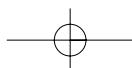
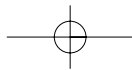


Arts for 9–12 year olds

# Tartan Jam

Online Guide





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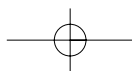


All programmes are subtitled on Teletext for the deaf and hearing-impaired.

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We are always pleased to receive constructive comments and suggestions about both the series and the support materials. Please write to me at the address below.

**Anne Fleck** Education Officer Channel Four Learning PO Box 100 Warwick CV34 6TZ



## TARTAN JAM

### INTRODUCTION

## General background

Singing and music-making have been part of the way of life of ordinary people all over the world for centuries. Scotland has a particularly rich inheritance of songs, which reflects the linguistic range of the nation: Gaelic, Scots and English. In every area, from the Northern Isles and the Hebrides through the Highlands, Lowlands and industrial Central belt, we find instrumental music and songs that reflect the traditional way of life. The series begins with a striking example of this: the waulking songs from Gaelic Scotland, which were central to the work of the weavers and to the community.

While the modern world tends to associate music and song with leisure and recreation, the scope of traditional music is much wider: it pertains to every aspect of life, from birth to death, through work and play. In childhood we develop our sense of music and song; and although children may learn many skills from adult teachers, we need only watch the complexity of their playground songs and games to realise how vital they are. This series takes us into the school playground, allowing children to appreciate their own playground culture and to consider how important it is.

The programmes feature established singers and musicians from different generations. Apart from the voice, the main instruments featured are the bagpipes, the accordion and the fiddle. We look at how the instruments are made and what makes them work and sound the way they do, and we listen to examples of several types of music. All these instruments are capable of producing rhythm and melody at various tempos. We turn our attention to the simple drum, the *bodhran*, and consider its significance to the music. The connection between music and dance is then explored, and children are encouraged to join in the dance.

As we progress through the variety of music and songs chosen by the participants, it becomes clear that tradition does not stand still. We consider how it reflects the way of life of the singers or musicians, and the world we all live in. We also see how travel and technology can influence music, not only in Scotland but in communities overseas to which Scots emigrated.

## Curriculum relevance

- Scotland 5–14 Expressive Arts – Music: the series is designed to support the teaching of music at levels C, D and E through Scottish traditional music.
- England, Wales and Northern Ireland: the series will be useful for teachers who wish to introduce pupils to a range of vocal and instrumental music from the Scottish tradition.

## Glossary

**acoustic music:** music produced by instruments whose tones are not altered electronically.

**ballad:** a song that tells a story.

**bellows:** a device for blowing air. Those attached to Scottish small pipes are usually made of leather and wood.

**bodhran** (pronounced *bow-ran*): a simple drum made of skin stretched over wood.

**bow:** a strung rod drawn across the strings of a violin to make the musical notes.

**chanter:** the part of the bagpipes that plays the melody. Notes are produced by covering the holes with the fingers.

**chord:** three or more notes played or sung simultaneously.

**clarsach:** the Scottish harp. It was originally wire-strung, but most modern instruments have nylon strings.

**diddling:** vocal dance music made up of syllables sung to a rhythm, such as 'diddle-dum-diddle-dum'.

**drone:** a single note played continuously throughout a piece of music. Bagpipes produce a characteristic drone sound.

**harmony:** a combination of two or more notes sung or played at the same time.

## TARTAN JAM

### INTRODUCTION

**Highland dancing:** Highland dances deriving from traditional step dance with some influences from military drills. It is now taught according to the rules of the Official Board, which prescribe clothing and shoes as well as dance steps.

**jig:** a type of dance, or a tune played in the tempo of the dance.

**lathe:** a wood-turning machine that can turn a straight-sided piece of wood into one with curved sides.

**mood:** how a song or piece of music makes you feel: for example, *sad, happy, energetic, dreary*.

**octave:** the set of eight notes that makes up the scale. The highest note is the same as the lowest note, an octave above.

**phrase:** a short series of notes in a melody that form a single musical idea.

**puirt-a-beul:** Scottish Gaelic for 'mouth music': a dance song made up of tongue-twisting ditties set to a strong rhythm. It can be danced to, or used by a piper or fiddler to teach a tune.

**pulse:** the steady beat heard or felt in a song or piece of music.

**reed:** a component of an instrument that produces sound. The reed instruments featured in these programmes are the bagpipes, the mouth organ and the accordion. The musical notes are produced when the reed vibrates. In the Highland pipes they are made of cane; in the mouth organ and accordion, of metal.

**reel:** a type of dance in a fast tempo, or the music that accompanies it.

**rhythm:** the pattern of strong and weak beats in a piece of music.

**round:** a song for two or more groups which start one after the other, a line or phrase apart, creating harmony.

**sample:** a short piece of recorded music, song or sound effect which is then incorporated into a new composition or arrangement.

**scale:** a series of consecutive notes spanning an octave.

**step-dancing:** the oldest style of solo dancing in Scotland and Ireland.

**stock:** the wooden part of the bagpipes that attaches the drone to the leather bag.

**strathspey:** a type of dance in a slow tempo, or the music that accompanies it.

**tempo:** the speed at which a piece of music is played.

**texture:** the effect of combining musical sounds to create feelings such as 'brightness', 'lightness', 'darkness' or 'dreariness' in a piece of music.

**tone:** the quality of a sound: for example, loud, soft, shrill.

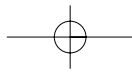
**traditional:** learned and passed on orally, rather than from a book. Many traditional songs and tunes have been handed down from generation to generation.

**tremolo:** the 'wow-wow' effect produced on an instrument such as an accordion.

**tuning:** adjusting all the strings or reeds of an instrument so that they make precisely the right notes, so that the music produced will sound 'in tune'.

**vibrate:** to move rapidly back and forth, producing a steady sound.

**waulking songs:** work songs, used to keep a steady rhythm during the 'fulling' of handmade woollen cloth.


**TARTAN JAM**
**PROGRAMME 1**

# Waulking the Dog

## Programme outline

Every song and piece of music has its own pulse, rhythm, texture and mood. The programme gives examples in two languages of children's songs, work songs, songs for dancing and ballads; then explores the significance of each category.

## Learning outcomes

Children will be encouraged to:

- develop a sense of pulse and rhythm
- consider the purposes of their own playground songs and singing games
- consider the purpose of work songs in certain tasks
- understand the process of waulking (fulling) handmade cloth and the importance of song to the work

## Before watching

- Locate the following areas on a map of Scotland:
  - The Highlands. (Parts of the series were filmed near Crianlarich.)
  - The Outer Hebrides. (Most Gaelic speakers live here.)
  - The Inner Hebrides. (Skye and Mull are featured in the programmes.)
  - Glasgow and Edinburgh. (School playgrounds were filmed there.)
- Consider the languages of Scotland. In a country with a population of 5 million, most read and write standard English, but the majority speak various dialects of Scots. Fewer than 70,000 people speak Gaelic, mostly in the Highlands and Islands.
- Discuss the differences between language, dialect and accent.

## While watching

- Encourage children to listen for variation in language, dialect and accent.
- The playground singing games and chants may remind children of ones they like to play. They could make a note of these to prepare for a class activity.
- While listening to a waulking song, ask children to tap out the steady pulse or beat on their desks, and to watch the women's hands, how regularly they thump the cloth on the boards.
- Get children to tap their feet to the dance music and bodhran (drum) music.

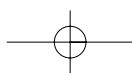
## After watching

### Class discussions and activities

- Discuss why songs and rhymes are important in certain types of work, and also in play.
- Listen for the pulse of these songs. Activity Sheet 1 helps children to understand the importance of pulse.

### Pulse in music and song

- Songs are a vital part of waulking the tweed. Imagine what might happen if this work were done in silence, or while trying to hold a conversation. Try out the hand movements.
- Now try the same exercise with the reaping song.
- Discuss other kinds of work you could do to special songs:



- milking cows
- churning cream for making butter
- hauling ropes (importance of everyone pulling together – sea shanties)
- putting the baby to sleep (lullaby)

## Geography

- Discuss:
- Would you find the same songs in a big city as in the country?
- Would you find the same songs by the sea, or in the mountains?

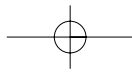
## Rhythm in music and song

- Listen to a waulking song again. Get one group of pupils to tap out the rhythm (every single note as it is sung). Another group can clap or tap the pulse (strong, regular beat) while the rhythm is being sounded.
- Do the same with a song or tune of your own choice.
- Discuss the difference between rhythm and pulse.
- Try Activity Sheet 2. This activity sheet forms the basis of the competition at the end of the television series. Please keep your class's sheets safely if you would like to take part.

## Singing

The song at the beginning of Programme 1 has a catchy tune and a chorus that is easy to learn. You can start with the chorus, learn to sing it together, and then learn the verses. Traditional songs are usually learned by listening and repeating. We can hear Margaret Bennett teaching the song, just as she learned it from her mother. Listen to it again, and then sing along.

The Song Sheet gives the words and translation of the Gaelic song that opens each programme. It is sung by Margaret Bennett, accompanied by Martyn Bennett. We hear the Scottish small pipes and various percussion sounds that imitate the threshing machine and the cutting of the hand-held sickle. (Complete version available on CD or cassette: see 'Further Resources' on page 25.)



# Feeling the pulse

## Everyone will need:

A clock or watch that indicates seconds  
Pencil and paper

## The class will need:

A list of all the people in the class

### In pairs

Sit opposite your partner. Take one another's pulses by placing your middle and index fingers on your partner's wrist to feel the steady beat of their pulse. (Do not use your thumb, as it has its own pulse.) Silently count the number of beats in one minute. Write the number down.

### As a class or team

After everybody has had their pulse rate taken, write the numbers of beats per minute on the class list. Answer the following questions:

Are we all the same? \_\_\_\_\_

Who has the fastest pulse? \_\_\_\_\_

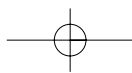
Who has the slowest pulse? \_\_\_\_\_

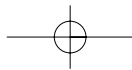
What is the range within the class? From \_\_\_\_\_ to \_\_\_\_\_ beats per minute.

What is the average pulse rate? \_\_\_\_\_ beats per minute.

### Class discussion

Do different songs and tunes have different pulses? Try to think of examples of fast and slow pulses and demonstrate them.





# Feeling the rhythm

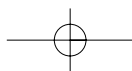
Your playground songs and singing games belong to a very important tradition. For each of the following types of game, write the words of your favourite rhyme and underline the words on which you feel or hear the pulse.

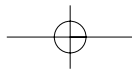
choosing 'it' or counting out

skipping, jumping ropes

ball-bouncing

hand-clapping





# 'Cutting the Oats'

## **Buain a' Choirce**

1.

*Latha dhomh 's mi buain a' choirce  
Gheàrr mi beum 's cha robh e socair.*

*(Chorus)*

*Hó ró 's na ho ri ri ó  
Hi ri ri ri hó ró éile,  
Hó ró 's na ho ri ri ó*

2.

*Gheàrr mi beum 's cha robh e socair.  
Gheàrr mi mo ghlùn is leig mi osna.*

3.

*Shuidh mi air uaimhair a' ghortain  
Fheuch am faicinn fear do choltais.*

4.

*Dh'fheuch am faicinn fear de choltais.  
Fear a' chùil duinn 's nan gruaidhean  
dosrach.*

5.

*Fhaolainn bhig a shmàmh as an caolas,  
Thoir mo shoraidh uam gu mo leannan.*

## **Cutting the Oats**

1.

One day while cutting oats  
I cut a piece that wasn't easy.

*(Chorus)*

Ho-ro, sna haw-ree-ree-o  
He-ree-ree sna ho-ro ay-luh  
Ho-ro, sna haw-ree-ree-o

2.

I cut a piece that wasn't easy.  
I cut my knee and let out a sigh.

3.

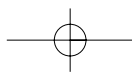
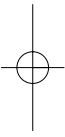
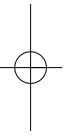
I sat on the boundary ridge  
To see if I could see one of your likeness.

4.

To see if I could see one of your likeness.  
The one with the brown hair and  
healthy-looking face.

5.

Little seagull that swims the narrows,  
Take my greetings from me to my loved one.



# Language work ('Mary Mac')

We hear part of this song in Programme 1. Here is a version of the text.

## Mary Mac

1.

There's a nice wee lass an' her name is Mary Mac,  
Mak nae mistak' she's the lass Ah'm gaun tae tak.  
A lot o' ither fellas want tae get upon her tracks,  
So Ah think Ah'm gaun tae huvtae get up early.

*(Chorus)*

For Mary Mac's mither's makin' Mary Mac mairry me,  
An' my mither's makin' me mairry Mary Mac.  
Ah'm gaun tae mairry Mary tae get Mary tae tak care o' me,  
We'll a' be makin' merry when Ah mairry Mary Mac.

2.

This wee lass, she his a lot o' brass,  
She his a lot o' gas, her faither thinks Ah'm class.  
An' Ah'd be a silly ass tae let the maiter pass,  
For her faither thinks she suits me fairly.

3.

Noo Mary an' her mither gang an awfu' lot thegither,  
In fact ye very seldom see the ane wi'oot the ither.  
The fellas often wonder if it's Mary or her mither,  
Or the baith o them thegither that Ah'm coortin.

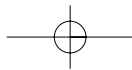
4.

Noo the weddin's oan a Wednesday an ivrything's arranged,  
Her name'll soon be changed tae mine, unless her min' be changed.  
Ah'm makin the arrangements, Ah'm jist aboot deranged,  
For mairrage is an awfu' undertakin'.

5.

It's shair tae be a grand affair, aye, grander than a fair,  
A coach an' pair for rich an' puir an' every pair that's there.  
We'll dine upon the finest fare, Ah'm shair tae git ma share,  
If I don't we'll all be very much mistaken.

Is the song in Standard English? If you are used to hearing Scots, you will not need any explanation, but imagine you receive a letter from your American or Australian pen-pal asking you to help her learn this catchy song. Write your reply.



## TARTAN JAM

## PROGRAMME 2

# Reel Sounds

## Programme outline

Bagpipes are traditional to many countries, although most people associate them with Scotland, especially the Highland pipes.

In this programme you see and hear two different kinds of bagpipes. The accordion and violin (fiddle) were both introduced into Scotland from the Continent and also have an established place in traditional Scottish music. We listen to their characteristic sounds.

## Learning outcomes

Children will be encouraged to:

- become familiar with traditional instruments: the Highland bagpipes, Scottish small pipes, accordion and fiddle
- develop an understanding of how these instruments produce sounds
- sing the pipe scale
- consider what motivates or inspires someone to learn an instrument

## Vocabulary

bellows  
bow  
chanter  
drone  
lathe  
melody  
reed  
scale  
stock  
tremolo  
vibrate

## Before watching

A brief historical introduction to the bagpipes will prepare the children for this programme (see Fact File). Play a simple (major) scale on the piano or another instrument, and sing it with the children, so that they will recognise the difference between it and the bagpipe scale.

## While watching

- Try to follow the pipe-maker's explanation in relation to the pictures in Activity Sheet 4.
- Get children to sing the pipe scale with Martyn the second time he demonstrates it.

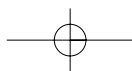
## After watching

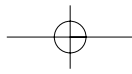
### Discussion topics

- Are tourists in Scotland right to regard the bagpipes as the national instrument, even though they may not have originated there? Why do you think they have this impression?
- The Scottish small pipes are gaining in popularity, especially in instrumental groups. Discuss why this should be so.
- The accordion has been the main instrument in community dance music for most of the twentieth century. Why should this be so?
- What inspires musicians to learn a particular instrument or style of music? You might consider availability, cost, volume, size and portability.

### Language

- Work in groups of three or more. Invite the class to plan a concert of traditional music for your school or community, to which they may invite three guest musicians. As a committee, they should discuss the event and invite the performers. Plan your evening together, then assign the following tasks to members of the committee:



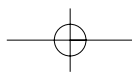
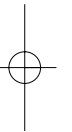
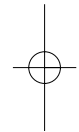


- Letters of invitation to the musicians. (Remember to be very clear about the date, time and place of the event.)
- A short publicity article for your local newspaper.
- A poster for the concert.
- A letter to your 'sponsor' (school principal or town councillor) expressing thanks for making the concert possible. You should include a short sentence saying why you think traditional music is important.

## Research

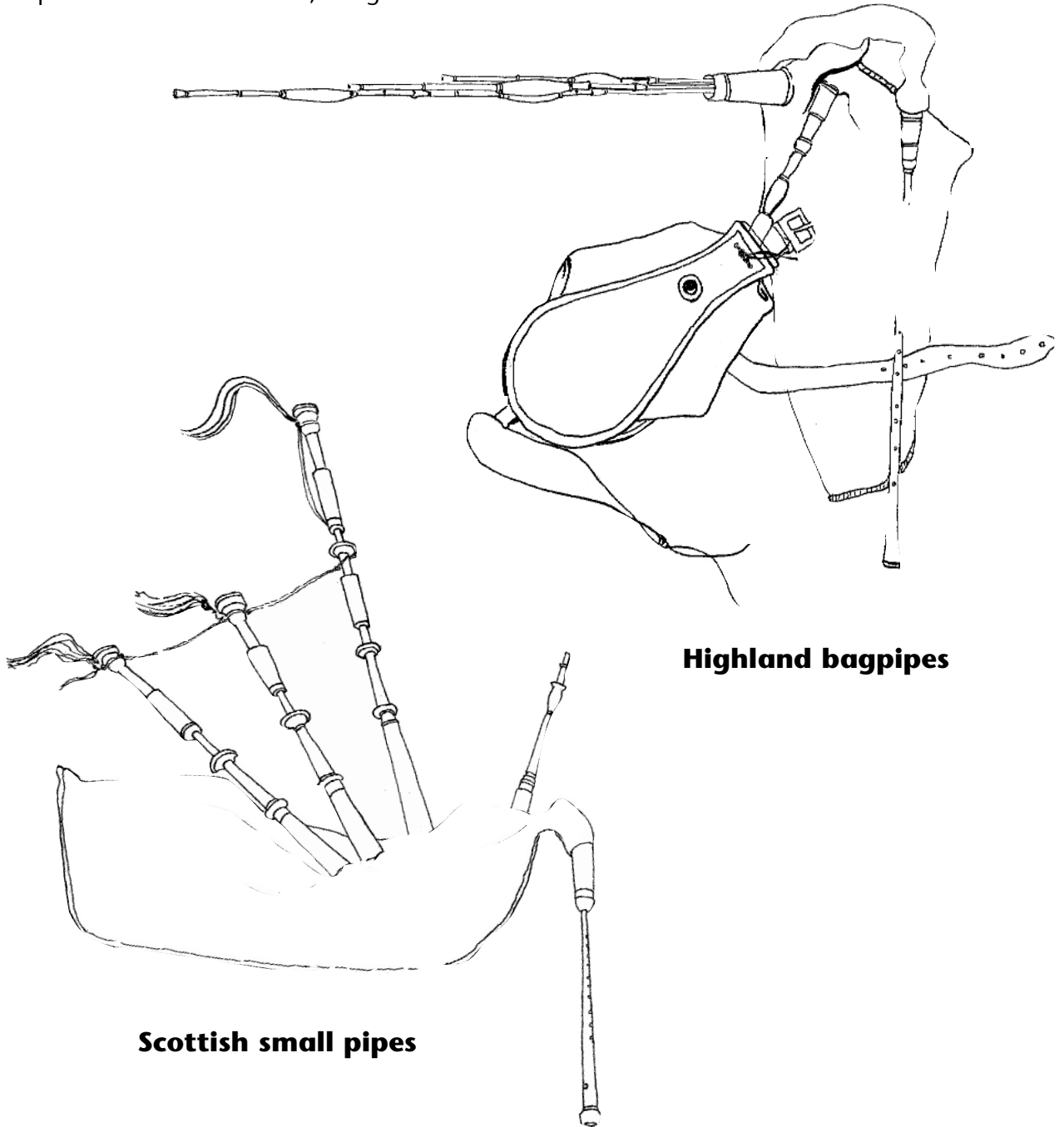
Using the Internet, find out more about accordions and fiddles.

Ask the class to draw an accordion and a fiddle, and to label their pictures.



# Scottish bagpipes (1)

Look at the pictures below and attach labels to the appropriate parts of these instruments, using the words listed below.



**Highland bagpipes**

**Scottish small pipes**

bag

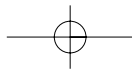
bellows

blow-stick

chanter

drone

stock



# Scottish bagpipes (2)

Complete this paragraph by filling in the blanks with the words listed below.

The Highland bagpipe is \_\_\_\_\_-blown and has \_\_\_\_\_drones attached to

the \_\_\_\_\_ by \_\_\_\_\_. The Scottish small pipes are \_\_\_\_\_

-blown with drones attached by a \_\_\_\_\_stock. Though you can't see them in the

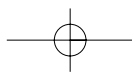
pictures, both instruments have \_\_\_\_\_ made of \_\_\_\_\_which vibrate to

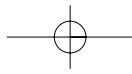
make the sound. The \_\_\_\_\_is the part with holes for the piper's fingers, and this is

what makes the melody or \_\_\_\_\_. The small pipes make a much \_\_\_\_\_

sound than the Highland pipes.

bag bellows cane chanter common mouth reeds softer stocks three tune





## TARTAN JAM

## PROGRAMME 3

# Gael Force

## Programme outline

We listen to the characteristic sounds of two stringed instruments, the piano and the clarsach. We hear how harmony is created when chords are played or when one instrument accompanies the other. The concepts of tone, texture and mood are then explored.

## Learning outcomes

Children will be encouraged to:

- learn about the clarsach
- experience harmony and the sounds that create it
- find out how someone composes
- develop a feeling for the tone, texture and mood of music
- learn to sing a round

## Vocabulary

chord  
clarsach  
harmony  
mood  
texture  
tone

## Before watching

- Briefly introduce the clarsach.

## While watching

- Give out copies of Activity Sheet 6 for children to complete while Corina explains the clarsach.
- Encourage children to pay attention to their own response to music: does it make them feel happy, sad, reflective? Does it make them want to sing or dance? Listen for the effect of several voices or instruments playing together in harmony.

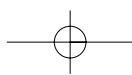
## After watching

- Discuss the differences between the stringed instruments, the piano, the clarsach and the fiddle.
- Discuss the effects music has on the listeners and players, especially the feelings evoked by different rhythms, tempi, and dynamics. Try to relate the discussion to ideas of texture and tone.
- Experiment with chords on a piano or keyboard.
- Try singing the round:

*Row, row, row your boat  
Gently down the stream,  
Merrily, merrily, merrily, merrily,  
Life is but a dream.*

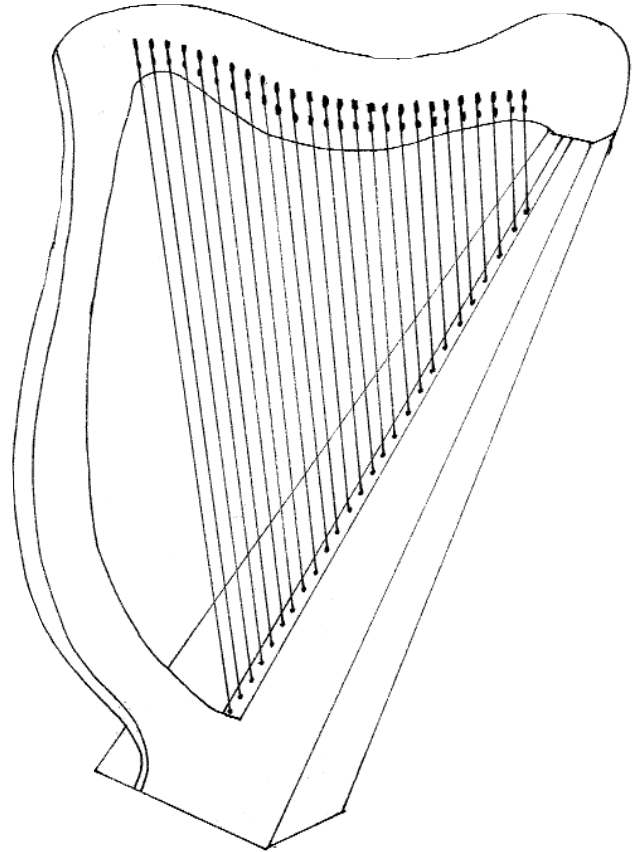
First, you should practise singing it all together. When you feel confident with the words and the tune you can sing it as a round.

- Divide the group or class in two. The first group begins and sings the first two lines; then the second group enters at the beginning of the song. When the second group reaches the end of the second line, the first group begins again; and so on. The round can continue until you decide to stop.
- Now divide each group into two, making four groups altogether. After the first group has sung one line, the second group begins, and so on, so that all the groups are singing different lines simultaneously. Again, the round can continue until you decide to stop. To finish the round, each group should stop after the last line, so that finally only one group is singing the last line.
- Children could try Activity Sheet 7, and then use one of the words from the list as a topic for Activity Sheet 8.



# The clarsach

Label the drawing and complete the sentences. Choose the correct word from the brackets.



The clarsach is the \_\_\_\_\_ harp.

(Scottish, Irish, Welsh)

It has about \_\_\_\_\_ strings and a range of four and a half \_\_\_\_\_.

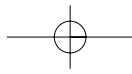
(30, 90) (notes, octaves)

The notes are made by \_\_\_\_\_ the strings.

(hitting, plucking, bowing)

Several strings played at the same time make a \_\_\_\_\_.

(note, octave, chord)



# Music and language

Composer Andy Thorburn says: 'I like the sound of words.'

Words can also remind you of the five senses: sight, sound, touch, taste and smell. For each of the following, think of four words linking them with the senses and write them down. The first has been done for you.

baby sister smelly, squawk, gurgle, bonnie

sunshine \_\_\_\_\_

hailstones \_\_\_\_\_

lemons \_\_\_\_\_

potatoes \_\_\_\_\_

rowing-boat \_\_\_\_\_

double-decker bus \_\_\_\_\_

kittens \_\_\_\_\_

seagulls \_\_\_\_\_

my best friend \_\_\_\_\_

my granny \_\_\_\_\_

football \_\_\_\_\_

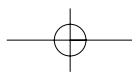
chess \_\_\_\_\_

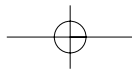
clarsach \_\_\_\_\_

bagpipes \_\_\_\_\_

slippers \_\_\_\_\_

climbing boots \_\_\_\_\_





# Singing a round

Here are the words of the round you heard on this programme:

*Row, row, row your boat  
Gently down the stream,  
Merrily, merrily, merrily, merrily,  
Life is but a dream.*

Choose a topic as the subject for a new round, with the same rhythm and tune as 'Row, row, row your boat'. Write the words below.

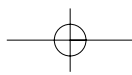
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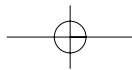
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You can have fun singing rounds with your group.





## TARTAN JAM

PROGRAMME 4

# Flinging in the Rain

## Programme outline

The programme concentrates on the connection between music and dance. Several types of traditional Scottish dance are introduced and demonstrated with simple explanations. Sandy Brechin plays accordion for Highland dancers, who observe the strict rules of the Official Board of Highland Dance and wear special clothing and shoes. Kirsten Thompson and Deirdre McClulloch explain the basics of traditional step-dance, starting with the strathspey and moving on to the reel.

## Learning outcomes

Children will be encouraged to:

- keep the beat (pulse) and tap the rhythm of a dance tune
- recognise a change in tempo and relate it to the dance
- invent a dance

## Vocabulary

jig  
reel  
strathspey  
tempo

## Before watching

- Have available a source of music, live or recorded, for teaching dance. (Any Scottish country dance band recording would be suitable – for example, Jimmy Shand or Fergie MacDonald.) If you wish to hear one of the performers from the programme, see page 25 for a list of available recordings.
- Explain to the class that, although the accordion is featured in the programme, the usual instrument for Highland dancing is the bagpipe. It is used for competitions at Highland games – although a dancer can dance to any instrument that plays suitable music. Scottish country dancers usually dance to bands (such as the Jimmy Shand band) featuring the accordion and fiddle. The preferred instrument for step-dancing is the fiddle, as the dancers like to hear the sound of their feet on the floor.

## While watching

- Get children to tap their feet on the floor as the music plays, keeping the steady beat (pulse) of the music.

## After watching

- Discuss the different forms of dance you have seen: Highland dancing, Scottish country dancing, step-dancing. Consider them in their social contexts – such as Highland games, school gym, village hall, or wedding.
- Try to diddle a dance tune. Jock Duncan demonstrates this tradition.

You can try out some or all of the following activities that help us learn to dance:

### Working in pairs

- Sit opposite your partner. Using one foot, try the following foot-tapping exercise based on a steady pulse:

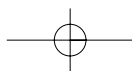
toe-toe-toe-heel  
toe-heel-heel-toe  
toe-toe-toe-heel  
heel-heel-toe-toe

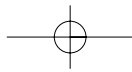
Now try right foot only, then left only, then both together.

Make up your own sequence.

Stand up, and turn your sequence into a dance.

For example, you could hold hands low, or make an arch by holding them high, cross both hands, hold the right hand (or left) only, or one person can dance under the other person's arm.



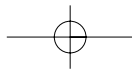


## Dancing to the music

- ❑ Ask the pupils to listen to dance music of their own or your choice. Get them to tap the rhythm with their feet and discuss the sort of dance they might do.
- ❑ Put their ideas into practice, either making up a dance or dancing one they already know.

## Designing a poster

- ❑ Get pupils to draw a poster for the school's St Andrew's Day Dance. Don't forget the time, date, place, dress, name of the band (they can invent one), and the kinds of dances. They should make a rough draft first and then produce a clean copy.



## TARTAN JAM

## PROGRAMME 5

# Roots and Shoots

## Programme outline

Traditional forms of music and song do not necessarily remain unchanged from one generation to the next. There have always been noticeable differences between individual players and singers. Now that we have access to a much wider range of instruments, including electronic instruments, there is scope for much greater experimentation. Furthermore, new tunes and songs continue to be composed.

We meet musicians from the current 'folk scene' who explain how and why they compose, and show us how they create some of the effects we hear in their music. We visit Martyn Bennett's recording studio where he explains and demonstrates to a group of young people what he does; then we talk to members of a Cape Breton band, 'Slainte Mhath', who tell us about their lively dance music.

## Learning outcomes

Children will be encouraged to:

- discover how musicians and composers decide on styles of performance
- see how electronics and technology are used in modern music
- consider language in relation to music

## Vocabulary

acoustic  
phrase  
sample  
tuning

## Before watching

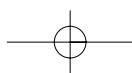
- Revise the round from Programme 3 and ask one person to conduct the class in singing it.
- If the class has a favourite composition among the rounds they composed, have the composer conduct it.

## While watching

- Tap out the beat (pulse) of the studio music played on pipes with sampled beats. Listen to the harmony between the voices.

## After watching

- Discuss how electronics can affect the style of music that can be produced.
- Discuss the importance of instruments and voices being 'in tune'. Consider the effects of their being out of tune.
- Discuss the importance of the composer's explanation of his work. Would it make a difference to the singers' performance if they understood what the piece means to the composer? Consider expression, mood and texture.
- The band from Cape Breton is called 'Slainte Mhath', which is Gaelic for 'good health'. Discuss why they might have chosen this name.
- Discuss what kind of dance would go well with their music; then, using the skills practised after Programme 4, ask them to make up a short dance.



# Tone, texture and mood

Put at least two words from the list into each of the boxes below. You can use a word more than once. Use a dictionary if you wish.

mood	
texture	
tone	
bagpipes	
fiddle	
accordion	
drums	

aggressive  
booming  
brisk  
calm  
clear  
creepy  
dark  
happy  
harmonious  
jumpy  
light  
lively  
loud  
melodious  
out-of-tune  
piercing  
pure  
romantic  
rough  
scary  
sentimental  
sharp  
shrill  
simple  
sleepy  
soft  
spirited  
squeaky  
stirring  
strident  
sweet  
thunderous  
tranquil

# Images

Listen to the **Tartan Jam** theme song again. Looking also at the words of the song, draw a picture of the scene that inspired Martyn to add some of the sampled sounds in his arrangement of *Buain a' Choirce*.

Which of the following samples would you include in an arrangement of your own?

	yes	no
birds singing		
dogs barking		
the swish of a sickle		
bells ringing		
hiccups		
oars splashing		
thunder and lightning		
a fire crackling		
a threshing machine		
walking through autumn leaves		
a kettle boiling		
a horse's harness jingling		
a train engine		
pouring rain		
walking on gravel		
a loud sigh		

# factfile

## Traditional songs

Traditional songs or tunes are learned by listening, rather than from a book. They are usually handed down from generation to generation; though they may also be recent compositions that are learned and passed on orally.

The singers and instrumentalists in these programmes have all learned songs and tunes through the oral tradition, although several of them have also had formal musical training.

The group of women singing the waulking songs all come from the area known as 'Gaelic Scotland'. They are: Margaret Bennett, who introduces the programme and sings with the children; Maggie MacInnes, who also sings the Gaelic song with clarsach accompaniment; Ishbell MacAskill; Mairi MacInnes; Maeve MacKinnon; and Amanda Milne.

Waulking songs (*orain luaidh*) are work songs, which help workers to keep a steady rhythm during the 'fulling' of hand-made woollen cloth. The aim is to shrink and thicken newly-woven tweed to make it warmer and more wind-proof. The women rhythmically beat the wet cloth on wooden boards, shrinking it by a couple of inches and at the same time thickening the texture. All the songs have choruses (or refrains) of 'vocables' (syllables such as 'ho-ro'). When one woman sings her favourite song, the others all join in with the chorus.

## Bagpipes

**Highland bagpipes** (sometimes referred to as 'war pipes') are the best-known kind. They are mouth-blown, have an air-tight bag which is traditionally made of sheep, goat, cow or deer skin, though some Scottish bagpipe-makers use elk hide or the man-made fabric Gortex. The tune is played on the **chanter**, which has seven holes at the front and one at the back, and a cane **reed** inserted at the top. Like all the wooden parts, it is connected to the bag by a **stock** and bound in place by twine. Highland pipes have three **drones**, each in its own stock and each in two sections containing split cane reeds.

**Scottish small pipes** make a much quieter sound than the Highland pipes. They are bellows-blown. The chanter is very similar to that of the Highland, but smaller and with a reed suitable for 'cold wind' (rather than moisture-laden breath). The drones are all connected to one stock; hence the Scottish small pipes are sometimes called 'common stock' bagpipes.

The **accordion** is a much more recent addition to traditional Scottish music, though it has been very popular for dancing throughout the twentieth century. The European accordion was invented in the 1820s and is thought to derive from an early Chinese instrument, the *cheng*. Instrument makers in Austria and Germany are credited with producing the first 'button key' accordions. These were imported to Britain around 1840, and were further developed by two Scottish brothers in the late nineteenth century. The more recent 'piano' accordion (seen in the programme) was popularised in the 1940s by Jimmy Shand from Fife and his Scottish Country Dance Band. Since the 1950s, the BBC has featured his band and many others on weekly programmes broadcast in Scotland. The accordion remains very popular for dancing all over the country.

The **fiddle** has been popular for dancing in Scotland since at least the seventeenth century. (It is mentioned in 1665 by the tutor to MacLeod of Dunvegan in Skye, who visited all the islands.) It is a fine solo instrument, but it is also, along with accordion and drums, a feature of the Scottish country dance bands that have played at village and town hall dances throughout the twentieth century.

## The clarsach

The clarsach is the Scottish harp. It dates back several centuries to a time when most Highland clan chiefs had a harper and a piper in their households. They would play at festive occasions. The harper would accompany the bard (poet) while poetry was read or stories told. Originally the clarsach was wire-strung. Historical accounts tell us that many Irish harpers would visit Scotland, and some even took up residence there and played for clan chiefs.

The clan system lasted from the twelfth century to the mid-eighteenth century. After the Battle of Culloden in 1746, it quickly disintegrated. The clarsach almost disappeared, though many of the tunes survived as pipe tunes. Since the 1970s, Scotland has enjoyed a phenomenal revival of clarsach players and makers. Most new instruments have gut or nylon strings rather than wire.

(Note that a clarsach player is usually called a *harper*, while *harpist* usually refers to a player of the concert harp.)

## TARTAN JAM

# Competition

Your class may wish to take part in a schools project to share our playground songs. The aim of the project is to compile a file (or a booklet) of all our playground songs and exchange them with each other. It will be co-ordinated by the folklorist and singer Margaret Bennett whom you met in Programme 1. Her address is given below. After she has received your songs and games she will compile the booklet and send it to your school. The names of participating schools will all be listed, and there will be prizes of CDs for the ten classes which send in the collection judged by Margaret Bennett to be the most impressive.

### What to do

Compile a list of your class's playground songs and rhymes. Organise them in the following categories:

- choosing 'it', or counting out
- skipping, jumping ropes
- ball-bouncing
- hand-clapping
- chants for teasing or taunting
- tongue-twisters
- riddles (including 'knock knock' jokes)
- others (miscellaneous)

After your class has compiled the list, allocate items to individuals, who should then write out the words. If there are actions involved, you may draw diagrams, give instructions or make notes that you would consider important if you were going to teach your song or rhyme to someone new (for example, fast or slow, shout or whisper, any essential information). You may wish to record your work on a cassette to go with your project, especially if there are tunes you would like to pass on. This is a form of oral tradition.

You may include your own memories from your childhood, with a rough indication of date, such as 'from the sixties'.

You should include a list of contributors, including their names and ages.

When you have finished, design a cover sheet for the work. Remember to write the name and full address of your school, and your email address if you have one.

Send your project to:

Margaret Bennett  
Traditional Music Department  
Royal Scottish Academy of Music and Drama  
Renfrew Street  
Glasgow G2 3DB

All entries will receive a certificate.

Closing date: 1 October 2001.

## TARTAN JAM

## Further Resources

You can obtain recordings of the music and information on all the musicians featured on **Tartan Jam** from Kenny Fraser, himself a practising musician, either directly from the Internet or by email:

<http://www.musicscotland.com>  
[info@musicscotland.com](mailto:info@musicscotland.com)

Kenny can trace recordings for you and put you in contact with other useful sources of information on Scottish traditional music.

The theme song for the series is the traditional work song *Buain a' Choirce*. It is on the CD *Margaret Bennett*. The accompaniment and arrangement is by Martyn Bennett.

Several recordings featured on **Tartan Jam** are produced by Greentrax:

Greentrax Recordings Ltd  
 Cockenzie Business Centre  
 Edinburgh Road  
 Cockenzie  
 East Lothian E32 0HL  
 Tel: 01875 814155

- bagpipes (three types, including Martyn Bennett on Scottish small pipes): *Grand Scottish Concert of Scottish Piping*, Greentrax CDtrax110
- accordion: Sandy Brechin, *Out of His Tree*, Greentrax CDtrax169
- ceilidh band (featuring accordion, fiddle, drums; suitable for dancing): Fergie MacDonald, *The 21<sup>st</sup> Album*, Greentrax CDtrax129
- puirt-a-beul: Mairi MacInnes, *This Feeling Inside*, Greentrax CDtrax092
- waulking songs: *Waulking Songs from Barra*, Greentrax CDtrax9003
- Natalie MacMaster (Cape Breton style): *A Compilation*, Greentrax CDtrax140
- traditional music from a new generation (Sandy Brechin, Martyn Bennett and others, demonstrating traditional instruments and voice): *Folkal Point Edinburgh*, Greentrax CDtrax8696

- Maggie MacInnes, Gaelic singer and clarsach player (mostly ensembles and voices): *The Music and Song of Greentrax: the best of Scottish music*, Greentrax CDtrax8696

Martyn Bennett's traditional recordings are also available from Greentrax. For his modern compositions, arrangements and band recordings (including *Bothy Culture*), contact Braw Music (0131 445 3317) or your local music shop.

For specialist recordings and books of traditional music (including some of Jimmy Shand and his band), contact:

Blackfriars Music  
 49 Blackfriars Street  
 Edinburgh EH1 1NB  
 Tel: 0131 557 3090

Feisean nan Gaidheal runs residential programmes and weekend courses for young people all over Scotland wishing to learn pipes, fiddle, accordion, guitar, piano, Gaelic songs and step-dancing, and can put you in touch with workshops. To find out when and where, contact:

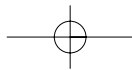
David Boag  
 Director  
 Feisean nan Gaidheal  
 Nicolson House  
 Somerled Square  
 Portree  
 Isle of Skye IV51 9EJ

To find out more about festivals, ceilidhs, children's workshops, and activities involving traditional music and song, contact:

Elsbeth Cowie  
 National Organiser  
 The Traditional Music and Song Association (TMSA)  
 95–97 St Leonard's Street  
 Edinburgh EH8 9QV

Email: [e.cowie@tmsa.demon.co.uk](mailto:e.cowie@tmsa.demon.co.uk)  
<http://www.tmsa.demon.co.uk/tmsa/home/tmsa.html>

In the Glasgow area, you can contact the project leader of Glasgow's Celtic Connection Festival, Education Outreach: Nancy Nicolson (0141 353 8021), or:



The Glasgow Royal Concert Hall  
2 Sauchiehall Street  
Glasgow G2 3NY  
Tel: 0141 332 6633

You may wish to have a traditional singer, dancer or musician come to your school to teach a session:

- Traditional fiddlers Kenny Fraser (Lowlands) and Ronan Martin (Highlands) can be reached by email (info@musicscotland.com).
- Kirsten Thomson and Deirdre McClulloch teach classroom workshops in music (fiddle and piano), song and step-dancing. They also combine language and the creative arts in the classroom, and have worked with musical ensembles, art projects and drama groups. You can contact them via Braw Music (0131 445 3317) or at one of the following addresses:

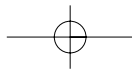
Aros Mains  
Isle of Mull  
Argyle PA72 6JP

An Tobar  
The Tobermory Arts Centre  
Argyle Terrace  
Tobermory  
Isle of Mull PA75 6PB  
Tel: 01688 302211

- Singer and guitarist Findlay Napier is also available for Scots song workshops.

The Piping Centre in Glasgow can put you in touch with workshops:

The Piping Centre  
30–34 McPhater Street  
Glasgow G4 0HW  
Tel: 0141 353 0220



# Credits

**Tartan Jam** was produced for Channel 4 Schools by MJW Productions Ltd.

Producer: Anne Beresford

Director: Margaret Williams

Education Officers: Anne Fleck and Christine Alford

Online Guide Author: Margaret Bennett

Editors: Anne Fleck and Alec Edgington

