



Two Folk Tunes for Secondary Schools

By Hazel Askew





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The Full English

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive (www.vwml.org) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

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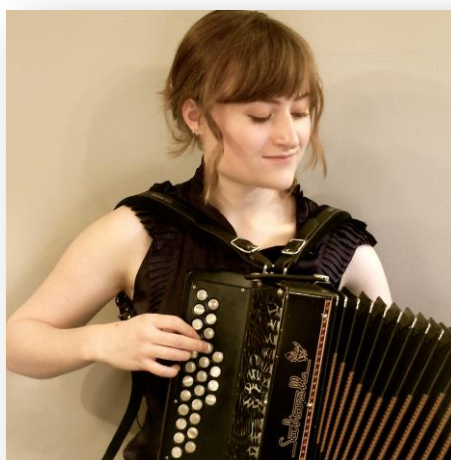
Instrumental folk music can be used in many different ways for workshops in secondary schools at KS3 level.

With this age group, the amount of students who play instruments and the levels to which they play at varies a lot in different schools and different classes, so workshops need to be very carefully planned to suit the needs and abilities of the students in each workshop.

Here are a few different ways that folk tunes could be used at KS3.

Hazel Askew

Hazel Askew is a London based singer, musician and workshop leader. She has worked as a performer on the folk scene for many years, most notably with BBC Radio 2 Folk Award nominated vocal trio Lady Maisery and traditional English folk duo The Askew Sisters, with whom she won Best Female Singer at the 2011 Spiral Earth Awards.



Hazel grew up with the folk scene, participating in many youth folk education programmes and now frequently works as a folk educator and workshop leader. She frequently teaches for EFDSS on adult, youth and schools projects, most recently delivering two of the London based Full English Education projects. She has also led workshops and courses for organisations including Folkworks, Aldeburgh Young Musicians, Dartington Summer School, Shakespeare's Globe Theatre and various festivals around the country. **www.askewsisters.co.uk**

Winlaton Sword Dance Jig

This tune was collected by George Butterworth in Winlaton, Co. Durham, and was played for sword dancing. It's a simpler, shorter version of a tune often known as 'The Ten Penny Bit', which is still played in sessions and ceilidhs today.

Basic level

Learning the tune by ear by splitting it up into smaller phrases and repeating. There is also a simplified version of the tune which could be used.

Can discuss time signatures – what time signature is this tune in? It's 6/8, in folk music that's called a jig. Could lead to a discussion of compound time in general.

More advanced level

The provided chords could be used to accompany the tune for chord instruments.

Alternatively, the class could have a go at writing their own chords. This could be done in various ways, eg. Using a chord chart and matching it to the tune:

G major chord scale

D	E	F#	G	A	B	C
B	C	D	E	F#	G	A
G	A	B	C	D	E	F#
1	2	3	4	5	6	7

Winlaton Sword Dance Jig

Collected by George Butterworth, Winlaton, Co.Durham
www.vwml.org/record/GB/7d/31b

Traditional Sword Dance Tune



Winlaton Sword Dance (simplified version)

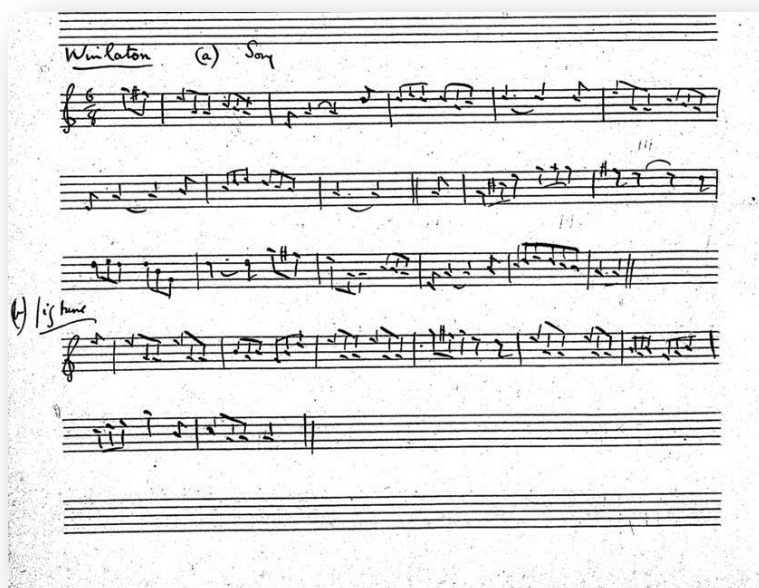


Photo: from The Full English digital archive

Pipe tune: Andrew Carr

This is a tune from the Lucy Broadwood collection of 1890 from Northumberland

Basic level

Again, focusing on learning the tune by ear. This tune has an A and a B part, and is also a bit harder to play than the previous tune. A simplified version is also provided.

More advanced level

Traditionally, pipers have created their own additional variations of tunes, often resulting in tunes with many more than 2 parts. These parts usually have the same endings as the original tune. Composing variations of a pipe tune is a fun exercise and you can create your own class piece with everyone's variation in. This kind of exercise could also be adapted to be part of a GCSE composition module.

Many of the components looked at above could be used to create arrangements of tune as a class, creating a complete piece.

Summary of ways folk tunes could be used in KS3 music workshops:

- Learning by ear skills
- Playing chords to accompany a tune
- Making up chords to accompany a tune
- Arranging a tune
- Composing variations
- Making group arrangements
- To accompany singing
- Could look at modes and scales
- Exploring different time signatures
- Stylistic ornamentation

Photo: from The Full English digital archive



Andrew Carr

Collected from Newcastle Courant newspaper clipping
in Lucy Broadwood collection c.1890
www.vwml.org/record/LEB/4/216/1

Roud Number: 8166
Traditional Northumbrian Pipe Tune



Andrew Carr (simplified version)



Composing variations of Andrew Carr



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