



# Using Folk Song and Dance in Primary Schools

**By Liam Robinson**

## TURPIN HERO.

My name, from Dublin city came,  
It is my slight and nimble hand,  
It caused me for to leave my land,  
And its O rare Turpin, O.  
O rare Turpin O.

The very first man that I did meet,  
It was a tailor in the street,  
I picked his pockets and there I found,  
Scissors, a thimble and a half-a crown,  
O rare Turpin, O.  
O rare Turpin, O.

The very next person I did meet,  
It was a parson in the street,  
I robbed him of all his store,  
And told him he may go and preach for more.  
O rare Turpin, O.  
O rare Turpin, O.

As I rode across London Moor,  
I saw a Lawyer just before,  
I rode up to him and thus did say,  
'Have you seen Turpin on this way.  
O rare Turpin O.  
O rare Turpin O.

Then Turpin being so very cute,  
He said the Lawyer none shall he find,  
For I'll hide mine in my cape behind,  
O rare Turpin, O.  
O rare Turpin, O.

They rode till they came to a powder mill,  
Where he bade the Lawyer to stand still,  
The cape of your coat it must come off,  
For my old mare wants a saddle cloth,  
O rare Turpin, O.  
O rare Turpin, O.

O now I've robbed you of your store,  
You may go to Law for more,  
And my name in question bring,  
Turpin.  
You may say that you were robb'd by the rare  
O rare Turpin Hero, O rare Turpin, O.



## ***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](http://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.

**Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.**



Supported by

**The National Lottery**<sup>®</sup>

through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2014

Written by: Liam Robinson

Edited by: Frances Watt

Copyright © English Folk Dance and Song Society and Liam Robinson, 2014

Permission is granted to make copies of this material for non-commercial educational purposes. Permission must be sought from EFDSS for any other use of this material.

EFDSS is a Registered Charity in England and Wales No.3050999

---

# Contents

## ***Songs***

- **Turpin Hero** (from TFE archive); creative writing, storytelling and awareness of local geography
- **The Jolly Miller** (half from TFE archive); Historic empathy, creative writing
- **How Bread Is Made** (not in TFE archive); Using physical actions in songs, industrial and cooking processes

## ***Dances***

- **The Galopede** (from TFE archive); Using traditional social dance in primary schools
- **Marton Windmill Dance**; using traditional dance to inspire the creative process
- **Blank Dance Structure**; understanding the common structures of traditional social dance

---

## **Introduction**

In this pack you will find examples of traditional folk songs, dances and music suitable for use in the primary classroom, along with examples of how they have been used to develop creative skills and engage with students. This material is robust enough to cope with changes and adaptations. All of these songs and dances are just versions of an infinite possibility. Don't be scared to play with them. The aim is to give students a positive experience, with space for creativity and imagination, while reaching our educational aims.

## **Songs**

### ***Turpin Hero***

This traditional folk song from Lincolnshire was used as a spring board to explore local geography in a historical context and to develop storytelling and fitting verses within an existing framework. Students from years 3, 4, 5 and 6 learnt the song and became familiar with the verse length and refrain pattern. We then devised a story centring on the idea of "What would have happened if Turpin had visited our village". From this narrative we then created verses using the existing song framework. This created a new local variant of a traditional folk song, while getting the students to think creatively about their home area in historical and geographic terms.

### ***The Jolly Miller***

This piece uses an old melody but no existing lyrics. Students were asked to think about what would have happened at their village windmill. This included researching where the windmill was in the village. They were encouraged to be as descriptive as possible in creating lyrics that would fit to the melody.

### ***Would You Like To Know How Bread Is Made?***

This song examines the old process of bread making, from growing the wheat, milling the flour, to baking the bread. We used this song to explore the historic methods of bread making within the song and compare them to modern methods. We took each verse separately and used it as a stimulus for discussion and teaching. This song was also used to create some movement and actions related to the verses for performance.



# **Dances**

## ***The Galopede***

This is a traditional village country dance, the type that would have taken place at village parties and social events. It is relatively simple and easy to learn or teach.

## ***The Marton Windmill Dance***

The students at Marton were shown how to do the Galopede plus some other traditional dances. They became familiar with the structure of the dances and how they fitted to the music. This allowed them to create their own new dance. All the movements in the dance were inspired by movements in the milling process.

## ***Blank Dance Structure***

Once you understand the basic structure of the dances, you can start making your own. Each section has 16 steps. Students are encouraged to think about how to divide up these steps and think about how the movements link together.

# Turpin Hero

G            Emin  
As Dicky rode across the moor,  
D            G  
He spied a lawyer ride before  
G            C  
He rode up to him and he thus did say  
G            D  
"Have you seen Dicky Turpin ride this way?"

CHORUS    G   D G Em D  
              Hey, ho, Turpin Hero  
              G            D G  
              I am the valiant Turpin O

"No, I've not seen him for many a day.  
Nor do I want to see him ride this way,  
For if I did I have no doubt  
He'd turn my pockets inside out"

*Chorus*

"Oh aye", Dick says "I've been cute.  
I've hid my money in my high top boot."  
The lawyer says "He shan't have mine,  
I've hid it in my greatcoat cape behind"

*Chorus*

They rode together till they came to a hill  
Where he bid the lawyer to stand still.  
"Your greatcoat cape it must come off,  
For my Black Bess needs a new saddle cloth"

*Chorus*

"So now I've robbed you of your store  
You must go out and work for more;  
And they very next town that you ride in,  
You can tell 'em you were robbed by Dick  
Turpin"

*Chorus*

But wasn't Dicky hard and fast  
For killing an old game cock at last!  
"Here's fifty pounds before I die  
To pay Jack Ketch for a rogue like I"



---

## ***The Jolly Miller of Marton***

There is a Jolly Miller and he in Marton does dwell.  
He works inside the windmill, he grinds the corn so well.

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

First the farmer ploughs the fields, and then he plants the seeds.  
He uses the sun and the water, because that is what the corn needs.

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

The corn is ready in the field, it's time for the farmer's scythe.  
And then a mile up to the mill, with a horse and cart we drive.

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

There is a local baker, rising early in the morn.  
He kneads away the early hours, so the bread is ready at dawn.

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

Without the Jolly Miller how diff'rent Marton could be?  
With no bread for my supper, so what would it be for my tea?

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

**For to grow the corn, and cut the corn, and grind the corn so fine.  
He makes the flour to bake the bread so we good folks can dine.**

# The Jolly Miller of Marton

The musical score for 'The Jolly Miller of Marton' is written in 6/8 time and G major. It consists of six staves of music. The chords indicated above the notes are: Em, B, Em, D, Em, B, Em, D, Em, B, Em, D, C, B, Em, B, Em, D, Em, B, Em.

## Would You Like To Know How Bread Is Made?

The musical score for 'Would You Like To Know How Bread Is Made?' is written in 2/4 time and G major. It consists of two staves of music.



---

## ***Would You Like To Know How Bread Is Made?***

Would you like to know how bread is made  
How bread is made, how bread is made  
Come here and I'll tell you about the trade

Bread is made from wheat you...

.....  
Which grows in the fields when the cold winds blow

When it's ripe they reap the corn

.....  
And work each day from the break of dawn

The farmer and the boy with the rosy face

.....  
Tramp up the hill at a steady pace

They tie it up in sheaves to dry

.....  
For on the ground it must not lie

And then from the field it's borne along

.....  
And the reapers sing a merry song

The boy and the horse trot up the hill

.....  
To carry the corn to the big windmill

The miller comes out with his clothes all white

.....  
And takes up the sacks with all his might

He puts it in the mill and the sails go round

.....  
'til all of the corn to flour is ground

Then the baker bakes the bread....

.....  
So all the people can be fed

He takes two lumps and puts them together.

.....  
And hopes it'll prove as light as a feather

He puts it in the oven 'til the loaves are brown

.....  
And then it's carried around the town

So now you know how bread is made

.....  
You listened and I told you about the trade

---

# The Galopede

Collected by Cecil Sharp from Mrs Stanton of Armscote in Warks 1909  
[www.vwml.org/record/CJS2/9/2188](http://www.vwml.org/record/CJS2/9/2188)

*Two lines facing partner*

*Two lines advance and bow*

*Two lines retire*

*Two lines cross over and turn about*

*Two lines advance and bow*

*Two lines cross over and turn about*

*All swing*

*First couple gallop down to bottom place*

## Modern description

**A1** Lines forward and Back

Cross over with partner

**A2** Lines forward and back

Cross over with partner

**B1** Everybody swing partner

**B2** Top couple gallop or swing to the bottom

## Galopede (Persian Dance)

Collected from Mr John Mason at Stow on the Wold, by Cecil Sharp, 29 July 1909  
[www.vwml.org/record/CJS2/10/2223](http://www.vwml.org/record/CJS2/10/2223)

Traditional

A modern musical score for the dance 'Galopede (Persian Dance)'. It consists of six staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line, and the accompaniment is written on a single line. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

A handwritten musical manuscript for the dance 'Galopede (Persian Dance)'. The manuscript is on aged paper and features six staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line, and the accompaniment is written on a single line. The music is in a 2/4 time signature and features a mix of eighth and sixteenth notes, with some rests. The piece ends with a double bar line. The manuscript includes the following text: '2223', 'Persian Dance', 'C. S. (Galopede)', 'Mr. John Mason (75) at Stow on the Wold. July 29, 1909', and 'This is the same as Galopede.'

---

# Marton Windmill Dance

Created by pupils at Marton Primary School, Marton, Lincolnshire in a project devised by Liam Robinson. 2014.

Longways set of 4 couples

**A1** – In groups of 2 couples, right hand star and left hand star

(Representing the sails of the mill and the turning of the mill stones)

**A2** – Couple 3 dance up the middle followed by couple 4. Reserve this back to place.

(representing horse and cart going to the mill)

**B1** – Top couple dance anti clockwise round the set one behind the other

(representing a horse pulling a plough)

Other couples take 4 steps forward and four steps back in lines x2, while clapping their hands together.

(representing the miller dusting the flour off his hands)

**B2** – With partners, right arm turn and left hand turn

(representing the machinery in the mill)

We used the tune *Quickstep from Louth* (see next page). There is also a Quickstep from the Kidson collection that could be used if you play about with which sections you repeat to get the 32 bars.

## Quickstep from Louth

Holderness Rattle

Lincs Coll



## Quickstep

Collected by Frank Kidson  
[www.vwml.org/record/FK/4/256](http://www.vwml.org/record/FK/4/256)

Traditional



# Dance Structure Sheet

## *Galopede from Cecil Sharp*

Music	Figure	Steps
A1	Lines Forward and back then cross over	16
A2	Lines forward and back then cross over	16
B1	Everybody swing partner	16
B2	Top couple swing or gallop to bottom	16

## *Windmill Dance from Marton Primary School*

Music	Figure	Steps
A1	Right hand star & left hand star	16
A2	Couples 3 and 4 dance up the middle then back to place	16
B1	Top couple dance anti clockwise round the set while other couple dance forward and back, clapping their hands	16
B2	Partner right and left arm turn	16

## *Blank Dance Structure*

Music	Figure	Steps
A1		16
A2		16
B1		16
B2		16

## **Liam Robinson**

Musician, dancer and singer Liam Robinson has been a professional facilitator since 2003. He has worked with all ages from pre-school children to elderly care patients, leading workshops in schools, universities, community groups, prisons and health care settings. In 2008 Liam undertook an international research project looking at the organisation of regular community folk dance events in countries around the world, which has helped develop his approach to community participation in the folk arts. He regularly teaches and performs across the UK, Europe and North America.



Liam is a regular contributor to EFDSS family events and an active member of the EFDSS Folk Educators Group.



***Explore The Full English digital archive***

[www.vwml.org/thefullenglishproject](http://www.vwml.org/thefullenglishproject)

***Discover more learning resources***

[www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)





**At the English Folk Dance and Song Society, we champion the folk arts at the heart of England's rich and diverse cultural landscape.**

Our award-winning Resource Bank contains over 100 resources – incorporating hundreds of audio files, videos and supporting documents, all free to download. They offer endless practical ways to use folk song, music, dance, drama and more in all sorts of community settings, as well as in formal education.

**[efdss.org/resourcebank](http://efdss.org/resourcebank)**

**Please help us keep our learning resources freely available for all!**

**Support us now:  
[efdss.org/donate](http://efdss.org/donate)**

