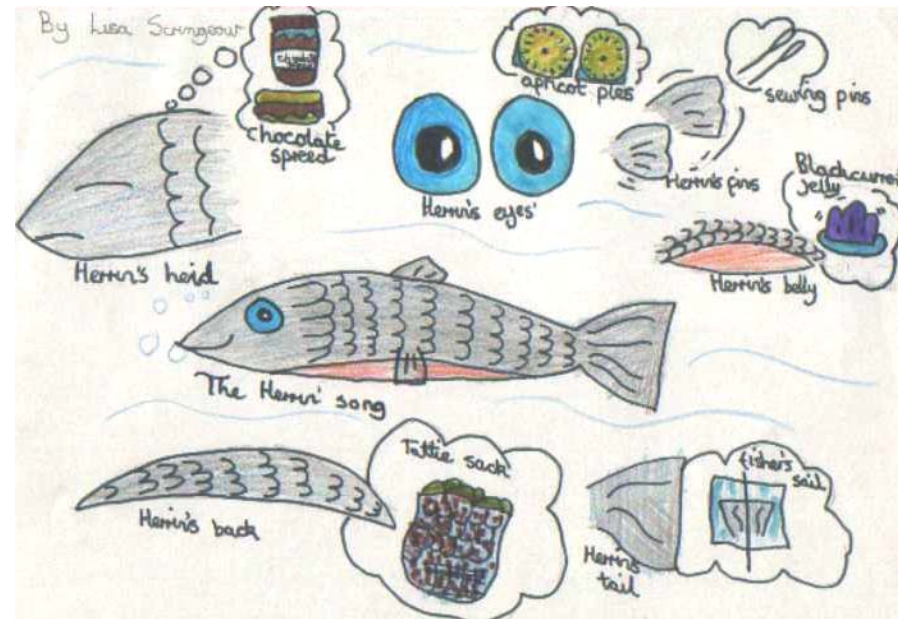


CeilidhMakers!



A Richt Sang and Dance!

Welcome to the first CeilidhMakers! Songbook.

Mats and Christine are highly experienced workshop leaders in many contexts, at home and abroad, including school and community.

Teaming our different areas of interest together, the first project we worked on as CeilidhMakers! involved five Primary schools in the Angus Council area: Inverarity, Ferryden, Montrose, Birkhill, Southesk, and St Thomas RC, Arbroath.

We worked with two groups in the morning. Each group had a songmaking workshop and a social dance and step dance workshop.
The afternoon was a sharing of work from the morning session.

The dance sessions introduced the rhythmical foot patterns of Scottish step dancing in jig, strathspey and reel time. They also featured a selection of exiting social dances. These we hope will be put in to use at the next School Ceilidh.

We've chosen a small selection of songs from a huge amount of extremely strong material. Each school produced songs of merit, and in every case, children made up their own songs within one 1-hour workshop. This included simple songs to flex the songmaking muscles, leading on to making songs to celebrate where they live.

In this booklet some of the spelling is Scots. We made up the songs to be as close as possible to how we speak. In some cases the spelling is not intended to conform to any particular system.

The emphasis in workshops is on rhyming and creativity as an oral and aural experience.

Some comments from children:

The Coolest CeilidhMakers

*Mats and Christine came to our school
They were Ceilidhmakers
We performed a ceilidh to the school
Our feet were going like the clappers
The night before I dreaded it
I hoped I would be ill
But as soon as we started
I really got my fill
With Christine we made lots of songs
With Mats we made steps
But most of all, I learned
Ceilidhs are the best!*
Paul

"Dear Mats and Christine,
I had a great time. I loved the dancing and the singing. I loved the song "Herrins Heid". I loved all the dancing. ... I would like you to come again both of you."

Abbie

Some comments from Headteachers/Teachers:

"Thank you for a wonderful day"
Enclosed letters, illustrations, thoughts and poems of the day you spent with us. As you will find out, the day was a great success enjoyed by all, thanks again.

"...great to work with people who know what they're doing"

"Staff, parents and children thoroughly enjoyed themselves."

You're allowed to sing!

" Please don't talk, I don't like the sound of your voice"
You don't often hear this said, do you? And yet nowadays we seem to think that it's only the people with the 'good ' singing voices that deserve to be heard. But we all have a story to tell, songs we love. A large part of my work is encouraging people of all ages and backgrounds to sing. Singing should be for everyone.

" A good sing round the campfire." Singing at "the football". A singsong. A party, A "late night"! Almost everyone can sing in these situations. Singing is a basic human right.

One way of making singing more comfortable, is to move the focus *away from the voice* and *onto the song and the story of the song*. My work with CeilidhMakers engages children and adults in making their own songs up using the tunes of street songs, old songs, familiar tunes. Songmaking frees up the imagination, flexes the rhyming muscles. Any story can be told- the boundaries are purely those of our imaginations! Any scene or event from modern life, from history, or from the future can be told in song. The story becomes the most important part of the whole "performance."

The Process

In songmaking with CeilidhMakers, we start with a simple tune that everyone knows, for example "She'll be coming round the mountain" and using the kid's song to that tune " Murder mighty Murder"

We facilitate the group to customise the song to new ideas, perhaps only changing two words to make a new idea. "If ye dinna dae yer maths, she'll throw you in the bath If ye dinna dae yer language ye winna get yer

sandwich. Children have to find new rhymes, and new subjects" with adults the process is similar, but material used is more appropriate and challenging.

Once you've customised your first song, you can move onto another topic and another tune. Then you can make up your own tune, and make up a new song round that. The right to tell a good story in a song - it's a very creative process and a lot of fun.

We use songs from the Scots Lowland tradition, street songs that perhaps began in America, Glasgow, big ballads, tunes the groups know, Coulters Candy, Mairi's Wedding, all songs and tunes that are accessible, dance tunes, bothy ballads, narrative songs

We introduce people to the culture of Scotland through tunes which people may recognise from Dance music, through ceilidhs and country dancing at weddings, Scottish pipes, fiddle tunes, accordion tunes which they may hear in the course of their day.

Voices

We are not anti- voice! I have a postgraduate qualification (ADVS) in voice from CSSD, Central school of Speech and Drama- one of the most prestigious courses in the world. At the beginning of workshops, I employ fun warm up techniques to help everyone find their voice.

In CeilidhMakers we wanted to bring together again, some of the elements of having a good time. We encourage groups to celebrate who they are where they live, to express themselves in a song they made themselves. And to reclaim ownership of the fantastic portable and free instrument - the voice.

...and sing and dance yer troubles away!

Birkhill Primary - P7

STEP TO THE LEFT, STEP TO THE RIGHT

Tune: Rantin Rovin Robin

Chorus:

Step to left, Step to the right to see our little village bright
Birkhill is a beautiful place so why not come and join us

Verse 1

At the foot of the Sidlaw hills
There lies a village called Birkhill
Views of flowers and of fields
Near the woods of Templeton

Verse 2

Camperdown is a great big park
The Flower Show is open until dark
Activities, there's lots to do
And you can even visit the Zoo

Verse 3

Foxes, deer and lots of bees
Squirrels in the grand oak trees
Standing stone of the hill called the Roundie
It's a Pictish burial ground



Birkhill Primary - P7

OH, IT'S GREAT!

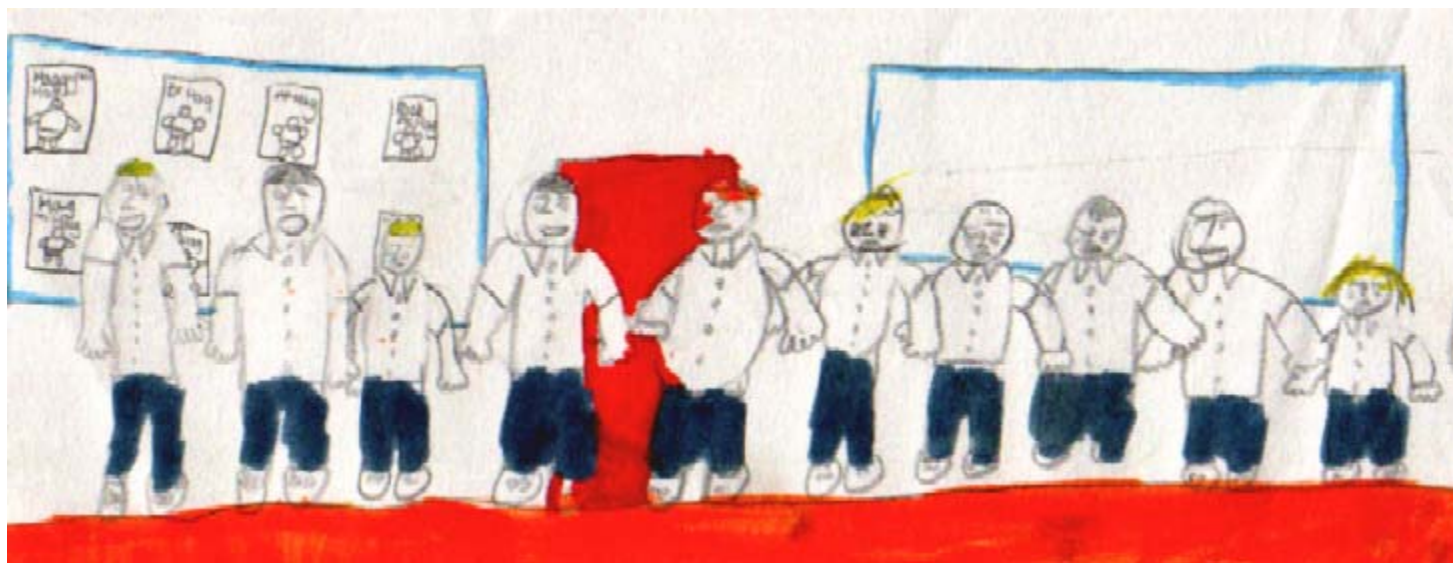
Tune: Auld Lang Syne

We have teachers in our school, they think they know it all
Until they go into the playground, try to kick a ball

Chorus

Oh it's great when there's no homework, we all go outside
When we have to go to Birkie, run away and hide

They miss the ball and then fall over, cut their knees and cry
The children had a big party, it was a big surprise



My group Singing by Michael B.

Birkhill Primary - P7

BIRKHILL

Tune: Alice the Camel

Millennium Hall in the village x 3
Built in the park

Birkhill is the best school ...
Best school in the world

Jungle Kids in Birkhill ...
Oo aah ahh grrr

The Birkhill Inn is so old ...
But it still stands

The horses stopped a the Coachie ...
On the way to Dundee

The Pictish Stone on the Roundy ...
It stands a the top

It might be the oldest thing in Birkie ...
We don't really know

Now we've moved on so much ...
In the 21st Century.



Inverarity Primary

WE'RE FROM INVERARITY

Tune: Twinkle twinkle

We're from Inverarity, Best school in the whole country,
It's a quiet country school, About the size of a swimming pool,
We're from Inverarity, Best school in the whole country.

Playing football all the day, Best school this side of the Tay,
Fascinating projects too, Fun for me and fun for you,
We're from Inverarity, ...

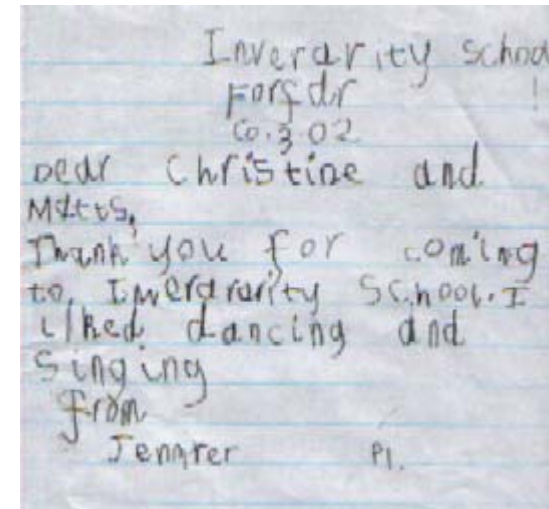
Teachers aren't all that bad, Even though they're slightly mad,
Children here are really great, Because there's only thirty-eight,
We're from Inverarity...

We're near rugged countryside, lots of room to play and hide,
High upon the healthy hills, Sheep they baa at Farmer Bill,
We're from Inverarity ...

Stags they roam both big and proud, Roaring softly, sometimes loud,
Magnificently covering ground, Eagles, Buzzards soar around,
We're from Inverarity ...

In the trees the bumble bees, Fly around and sting your knees
Squirrels hide their nuts and seeds, Stored for all their winter needs,
We're from Inverarity, ...

We're from Scotland brave and strong, living lives so full and long,
Angus is the best county, Because of Inverarity,
We're from Inverarity, ...



St Thomas R C Primary

MURDER MIGHTY MURDER

Tune: she'll be comin round the moutain

Oh it's murder mighty murder in the school
Oh it's murder mighty murder in the school
If ye dinna dae yer homework the teacher she will smirk
Oh it's murder mighty murder in the school

If he dinna dae yer maths, then you will not pass

If ye dinna dae yer language ye winna get yer sandwich

If ye dinna dae yer PE then If ye dinnae dae yer sure tae dee

If ye dinna dae yer spellin then ye'll get a beltin

If ye dinna dae yer readin ye winna get a feedin

If ye dinna dae yer sewin, yer teacher will be moanin

If ye dinna dae yer art then ye won't be smart

If ye dinna dae yer writin there'll be thunder an lightnin

If ye dinna dae yer project then ye'll be a reject



By Mhairi R.

St Thomas R C Primary - P5/6

THE SEA OF ARBROATH

Tune: Coulter's Candy (Ally bally bee)

Seagulls flying over the sea, go away and don't peck me
I'll have smokies for my tea, come along and join me

Chorus:

Fishermen and fishmongers in the Arbroath harbour
Children scaring seagulls away by the Bell Rock Lighthouse

Catching cod for my tea, even on a rainy day
Fishermen sailing on the sea, Arbroath cliffs are far away

Chorus

Fishermen in the storm, they would like some comfort and warmth
Hoping nothing will go wrong, they will make it to the morn.

The School and CeilidhMakers organised a Ceilidh for friends and family during Angus Council's 'Hairst' Festival 2002.

Dance music was superbly provided by Ian Cruickshanks and his Band. Dance and song from the children and CeilidhMakers.

"Staff, parents and children thoroughly enjoyed themselves. We must do this again ... Great to work with people who know what they are doing!"

"Information about it is on our website"

Lesley Hood,

Head Teacher, St Thomas RC Primary School, Arbroath.
[<http://www.sol.co.uk/s/StThomas>]

The event was funded by the Angus Council Hairst Festival.

St Thomas R C Primary- P6/7

WELCOME FRIENDS

Tune: Auld Lang Syne

Aberbrothock was its name in the days of auld lang syne,
But now it has a different name, Arbroath is yours and mine

Chorus:

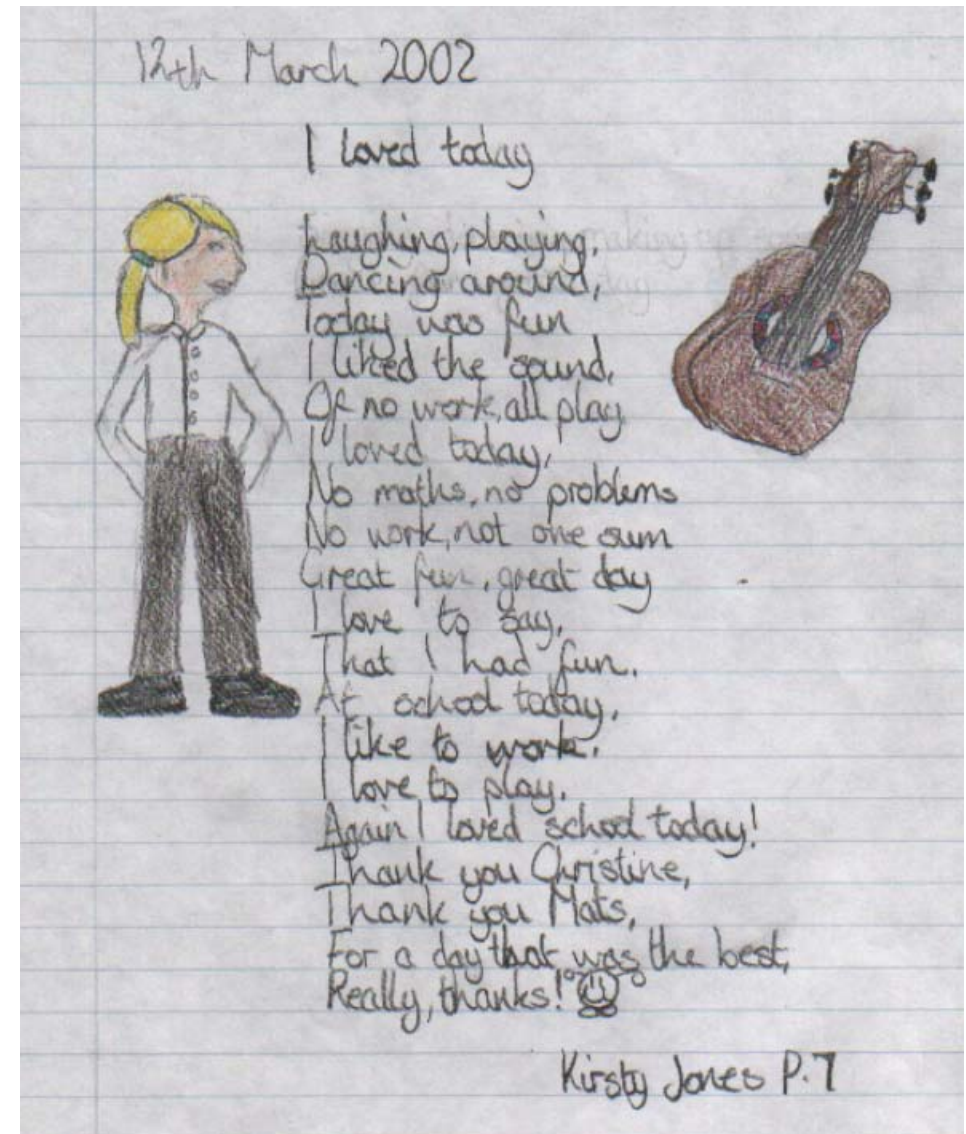
Welcome Friends into our town, come see what Arbroath's like
It's always nice and sunny here- come and see the sights

Chorus

The fishing port is full of boats and full of fishing nets
And some of them have little floats, the men they mend their nets

Chorus

There's lots of chip shops on the shore and you have to wait in line,
The Golden Haddock is the best, their fish and chips are fine.
Some of us like Marco's too, and Pepo's good as well,
When you're feeling hungry, you love the fishy smell.



St Thomas R C Primary

I SENT HER FOR CHEESE, new version

I sent her for cheese, o aye o aye
I sent her for cheese, o aye o aye
I sent her for cheese, and she fell and skint her knees
Oh, the world must be comin tae an end, o aye

I sent her for milk, o aye o aye
I sent her for milk, o aye o aye
I sent her for milk o an she fell an ripped her silk
Oh, the world must be comin tae an end, o aye

I sent her for breid, o aye o aye
I sent her for breid, o aye o aye
I sent her for breid, an she wis almost deid
Oh, the world must be comin tae an end, o aye

I sent her for buns, o aye o aye
I sent her for buns, o aye o aye
I sent her for buns, an she bumped intae some nuns
Oh, the world must be comin tae an end, o aye

I sent her for onions, o aye o aye
I sent her for onions o aye o aye
I sent her for onions, an she stood on someone's bunions
Oh, the world must be comin tae an end, o aye



Southesk School - P5

THE SEA SURROUNDS, THE ROSE ADORNS

Tune: Mairi's Wedding

Chorus:

The sea surrounds the rose adorns,
Blooming round it's spiky thorns,
Fragrant dust and fragrant morn,
Gorgeous in the sunlight.

Verse 1

You'll have fun at Southesk school,
It's the best school in Montrose,
Like the super swimming pool,
All the pupils think it's cool.

Verse 2

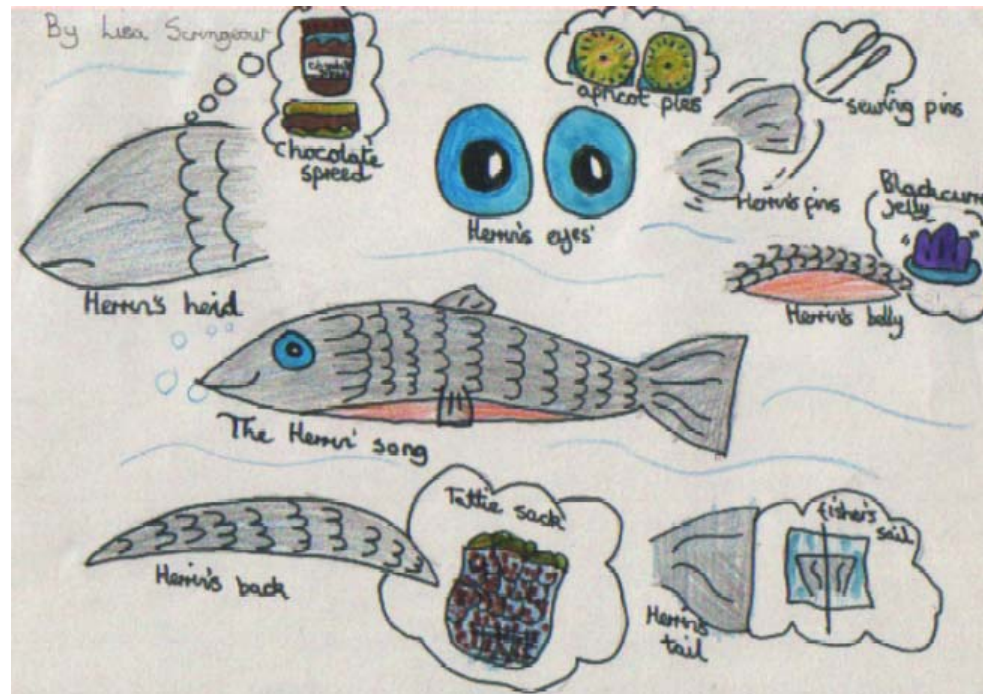
Uniforms of gold and blue,
If you join you'll get one too,
Big playground for me and you,
You'll be happy through and through.

Verse 3

You could join the football training,
If you do it might start raining,
but we will not stop playing,
Till the day is over.

Verse 4

When you go down to the beach,
you will eat a gooey peach,
And never need to take some bleach,
It sparkles in the sunshine.



Dance sessions

Step-dancing

Step-dancing is the art of beating out the rhythm of the music with the feet using the balls, the heels and the toes. Hopping, beating and brushing form the basis of the many movements used to produce the rhythms that complement, or indeed may create, the music. It is an informal dance form in which normal hard-soled shoes are worn, the feet are kept almost parallel throughout most steps, and the dancing is kept light and close to the floor, with the body held upright and the arms hanging loosely by the sides.

A living tradition

Step-dancing was and still is, to some extent, a living dance tradition in Scotland. It shares the same beating of feet and origin with the step-dancing styles found in Ireland, England, and France, and likewise with the Clogging traditions of England, Wales, France and parts of Scotland. As a pure dance form, step-dancing has declined in Scotland to such an extent that many people regard it as Irish rather than Scottish. In the past, step-dancing was used in dances such as the Scotch Reel and other similar dances. Out of the social dances grew a solo dance tradition in which solo dancing was performed to most time signatures, but commonly to jigs, reels, strathspeys and hornpipes.

Scottish Social Dancing

Social, Ceilidh, and Old Time Scottish – are three names referring to the same type of dances. Within these labels you find the usual Strip the Willow, Eightsome Reel, Dashing White Sergeant, Gay Gordon or Canadian Barn Dance. It can also be a multitude of different couple, square and set (formation) dances. The repertoire varies from place to place, so does the number of dances featuring on dance evenings labelled thus. With around 200 dances on the scene in Scotland as a whole we are spoilt for choice.

School Sessions

In a school session a combination of the two dance forms are usually offered (depending on requirement and request). Step dancing is used as a warm up and as to familiarise students with the Scottish dance rhythms, work on co-ordination and as a means of teaching skipping and Pas de Basque, which can then be used in the social dances. A selection of jig, strathspey and reels steps are taught and are then used in dances such as Hullachan's Jig. To compliment dances possibly already taught or known by the group, the social dances offered vary depending on the skills and the previous knowledge of the students. A varied mix of group and couple dances is always offered.

Community Sessions

As with the school sessions these are tailor made to suit the group in question. Usually step dancing and social dancing are offered as separate sessions. Step dance sessions usually last 1hr and 30 mins, while Social dance sessions tend to be 2 hours long at the most. In some cases a 1 hour step dance session is followed by a longer Social dance session.

The dances

Step dancing concentrates on the footwork at first, but is quickly put into context from where it came, and put in to Scotch Reels and the type of Quadrilles (Square Set dances) that has survived primarily in Scottish communities in Canada.

The Social dances cover all the usual dances that you are likely to encounter at a Social dance, a Ceilidh or at a Wedding, to more specific requests of expanding a certain repertoire or learning dances from a certain area.

Dances from Shetland, Orkney, the Western Isles and most parts of mainland Scotland feature on our teaching repertoire.

Dance Links ...

Dance can extremely well be linked with 5-14 Curriculum. It is vital today that young people learn about their cultural heritage but also experience it. Through the medium of dance many aspects of local tradition may be explored. The links with music and song are naturally strong, but also the occasions at which dancing took and take place can be explored. Weddings and other celebrations are natural events where dance feature. But it has become clear that not always are the dances naturally passed down within a community, wherefore it is of importance that youngsters are made aware of their dance heritage.

With growing emphasis on fitness and health dance can play a great part as further fitness and co-ordination training. Dance also serves as a great addition to sports. Think of the great many professional sportsmen and athletes that use dance as part of their training. Anything from Brazilian football players, and boxers to Ice hockey players. One part of the Scottish dance heritage is of course Highland Dancing, those who study both Highland Dance and Ballet tend to agree that the former is more strenuous of the two. Scientific studies in Sports Medicine (1975) has concluded that professional ballet dancing may be classified as high-intensity exercise of brief duration. An American study once compared eight performance factors – strength, endurance, body type, flexibility, balance, agility, speed and co-ordination – for 61 sports. Only bull-fighting and rugby had a combined score higher than ballet, and five, including football had lower! When timing, reaction, time, rhythm, steadiness, and accuracy were added to the previous factors, ballet, boxing and hockey scored highest.

Fitness, health & creativity = dance

In Physical Education these strands apply well to dance:

- using the body
- co-operating
- sharing
- communicating
- applying skills

and the intended learning links are

- link actions together with increased fluency
- show awareness of direction, level and pathway
- co-operate in small groups where a degree of individual responsibility is required
- in co-operative situations share responsibility for tasks (in both leading and supporting roles)
- use knowledge and understanding to apply skills with control and accuracy in predictable situations
- use movement skills in a wider range of contexts and be able to adapt these skills effectively

Song Links ...

Songmaking addresses curriculum priorities and includes:

Scottish Traditional Culture and Language.

Gives respect to Scottish and local dialect and culture and encourages its use in appropriate contexts.

LANGUAGE

- Listening
- Singing
- Creative Writing
- Talking
- Reading

EXPRESSIVE ARTS

Music including Scottish Traditional

- Art (depicting song story, story board, video)
- Drama (acting out song, visualising context, character, costume etc)

ENVIRONMENTAL STUDIES

- Science (songs created can relate to project work)
- Social subjects social history, oral history, people-and place, -in the past, -in society, local studies
- Technology (songs created can relate to project work)
- Health Education (songs created can relate to project work)
- Information Technology (using computer to create documents, booklet, and web pages)

... let's sing and dance!

CeilidhMakers are:

Mats Melin is an acknowledged authority on Traditional Dance, and has delivered a number of highly successful projects for schools, communities and local authorities, both as freelancer and project co-ordinator.

Swedish born Traditional Dancer and Researcher Mats Melin is based in Angus. He has worked and performed extensively in Angus, Sutherland, the Scottish Highlands, the Hebrides, Orkney, and Shetland, in their schools and communities promoting Scottish traditional dance. Mats has a vast knowledge of all aspects of the

Scottish Traditional Dance scene, but specialises in Step dancing and the old social dances such as the Scotch reels and Quadrilles.

Mats has been Traditional Dance Artist in Residence for both Shetland, Sutherland, Angus, and Perth & Kinross Council. The last two on behalf of The Scottish Traditions of Dance Trust.

Is currently working as a freelance dance teacher and performer.

Christine Kydd is one of Scotland's most highly respected singers and workshop leaders in Scots song. In concert she has performed and recorded, over the last twenty years, with some of Scotlands most highly respected musicians

Her work in schools and community consistently forms part of her varied schedule. Includes more recently, songmaking projects for The New Makars Trust with Primary age children, for local authorities in Secondary schools, and with adults, forming community based singing groups with a focus on Scots song and Culture. She has extensive experience of working in community settings towards performance and celebration.

In 1999 and 2000 she was Traditional Music Resident in Aberdeenshire, and during 2000 and 2001 was Music Development Officer for Sound Tracks!, a community based project on music making in traditions and technology for Scottish Arts Council National Lottery, and Stirling Council.

At present Christine works as freelance singer, and as tutor and workshop leader in Scots Song, voice and singing. One major project she currently contributes to is Scotland's School for Excellence in Traditional Music.

Christine has featured on TV, radio and at numerous festivals in the UK, in Europe and in North America, and Russia, as both teacher and performer.

"A musician who brings warmth and style to her work and a unique ability to communicate instantly with an audience or workshop group" (*Aberdeen Alternative Festival*)

Christine is also based in Angus.

CeilidhMakers!

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