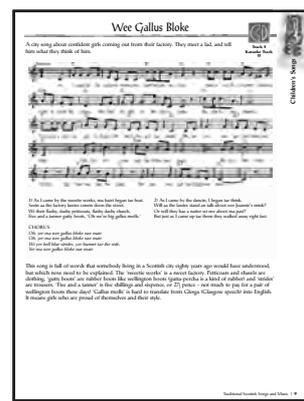
Rewrite the original verse to be in Standard English about a computer factory and modern clothing. Then 'translate' the new verse into Scots.

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!'



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 page contains a poem about the Giant's Causeway. The poem is written in a simple, rhythmic style. To the right of the poem is a small illustration of a giant, depicted as a large, hairy creature with a long, pointed nose and a wide, toothy grin. The illustration is done in a simple, sketchy style.

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.

The page contains a poem about the Bonnie Ship The Diamond. The poem is written in a simple, rhythmic style. Below the poem is a musical score for the song, including a key signature and a time signature. The musical notation is in a standard staff format.

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

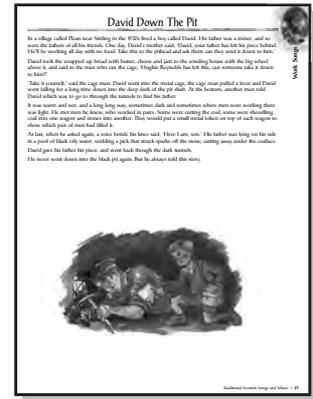
If your class topic is The Sea or Whaling, short songs can be written on various aspects of sea life. In one class, each 'table' wrote its own short song about a particular kind of whale.

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 13th 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?

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.

2. The Deil can mak the sun
And draw it out of the heaven,
And he can mak the wind
To blow as he pleases.

3. The Deil can mak the sun
And draw it out of the heaven,
And he can mak the wind
To blow as he pleases.

Robert Burns was born in 1759 in south-west Scotland. His own father was the Car. A. Shaw and John O. Shaw, and also sang the *Auld Lang Syne* 'Come through the Rye and Thy Love a Tale o' Red, Red Rose'. 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, or just wrote them down and got them published. Burns was an excellent collector of traditional songs as he was a songster. Sadly, he had a habit of, dying at the age of 37.

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 men to catch them on board the boat, so they went to Charleston for reinforcements. Burns was the only one who had to go to prevent the boat landing at the shore, and he was the only one who was not drunk.

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 reinforcements returned from Charleston, Burns was the first to board the village's boat, and to leave. The crew were captured and all the other men and most of the vessel were sold 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)

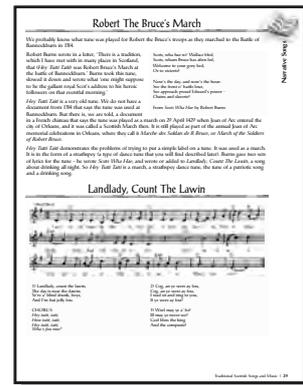
Information

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

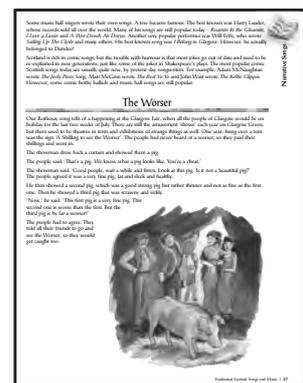
Inventing

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.)



Ballads (pages 28–31)

Information

The complexity and content of the ballads makes them more appropriate for use with P6 and P7 classes.

There are several sets of verses for *The Queen's Four Maries*. Here are some of the best known. The first verse is sometimes used as a chorus.

Yestreen the Queen had four Maries, the night she'll hae but three
There was Mary Seaton, and Mary Beaton and Mary Carmichael and me.

Word's gone through the kitchen, and word's gone through the ha,
That Mary Hamilton has a wean by the highest Stuart of aa.

As she gae'd up the Canongate, a loud loud laugh gied she,
But as she gaed doon the Canongate the saut tear blint her ee.

'Oh, oftimes hae I dressed my Queen, and pit gold in her hair,
But noo I've gotten for my reward the gallows to be my share.

Little did my mither think the day she cradled me,
The lands I was tae travel in, the death I was tae dee.'

Listening

CD track 13. Performance of unaccompanied solo singing.

The Gypsy Laddies was recorded over 40 years ago before an audience – you can hear a cough or two. Some stanzas have been edited out of the lyric given in our book – you can hear one of them on the recording.

CD track 14. Performance using keyboard, cello and voice.

Ask pupils to listen out for the cello and put up their hands when they hear it. Explain the sound first.

When listening with a class, emphasise the strength of the stories, and contrast the performance styles of tracks 13 and 14.

Performing

These are solo songs which require significant solo performance skills, so should be left until pupils are well into secondary school. Some other ballads have choruses, and recordings of them could be played for pupils to sing along with.

BALLADS

There are more than the world's ballad's worth when it comes to Scottish songs. There is a general feeling for a song or poem that tells a story about a person. The ballad is also a traditional and for some of a general story that is handed on from one generation to the next. It is often a story of a person's life, a tragedy, a love story, a war story, a story of a person's life, a tragedy, a love story, a war story, a story of a person's life, a tragedy, a love story, a war story.

The Gypsy Laddies

1. The gypsy laddie was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow.

2. He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow.

3. He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow.

4. He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow,
He was a gypsy laddie, he was a fine fellow.

BALLADS

Ballads quickly got right to the heart of a story. In the early years of the ballad tradition, the ballad was often a story of a person's life, a tragedy, a love story, a war story, a story of a person's life, a tragedy, a love story, a war story.

The Queen's Four Maries

1. Yestreen the Queen had four Maries,
The night she'll hae but three,
There was Mary Seaton,
And Mary Beaton,
And Mary Carmichael,
And me.

2. Word's gone through the kitchen,
And word's gone through the ha,
That Mary Hamilton
Has a wean by the highest
Stuart of aa.

3. As she gae'd up the Canongate,
A loud loud laugh gied she,
But as she gaed doon the Canongate,
The saut tear blint her ee.

4. 'Oh, oftimes hae I dressed my Queen,
And pit gold in her hair,
But noo I've gotten for my reward,
The gallows to be my share.

5. Little did my mither think
The day she cradled me,
The lands I was tae travel in,
The death I was tae dee.'

BALLADS

This is a traditional Scottish ballad. It is a story of a person's life, a tragedy, a love story, a war story, a story of a person's life, a tragedy, a love story, a war story.

Johnnie O Breadalie

1. Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie.

2. Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie.

3. Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie.

4. Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie,
Johnnie O Breadalie, Johnnie O Breadalie.

BALLADS

The Great Silkie of Sule Skerry is a traditional Scottish ballad. It is a story of a person's life, a tragedy, a love story, a war story, a story of a person's life, a tragedy, a love story, a war story.

The Great Silkie of Sule Skerry

1. The Great Silkie of Sule Skerry,
A human girl that's a lady by day,
She was a human girl,
A human girl that's a lady by day.

2. The Great Silkie of Sule Skerry,
A human girl that's a lady by day,
She was a human girl,
A human girl that's a lady by day.

3. The Great Silkie of Sule Skerry,
A human girl that's a lady by day,
She was a human girl,
A human girl that's a lady by day.

4. The Great Silkie of Sule Skerry,
A human girl that's a lady by day,
She was a human girl,
A human girl that's a lady by day.

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.

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 text of the song. Below the first song, there is a section titled 'The Seal Wife' with a small illustration of a seal. The text of 'The Seal Wife' is written in a smaller font.

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 text of the song. Below the first song, there is a section titled 'The Loch of the Sword' with a small illustration of a sword. The text of 'The Loch of the Sword' is written in a smaller font.

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 contains musical notation for two jigs. The first is titled 'Merrily Danced The Quaker's Wife' and the second is 'The Cock O' The North'. Each piece includes a short introduction and a musical staff with notes and rests.

This page contains text and musical notation. The top section is titled 'Pentatonic Tunes' and includes a short paragraph of text and a musical staff. The bottom section is titled 'Waltzes' and includes a short paragraph of text and a musical staff.

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 children of the mountains, and the hills of the
desert called The Barren Rocks. The Scotch Country Dance Band set of marches is for
dancing The Barren Rocks. The name is said to have been composed by a pipe which was
delighted that the organ was leaving the bar the part of Aden in what is now South
Western Arabia.

The Bloody Fields of Flanders
The bloody fields of Flanders is a pipe march written of an old Scottish song tune. The
tune is Scotch origin. The name is said to have been composed by a pipe which was
delighted that the organ was leaving the bar the part of Aden in what is now South
Western Arabia.

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 saw
— cows, sheep and asses. But when the Scots arrived and began to play their music, the bagpipes,
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. He was a fiddler and a dancer. He was very popular in the 18th century. He was also a composer of many tunes. Some of his tunes are still played today.

From the village of Erskine in West Lothian came William Marshall (1785-1870) whose fiddle playing was much admired. He was a very popular fiddler and a dancer. He was also a composer of many tunes. Some of his tunes are still played today.

Robert Cook

Later came James Scott (1845-1915) who was a fiddler and a dancer. He was very popular in the 19th century. He was also a composer of many tunes. Some of his tunes are still played today.

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-larking or chicken.

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 19th-century accordionist and fiddler, William Marshall. He was a very popular accordionist and fiddler. He was also a composer of many tunes. Some of his tunes are still played today.

The accordion is a free reed instrument. It has a keyboard on the left side and a bellows in the middle. The bellows are used to pump air into the reeds. The reeds are made of metal and they vibrate when they are played. This creates the sound of the accordion.

There are many different types of accordions. Some are small and some are large. Some are used for music and some are used for dancing. The accordion is a very versatile instrument.

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 and can be open and closed. The clarsach has a wooden body and a metal frame. It has a keyboard on the left side and a soundboard on the right. The soundboard is made of wood and it vibrates when it is played. This creates the sound of the clarsach.

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. The clarsach has a long history and it is still played today.

The clarsach has a long history and it is still played today. It is a very important instrument in Scottish music. It is often played at weddings and other special occasions. The clarsach is a very beautiful instrument and it is a pleasure to play it.

OTHER INSTRUMENTS

The piano and the electronic keyboard are other instruments that are used in Scottish music. The piano is a very popular instrument and it is often played at weddings and other special occasions. The electronic keyboard is a newer instrument and it is also very popular. It is often played at weddings and other special occasions.

The piano is a keyboard instrument. It has a keyboard on the left side and a soundboard on the right. The soundboard is made of wood and it vibrates when it is played. This creates the sound of the piano.

The electronic keyboard is a keyboard instrument. It has a keyboard on the left side and a soundboard on the right. The soundboard is made of wood and it vibrates when it is played. This creates the sound of the electronic keyboard.

There are many other instruments that are used in Scottish music. Some are traditional and some are modern. All of them are important to Scottish music and they are all played with great skill and passion.

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.

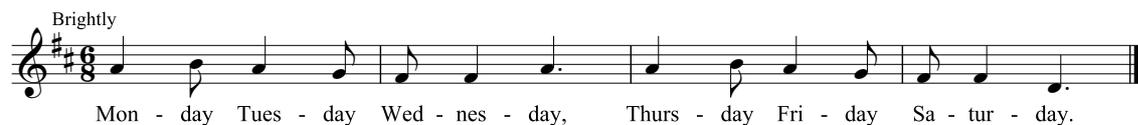
'It was you, wasn't it? Come down inside and sing that!'

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)