



Teachers' Resource Pack

Folk & Traditional Music



To support:

National Youth Folk Ensemble & Leveret Live Broadcast
21st February 2019, 1.15pm - 3pm



Welcome!

We're pleased you are joining us for this live online broadcast of the National Youth Folk Ensemble and Leveret.

This pack will provide you with information about the performance - how to tune in, what to expect, and information about the performers and the music. It also links to resources in the English Folk Dance and Song Society's free Resource Bank to help you plan activities with your students.

This broadcast is part of Connect: Resound, a project which brings musical experiences to schools via the internet, including instrumental lessons and live music performances. Led by music charity NYMAZ (www.nymaz.org.uk), the project works with partners to help overcome the barriers that those based in rural areas can face when providing musical opportunities for children and young people.

This performance takes place during the National Youth Folk Ensemble's residency in North Yorkshire and will be broadcast from the Richard Whiteley Theatre in Giggleswick near Settle. During the residency, the Ensemble has been working with leading folk musicians and educators Sam Sweeney (National Youth Folk Ensemble Artistic Director 2016-19), Rob Harbron and Andy Cutting, who you will hear perform as Leveret in the second half of the broadcast, plus Emma Reid and Sam Partridge.

The National Youth Folk Ensemble is an English Folk Dance and Song Society (www.efdss.org) programme funded by Arts Council England.

Contents

- 1 How to tune in p.4
- 2 Frequently Asked Questions p.4
- 3 About the performance p.5
- 4 Meet the performers p.6
- 5 The EFDSS Resource Bank p.9
- 6 Introduction to folk and traditional music - with activities p.10
- 7 The performance repertoire p.23
- 8 Interviews with members of the National Youth Folk Ensemble p.27
- 9 Discover more p.31

1 How to tune in

The performance will take place on Thursday 21st February 2019, at 1.15 pm

To view the performance, simply visit: www.connectresound.live

We advise that you test the link in advance of the performance. Please click on the 'Watch' tab on the website and click on a previous performance to ensure you can access our YouTube content.

2 Frequently Asked Questions

What will we see when we turn the stream on?

You will see a welcome screen before the live broadcast starts at 1.15pm

Will there be a live audience there too?

Yes, we will be broadcasting from the Richard Whiteley Theatre at Giggleswick School, with a live audience watching the performance alongside you, as well as all the other viewers watching the live stream from their schools

Does the room we're watching in need to be dark?

It's up to you – being in the dark might add to the atmosphere!

How long is it?

105 minutes in total. The performance is in two parts:

1.15pm – 2pm The National Youth Folk Ensemble will perform a special, interactive concert, created with a school aged audience in mind, introducing folk music, traditions and instruments and playing a lively repertoire of their favourite folk tunes.

2.00pm – 2.15pm Interval

2.15pm – 3pm Acclaimed contemporary folk ensemble Leveret will perform a unique 45-minute concert to schools and online audiences across the UK.

How will you know we're watching and taking part?

You can tweet us using **@NYMAZmusic** and **@TheEFDSS** and the hashtag **#youthfolk** to let us know you're joining in. Do send us pictures, videos and let us know how many are watching where you are!

And you can tweet the musicians any questions or feedback before and during the broadcast - we'd love to hear from you!

3 About the performance

Schools across the UK are invited to enjoy a free online concert celebrating folk and traditional music with talented young musicians, the National Youth Folk Ensemble, and one of the UK's finest folk bands – Leveret – on 21 February, from 1.15pm – 3pm.

In the first half of the concert, from 1.15pm – 2pm, the National Youth Folk Ensemble will perform a special, interactive concert which will introduce pupils to folk music, traditions and instruments as well as a lively repertoire of favourite folk tunes. The Ensemble consists of nineteen talented folk musicians aged 14 to 18 from across England who come together to create and perform, as well as to bring folk music to new audiences.

In the second half, from 2.15pm – 3pm, the acclaimed contemporary folk ensemble, Leveret, will take to the stage. Between them, the trio - Sam Sweeney, Rob Harbron and Andy Cutting – have amassed a significant number of awards and accolades, and wowed the likes of Radio 2, Radio 3 and The Guardian.

The performance will bring a high quality live music performance experience directly to you and your pupils and you will be watching it online alongside hundreds of other pupils and teachers across the country.

There will also be a short Q and A with the performers during the broadcast. Please do tweet your questions before or during the performance and they will speak directly to you!

4 Meet the performers

National Youth Folk Ensemble



The National Youth Folk Ensemble brings together talented young folk musicians from across England to create and perform inspiring new arrangements of folk music.

The Ensemble members meet at residential courses in different parts of England where they receive expert tuition and guidance from leading folk musicians to develop their instrumental, performance, and arrangement skills. They play traditional tunes that are hundreds of years old, contemporary tunes that have been written by folk musicians, and their own compositions.

In 2018-19 there are 19 members of the National Youth Folk Ensemble, playing fiddle, flute, cello, banjo, harmonica, melodeon, recorder and guitar. The members are aged 14 to 18 and come from all over England, from Devon to Northumberland.

The National Youth Folk Ensemble aims to bring folk music to new audiences; inspire the next generation of folk performers and educators; and enable young people to discover, play and love English folk music.

Interested and want to try out folk? If you are an instrumentalist aged 14 to 18 you can come to a free Youth Folk Sampler Day over May half-term.

www.efdss.org/youthfolk

Leveret



Leveret is a unique collaboration between three of England's finest folk musicians. Andy Cutting, Sam Sweeney and Rob Harbron are each regarded as exceptional performers and masters of their instruments. Leveret's music is not arranged in the conventional sense and instead they rely on mutual trust, listening and responding. Their playing is relaxed and natural, drawing audiences in and inviting them to share in music making that is truly spontaneous and yet deeply timeless.

Fiddler Sam Sweeney was the 2015 BBC Radio 2 Folk Awards Musician of the Year, directs the National Youth Folk Ensemble and is known for his work in Bellowhead, Eliza Carthy & The Wayward Band, The Full English Band and his own Made In The Great War project. Melodeon genius Andy Cutting, a three-time BBC Folk Awards Best Musician, is a compelling solo performer and currently works with Blowzabella, Topette, June Tabor, and Roger Daltrey. Concertina wizard Rob Harbron leads the English Acoustic Collective summer school and is known for his work with The Full English Band (Best Group and Best Album BBC Folk Awards 2014), Emma Reid, Fay Hield, Jon Boden and others.

www.leveretband.com

Meet the performers continued...

Emma Reid



Emma Reid grew up in the northeast of England and started playing the fiddle at the age of three with her Swedish mother. She has a Music Performance BA and Master of Music from the Royal College of Music in Stockholm and Newcastle University respectively.

In 2006, Emma was awarded the title National Fiddler in Sweden, where she is now based. Today Emma is an established artist with an impressive catalogue of performances and collaborations. She has a deeply personal style and a real ability to speak through her fiddle. Emma tours, records and teaches extensively throughout Scandinavia and Britain. She often collaborates with storytellers and dancers, and has performed as a theatre musician at the Royal Dramatic Theatre in Stockholm.

www.emmareid.se

Sam Partridge



Sam Partridge is an outstanding multi-instrumentalist and composer most often seen performing on timber flute, whistle and English concertina. He studied classical bassoon at Junior RNCM and on the Folk and Traditional Music Degree at Newcastle University. While in Newcastle Sam immersed himself in the strong woodwind traditions of Irish, Scottish and Breton traditional music. He spent time at the Irish World

Academy of Music and Dance at the University of Limerick and embraced traditional English music through a Masters degree at Newcastle University. Sam is a member of Pons Aelius, The Rachel Hamer Band, Jordan Aikin and Bad Phantom, and has recently formed an exciting duo with fiddle player and clog dancer Grace Smith. He will take over from Sam Sweeney as Artistic Director of the National Youth Folk Ensemble in October 2019.

5 The EFDSS Resource Bank

The English Folk Dance and Song Society's award-winning Resource Bank (www.efdss.org/resourcebank) is full of free, downloadable materials and audio files for using English traditional folk song, music, dance, drama and other arts in teaching and learning.

Recommended resources to accompany this performance are as follows:

Whole Class Ensemble Teaching, suitable for Key Stage 2 and above

- **Ceilidh Band Project** by Sheena Masson: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/ceilidh-band-project
- **Rapper Set for Key Stage 2 Instruments** by Bryony Griffith: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/rapper-set-ks2-yorkshire-tune

For All Key Stages

- **Beginners' Guide to English Folk Music:** www.efdss.org/efdss-education/resource-bank/beginners-guide/music#efdss-english-folk-music-introduction

For Key Stages 3 & 4

- **Folk Music: A resource for creative music-making** by Rob Harbron: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/folk-music-a-resource-for-creative-music-making-key-stage-3-and-4
- **Working By Ear: Ideas and resources for learning and teaching music by ear** by Rob Harbron and Miranda Rutter: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/working-by-ear-by-rob-harbron-and-miranda-rutter
- **Six Folk Arrangements for Youth Ensembles** by Laurel Swift: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles
- **Introduction to playing folk music: working with intermediate and advance players new to folk music** by Rob Harbron: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/introduction-to-playing-folk-music
- **How We Catalogued The Full English Archives** by Louise Bruton and Rowan Musser: www.efdss.org/efdss-education/resource-bank/beginners-guide/cataloguing-the-full-english#efdss-resource-bank-how-we-catalogued-tfe

6 An introduction to folk and traditional music – with activities

The activities in this section have been created by musicians and educators for use in the classroom by teachers of Key Stage 2, 3 and 4. We have indicated which Key Stage each activity may be most suitable for and how they can be adapted for different age groups and abilities.

What is English folk music?

English folk music is a diverse and broad genre made up of songs and tunes from across the country. There are also strong connections with related traditions of Britain, Europe, America, and further afield.

Folk music is a vital part of England's intangible cultural heritage and can help us to understand our local and social history. Folk tunes and songs are often passed on through oral (or aural) transmission – people teaching and learning by ear. In time, as the tunes and songs are passed between people and places, the tunes may change so you can find different versions of the same tune in different parts of the country or even the world.

Folk music is often used to accompany traditional dancing (ceilidhs, country dancing, morris, rapper, clog) and you can also hear folk music at concerts, festivals, sessions and celebrations.

Folk music is often traditional in origin, meaning that the music has been passed down the generations and the knowledge of who first wrote or played the tune has been lost through time. The tunes have lived on through being played and appreciated by musicians and listeners over the decades and centuries. Traditional music has also been a focus for 'collectors' who have recorded and transcribed music in efforts to preserve it for posterity, and to make it available to others.

Today, folk musicians often learn tunes from other musicians, recordings, videos and manuscripts. There is now also a lot of folk music that is contemporary – the composers are known, and many are still living, composing and playing. Contemporary folk tunes, songs and dances may use the styles, forms and structures of the traditional material for inspiration, as well as being influenced by other traditions and other types of music.

This information comes from *Beginners' Guide to English Folk Music*:

www.efdss.org/efdss-education/resource-bank/beginners-guide/music#efdss-english-folk-music-introduction

Instruments

Folk music can be played on any instrument - the material, technique and way of playing is what makes it folk music. Some instruments commonly played by folk musicians are found in other genres of music, such as violin/fiddle, flute and guitar. Other instruments typically associated with folk music are unlikely to be found in an orchestra or jazz band, such as pipes, melodeon and concertina.

Activity to introduce the instruments (Key Stage 2)

Use the images on pages 12 & 13, either displaying on your board or as a hand out.

Ask your students if they can label any instruments they recognise. If doing this with Years 2 to 4 make use of page 13 so they can match the instrument names to the instruments. Explain that these instruments are all played by members and tutors of the National Youth Folk Ensemble. Then ask your students these quiz questions:

Questions

1. Which instruments do you recognise? Can you name them all?
2. Which instruments do you play with your mouth?
3. Which are stringed instruments?
4. Which instruments can play chords (two or more notes at the same time)?
5. Which instruments have bellows?
6. In arrangements, which instruments play the tune and which play the rhythm?

Answers

1. Row 1 L-R: guitar, piano accordion, uilleann pipes
Row 2 L-R: flute, banjo
Row 3 L-R: harp, fiddle/violin
Row 4 L-R: cello, harmonica, melodeon
2. Flute and harmonica
3. Guitar, fiddle, banjo, harp, cello
4. All except flute
5. Piano accordion, uilleann pipes and melodeon
6. Trick question! All instruments can play both rhythm and melody in folk music

Listen to the instruments in context:

<https://open.spotify.com/user/cecilsharphouse/playlist/2rbWz2L7xcuW6NTt4REGBu?si=ecBOYzkHSJS4loVQxEXTA>

Visit the *Beginners' Guide to English Folk Music* for further information about instruments: www.efdss.org/efdss-education/resource-bank/beginners-guide/music#efdss-english-folk-music-introduction

Folk Instruments Activity - Picture Quiz

Can you guess the instruments?



Can you guess the instruments?

Put the picture's letter next to the instrument's name



A



B



C



D



E



F



G



H



I



J

Flute		Harmonica	
Guitar		Melodeon	
Piano Accordion		Harp	
Uilleann Pipes		Fiddle	
Cello		Banjo	

Playing and learning by ear

One of the key features of folk music is playing and learning tunes or songs by ear, without using notation. Folk music is an aural tradition, which means that music is passed down and across the generations by ear.

As folk tunes are typically played from memory, they often change slightly over time as they move between people and places. You can therefore find different versions of the same tunes and songs across the world. Learning folk music is a great way to improve your listening skills!

Activity to introduce listening and repetition (Key Stage 2)

- Stand in a circle with your group. Explain this is without talking, and is a challenge!
- Start by establishing a regular beat by tapping your feet alternately. Encourage your group to join in, and get them to copy you.
- Working in 4-beat phrases, clap out a simple pattern and encourage your group to clap it back in time.
- Repeat the same pattern until everyone gets it. If some people don't pick it up straight away, clap it out again but try to do all the communication non-verbally.
- Once everyone's got the first one, clap out a different phrase, gradually increasing in complexity.
- Get half of the group to keep clapping the first simple phrase while getting the other half to clap the second phrase.
- Get them to swap these roles over (trying to remind them to stay in time through the regular beat which you are still moving your feet to).
- Add more rhythms in if your group is feeling confident! Introduce start and stop hand signals.
- Introduce dynamics – clap a phrase quietly and then loudly, introduce a signal for quiet and loud such as hands up high for loud, hands low for quiet. Ask them to change this dynamic through crescendo (getting gradually louder) or diminuendo (getting gradually quieter). Move your hands slowly from low to high indicating you want the group to reflect this through dynamics.

- Continue to start rhythms and then swap them over between your groups, applying different dynamics and stop/start changes for each group. Ensure that all pupils are focused, listening and following the nonverbal instructions.
- Ask your students to take on the role of conductor moving the group between different dynamics, and start/stopping with their own signals for this. You can use body percussion or percussion instruments as well as just clapping – clap out the same rhythm using legs and chest as well as hands. Be creative!

Listening Activity (Key Stage 3/4)

When learning a tune, the National Youth Folk Ensemble usually starts by listening to the basic melody to understand the structure and shape of the tune.

Take a listen to the traditional tune *Queens Jig*: <https://soundcloud.com/user-720817196/the-queens-jig>

Questions to consider with your group:

- Listen to the overall shape of the tune. Are there phrases of the tune that repeat or change?
- Most traditional tunes use a similar structure that is repeated many times. There are usually two parts to a tune – an 'A' part and a 'B' part – and each part is often repeated. Can you identify the A part and B part in this tune?
- Within each part there is usually an opening phrase (the 'question') and an 'answer' to it; then the opening phrase is often repeated and followed by a slightly different 'answer'
- Can you hear the questions and answers while you're listening to *Queens Jig*?

A part: question 1 – answer a – question 1 – answer b

(repeat) question 1 – answer a – question 1 – answer b

B part: question 2 – answer a – question 2 – answer b

(repeat) question 2 – answer a – question 2 – answer b

Discussion Activity (Key Stage 2/3/4)

As well as listening skills, the lack of notation when playing folk music encourages communication between musicians. Watch these videos and discuss with your students the communication and performance techniques the musicians use.

Leveret play *Northern Lass / The Kings' Barrows*:

www.youtube.com/watch?v=7CD-yLG_-aA

National Youth Folk Ensemble performing at Shrewsbury Folk Festival:

www.youtube.com/watch?v=EXNuCOUGLgk

Methera play *Da Shaalds a Foula / Old Favourite*

www.youtube.com/watch?v=38cx-FoTBaU

For more tips for learning and teaching by ear: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/working-by-ear-by-rob-harbron-and-miranda-rutter

Key Stage 2 teachers may find it useful to use the following discussion prompts:

Leveret

- How do you think the way they are sitting helps them communicate?
- Are they looking at each other? Why do you think that is?

National Youth Folk Ensemble

- Do they sit/stand still? Why do you think they move? How would this help their performance?
- Can you see them looking at each other? Why do you think they do that?
- When they are in their instrumental groups, and the tempo (speed) changes, what do you notice the group does to ensure they all stay in time together?

Methera

- Before they start playing what happens? Which instrument brings the group in?
- How do they sit? Why is this important?
- Who is playing the melody? And who is playing the low part?
- At 1 min 37secs what do the two fiddle players do to make it clear they are about to play together?

Interpreting tunes (Key Stage 3/4)

Sometimes the notes of tunes are written down to help musicians remember the basics of the tune – lacking details of interpretation and arrangement. It's up to folk musicians to take the tunes *off the page*, interpret them to their own taste, understand the groove and pulse, and add stylistic elements to bring the tunes to life.

Activity

- Listen again to *Queens Jig*: <https://soundcloud.com/user-720817196/the-queens-jig>
- Look at the transcription below and compare what you hear with what is written.
- Listen out for elements that are not in the performance directions, such as:
 - double stopping and chords
 - dynamics
 - ornamentation
 - slurred bowing
 - embellishing and extending the melody

Queens Jig Trad

The image shows a musical score for 'Queens Jig' in G major (one sharp). The notation is spread across four staves, with measure numbers 855, 860, 865, and 870 indicated at the start of each line. The key signature is G major. The notation includes various rhythmic values, repeat signs, and first/second endings. There are some performance markings above the staves, such as a dash above measure 865 and a '1.' above measure 870. The piece ends with a double bar line and a sharp sign in the final measure.

Read more about interpreting tunes and finding repertoire in *Folk Music: A resource for creative music-making*: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/folk-music-a-resource-for-creative-music-making-key-stage-3-and-4

Playing for dancing (Key Stage 2/3/4)

Folk music is often used to accompany traditional dancing (ceilidhs, country dancing, morris, rapper, clog, maypole) so it is important for folk musicians to understand rhythm, pulse and groove.



Learning to dance the accompanying dances is a great way to understand the music better and it's great fun too!

This resource, aimed at Key Stage 2 and above, provides musical arrangements of ceilidh tunes and accompanying dance instructions: **Ceilidh Band Project by Sheena Masson**: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/ceilidh-band-project

This resource pack includes exercises to introduce rhythm, pulse and groove in folk music to Key Stages 3 and 4: **Six Folk Arrangements for Youth Ensembles by Laurel Swift**: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles

Finding repertoire

Hundreds of English tunes have been transcribed over the years and can be found in manuscript books or archives.

Many English folk tunes were transcribed by collectors, such as Cecil Sharp, who travelled around England and wrote down tunes they heard played by musicians in the late 19th and early 20th century.

Many tunes can be found on the Vaughan Williams Memorial Library digital archive, www.vwml.org.

Click on the map at www.vwml.org to search for tunes or songs from your area.



Watch this film to learn about how to do a simple search on the VWML website:
www.youtube.com/watch?v=fDkN1sdoTa8

Find out more about archiving and cataloguing folk music in *How We Catalogued the Full English archives*: www.efdss.org/efdss-education/resource-bank/beginners-guide/cataloguing-the-full-english#efdss-resource-bank-how-we-catalogued-tfe

Further recommendations for finding repertoire are in *Folk Music: A resource for creative music-making*: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/folk-music-a-resource-for-creative-music-making-key-stage-3-and-4

Arranging folk tunes

Folk tunes tend to have simple, repetitive structures, which leave space for developing and changing the melody and creating arrangements.

The members and tutors of the National Youth Folk Ensemble work together to create arrangements of traditional and contemporary folk tunes. They take the tune as the starting point and build up the arrangement by adding chords, riffs, harmonies, drones and counter melodies.

Sometimes arrangements are decided in advance of a performance; other times parts of the arrangements happen instinctively and in the moment.

Folk Arrangement Activity (Key Stage 3/4)

Listen to the National Youth Folk Ensemble's arrangement of *The Triumph* and discuss the following questions with your students, <https://soundcloud.com/efdss-1/the-triumph?in=efdss-1/sets/national-youth-folk-ensemble-2018>

Questions

1. Listen to the overall shape of the arrangement. How does the tune and accompaniment develop and change?
2. What instruments do you hear?
3. Have a listen to the breakdown at 1:00. Is there an element that appears in the main melody?
4. At 2:42 which instrument plays the main tune?
5. What happens at 3:20?
6. This is two versions of the same traditional tune. What differences can you hear between the two versions?
7. How does the Ensemble transition between the two versions of the tune and back again?

Answers

1. Listen out for playing in unison; chords; drones; bass line; flute motif; string breakdown; different instruments taking a lead on the tune; harmonies; rhythmic strings. Building up from the beginning, dropping to fewer instruments in the middle, building back up again at the end, finishing with the flute motif.
2. Fiddle, cello, guitar, flute, banjo, piano accordion, viola.
3. The ascending scale is found in the tune.

4. Piano accordion.
5. Discord and improvisation.
6. Listen out for major key and minor key; changes in the rhythmic accompaniment; different feel to the music.
7. Straight through from minor to major, and making use of the breakdown section and the discords to return to minor.

Drone Arrangement Activity (Key Stage 3/4)



Drones are the simplest form of harmony and can be a useful starting point for an arrangement. Try this drone exercise:

- In a circle, number your group 'No. 1s' and 'No. 2s'.
- No. 1s play a tune in D major (e.g. *Banbury Bill* in the resource below)
- No. 2s play a drone on D.
- Repeat the tune in D, but droning on E. Discuss how it changes the feel of the tune.
- Repeat the exercise on every note of the D major scale (D E F# G A B C#).
- Repeat once more on D. Notice how 'dull' in tone it sounds compared to some of the others.
- Allow students to discuss which sounds they liked best, and revisit any they wish.

Some of the material in this section is from this resource in which you can find arrangements and exercises for using with youth ensembles: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles

Composition

A lot of folk music is contemporary: the composers are known and new tunes are being written and played all the time. Contemporary folk tunes may use the styles, forms and structures of the traditional material for inspiration, as well as being influenced by other traditions and other types of music. Leveret's album *Inventions* is made up entirely of Rob, Sam and Andy's compositions and the National Youth Folk Ensemble make up their own tunes too.

Composition Activity (Key Stage 3/4)

You can use the structures of traditional tunes as a way of guiding your students through the composition process. Most traditional tunes use a similar structure that is repeated many times. There are usually two parts to a tune – an 'A' part and a 'B' part – and each part is often repeated. Within each part there is usually an opening phrase (the 'question') and an 'answer' to it; then the opening phrase is often repeated and followed by a slightly different 'answer'. Most traditional tunes are defined by a few key notes – usually the first 'question' phrase. Set your students the challenge of coming up with their own 'question' phrase of four or five notes.

Once you've heard everyone's ideas, you can guide them through developing them using the same structure as a folk tune. You could use the refrain, or answering phrases, from an existing tune but make up your own question phrases.

QUESTION 1 ANSWER 1a

QUESTION 1 ANSWER 1b

QUESTION 2 ANSWER 2a

QUESTION 2 ANSWER 1b

Follow this link for further ideas for introducing composition to your students:

www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/working-by-ear-by-rob-harbron-and-miranda-rutter

7 The performance repertoire

The National Youth Folk Ensemble will perform traditional and contemporary folk tunes that they have learnt and arranged on their residential courses at Halsway Manor, Somerset in October 2018 and in Giggleswick, North Yorkshire in February 2019, with guidance from their tutors Sam Sweeney (National Youth Folk Ensemble Artistic Director 2016-19), Rob Harbron, Miranda Rutter, Sam Partridge, Archie Churchill-Moss, Emma Reid and Andy Cutting.

Molly Apple Pye

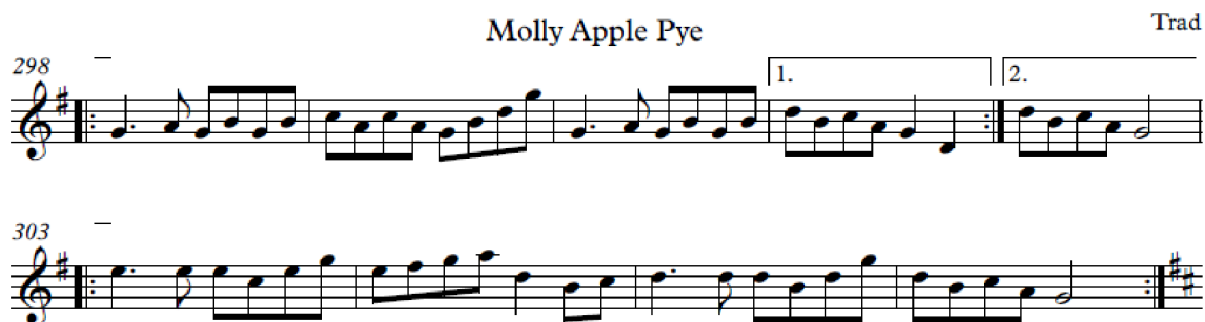
The National Youth Folk Ensemble members and tutors often find tunes in manuscripts and then teach them to the rest of the group by ear.

The tune *Molly Apple Pye* was noted down by William Winter who was a shoemaker and fiddle player living in Somerset from 1774 to 1861. William Winter played fiddle in his local church band and probably played for village dances, celebrations and other social events. *Molly Apple Pye* can be found in his handwritten book of dance tunes, dated 1848-1850 and now stored in Halsway Manor Library.



Halsway Manor Library: William Winter Tune Book, Halsway Manor Archives. halswaymanor.org.uk

The National Youth Folk Ensemble plays a version of this tune transposed into G major. In the performance they will demonstrate how they took this simple line of music and turned it into a full group arrangement.



Trip to Dublin

Folk tunes are often played to accompany dances. There are many different styles of dances and tunes - such as jigs, reels, hornpipes and waltzes. *Trip to Dublin* is a traditional jig. Jigs are in 6/8 time and the notes are usually grouped in threes.

Trip To Dublin

The musical score for 'Trip To Dublin' is written in 6/8 time and consists of five staves. The first staff begins at measure 1095 and ends with a repeat sign. The second staff starts at measure 1100 and includes first and second endings. The third staff starts at measure 1105. The fourth staff starts at measure 1109. The fifth staff starts at measure 1114 and concludes the piece with a final double bar line.

Activity (Key Stage 3/4)

In a jig the six quavers in the bar are not equal and these exercises explore emphasising different notes in the bar. In the first line the emphasis is on the downbeat; the other lines emphasise other notes in the bar.

Ask your class to clap or play each line. Try splitting the group and playing different lines at the same time.

The activity consists of five staves of rhythmic exercises in 6/8 time. Each staff contains four measures of music, each measure divided into six quavers. The exercises are designed to emphasize different parts of the bar: the first staff emphasizes the downbeat (the first quaver), while the subsequent staves emphasize other quavers in the bar. The exercises are written in treble clef with a key signature of one sharp (F#).

This activity comes from this resource in which you can find further tips and audio files for playing jigs: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/introduction-to-playing-folk-music

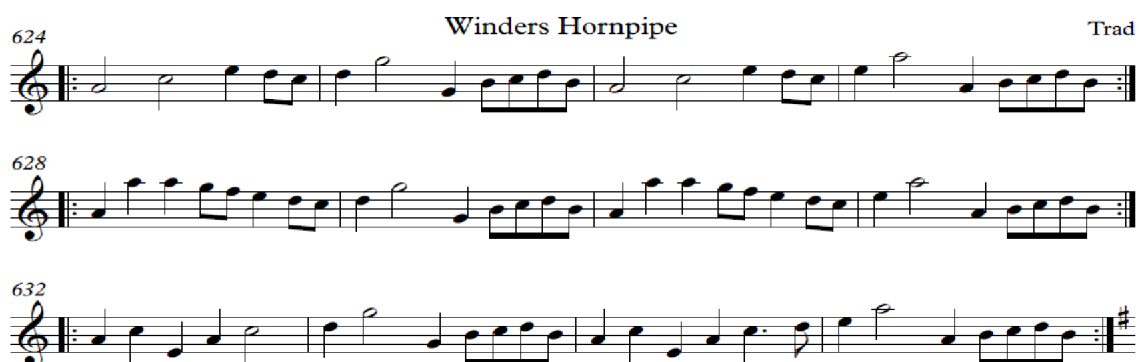
Six Folk Arrangements for Youth Ensembles also includes exercises for playing jigs: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles

Winders Hornpipe

This tune comes from the tune collection *The Winders of Wyresdale (Traditional Country Dance Music and Airs from the tune books of Edward and James Winder, H S Jackson and John Winder, Dancing Master* edited and annotated by Andy Hornby).

The collection is made up of four tune books that were hand-written between 1789 and the 1840s. The tune books are connected to the Winder family – successive generations of musicians and farmers who lived in Wyresdale near Bowland Forest in north-west England – and dancing master John Winder who played for dances and dance classes in places like Blackburn, Lancaster and London.

Winders Hornpipe is a 3/2 time hornpipe (3 minims per bar), which is an English dance rhythm developed in the late 1500s. 3/2 time hornpipes were popular with Baroque composers, such as Purcell, and *Young Person's Guide to the Orchestra* by Benjamin Britten is based on *Abdelazer* by Purcell.



Activity to introduce 3/2 time (Key Stage 3/4)

- On instruments or clapping, play the 3 main beats of the 3/2 bar, keep the notes staccato.

1 & 2 & 3 & | 1 & 2 & 3 &

- Ask your group to continue the above rhythm by tapping their feet on the beat.

- Play or clap the 3 main off-beats only (the &'s), again play staccato and keep your feet going.

1 & 2 & 3 & | 1 & 2 & 3 &

- Split into two halves, one half playing on the beat, one playing the off-beat. Swap over.
- Finally, play beat 1 on the beat, and beats 2 and 3 off the beat: 1 & 2 & 3 &.



This activity comes from this resource: www.efdss.org/efdss-education/resource-bank/resources-and-teaching-tools/six-folk-arrangements-for-youth-ensembles

8 Interviews with members of the National Youth Folk Ensemble

Introducing Grainne Lacy-Roberts



What attracted you to folk music and how did you get into it? I got into folk music as my mum teaches the fiddle at the Irish centre, and what really interested me in it was having friends who also played.

What made you decide to apply for the National Youth Folk Ensemble? I decided to apply because I thought it'd be a great new experience, and that it'd be good to meet other folk musicians at the Sampler Day even if I didn't get in.

What would you say is the main thing that you've gained so far from your time in the Ensemble? The main thing I've gained so far is how much learning I've done about both my instrument and folk music in general!

What has been your favourite Ensemble moment so far? My favourite ensemble moment so far was on my birthday, when there was a surprise gathering and cake!

What other playing do you do? I play a lot of Irish music, but also classical and I've just started playing some jazz.

Introducing Daniel Horne



What attracted you to folk music and how did you get into it? I was really lucky in that Northern England already has a really strong folk scene, so getting into folk music was really natural and easy. I have some family friends who recommended me taking up the fiddle and put me in touch with a great teacher; the wonderful Carly Blain.

What would you say is the main thing that you've gained so far from your time in the National Youth Folk Ensemble? An absolutely amazing network of people I feel privileged to call friends. And some pretty stellar tuition on the fiddle.

Has being in the Ensemble changed your approach to music-making generally? The Ensemble taught me the importance of emotion in all music, and it's that that I now try to capture whenever I play.

What has been your favourite Ensemble moment so far? I really loved the gig we did at Sage Gateshead, and as lovely as it was to play in my home town, it was more that everything just went so well and I thought we played the tunes the best we'd ever played them.

Your most memorable experience as a gig-goer? My most memorable experience as an audience member would probably be going to see Methera for the first time, there is always something so amazing about hearing them live, let alone hearing them live AND for the first time.

Introducing Elye Cuthbertson



What attracted you to folk music and how did you get into it? I first discovered folk music by attending a course at Cecil Sharp House in London. I loved it! So I kept going, and eventually started attending other groups and ensembles.

What would you say is the main thing that you've gained so far from your time in the Ensemble? Just one thing?! I came away from the first residential this year a different musician already, and have loads still to work on! That's one of the great things about the Ensemble; I learned more than I thought there could possibly be to learn.

Has being in the Ensemble changed your approach to music-making generally? Absolutely. It's given me a completely new view of music, both in terms of playing and listening.

What other playing do you do? I play as a soloist, and perform at folk clubs and festivals. I also play classical piano: I just took my grade 6 (fingers crossed!)

What artist and/or album are you listening to most right now? I am really enjoying Kitty MacFarlane's new album 'Namer of Clouds' and a band called Talisk and their album 'Abyss'.

What was your most memorable experience as a gig-goer? When I saw the National Youth Folk Ensemble in its first year, at its second ever gig, at Cecil Sharp House. I came away thinking, firstly, 'that was amazing' and secondly, 'crikey, I've got a long way to go!' In both of these ways it was inspiring, and pushed me to work harder and practise more!

What do you hope to do in the future? Eventually I would like to be a professional musician, playing solo, and with a band or two! Maybe even to tour; who knows!

Introducing Rosa Pollard Smith



What attracted you to folk music and how did you get into it? I have always had folk music around me. I can remember listening to groups such as Waterson Carthy on long car journeys and singing along from a very young age. When I was nine I went to my first Folkworks Summer School in Durham, and that's when I got really excited about playing folk music. I love the history and heritage, but mainly I love the tunes and connecting with other people who share my excitement about the music.

What made you decide to apply for the National Youth Folk Ensemble? It seemed like a really amazing and exciting opportunity to play with other young people enthusiastic about folk music, and to learn from fantastic professional folk musicians.

What would you say is the main thing that you've gained so far from your time in the Ensemble? There's so much, but one area that's been really important is learning loads of folk-specific techniques which I can apply to any of my playing and will continue to be valuable for the future.

Has being in the Ensemble changed your approach to music-making generally? Yes definitely! I understand much more about arrangement and collaboration and I think learning performance skills has also been also really useful.

What artist/or album are you listening to most right now? Spiro. I learnt some of their riffs last residential and now I've become a bit obsessed with them. They're incredible!

What do you hope to do in the next few years? Being in the National Youth Folk Ensemble has inspired me so much and I would love to carry on playing with bands. I wrote my first tunes as part of the Ensemble and I plan to keep writing too

9 Discover more

Playlist

If you liked the music played today, take a listen to this Spotify playlist for more inspiration:

<https://open.spotify.com/user/cecilsharphouse/playlist/2rbWz2L7xcuW6NTt4REGBu?si=ecBOYzkHSJS4loVQxEXTA>

This includes folk musicians and bands from England, Ireland, Sweden, USA and Estonia.

Get involved in folk music!

There are lots of ways for young people to get involved in folk music through a wide range of organisations in England.

Visit the EFDSS website to view an online map and download our **Youth Folk Opportunities** directory of regional and national youth folk opportunities:

www.efdss.org/efdss-education/national-youth-folk-ensemble/youth-folk-opportunities

Youth Folk Sampler Days 2019

Interested and want to try out folk? Aged 14 to 18 on 1 September 2019?

Come to a free Youth Folk Sampler Day, led by the National Youth Folk Ensemble tutor team, in May half-term.

25 May – Wolverhampton

26 May – Cambridge

27 May – Southampton

28 May – Liskeard

30 May – London

31 May – Derby

1 June – Durham

2 June – Leeds

www.efdss.org/youthfolk



About the English Folk Dance and Song Society

The English Folk Dance and Song Society (EFDSS) is the national folk arts development organisation for England, championing English traditional folk music, dance and related arts as part of the rich and diverse cultural landscape of the UK. It is based at Cecil Sharp House, a dedicated folk arts centre and music venue, in Camden, North London, which is also home to EFDSS' Vaughan Williams Memorial Library (VWML) - England's national folk music and dance archive, which provides free online access to thousands of searchable folk manuscripts and other materials.

EFDSS creates and delivers creative learning projects for children, young people, adults and families at Cecil Sharp House, across London and around the country; often in partnership with other organisations. Learning programmes draw on the diverse and vibrant traditional folk arts of England, the UK and beyond, and focus on song, music, dance, and related art forms such as storytelling, drama, and arts and crafts.

www.efdss.org

Photographs by Camilla Greenwell, except image on page 18, EFDSS Youth Dance Showcase Ceilidh, by Brian Slater.



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

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

**Support us now:
efdss.org/donate**



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