### Understanding Traditional Folk Music from the British Isles

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<th>Year</th>
<th>7</th>
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<td><strong>Cultural Understanding 1.2a</strong>&lt;br&gt;What is this music you want to explore with the pupils: locate its place in society and culture precisely</td>
<td>- Exploring Traditional Folk Music from the British Isles, its social function, its links with ancient Celtic culture and its development as an aural tradition</td>
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<td><strong>Expectation of understanding: Level relationship</strong>&lt;br&gt;Pupils identify and explore the relationship between sounds and how music reflects different intentions</td>
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<td><strong>Cultural Understanding 1.2b</strong>&lt;br&gt;What is this music for – what is its purpose, its context, what does it try to achieve</td>
<td>Learning how British Folk Music is used:&lt;ul&gt;&lt;li&gt;To entertain through dance and song: ceilidh &amp; twmpath&lt;/li&gt;&lt;li&gt;To capture, communicate and preserve: stories, events, life views, and feelings in song&lt;/li&gt;&lt;li&gt;To relieve boredom in the work place &amp; provide exercise on boats&lt;/li&gt;&lt;li&gt;To enhance local Festivals, rituals and celebrations&lt;/li&gt;&lt;/ul&gt;</td>
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<td><strong>Critical Understanding 1.3a</strong>&lt;br&gt;What do you want pupils to learn about this music (and develop personal views about as they work through the unit)</td>
<td>Learning that some key ingredients of the British Folk music tradition are:&lt;ul&gt;&lt;li&gt;Aural learning&lt;/li&gt;&lt;li&gt;Compound &amp; simple times&lt;/li&gt;&lt;li&gt;Modes &amp; Pentatonic scales&lt;/li&gt;&lt;li&gt;Traditional instruments&lt;/li&gt;&lt;li&gt;Drones&lt;/li&gt;&lt;li&gt;Arranging&lt;/li&gt;&lt;li&gt;AABA &amp; AB structures&lt;/li&gt;&lt;li&gt;A feature of one musical element, providing key knowledge about the distinctive character of the music&lt;ul&gt;&lt;li&gt;Rhythm: Understand compound and simple time groupings of beats and be able to aurally discriminate between pieces in simple and compound time&lt;/li&gt;&lt;/ul&gt;&lt;/li&gt;&lt;li&gt;How to develop one skill that is required to access the music practically&lt;ul&gt;&lt;li&gt;Arranging a folk song or dance for the instrumental and/or vocal resources of a particular performing group&lt;/li&gt;&lt;/ul&gt;&lt;/li&gt;&lt;li&gt;How to develop listening, reviewing and evaluating skills; and how to integrate these with other learning so that they inform practical work&lt;ul&gt;&lt;li&gt;Link listening to examples with consideration of purpose (types of songs / dance, use on radio and TV) to inform sequence of practical challenges&lt;/li&gt;&lt;/ul&gt;&lt;/li&gt;&lt;/ul&gt;</td>
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<td><strong>Integration of Practice 1.1a</strong></td>
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<td><strong>Critical Understanding 1.3b</strong>&lt;br&gt;What sort of learning do you want the pupils to engage in: closed, guided or open? How will you bring in references to or chances to explore other, related music?</td>
<td>- Open learning (exploring the broad conventions of a musical tradition)&lt;br&gt;- Folk revival, Folk – rock &amp; Pop/modern ‘cover’ versions&lt;br&gt;- Impact on British classical tradition (VW, Holst, Delius, Grainger, Britten, Maxwell Davies)</td>
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<td><strong>Assessment criteria:</strong>&lt;br&gt;Understanding (see key concepts above)</td>
<td>Pupils understand how British folk songs and dances fit together, and can identify how the music is constructed to enable it to work as music for dance, work, entertainment or ritual/celebration. They produce effective, patterned songs and dances using appropriate rhythms, melodies and creating arrangements in a way that reflects the folk idiom. The outcomes match their basic intentions and purpose, but do not readily reflect the full breadth of the wider musical contexts of the British folk tradition. All pupils will be starting to develop this understanding; some will be secure in their understanding; and a few will be starting to move beyond this understanding.</td>
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<td><strong>Knowledge of elements</strong></td>
<td>Rhythm:&lt;br&gt;All pupils with the support of others in a group are able to tap a pulse and recognise the first beat of a bar.&lt;br&gt;Some pupils will demonstrate an understanding of stress and the rhythmic groupings of beats in compound and simple time and discriminate between compound and simple metres&lt;br&gt;A few pupils will, in addition identify specific compound and simple metres accurately</td>
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| **Practical skills** | Composing:  
All pupils can reproduce a simple British folk song or dance melody for the instrumental and vocal resources of the group and back it up with a simple accompaniment  
Some pupils can arrange a simple British folk song or dance including some simple structural contrasts and variety and some sensitivity to the vocal and instrumental resources of the group that holds the listener’s attention and is fit for purpose  
A few pupils can make a nicely crafted and stylish arrangement of a British folk song or dance that is structurally and texturally varied with effective musical contrasts and effective use of vocal and instrumental resources  

*(Pupils’ work outside the classroom?)*  
Do any string players play in ceilidh bands? |

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<th><strong>Blocks of activities to develop learning (please note: you will probably not be able to do all of these, so choose the most relevant for your context)</strong></th>
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<td><strong>You could:</strong></td>
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<td>Sing (learning by ear from the web sites listed in the Resources section) a traditional British love song (‘Waly, Waly’), ballad (‘Three Ravens’) &amp; song of oppression (‘Poverty Knock’) considering for each how the melody reflects the meaning of the words. Discuss the lyrics of each. Can we relate to them today? What do they tell us about the past? Are they a true record of events of the past? Point out the use of scales and modes in each song and consolidate with learning about their construction</td>
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<td>Listening and appraising: Song of oppression (‘Poverty Knock’) – card sort (identifying use of musical ingredients in three versions; see Resources links below), and a consideration of how a particular arrangement or performer enhances the meaning of a song</td>
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| Research / Listening  
Plan a piece of music that will be played on Radio 4 every morning at 5am i.e. the beginning of broadcasting. The piece must include songs or music from England, Wales, Scotland and N. Ireland. Listen to Fritz Spiegel’s Radio 4 theme tune (see resources). How does the piece get across the idea of a union of regions and what does the music imply / express about the British character? Analyse the melodies of songs taken from Fritz Spiegel’s Radio 4 theme tune. Point out the melodic structure of each |
| Singing, performing (learning by ear): learn a sea shanty (ie ‘What shall we do with a drunken sailor’) - look at musical ingredients and purpose. Listen to other work songs.  
Listening and appraising:  
Odd one out – 3 traditional pieces – one an orchestral arrangement by VW or H. Wood’s ‘Fantasy on Sea Songs’  
Why do we rarely hear traditional British Folk music on the radio or TV? Is this true and if so why?  
Arranging: Model a class arrangement of ‘What shall we do with a drunken sailor’ (encouraging ‘What if?’ questions from the class: go to [www3.hants.gov.uk/music/theunits/unit3/unit3-devpractice/unit3-p13-14-page.htm](http://www3.hants.gov.uk/music/theunits/unit3/unit3-devpractice/unit3-p13-14-page.htm) for more on ‘What if’ questions)  
Next ask groups of pupils to make an arrangement of ‘Waly Waly’; or of different folk songs from different regions of the British Isles (according to availability)  
Dancing (see colleagues to find local experts who can provide additional resources, visit to lead sessions, etc)  
A reel and a jig (see Resources for dance instructions, music and recordings). Where do these and other traditional dances take place (e.g. Molly Dance, Morris, Rapper & Maypole)? |
| Features of elements – take learning about reels and jigs forward by learning about and discriminating between simple and compound time signatures  
Listening  
Introduce a range of British folk instruments. Consider their capabilities and identify them in the different versions of Poverty Knock already viewed / heard. Should we use tambourines in traditional performances as they are not British traditional instruments (they originate from the middle east)? Research the origin of some other traditional instruments  
Bringing it all together:  
Pupils research ceilidh / twmpath, plan and stage their own end of unit entertainment that includes singing, playing, dancing and story telling using material performed and arranged by the class. |

| **Resources** | see next page |
NB all web links below are given as examples only. Their inclusion here does not imply that they have copyright clearance for 'live' use within an educational context.

Songs:

British Love song ('The Water is Wide', or 'Waly, Waly'):
http://en.wikipedia.org/wiki/The_Water_is_Wide_(song)#The_Water_is_Wide for general information and lyrics
http://www.youtube.com/watch?v=l4pDTSKREVU&feature=related for audio recording of Joan Baez performance (guitar)
http://www.youtube.com/watch?v=optIEk_Yoksk for video performance by James Taylor with orchestral backing
Consider also Scarborough Fair as an alternative love song (see Heinemann’s Opus 1, Unit 3 for more on this song and modes)

Ballad ('Three Ravens')
http://en.wikipedia.org/wiki/The_Twa_Corbies for background, lyrics and explanation of ballad form (link)
http://www.youtube.com/watch?v=9KsNCljMgTM for performance (plus lute) by Andrea Scholl with scrolling video notation
http://www.youtube.com/watch?v=7CMnVI_EixU&feature=related for a version with a slightly different scale used by The Baltimore Consort
http://www.youtube.com/watch?v=lj8jFiJWJtM&feature=related has a traditional solo version, but an odd video: use as audio!

Song of oppression ('Poverty knock')
http://www.youtube.com/watch?v=nfwJ387cs00 – choral group version with scrolling graphics
http://www.youtube.com/watch?v=Blw5_H9aw-U – male lead with full band backing with relevant pictures
http://funwithfolk.com/en-contact-us/78-poverty-knock.html for lyrics and performance (scroll down) with female lead and guitar backing (and links to other folk resources, including Hampshire songs)

The Dalesman’s Litany is an alternative song of oppression: see PDF for a version of notation and lyrics, available from http://www.yorkshirefolksong.net/song_database/Occupational/The_Dalesmans_Litany.86.aspx - which also has useful background information
http://www.youtube.com/watch?v=pT3AMazRqY for a video with scrolling words and pictures – Tim Hart
http://www.youtube.com/watch?v=hkX_TH4-ARI for an alternative version – Christy Moore
The original Heinemann ‘Music Matters’ publication also has a unit using this song, focussing on modality

Card sort: Word file for Poverty Knock listening

Audio file: Fritz Spiegel’s Radio 4 Theme

Reels and Jigs:
Reel and Jig dance information – including instructions for dancing both
Scores in PDF format for Bricks and Mortar (a reel for use with The Circassian Circle) and Greenholm Jig (for use with the dance Devon jig).
Violin solo playing both Bricks and Mortar and Greenholm Jig once only for demonstration.
Violin solo playing Bricks and Mortar through three times, and Greenholm Jig six times through, as possible tracks for dancing to.
All the violin solos start with a one-bar introduction, to set the tempo.

Molly dancing:
http://en.wikipedia.org/wiki/Molly_dance for general information
http://www.pigdyke.co.uk/what-is-molly.php for similar, including specific references to blacked-up faces

Rapper dancing
www.rapper.org.uk/intro/rapper.php for both information and a series of videos

Thanks go to Chris Hiscock from Cambridgeshire LA for many of the ideas in this unit plan

For more advice and guidance, please contact Hampshire Music Service:
Email music.service@hants.gov.uk
Phone 02380 652037
Poverty Knock

Version 1

Version 2

Version 3
PART SINGING INCLUDED

UNISON SINGING ONLY

FEMALE LEAD VOICE

MALE LEAD VOICE

GUITAR ACCOMPANIMENT ONLY

FULL BAND ACCOMPANIMENT

CLAPPED RHYTHM IN CHORUS
A Reel and a Jig

This resource focuses on the music to accompany English social folk dance – known as country, ceilidh or barn dancing. Today this tradition is thriving with people across the country enjoying dances new and old at school barn dances, weddings, festivals and many other social occasions.

Music
One of the reasons for country / ceilidh dancing's popularity is the lively music. Two of the most common rhythms are the:

- **reel** – a smooth, driving 2/4 or 4/4 rhythm and
- **jig** – a more bouncy 6/8 rhythm

Both come in 8-bar phrases (16 beats) and most are structured with an A section (the main phrase) played twice (16 bars) - written 'A1' and 'A2' – followed by the B music also played twice (16 bars) - 'B1' and 'B2'. Therefore the most common tunes are 32 bars long and are repeated as often as needed.

Dancing together
Dances are structured from a sequence of **figures** (a movement or series of movements in a dance, often a specific floor pattern) with a **caller** giving brief, encouraging verbal prompts throughout to ensure enjoyment and accuracy.

All the dances are for dancing with a partner – traditionally of mixed gender – male standing on the left, female on the right, when standing side-by-side; however this is not essential and may not always be appropriate. In the following notes ‘X’ refers to the traditional male role and ‘Y’ to the traditional female role. Many callers use non-gendered terms such as ‘apples’ and ‘pears’.

*Circassian Circle*

**Music:** 32-bar reel

**Example tune supplied:** *Bricks and Mortar*. This is in simple time 4/4, but is played and danced as being in two main beats per bar.

**Dance Formation:** Any number of pairs standing side-by-side around a circle.

**MUSIC DANCE**

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<th>Music</th>
<th>Dance</th>
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| **A1:** All to the middle (4 beats / two bars) and back (4 beats / two bars). Repeat | **A2:** Ys into the middle and clap on fourth beat and back out.
|        | Xs dance the same.* |
| **B1:** All **swing** partners. | **B2:** All **promenade** round the circle. |

*To make this a dance which changes partners (as is traditional), Ys turn left as they return from going into the centre and swing a new partner.

**Swing** - partners face each other and give crossed hands; skip round clockwise as many times as fits the music. (Adults mainly use ballroom hold and pivot step.) A swing can be performed whilst travelling.
**Promenade** - is a travelling figure danced with a partner, side-by-side, taking a cross hand hold (as in the swing), facing the direction of travel (which is usually anticlockwise) with Xs on the inside of the circle or square. Younger children may find it easier to link elbows.

**Devon Jig**

**Music**: 4–6 x 32-bar jig

**Example tune supplied**: *Greenholm Jig*. This is in compound time 6/8.

**Dance Formation**: *Longways set* for 4–6 couples

**Longways set** - dancers stand in two straight lines (Xs on one side and Ys on the other) facing their partner. The *top* of the set is usually closest to the musicians – and is where the first pair starts at the beginning of the dance; conversely the *bottom* is the end furthest from the musicians.

**MUSIC DANCE**

A1: All except first pair make *arches*. First pair dance under the arches (8 beats, 4 bars), and return to places (8 beats, 4 bars).

A2: *Single cast*.

B1: First pair *swing* down to bottom.

B2: *Double cast* – second pair (now at top) go left, third pair right, fourth pair left, etc.

**Arches** - dancers face each other, join both hands high to form an arch.

**Single cast** - dancers stand side-by-side *facing up* (towards the top of the set). First pair separate – X left and Y right – dance an arc to meet at the bottom of the set to lead back up to original places.

**Double cast** - dancers in promenade hold, follow a ‘D’ shaped track to the left (or right) in an arc to the bottom of the set, return straight up the set to original places; first pair lead, others follow.

This resource appears courtesy of the English Folk Dance and Song Society (EFDSS) www.efdss.org


*English Traditional Dancing* (book and accompanying CD) is currently being reprinted. When ready, it will be available from [http://folkshop.efdss.org/](http://folkshop.efdss.org/) which already contains many other resources

Freely downloadable from EFDSS resources are also available from:

www.efdss.org > education > education resources

www.funwithfolk.com
Bricks and Mortar (for the Circassian Circle)

\[ \text{\textcopyright English Folk Dance and Song Society, from English Traditional Dancing 2012} \]
Greenholm Jig (for Devon Jig)

\[ A \] \quad = 104 - (132)

\begin{align*}
5 & \quad G & C & G & \quad Am & D \\
10 & \quad G & C & G & D & G & G & G
\end{align*}

\begin{align*}
14 & \quad G & C & G & D & G & G
\end{align*}

Courtesy of the English Folk Song and Dance Society, from *English Traditional Dancing*