FIDDLES, PIPES AND DRUMS

contents

The songs and music in this work book are divided into five sections. Section one looks at the musical traditions and instruments of the Ulster-Scots. The other four sections feature songs for you to sing along with. Some are songs sung by the Ulster- Scots themselves and some are songs written and sung about them.

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Musical Associations

Which of these instruments do you associate with the Ulster-Scots?

INSTRUMENTS	YES or NO
PIANO	
DRUMS	
GUITAR	
VIOLIN	
BAGPIPES	
HARP	
FLUTE	
SAXAPHONE	
BANJO	
FIDDLE	

Perhaps you only think of marching bands on the twelfth of July when you think of Ulster-Scots music but there is a lot more than that.

Let's find out.....

Musical Associations

In a moment you will hear six pieces of music played on different instruments. Can you name the instruments playing in each piece? Listen carefully for there will be more than one instrument.

TRACK 1

TRACK 2

TRACK 3

TRACK 4

TRACK 5

TRACK 6

Helpful Hint

You may hear the same instrument on more than one track.

Ulster-Scots Music

James Christie and his grandson also called James playing traditional fiddle tunes

In the eighteenth century, itinerant harpers moved regularly backwards and forwards across the Irish Sea between Ulster and Scotland. They played for both Gaelic and Anglo-Irish landlords and also for the prosperous Ulster-Scots families.

By the end of the eighteenth century harping was in decline as the well-to-do turned instead to European classical music. However the harpers interacted with fiddlers and pipers in Ulster, and some of the features of the Gaelic song tradition were preserved, particularly in the emerging genre of Orange songs.

Much of the dance music of Ulster is similar to the dance music of other parts of the British Isles.

So there are jigs which came from Ireland, reels and Strathspeys which originated in Scotland, and hornpipes which came from England. You can find examples of all of these tunes in the folk tradition of each part of the British Isles.

Most of these were in a standard format of two sections of eight bars each. Strathspeys were normally of four bar sections.

The dance music was closely related to the marching tunes played by military bands: usually made up of fifes and drums. These became common with the growth of part-time military organisations including the Irish Volunteers, the Yeomanry and the Militia.

The parading tradition was carried on in the 19th century by newly formed groups such as the Ribbonmen and Orangemen. Although these two groups were very different they shared a common reportoire of tunes, in addition to some that were considered 'party tunes' such as the Hibernian 'St. Patrick's-Day', or the Orange 'Lilliburlero'.

A range of tunes in hornpipe time developed around the Lambeg drum and fife tradition. This type of music was common to both Loyalists and Nationalists at this time, although nowadays it is almost exclusively associated with loyalist music.

Ulster-Scots Music

The 'Rhythms O Ulster' group part of the Ulster-Scots Fiddle Orchestra performing with Fifes and Drums at the St. Patrick's Day Parade in Ballina, Co. Mayo, 2004.

The evangelical revival which swept Ulster-Scots communities in 1859 caused many to turn away from dance music, which was seen as being associated with alcohol and immorality.

It introduced a new selection of hymns and gospel songs in the Ulster-Scots language, which is currently being performed by the County Down band 'The Low Country Boys'.

The Low Country Boys

Traditional Instruments

The Bagpipes

Most people, when they think about bagpipes or hear bagpipes being played, immediately think of Scotland. However no one is exactly sure where bagpipes originated. Pipes are mentioned in the Bible, in the Old Testament and were also played in ancient Greece and Rome so they have obviously been around for a long time. The Miller in Chaucer's Canterbury Tales which was written in the 14th century was said to be skilled in playing the pipes and Shakespeare too makes mention of them.

Of course bagpipes were played in Scotland in ancient times too and with the close links and constant coming and going across the sea between Ulster and Scotland they made their way here too. While many pipes bands play traditional Scottish pipes there is also an authentic Ulster-Scots pipe.

The Brian Boru bagpipes may sound very Irish, but they are the authentic Ulster-Scots bagpipes first invented by William O'Rean from Dungannon in partnership with Henry Stark, bagpipe maker to Queen Victoria, in 1908.

Henry Starck and William O'Duane began working together at the beginning of the 20th century. They first produced the Dungannon Pipes, a revival of the ancient Irish War pipe. Unfortunately none of these remain in existence. They then went on to produce the Brian Boru Pipe which many claim is "the perfect bagpipe".

The Brian Boru bagpipe

History of The Bagpipe

Extended Notes

The bagpipe is one of the earliest instruments played by man. It probably was first developed in Ancient Egypt with only a simple chanter and drone. Later a bag of skin was attached and a blowpipe added to make a primitive form of what we would recognise as a bagpipe. This was what the instrument played by the Greeks and Romans would have looked like.

Eventually the bagpipe spread across Europe and it eventually reached Britain brought by the Celts and the Romans. It was one of the most popular instruments of the Middle Ages and was played by wandering minstrels. It is mentioned by Shakespeare and other English writers and bagpipes were a familiar sight in villages throughout the British Isles at this time.

More modern adaptations such as a wider range of notes and the use of a bellows system were developed in Europe. However the instrument became less popular during the 18th century and its use died out in many places. It remained popular however in Scotland, Brittany, Southern Italy and the Balkans.

The Highlands

In the Highlands of Scotland, the bagpipe overtook the harp as the favourite instrument. It consisted of a bag, chanter, blowpipe and drone until around 1500 when a second drone was added and then a third—the big drone—was added in the 1700s.

Each Scottish clan would have it own piper and often a “college” to teach piping. The classical music of the bagpipe (the Ceol Mor or Piobaireachd) was developed under this system. The most famous “college” was at Borreraig in Skye under the MacCrimmons who were the hereditary pipers to the MacLeods of Dunvegan. They trained pipers from all over the Highlands of Scotland.

This period came to an end when the playing of the bagpipe was banned in Scotland after the rising of 1745. The colleges were forced to close and for a time it seemed that bagpipe playing might die out in Scotland. However, the ban was lifted before irreparable damage was done and indeed the bagpipe underwent a revival. Highland Societies sprung up to keep alive the ancient tradition and piping competitions were begun.

The Lowland Pipes

A set of Lowland Pipes

Because the Ulster-Scots came mainly from the Lowland area of Scotland, the pipes they brought with them were not the traditional bagpipes associated with the Highlands.

Today, of course, there are many Highland pipe bands in Ulster and thenField Marshall Montgomery Pipe Band won the World Championship for the fifth time in 2006. You can find out more about them at their website: www.fmmpb.com/home.htm.

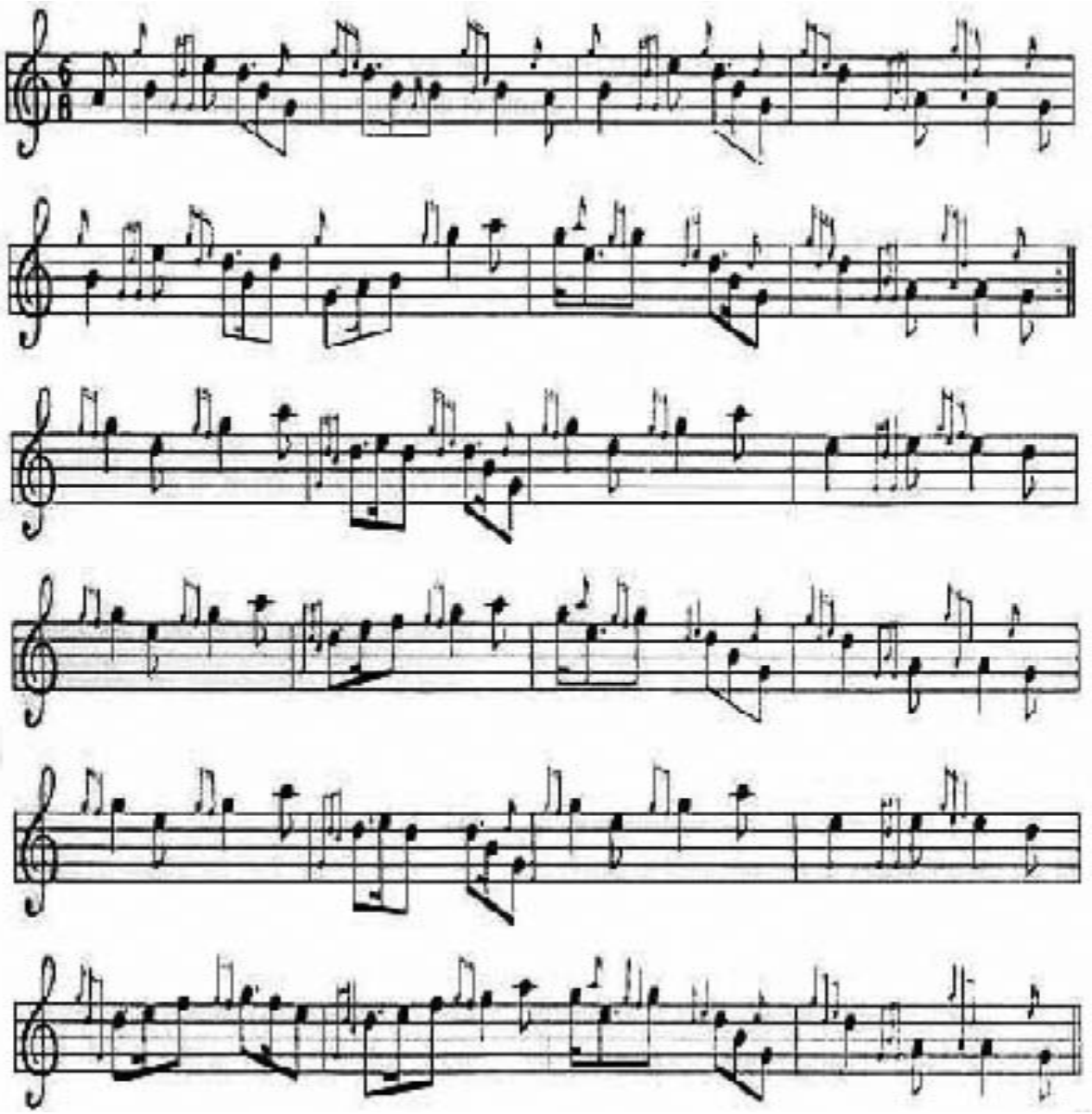
The Lowland pipes are similar to the larger Highland pipes but there are three main differences:

- The drones are held in a common stock which can be laid over the shoulder but more usually over the right arm.
- Air is created by bellows under the arm not by blowing.
- The bores (or diameter) of the drones and chanter are narrower which makes the sound more mellow and not so loud so they can be played more comfortably indoors as well as out and therefore can be used to play along with other instruments such as the fiddle or accordion.

Highland Bagpipes

Bagpipe Score

The Campbells Are Coming



This is the bagpipe score for a tune called “The Campbells are Coming”. You can listen to the midi file of the tune being played at http://www.ccsna.org/cacmusic.htm

Ulster Scottish Pipe Band

An Ulster Scottish Pipe Band was formed in 1922 in America. It is one of the oldest pipe bands in the U.S.A. It is mainly a competition band competing at about 10 different highland games throughout America during the year.

The band is centred mainly in Villanova, Pennsylvania.

The band in 1922

The band today

Traditional Instruments

Drums

A snare drummer from a Scottish Pipe Band

Drum Major Alistair Paterson of the Field Marshall Montgomery Pipe Band who comes from Castlederg. Alistair has been playing the drums since he was nine. He has won the British, European, World and Champion of Champions Drum Major Titles.

A Lambeg Drum

Traditional Instruments

The Bodhran and The Lambeg

There are two world-famous 'war' drums of Ireland—the bodhran and the lambeg.

The bodhran is a traditional Irish drum. It is made from a round wooden frame with animal skin drawn tightly over it and is used in traditional Irish music. It is a frame drum and other countries and cultures have their own variation on the frame drum e.g. Native American Indians used frame drums. They were also used in China, Russia and Egypt to name but a few.

The bodhran can be anything from 15" to 22" in diameter. The rim is 2" to 6" wide. The skin used can be from deer, sheep, goat, greyhound, calf or horse although nowadays it is also possible to get a bodhran made from synthetic skin heads. Musicians however think that animal skin makes a better sound and tone.

There is a crosspiece of one or two bars mounted inside the frame. This is to make the bodhran easier to handle and play especially when it is played while walking. This would have been useful in the past because the bodhran was played in festivals such as St Stephen's Day when the Wren Boys went from house to house singing and playing. Nowadays the bodhran is generally played indoors at concerts and pubs so many bodhrans are now made without a crosspiece.

Find Out

Can you find the other, more well known, name for St. Stephen's Day and the date on which it is celebrated each year?

The Lambeg Drum

Part of the process of making a Lambeg drum

Where did the Lambeg drum come from and how did it get to Ireland?

The answer is no one is really sure.

Stories handed down suggest that it first came from Holland brought over by troops under Duke Schomberg, the second-incommand of King William of Orange.

We know that King William did make a stop outside Lisburn in the area of Lambeg which is probably how the name originated for the instrument.

What is a Lambeg drum made of?

Different animal skins have been used to make the drumheads but today the most popular is goatskin. The shell is generally made of wood but sometimes brass has been used. The drumsticks are of wooden cane.

What size is a Lambeg drum?

A drum made in Belfast by a man named Walsh in 1849 was 72 centimetres in diameter and 61 centimetres wide. Another drum used at the Twelfth of July celebrations in Lambeg in 1871 measured 86 centimetres in diameter and was 61 centimetres wide.

Playing a Lambeg Drum

The skin on the drum is tightened and then struck by cane sticks to create a staccato sound. The weather has an important influence on these drums. Wet weather spoils the drumming. Hot weather is better for the drummers even though that must make the already heavy weight seem even heavier. There are no tunes to be played but rather each drummer has his own distinctive rhythm and roll.

The Lambeg Drum and the Orange Order

The Lambeg drum has been associated with Orange parades since the Orange Order was formed in 1795. The first record is of a Twelfth demonstration in County Armagh in 1796.

Today you will still see the drums at Orange Order parades but you are more likely to see and hear them at one of the many drumming matches held around Ulster. It has now become almost a sport with matches being held regularly and cups and trophies being awarded.

The Oul Lambeg Drum

The instrument now that I want to describe
Is the greatest that ever a man did contrive
Its size and its sound are second to none
I'm referring of course to the oul lambeg drum.

There are many who think they know how it's done
A secret passed down from father to son
But a good drum is different by a fraction of a tone
How to get them to do it not many have known.

The things I've picked up can't be found in your books
They're part of the knowledge of James Michael Crooks
Drum maker and player of quite some repute
A gentleman, scholar, that none can dispute.

The first is the body that's known as the shell
A thin piece of oak with two hoops as well
Over the flesh hoops a skin on each side
What better use for a white she goat's hide.

The brace hoops and rope are all that is left
To tension the drum and give of its best
With a pull here and there and a slip of a knot
Then have a wee drop just to see what you've got.

Now comes the skill as you balance each side
A tap here and there to tension the hide
Lively and drunk, yet not to bare
Listen to her whistle as she blows out the air.

And now to the drummer each one with his beat
As he rolls her right up 'tis a sound oh so sweet
Don't kill her with weight. Keep her light and in time
Hold her up to the judges and all will be fine.

(An extract from a poem on the Conlig Drumming Club website: www.conligdrummingclub.co.uk)

Listen To The Drum.....

Stephen Matier of the cross-traditions group 'Different Drums' at the Milwaukie Irish Fest in 2004.

Listen to the examples of drums and drumming.

You will hear
- a side drum
- a bodhran
- a lambeg drum
- a steel band

Which do you think would be easiest to play?

Which one do you like the sound of best?

Extension Activity

Drums beat out a rhythm. They can be made of any sort of material. In the West Indies people play drums which were made out of old oil drums. Harpers Hill Primary School in Coleraine, County Antrim has a steel band where all the music is played on drums. There are no other instruments in the band.

In a group select a well-known tune and create your own 'band' using different materials to beat out the rhythm. You may use other instruments as well to play the melody line.

Fiddles

'The Swinging Fiddles' is a group of teenagers from the Shetland Islands who have formed their own fiddle group.

The general opinion is that the fiddle was introduced into Ireland sometime around the 11th century. At that time the instrument was called a **fidula** and would have looked different to what we call a fiddle today.

The main form of entertainment in the country prior to the 20th century was dancing. What did they use for music? They 'lilted'. This means they "la-la-la"ed the tune using only their own voices. Or sometimes the pipes might have been played. But when the fiddle came along it proved very popular for, of course, it could be played for much longer than lilting or the pipes without running out of breath!

There are different traditional styles of fiddle playing. Here are two:

County Antrim Style

It is a mixture of several different Irish fiddling styles and Scottish fiddle techniques. Its main influences are the Sligo style and the Donegal style. It consisted of short, sharp bows with little extra ornamentation in contrast to the Sligo style.

Donegal Style

The main feature of this style of fiddle playing is the especially skilful use of the bow. If you were watching a fiddle player using this style from a distance, the bowing would look curved rather than straight up and down. The fiddler's left hand concentrates on the melody.

The Donegal Style is probably unique in that it takes the drone of the pipes into its sound. This is not surprising as the Donegal fiddlers were strongly influenced by Scotland, where many local Donegal people worked.

Fifes and Flutes

Fifes and flutes come from the same family of instruments. The fife isquite a simple and primitive version. It is quite difficult to play because its tone is not very accurate so it is hard to play a complete and accurate scale. Flutes are more sophisticated and come in different keys for example you could play the Bb flute or the F flute.

Have you ever heard of James Galway? He is probably the most famous flute player in the world.

He has played in concert halls all over the world with all the major orchestras and he is from Ulster.

He began his playing career in a local flute band in Belfast.

Flute bands have been popular in Ireland for many years. Some of the bands still playing today can trace their origins back nearly 200 years—for example the Churchill Flute band from Londonderry which was formed in 1835.

Playing a flute in a flute band is not as easy as it might look. Keeping everyone in tune together is a major problem. Playing the tune individually is relatively easy but when a number of flutes play together it is difficult tomake them all sound the same. The addition of a metal tuning slide to the instrument has helped greatly.

Ulster-Scots Heritage in Song

The Songs

You will now have the chance to listen to and sing along with some songs. They trace the journeying of the Ulster-Scots. First they crossed the Irish Sea or North Channel to make their way from Scotland to Ulster, bringing with them songs of home. Then many moved on to America where they became known as the Scots-Irish. Here they played their music but with a new American flavour. There are also some songs from the 1798 Rebellion of the United Irishmen many of whom were Ulster-Scots.

SONGS FROM SCOTLAND

- Ye Banks and Braes o' Bonnie Doon
- Marie's Wedding
- Auld Lang Syne
- A Man's a Man for a' That

SONGS FROM ULSTER

- Flower o the County Down
- The Muttonburn Stream
- A Prayer
- The Wanderer
- Greyba Lasses
- Big May Fair O Ballyclare
- Henry Joy McCracken

SONGS FROM AMERICA

- Remember the Alamo
- A Scots-Irish Tune
- The Scots-Irish
- Beautiful Dreamer
- The Camptown Races
- Oh Susanna
- The Fortyniners Theme Song

Ye Banks and Braes o' Bonnie Doon

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I'm sae weary, fu' o' care!

Ye'll break my heart, ye warbling bird,
That wanton through the flow'ry thorn,
Ye mind me o' departed joys,
Departed never to return.

Oft ha'e I rov'd by bonnie Doon,
To see the rose and woodbine twine;
And ilka bird sang o' its love,
And fondly sae did I o' mine.

Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree;
And my fause lover stole my rose,
But ah! He left the thorn wi' me.

To hear the tune of this song go to: http://ingeb.org/songs/yebanksa.html

Marie's Wedding

Chorus
Step we gaily, here we go,
Heel and heel
And toe for toe,
Arm and arm
And row and row;
All for Marie's wedding.

Verse 1
Over hillways, up and down,
Myrtle green and bracken brown,
Past the sheilings, through the town,
All for the sake of Marie.

Chorus

Verse 2
Red her cheeks as rowans are,
Bright her eyes as any star;
Fairest of them all by far,
Is our darlin' Marie

Chorus

Verse 3
Plenty herring, plenty meal,
Plenty peat to fill her kreel;
Plenty bonnie bairns as well,
That's the toast for Marie.

Chorus X 3

Verse 4
Red her cheeks as rowans are,
Bright her eyes as any star;
Fairest of them all by far,
Is our darlin' Marie

Verse 5
Plenty herrings, plenty meal,
Plenty peat to fill her kreel;
Plenty bonnie bairns as well,
That's the toast for Marie.

Chorus X 2 to finish

Auld Lang Syne

Should auld acqaintance be forgot, and never brought to mind?
Should auld acquaintance be forgot, and auld lang syne.

(Chorus)

For auld lang syne, my dear, for auld lang syne;
We'll tak' a cup o' kindness yet, for auld lang syne.

And surely ye'll be your pint-stowp, and surely I'll be mine;
And we'll tak'a cup o' kindness yet, for auld lang syne.

We twa ha'e run about the braes, and pu'd the gowans fine;
But we've wander'd mony a weary foot sin' auld lang syne.

We twa ha'e paidl'd i' the burn, from mornin' sun till dine;
But seas between us braid ha'e roar'd sin' auld lang syne.

And here's a hand, my trusty fere, and gie's a hand o' thine;
And we'll tak'a right guid-willie waught for auld lang syne.

Listen to the tune—Midi file:
http://www.geocities.com/jubing/index2.html

Find Out

- Who wrote this song?
- When would it normally be sung?
- What does 'auld lang syne'mean?

Auld Lang Syne Guitar Chords

D A7 D G
Should auld acqaintance be forgot, and never brought to mind?
D A7 Bm D
Should auld acquaintance be forgot, and auld lang syne.

(Chorus)

A7 D G
For auld lang syne, my dear, for auld lang syne;
D A7 D A7 D
We'll tak' a cup o' kindness yet, for auld lang syne.

And surely ye'll be your pint-stowp, and surely I'll be mine;
And we'll tak'a cup o' kindness yet, for auld lang syne.

We twa ha'e run about the braes, and pu'd the gowans fine;
But we've wander'd mony a weary foot sin' auld lang syne.

We twa ha'e paidl'd i' the burn, from mornin' sun till dine;
But seas between us braid ha'e roar'd sin' auld lang syne.

And here's a hand, my trusty fere, and gie's a hand o' thine;
And we'll tak'a right guid-willie waught for auld lang syne.

Auld Lang Syne

Auld Lang Syne is sung all over the world.
Why not try singing it in Danish!

Skuld gammel venskab rejn forgo
Og stryges frae wor mind?
Skuld gammel venskab rejn forgo
Med dem daw så laeng sind?

Chorus:

Di skjønne ungdomsdaw, å ja,
De daw så svær å find!
Vi'el løwt wor kop så glådle op
For dem daw så læng, læng sind!

Og gi så kuns de glajs en top
Og vend en med di kaw'.
Vi'el ta ino en jenle kop
For dem swunden gammel daw.

Vi tow—hwor hår vi rend om kap
I'æ grønn så manne gång!
Men al den trawen verden rundt
Hår nu gjord æ bjenn lidt tång.

Vi wojed sammel I æ bæk
Fræ gry til høns war ind.
Så kam den haw og skil wos ad.
Å, hvor er æ læng, læng sind!

Der er mi hånd, do gamle swend!
Ræk øwer og gi mæ dind.
Hwor er æ skjøn å find en ven,
En håj mist for læng, læng sind!

Lyrics by Jeppe Aakjær, 1927

Robert Burns

A Man's A Man For A' That

Is there for honest poverty
That hings his head, an' a' that;
The coward slave—we pass him by,
We dare be poor for a' that!
For a' that, an' a' that.
Our toils obscure an' a' that,
The rank is but the guinea's stamp,
The Man's the gowd for a' that.

What though on hamely fare we dine,
Wear hoddin grey, an' a' that;
Gie fools their silks, and knaves their wine;
A man's a Man for a' that:
For a' that, and a' that,
Their tinsel show, an' a' that;
The honest man, tho' e'er sae poor,
Is king o' men for a' that.

Ye see yon birkie, ca'd a lord,
Wha struts, an' stares, an' a' that;
Tho' hundreds worship at his word,
He's but a coof for a' that:
For a' that, an' a' that,
His ribband, star, an' a' that:
The man o' independent mind
He looks an' laughs at a' that.

A prince can mak a belted knight,
A marquis, duke, an' a' that;
But an honest man's abon his might,
Gude faith, he maunna fa' that!
For a' that, an' a' that,
Their dignities an' a' that;
The pith o' sense, an' pride o'worth,
Are higher rank than a' that.
Then let us pray that come it may,

(As come it will for a' that,)
That Sense and Worth, o'er a' the earth,
Shall bear the gree, an' a' that.
For a' that, an' a' that,
It's coming yet for a' that,
That man to Man, the world o'er,
Shall brothers be for a' that.

Banbridge, Co. Down

The Flower of The County Down

In Banbridge town, in the County Down
On an evening of July
Down a lonely street came a girl so neat
And I smiled when she passed me by.
She looked so bright with a step as light
As the limp of a spring-time hare
An' I closed my eyes in a wild surprise
To make sure I was really there.

From Scrabo Hill to Lisnadill
And from Comber to Newry town
There's no girl so neat as the damsel sweet
She's the Flower o the County Down.

She'd an eye as lush as a clockin' thrush
And she flicked at her nut-brown hair
And the words I had in my mouth went mad
As I stood with me heart all square.
As she onward sped sure I shook my head
An' sez I to a passerby
"Who's the girl so neat with the twinkling feet?"
And I waited for his reply.

From Scrabo Hill to Lisnadill
And from Comber to Newry town
There's no girl so neat as the damsel sweet
She's the Flower o the County Down.

To the spot next day I did make my way
And along came the lovely flower
At the charming sight me heart took flight
Like a lark at the midday hour
But I stood my ground and I quickly found
At me smile she in no ways frowned
An' such words I said I will soon be wed
To my Flower o the County Down.

From Scrabo Hill to Lisnadill
And from Comber to Newry town
There's no girl so neat as the damsel sweet
She's the Flower o the County Down.

You may know this song as "The Star of the County Down" .

However this version is an older one which would have been familiar to the people of the area.

You could get the lyrics of the other version and compare the two.

The Flower of The County Down
Fiddle Chords

E G D
In Banbridge town, in the County Down
E D
On an evening in July
E G D
Down a lonely street came a girl so neat
E D E
And I smiled when she passed me by.
G D G
She looked so bright with a step as light
E D
As the limp of a springtime hare
E G D
An' I closed my eyes, in a wild surprise
E D E
To make sure I was really there.

Chorus

E G D
From Scrabo Hill to Lisnadill
E D
And from Comber to Newry town
E G D
There's no girl so neat as the damsel sweet
E D E
She's the Flower o the County Down.

The Muttonburn Stream

A hae mine o my young days,
For young A hae been
A hae mine o my young days,
Bae the Muttonburn Stream.
It's no merked on the worl's map,
Nae place tae be seen,
Thon wee river in Ulster:
The Muttonburn Stream

It flows unther stane an stick brigs
Taks mony's the turn.
Sure it turns roon the mill-wheel
that grinds the folk's coarn.
An it trickles throu meedows
An lees the lan claen.
Belfast Lough it suin reaches
This Muttonburn Stream.

Sure the deuks likes tae sweem in it
Fae moarnin til e'en.
Then they dirty the watter,
But they mak theirsels claen.
A hae whiles seen them divin
Til their tails scarce wuz seen,
Waddlin doon in the bottom
O the Muttonburn Stream.

Noo the weemin o 'Carry
Aft-times A hae seen
Takin doon their fine washin
Tae the Muttonburn Stream,
An nae poother nor saip used,
A wee dunt maks them claen.
It haes great cleansin pooers:
The Muttonburn Stream!

An it cures aw diseases,
Chronic though they hae been.
It'll rid ye o fatness
An cure ye o lean.
Sure the jandies itsel, or
Weak hairt, or strang spleen:
Aw gie wie tae the pooers
O the Muttonburn Stream.

This song is based on a traditional song originally written by William Hume.

A Prayer

Almighty Lord of life and death!
While men for strife prepare
Let but this heart thy favour feel,
And peace will still be there.

How oft I've knelt at pleasure's shrine
How fondly bent my knee!
But if I have not cruel been,
Be clement Lord! to me.

If pride in this aspiring breast
Made poverty give pain,
Expel that pride; nor in its stead
Let mean dishonour reign.

If e'er ill passions prompted me
Off wisdom's path to go,
Let not revenge, the worst one, strive
To hurt a private foe.

How dare I ask thy bolts to throw?
Whose mandate's "do not kill."
But, whilst as man I have to fight,
As man O may I feel!

Let not this frame, whose fleshless bones
These summer suns may bleach,
Lie writhing long; nor while it stands,
The hand of pillage stretch.

But in the vict'ry or the rout,
In glory, or in gall,
May moderation mark my power,
And fortitude my fall.

Why dread to die? What griefs I've borne?
What pains have plucked each nerve?
Yet why not wish to grow more wise,
And live my friends to serve?

Resign'd I'll rest then, whether oft
Yon silver curve to see;
Or hail the sun, and, ere he set,
Beyond his system be.

Almighty Lord of life and death!
While men for strife prepare
Let but this heart thy favour feel,
And peace will still be there.

by James Orr, June 6, 1798.

The Wanderer

"Wha's there?" she ax't. The wan'ers rap
Against the pane the lassie scaur'd:
The blast that bray'd on Slimiss tap
Wad hardly let a haet be heard.
"A frien'," he cried, "for common crimes
"Tost thro' the country fore and aft" –
"Mair lown," quo she – "thir's woefu' times! –
"The herd's aboon me on the laft."

"I call'd," he whispered, "wi' a wight
"Wham aft I've help'd wi' han' an' purse;
"He wadna let me stay a' night –
"Weel! Sic a heart's a greater curse:
"But Leezie's gentler. Hark that hail!
"This piercin' night is rougher far" –
"Come roun'," she said, "an' shun the gale,
"I'm gaun to slip aside the bar."

Waes me! How wat ye're? Gie's your hat,
An' dry your face wi' something – hae.
In sic a takin', weel I wat;
I wad preserve my greatest fae:
We'll mak' nae fire; the picquet bauld
Might see the light, an' may be stap;
But I'll sit up: my bed's no cauld,
Gae till't awee an' tak' a nap.

James Orr

Greyba Lasses

Wha seen tha Greyba lasses
Wha seen thaim gang awa
Wha seen tha Greyba lasses
Maichin doon tha Herd Breid Raa
Some o thaim hae hats an bonnets
Some o thaim hae naen ava
Some o thaim hae umberellas
For tae keep tha rain awa

Wha seen tha Greyba lasses
Wha seen thaim gang awa
Wha seen tha Greyba lasses
Maichin doon tha Herd Breid Raa.
Some o thaim hae buits an stockins
Some o thaim hae naen ava
Some o thaim gaed bare fit
Maichin doon tha Herd Breid Raa.

Big May Fair O Ballyclare

Chorus:

In Ballyclare—hi were ye ever there?
In Ballyclare—wae the music in the air
In Ballyclare were ye ever in the square?
At the big May Fair o Ballyclare

Doon thonner by the Six Mile Waater
There lies doon there oor wee market toon
There's toons mair big, foo a chatter
But naw when oor May Fair cums aroon
Folk cums fae near an fae far awa
Tae buy hardware there an claes tae wear
Folk's fir tae fin in there ocht ava
At the big May Fair o ballyclare

Chorus:

Wae a wadge o yellaman in their han
Folk birl aroon an roon tae the chune
Fae the fiddle o the music man
On the big man street baith up an doon
A horse an a cart an a cuddle on the street
A bull an a coo an a soo an even mair
A billy goat, an nanny goat yeese wull meet
At the big May Fair o Ballyclare

Chorus:

Doon thonner by the Six Mile Waater
There lies doon there oor wee toon
There's toons mair big, mair foo a chatter
But naw when oor May Fair cums aroon

Chorus: Repeat last line

Henry Joy McCracken

An Ulster man I'm proud to be from Antrim's glens I come,
And though I've laboured by the sea I have followed fife and drum.
I have heard the martial tramp of men, I've seen them fight and die,
Ah lads I well remember when I followed Henry Joy.

I dragged my boat unto the land and I hid my sails away,
I hung my nets upon a tree and I scanned the moonlit bay.
The boys were out, the Redcoats too, I kissed my wife goodbye,
And in the shade of a green wood glade I followed Henry Joy.

Oh lads 'twas Ireland's cause we fought for side and home we bled.
Though our hearts were true, our numbers were few and five to one lay dead.
There was many a lassie mourned her lad, and mother mourned her boy,
For youth was strong in that battle throng that followed Henry Joy.

In Antrim Town the tyrant stood, he tore our ranks with ball,
But with a cheer and a pike to clear, we swept them o'er the wall
Our pikes and sabres flashed that day, we won, but lost. Oh why?
No matter lads, I fought beside and shielded Henry Joy.

In Belfast town they have built a tree and the Redcoats muster there.
I saw him come as the beat of a drum, rang out on the barrack square.
He kissed his sister and went aloft He bid his last goodbye,
My God he died, and I turned and I cried. “They have murdered Henry Joy”.

Trad.

Henry Joy McCracken
Chords To Play Along

G C D7
An Ulster man I'm proud to be from Antrim's glens I come,

G C
And though I've laboured by the sea I have followed fife and drum.

G C G Em C D7
I have heard the martial tramp of men, I've seen them fight and die,

G C G
Ah lads I well remember when I followed Henry Joy.

I dragged my boat unto the land and I hid my sails away,
I hung my nets upon a tree and I scanned the moonlit bay.
The boys were out, the Redcoats too, I kissed my wife goodbye,
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My God he died, and I turned and I cried. “They have murdered Henry Joy”.

Trad.

Appalachian Music

Traditional Appalachian music is mostly based upon anglo-celtic folk ballads and instrumental dance tunes. The folk ballads were almost always sung unaccompanied, and usually by women, fulfilling roles as keepers of the families' cultural heritages and rising above dreary monotonous work through fantasies of escape and revenge. These ballads were from the tradition of the single personal narrative, but the list was selective; most of the one hundred or so variations of the three hundred classic ballads found in American tradition are from the female point of view, for example *Barbary Allen, Lord Thomas and Fair Ellender*, and *Pretty Polly.* There are fewer Scottish ballads with men as heroes.

The ornamentation and vocal improvisation found in many Celtic ballads seems to have led to that particular tonal, nasal quality preferred by many traditional Appalachian singers. But, even as content was changed to reflect American locations, contexts, and occupations, many nineteenth century versions of the Child Ballads still refer to Lords and Ladies, castles, and ghosts, and retain as their central theme love affairs and human relationships. The churches of America were also very influential and usually more puritan in nature. Many lyrics were softened and cleaned up. British paganism was frowned upon, and this censorship resulted in ballads where repentance and doom supplanted sinful behaviour.

Broadside ballads, printed on cheap paper and sold on the street, were also popular up to the end of the nineteenth century. Written by professional composers, they often became part of the folk tradition. Unlike the British theme of love affairs, the American broadsides tended to feature male-dominated work experiences, such as logging, ranching, and mining, as well as sensational topics like disasters, murders, and tragedies.

Two other ballad types arose from the particular American experience, one from the African tradition, reflecting an actual event or action with real historical characters, and where the flow of text was highlighted by an emotional mood of grief or celebration, rather than a plot line. The second ballad type was from the popular music source of the parlour or sentimental ballad, mostly from the Victorian or Edwardian eras, presented in the Minstrel Show or Music Hall, and eventually passing into a folk tradition through sheer repetition.

Mountain Dulcimer

Traditional Appalachian music is based on Anglo- Celtic folk ballads and instrumental dance tunes from the early eighteenth century up to 1900. One of the instruments used in Appalachian music is the dulcimer. The dulcimer is a fretted string instrument. Sometimes it is made with only three strings; sometimes it has four. Modern instruments may nowadays have as many as twelve string. It is long and thin and is made in a number of different shapes—hourglass, teardrop, triangular and elliptical. An adaptation of the normal instrument is the courting dulcimer which has two fretboards and two people can play it at the same time sitting facing each other.

The dulcimer is an American folk instrument. It is an early example of cultural diversity in practice. It is basically a Scots-Irish adaptation of a Pennsylvania Swiss-German instrument that got to be a part of southern Appalachian culture just like the Kentucky rifle. Other names for the Appalachian dulcimer are a "hog fiddle" or a "Tennessee Music Box."

A dulcimer can be played in several ways. The traditional way is to lay it flat on your lap and pluck or strum the strings with one hand while using the other hand on the frets. It can also be played with a bow (like a violin).

Think

Why is it called a courting dulcimer?

Remember The Alamo

A hundred and eighty were challenged by Travers to die,
By a line that he drew with his sword as the battle drew nigh.
A man that crossed over the line was for glory,
And he that was left better fly,
And over the line crossed a hundred and seventy nine.

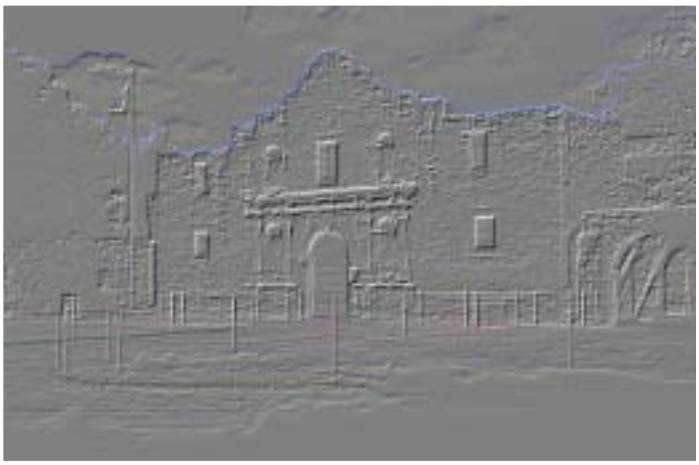
Chorus
Hey, Up, Santa Anna, they're killing your soldiers below,
So the rest of Texas will know, and remember the Alamo.

Jim Bowie lay dying, his blood and his powder were dry,
But his knife at the ready to take him a few in reply.
Young Davey Crockett lay laughing and dying,
The blood and the sweat in his eyes,
For Texas and freedom a man was more willing to die.

A courier came to battle, once bloody and loud.
And found only skin and bones where he once left a crowd.
Fear not, little darling, of dying, if the world is sovereign and free,
For, we'll fight to the last for as long as liberty be.

Trad.

Remember The Alamo and Play Along



(G) A hundred and (D) eighty were (G) challenged by (C)Travers to (G) die,
By a (G) line that he (D) drew with his (G) sword as the (C) battle drew (G) nigh. (G7)
A (C) man that crossed over the (Bmin) line was for glory,
And (C)he that was left better (G) fly, (D)
And (G) over the (D) line crossed a (G) hundred (C)and seventy (G) nine. (G7)

Chorus
(C)Hey, Up, Santa Anna, they're killing your soldiers be(Bmin)low,
So the (C)rest of Texas will (G) know, (C)and remember the (G) Alamo.

Jim Bowie lay dying, his blood and his powder were dry,
But his knife at the ready to take him a few in reply.
Young Davey Crockett lay laughing and dying,
The blood and the sweat in his eyes,
For Texas and freedom a man was more willing to die.

A courier came to battle, once bloody and loud.
And found only skin and bones where he once left a crowd.
Fear not, little darling, of dying, if the world is sovereign and free,
For, we'll fight to the last for as long as liberty be.

A Scots-Irish Tune

They started their journey
Via the Ohio river
Along the wilderness road they came
To a fertile land of cane and clover
They all came to stake their claims
The air was pure, it had gentle cool streams
Never thought they'd be so lucky
To find a paradise like this
In the blue-grass fields of Kentucky

Daniel Boon's wilderness road
Was carved out by woodsmen with axes
Opening the way for the Scots-Irish settlers
Who'd eventually push through to Texas
Through the Cumberland Gap
They hunted and trapped
Traded with the Indian tribes
Over the years they developed a friendship
Some made the Indians their wives

Carpenters, tailors, surveyors and trackers
All gathered round in one room
There's bread on the griddle
They're calling for fiddles
To dance to a Scots-Irish tune

Well, the fields are still blue
And the air is still pure
Some are still traders and teachers
And many's an ancestor years ago
Was a Scots-Irish preacher
Though time has moved on
They still sing their songs
No longer yearning to roam
And you'll still find the fiddles, guitars and griddles
Down in their Kentucky homes.

The Scots-Irish

They landed in Pennsylvania
And on to Philadelphia
Caught the wagon trains

Took the great wagon road
They spread out through Virginia
And on to Tennessee
Westward to Missouri on to the Rio Grande
Some hungered for their homes
Like a dog clings to its bones
They clung to what little that they had
But with their strength and their will
They know they can't stand still
And with all of the dangers they push on
It was 1717
When the first ship set sail
To take them to a life
In a new world far away
They were weavers and they were farmers
Men of many trades
They were determined hard working they were brave
On wooden ships they sailed
Many floundered in the gales
But in their hopes and their faith
The Ulster Scots se sail
With bibles in their hands they moved on
From this Northern irish race
History would be made
As they led the battle
For the freedom of the land
When the forces of the crown
Were sent to put them down
Four hundred Virginians turned the force around

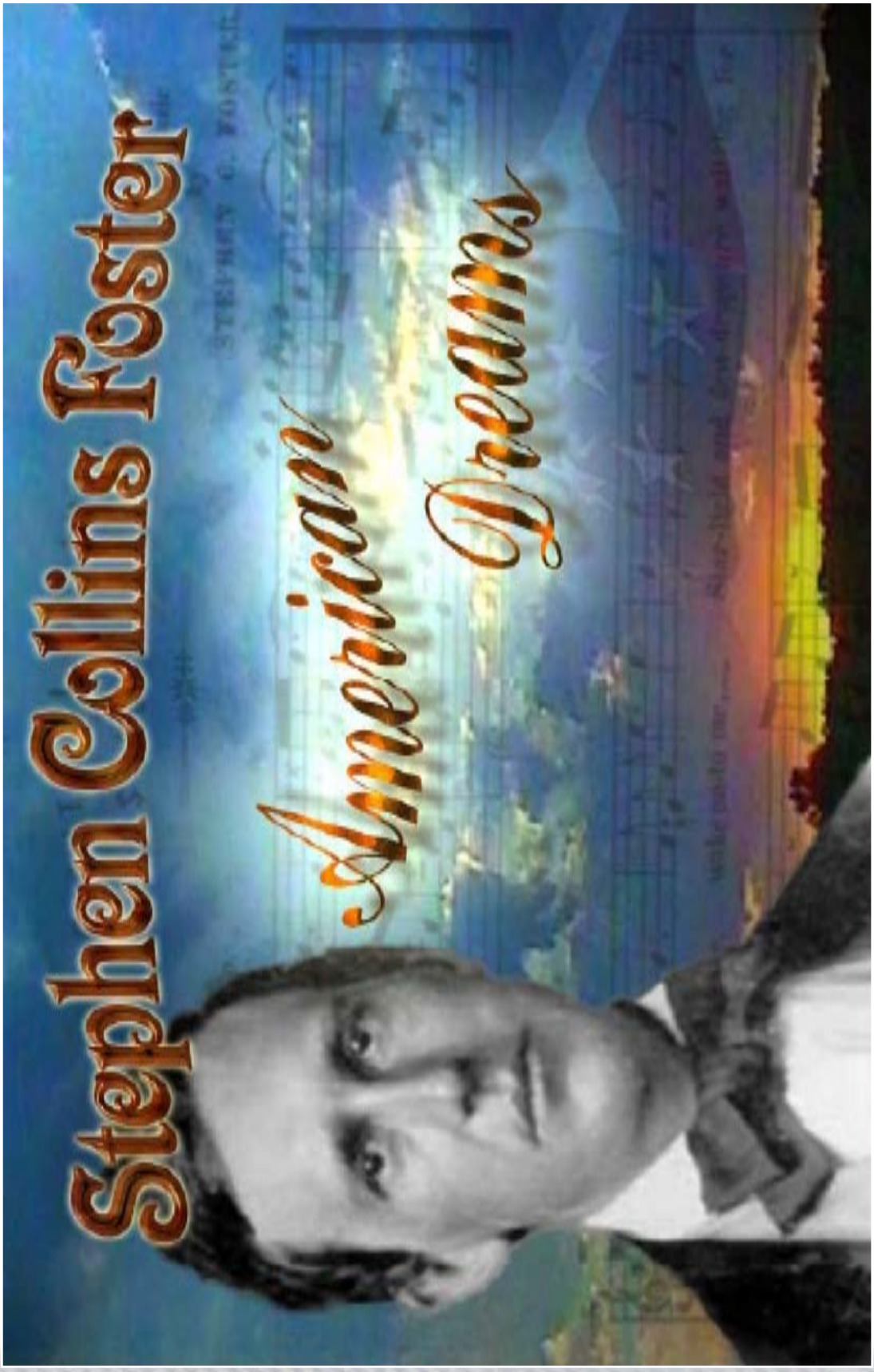
George Washington said
It defeated everywhere
I will make my stand for liberty
Amongst the Scots-Irish
In my native Virginia
When the war is over they'll be free

In the Appalachian mountains
Sat and played their music
Sang about their journeys
From the old world to the new
They called them 'hill-billies'
As they played their 'billy' tunes
Built homesteads in the mountains
With the dangers that they knew
They were frontiersmen
Who went to defend the Alamo
And many died, died there with pride
Davy Crocket is the one you all know

They gave all they had to America
As they moved to all parts of the land
In the battles of the civil war
On both sides they took their stand
Thirteen U.S. presidents
Came from the Scots-Irish race
The astronaut Edward D. White
Was the first American to walk in space

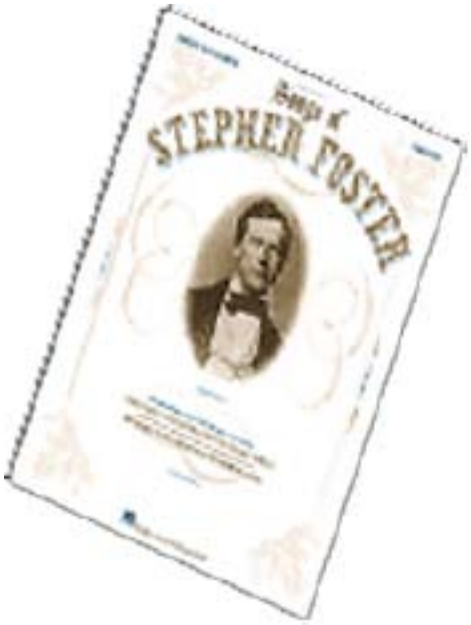
If they ask you where you come from
Walking in the Shenandoah
Tell them you-re Scots-Irish
You have been here for two hundred years and more.

Jim Lindsay


Stephen Collins Foster
American
Dreams

The Songs of Stephen Foster

Beautiful Dreamer

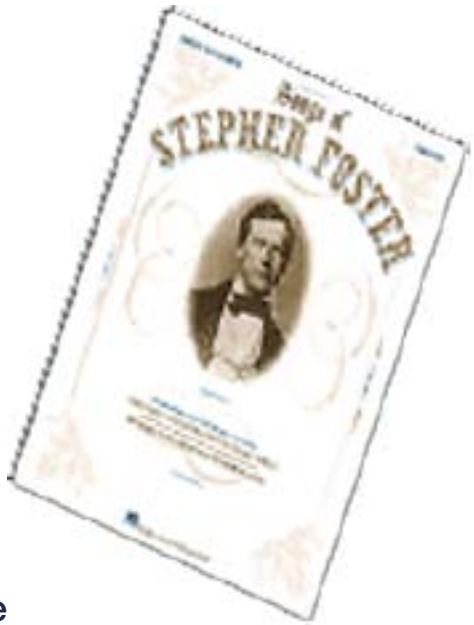


Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sounds of the rude world heard in the day,
Lull'd by the moonlight have all pass'd away!
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the eares of life's busy throng,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!

Beautiful dreamer, out on the sea
Mermaids are chaunting the wild lorelie;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.
Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea:
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake

To hear this song being played go to:
http://www.niehs.nih.gov/kids/lyrics/dreamer.htm

The Camptown Races



The Camptown ladies sing this song,
Doo-da Doo-da
The Camptown racetrack's five miles long,
Oh De doo-da day

Chorus:
Goin' to run all night
Goin' to run all day
I bet my money on a bobtail nag
Somebody bet on the gray.

Oh, the long tailed filly and the big black horse
Doo-da Doo-da
Come to a big mud hole and they all cut across
Oh, de doo-da day

Chorus
I went down with my hat caved in
Doo-da, Doo-da
I came back with a pocket full of tin
Oh, de doo-da day

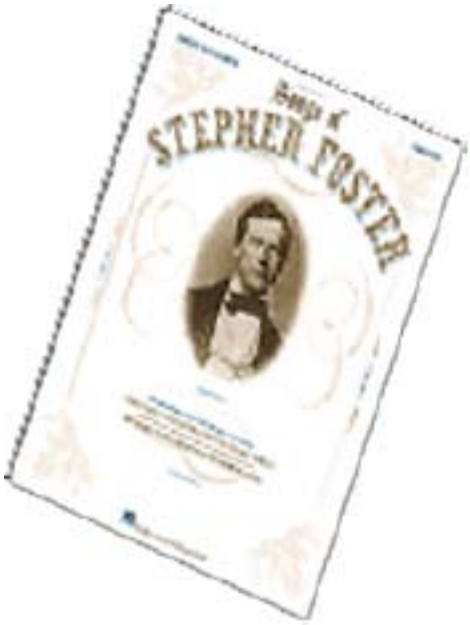
Chorus

** (This is a shortened version of the song with dialect words changed to standard English)*

To hear this song being played go to:
http://www.niehs.nih.gov/kids/lyrics/camptown.htm

The Songs of Stephen Foster

Oh Susanna



It rain'd all night the day I left,
The weather it was dry,
The sun so hot I froze to death;
Susanna, don't you cry.

Chorus:
Oh! Susanna,
Oh! Don't you cry for me,
For I come from Alabama,
With my banjo on my knee.

I had a dream the other night
When everything was still;
I thought I saw Susanna,
A coming down the hill.

The buckwheat cake was in her mouth,
The tear was in her eye,
Says I'm coming from the South,
Susanna, don't you cry.

Chorus:
Oh! Susanna,
Oh! Don't you cry for me,
For I come from Alabama,
With my banjo on my knee.

Stephen Foster wrote this song in 1847. It was first performed at the Eagle Ice Cream Saloon in Cincinnati. New words were written and the song became known as the Forty-niners' Theme Song during the California Gold Rush in 1849.

The Forty-Niners Theme Song

I come from Salem City
With my washpan on my knee
I'm going to California
The gold dust for to see.

It rained all night the day I left
The weather it was dry
The sun so hot I froze to death
Oh, brothers, don't you cry.

Oh Susannah, oh don't you cry for me
I'm going to California with my washpan on my knee.

I soon shall be in Frisco
And there I'll look around.
And when I see the gold lumps there,
I'll pick them off the ground.

I'll scrape the mountain clean, my boys,
I'll drain the rivers dry.
A pocketful of rocks bring home,
So, brothers, don't you cry.

Why Not Try It For Yourself

Back in 1849 someone used Stephen Foster's song as the basis for their own song. Why don't you do the same?

Task

The songs you have listened to (and sung along with) are about people, places and events which were especially important to the songwriter.

Now it's your turn. Compose a song about a person or place.

You can work by yourself or with a partner.

Many of these songs started of as poems e.g. the Ballad of the Alamo, so a good way to start is to write a poem and then add the music.

You may use a tune which you already know or compose a completely new one yourself.

REMEMBER

Rap is a form of music too so if you aren't very musical and can't sing why not write a rap?

Find Out More

Here are some websites to help you find out more about the instruments and music of the Ulster-Scots.

BAGPIPES
http://www.bagpipesatbest.com/ - listen to bagpipe music
http://www.kilberry.com/history.html - history of the bagpipe
http://www.rootsworld.com/bagpipes/ - bagpipes of the world
http://www.bagpiper.com/ - find out about bagpipers around the world

LAMBEG DRUM
http://www.drumdojo.com/world/ireland/lambeg.htm - information
http://www.bcpl.net/~cbladey/lambeg.html - tradition of the Lambeg
http://www.ulsterscotsagency.com/lambegdrum.asp
http://www.rhythmweb.com/ireland/lambeg.htm

FIDDLE MUSIC
http://www.scotlandsmusic.com/scottish-fiddle.htm - iddle music in Scotland
http://www.causewaymusic.co.uk/usfid.html
http://www.ulsterscotsagency.com/fiddle.asp
http://www.qub.ac.uk/sa-old/resources/Belfast_Project/Sites_2004/USFO/pages/UlsterScotsMusic.html

FIFES/FLUTES
http://www.luton-lambeg.org/music/music_portal.htm - This site provides music and also midi files to let you hear tunes being fifed.
http://www.ulsterscotsagency.com/fifeandflute.asp
http://www.causewaymusic.co.uk/usfif.html

APPALACHIAN MUSIC
http://www.mustrad.org.uk/articles/appalach.htm
http://www.sbgmusic.com/html/teacher/reference/cultures/appalach.html
http://www.causewaymusic.co.uk/usotm.html
http://www.hauntedcomputer.com/scottst37.htm

STEPHEN FOSTER
http://www.pitt.edu/~amerimus/foster.htm
http://www.pbs.org/wgbh/amex/foster/
http://www.pdmusic.org/foster.html
http://www.bobjanuary.com/foster/sfhome.htm