

Manx Music

A Course for Isle of Man
Secondary Schools

Kiaull Manninagh

Shallee obbyr son

Scoillyn Vannin



Key Stage 3

Keim 3

Manx Music – Kiaull Manninagh

CONTENTS

PART ONE

Teachers' Notes

Overview of Course	i
Suggested Unit planning and Assessment	ii
Suggested Additional Resources	ii
Music and Dance Resources - Books	iii
Recordings - Sources for Manx Music Examples	iv
Other Information	vi

Notes – CD 1 – Examples and Booklet

Notes - 1. Manx Music – The Oral Tradition	vii
Notes - 2. Manx Music – National & Classical	x
Notes - 3. Manx Music – Music Hall & Tourist Music	xiii
Notes - 4. Manx Music – Folk Music from the 1960s	xv
Notes - 5. Manx Folk Music Today	xviii
Notes - 5b. Instrumentation	xx
Notes - 6. Time Signatures & Rhythms - Jigs, Reels and Airs... ..	xxi
Notes - 7. Modes	xxii

Notes - CD 2 – Listening Tests

Notes - 5. Instrumentation Test	xxiii
Notes - 6. Time Signatures & Rhythms - Jigs, Reels and Airs Listening Test	xxiv
Notes - 8. Final Listening Test	xxv-xxvi

PART TWO

Information and worksheets for Students and/or Teachers

1. Manx Music – The Oral Tradition	1
1a. Manx Music – The Oral Tradition [with listening examples on CD1]	2
2. Manx Music – National & Classical	3
2a. Manx Music – National & Classical [with listening examples on CD1]	4
3. Manx Music – Music Hall & Tourist Music	5
3a. Manx Music – Music Hall & Tourist Music [with listening examples on CD1]	6
4. Manx Music – Folk Music from the 1960s	7
4a. Manx Music – Folk Music from the 1960s [with listening examples on CD1]	8
5. Manx Folk Music Today	9
5a. Manx Folk Music Today [with listening examples on CD1]	10
5b. Manx Folk Music – Instrumentation	11
6. Time Signatures & Rhythms - Jigs, Reels & Airs	13
[with performance sheets and listening examples on CD1]	
6. Time Signatures & Rhythms – Composition	23
7. Modes – Dorian, Aeolian & Mixolydian	25
[with performance sheets and listening examples on CD1]	
7. Modes – Manx Folk Melody Composition... ..	32-33

PART THREE & FOUR

Listening Tests, Quizzes & Games

[Corresponding Student Worksheets & Teacher's Answer Sheets]

1. Manx Music – The Oral Tradition Written Test	A
2. Manx Music – National & Classical Written Test	B
3. Manx Music – Music Hall & Tourist Music Written Test	C
4. Manx Music – Folk Music from the 1960s Written Test	D
5. Manx Folk Music Today Written Test... ..	E
5b. Manx Folk Music – Instrumentation Listening Test 1 [CD2]	F
5b. Manx Folk Music – Instrumentation Listening Test 2 [CD2]	G
5b. Manx Folk Music – Instrumentation Word Search	H
5b. Manx Folk Music – Instrumentation Crossword	I
5b. Manx Folk Music – Name the instrument/Instrumentation Bingo A	J
5b. Manx Folk Music – Instrumentation Bingo B	K
6. Time Signatures & Rhythms - Listening Test 1 [CD2]	L
6. Time Signatures & Rhythms - Listening Test 2 [CD2]	M
6. Time Signatures & Rhythms - Theory Test 2 [CD2]	N
8. Manx Music – Final Listening Test 1 Melody	O
8. Manx Music – Final Listening Test 1 Multiple Choice [CD2]	P
8. Manx Music – Final Listening Test 2 Melody	Q
8. Manx Music – Final Listening Test 2 Multiple Choice [CD2]	R
8. Manx Music – Final Listening Test 3 Melody	S
8. Manx Music – Final Listening Test 3 Multiple Choice [CD2]	T
8. Manx Music – Final Listening Test 4 Melody	U
8. Manx Music – Final Listening Test 4 Multiple Choice [CD2]	V

PART FIVE

Appendices – Pieces of Manx music to perform

Hop-tu-naa Dance & Song [melody/chords/lyrics/piano solo/piano acc]

Hop-tu-naa Singing Round [4 part]

Hop-tu-naa Pronunciation

Hop-tu-naa Colouring-in poster

Hop-tu-naa Wordsearch

Snieu Wheeyl Snieu [melody/lyrics]

Invocation to St. Bridget [choir – SSA/pronunciation]

Smuggler's Lullaby Folk Group Ensemble

[melody/chords/piano solo/piano acc/variations/descant/lyrics]

Ushag Veg Ruy [solo soprano & SS or SSA/pronunciation]

D Whistle Fingering Chart

Car ny Ferrishyn [Piano Solo in C major]

Car ny Rankee Rock!! Folk Group Ensemble [melody/part 2/3/piano/chords]

Arrane Sooree Folk Group Ensemble [melody/piano acc]

Vel Shiuish Ben-Aeg Folk Group Ensemble

[melody/counter melody/Bb version/piano acc/piano solo/guitar tab]

**Manx Music – Kiaull Vannin –
A Course for Isle of Man Secondary Schools**

Year: 8 [or divided between 7-9]

Focus:

Manx music genres through the ages
Instrumentation in Manx music
Time signatures in Manx folk music – Jigs, Reels and Airs
Modes in Manx folk music – Dorian, Aeolian and Mixolydian

Objectives:

Students should experience Manx music from the past to the present, and be able to recognise the different genres and types of instrumentation. They should be able to distinguish between the structures associated with Manx folk music [jigs, reels and airs] by understanding their time signatures and character, and understand the concept of modes. A Manx melody chosen from the provided selection should be performed individually and/or as a group. Using the time signatures and modes associated with Manx folk music, students should choose elements and compose their own melody.

Specific Teaching:

Listen to a variety of different genres of Manx music from past to present
Learn about and recognise instrumentation in Manx music
Learn about time signatures in Manx music, listen to example pieces and distinguish between jigs, reels and airs in listening and theory tests
Learn about modes and listen to example pieces
Perform pieces of Manx folk music – solo and/or ensemble
Compose using the suggested framework

Repertoire [Melody & Chords]:

- Manx melodies in jig tempo - *Gyn Ennym* and *Colbagh Breck*
- Manx melodies in reel tempo - *Car ny Ferrishyn* and *Car ny Rankee*
- Manx melodies in air tempo - *Arrane Saveenagh* and *Ushtey Millish 'sy Garee*
- Manx melodies in dorian mode - *Cum y Chenn Oanrey Cheh* and *Arrane Sooree*
- Manx melodies in aeolian mode - *Three Little Boats* and *Juan y Jaggad Keeir*
- Manx melodies in mixolydian mode - *Vel Shiuish Ben-Aeg ny Ben-ny Phoosee?* and *My Veiry Cloie y Larym*

Other Manx melodies - *Tra Va Ruggit Creest*, *My Chaillin Veg Dhone*, *Ny Kirree Fo Niaghtey* and *Eunyssagh Vona*.

See Appendices for more solo/ensemble pieces/songs


Resources:

- Listening extracts and tests (two CDs)
- Worksheets
- Music Sheets
- Quizzes and games

Manx Music Course

Suggested Unit Planning and Assessment – Key Stage 3

Curricular Areas for the Manx Music Course			
<i>Theme</i>	<i>Teaching Session (Suggested Weeks)</i>	<i>Core Curricular Area</i>	<i>Key Stage Assessment</i>
Historic Overview and Instrumentation [Sections 1-5]	1-3	<ul style="list-style-type: none"> · Introduction to the unit · Oral traditions and Manx music genres · Instruments in Manx music · Assessment 	<ul style="list-style-type: none"> · Listening · Performance
Performance using traditional melody structures [Jigs, Reels & Airs] and Modes [Sections 6-7]	4-7	<ul style="list-style-type: none"> · Traditional music rhythms and time signatures · Learning about and performing modes · Assessment 	<ul style="list-style-type: none"> · Listening · Performance · Composition
Listening and Recognition [Sections 5,6 & 8]	8-10	<ul style="list-style-type: none"> · Recognition of extracts (instrumentation, rhythmic structures and genres) · Assessment 	<ul style="list-style-type: none"> · Listening · Performance · Composition
Composing in traditional Manx styles [Sections 6-7]	11-13 (as suits)	<ul style="list-style-type: none"> · Composing Manx music · Assessment 	<ul style="list-style-type: none"> · Composition · Listening · Performance

- The following notes follow the order of chapters in the Manx Music Course pack, addressing CD1 [Examples] and CD2 [Listening Tests] consecutively.
- Featured lyrics and their translations are provided where necessary.
- Pronunciations are provided for Gaelic words.
- Sources for printed music are given with their page numbers [see below and next page for references].
- Some of the featured pieces of music are included in the appendices for individual or group performance [identified by .
- Information regarding sources for the CD tracks can be found below and in the accompanying CD booklet.
- Sections 1-8 and their relevant worksheets and tests are colour coded for quick access.

Suggested Additional Resources [see over for further details]:

Kiaull yn Theay 1 and 2.

Manx National Song Book, Combined Vols 1 and 2.

Ree ny Marrey. Songs of the Isle of Man.

Recordings [see over for further details]:

Cree. A compilation of Manx traditional music.

The Best That's In. A compilation of different genres of Manx music.

Music and Dance Resources - Books

Most books are available in MNH Museum shops and selected bookshops.

Ree ny Marrey. Fenella Bazin and Charles Guard.

1994. Nelson Press Co. Ltd., Isle of Man.

For classroom use. With piano and guitar accompaniment. ISBN 0 9524019 0 8.

Kiaull yn Theay 1 [yellow]. Colin Jerry.

1978. Sleih gyn Thie.

Hand scripted traditional tune book. Single lines with guitar chords.

Kiaull yn Theay 2 [red]. Colin Jerry.

1979. Yn Cheshaght Ghailckagh.

Hand scripted traditional tune book. Single lines with guitar chords.

Kiaull Vannin. Colin Jerry, ed.

1991. Peel: contact author. Source Book for Manx Tunes, transcribed from the collections of Dr. John Clague and Others.

Manx Ballads and Music. A.W. Moore ed.

1896 [1998]. Douglas, Isle of Man: G. & R. Johnson [Facsimile reprint. Felinfach: Llanerch Publishers].

Mainly Gaelic song lyrics with English translations. Features some music arrangements.

The Manx National Song Book: Combined Vols I & II. W.H. Gill [1896] and Charles Guard [1980], eds. 2001. The Manx Experience, Douglas. ISBN 1 873120 48 6.

Solo popular songs with piano accompaniment. Some based on traditional melodies and some more recently composed.

Much Inlin'd to Music: The Manx and their Music Before 1918. Fenella Crowe Bazin.

1997. The Manx Heritage Foundation, Douglas. ISBN 0 9524019 3 2.

Classroom book on Manx Music.

The Promised Land. Country Anthems from the Collection of Edward Quayle.

Fenella Bazin, ed. 2000. Centre for Manx Studies. Accompanying CD Available.

Roie Mygeayrt. Aalin Clague and Annie Kissack.

2004. Manx Heritage Foundation/Mooiney Veggey.

Rhymes and Songs in Manx Gaelic for young children.

Words and CD available to purchase from the authors.

Rinkaghyn Vannin: Dances of Mann.

1983. Sleih gyn Thie.

Instructional dance book with melodies. Accompanying cassette available.

The Leighton Stowell Book of Manx Dances.

1981. Manx Folk Dance Society.

Instructional dance book with melodies and accompanying cassette.

Manx Dances for Schools: Key Stage 1, 2 and 3.

Department of Education/Manx National Heritage.

Sets of videos, cassettes and music books for school use. Available from the DOE.

From 2005/6, the *Manx Heritage Foundation* website will have a link to the **Manx Music Database**, which contains virtually all references to Manx music, and information on how to locate individual pieces of music. In the future, it will also be possible to access many pieces of printable music online. Currently, information can be obtained by contacting the *Manx Music Resource Coordinator* by emailing: mhfmusic@mhf.org.im or the *Manx Music Specialist*: manxmusicspecialist@mhf.org.im.

RECORDINGS - SOURCES FOR MANX MUSIC EXAMPLES

Arnold, Malcolm. *Concerto for 28 Players.*

1996. CHAN 9509. *Includes 'A Manx Suite' (Little Suite No. 3) Op. 142, commissioned by the Manx Youth Orchestra. The 5 movements are based on traditional melodies. Performed by City of London Sinfonia and conducted by Richard Hiscox.**

Caarjyn Cooidjagh. *Cronnane.*

2000. Isle of Man: Manx Heritage Foundation.

Caarjyn Cooidjagh and others. *The Promised Land.*

2000. MHF CD3. *This mixed choir (Friends Together) sing Manx Gaelic songs, carvals and West Gallery music. [See The Light House, Cree, The Best That's In!]*

Christian, Emma. *Beneath the Twilight/ Ta'n Dooid Cheet.*

1994. EMMC1. *Emma has achieved world-wide recognition by singing Manx Gaelic songs and playing traditional melodies on the harp and recorder. [see The Best That's In!]*

Cliogaree Twoaie. *Drogh Vraane and a Few Good Men.*

2004. *The 'Northern Croakers' are a mixed choir who specialise in Gaelic songs and Carvals. [see Cree].*

Guard, Charles. *The Secret Island.*

1993. Manannan Music MMC4 [cassette only]. *Charles is a well-known harpist, composer and producer in the Isle of Man. This album features many of his own compositions performed by himself and other local musicians. The earlier success of his solo album 'Avenging and Bright' [1977] brought Manx music to a wider audience around the world.*

Glasgow Hebridean Choir. *Glasgow Hebridean Choir - Coisir Innse Gall Ghlaschu.*

1990. *This award-winning mixed choir usually sing in Scottish Gaelic, but perform the Manx Gaelic song 'My Chaillin Veg Dhone' (arranged by J.F. Woolley) on this recording. [Cassette only].*

Kennedy, Peter [recorded by]. *Folktrax 007 - Manx Song and Dance.*

1975. *This is a field recording by folklorist Peter Kennedy. It features rare footage of the collector Mona Douglas singing, with contributions from Joe and Winnie Woods. See Folktrax website where archive CDs can be purchased.*

King Chiaullee. *Baase Cooil Stroo.* ca. 2001.

King Chiaullee. *Reel: Ode.*

2003. Mister Major Records. *Translated as 'Music Heads', this young Manx group originally formed at St. Ninian's High School. They play modern interpretations of traditional music and their own compositions. [See The Light House, Cree, The Best That's In!]*

Mactullagh Vannin. *Twisted Roots.*

2004. MHF CD4. *Translated as 'Echoes of Mann', this influential instrumental group perform a mixture of traditional Manx melodies with new compositions. [See The Best That's In! and Cree].*

Mannin Folk. *Through the Years.*

2000. RJCD04. *Mannin Folk led the Manx folk song revival in the 1960s and they are still very popular today. This album features lots of well known Manx songs, in addition to some British and American folk songs. [See The Best That's In!]*

Manx Folk Dance Society. *Leighton Stowell & Other Manx Dances.*

1989. MFDS 1. *MFDS were formed in 1951 by Leighton Stowell. This musical cassette accompanies an instructional book of Manx dances and features many prominent*

Manx Music Course – Notes for Teachers

Manx folk musicians. [See The Best That's In!]. [Cassette only].

The Mollag Band. *Big Car, Small Brain.* ca. 1993. Front Room FRR 003. [cassette only].

The Mollag Band. *Into the Tide.*

1997. MBCD3. *Led by Greg Joughin, the style of this Manx group is often described as 'folk-rock'. They perform self-penned protest songs about environmental and political issues. [See The Best That's In! and Cree]*

Moot. *Uprooted.*

2002. *With Gaelic voice, flute and samples, Moot (a colloquial name for a turnip!) perform experimental versions of Manx songs. [See Cree and The Light House].*

Paitchyn Vannin. *Fragments.*

1995. MHFC1. *'Children of Mann' were a young instrumental group based at Ramsey Grammar School. [See The Best That's In!]. [Cassette only].*

Phynnodderee. *There's No 'F' in Phynnoddoree.* [no date].

Phynnodderee. *Y Reesht!* 2003.

Named after a mythical creature in the Isle of Man, this instrumental folk group perform a mixture of Manx and international melodies. They regularly accompany the Manx Folk Dance Society and these two albums feature most Manx dance tunes [See Cree].

Solas.* *Sunny Spells and Scattered Showers.*

1997. Shanachie 78010. *This high profile American-Irish group feature the Manx songs 'Arrane Ghelby' and 'Arrane Saveenagh' on this album.*

The Stationary Wilberries. *Folk & Blues.*

2003. STOCD157306. *As well as singing Manx folk and national songs, this group perform popular folk, blues and rock 'n' roll.*

Stowell, Brian. *Arraneyn Beal-Arrish.*

1973. Isle of Man: Kelly Recordings. *This LP comprises unaccompanied Manx Gaelic singing by Brian Stowell. [LP only – to be rereleased on CD at future date].*

Various. *The Light House.*

1998. MHFC 4. *A compilation album introducing contemporary Manx folk groups. [Cassette only].*

Various. *The Best That's In!*

2001. MHFCD1. *A compilation of music featuring most genres of Manx music.*

Various. *Cree.*

2004. MCRC01. *Translating as 'Heart', this album was compiled to raise funds for Macmillan Cancer Relief and features a mixture of Manx Gaelic and folk groups.*

Various. *Come Back to Mona.*

2004. MHFCD5. *An album of favourite Manx songs, old and new, performed by well-known Manx singers and instrumentalists and conducted by Bernard Osborne.*

Vaughan Williams. *Over Hill, Over Dale.*

1995. CDA66777. *The Holst Singers* perform a choral arrangement of the Manx song 'Mannin Veen' by Vaughan Williams.*

Wood, Haydn. *British Light Music.* 1991. Marco Polo 8.223402.

Wood, Haydn. *British Light Music vol. 2.*

1993. Marco Polo 8.223605. *Performed by the Slovak Radio Symphony Orchestra.* Both albums include Wood's orchestral arrangements of Manx folk melodies.*


* denotes non-Manx groups

Other Information

This course has been designed for Key Stage 3 Music in the Isle of Man, but elements can be extracted and used where each music department feels appropriate.

Ideas for extension work and links to other schemes of work:

- Classes could play ‘Chinese whispers’, perhaps with a short musical phrase, to illustrate how melodies are passed on by memory through the oral tradition. Comment on how the melody changes and develops through this process.
- Link Manx working songs with other genres of labour songs [e.g. Blues].
- Discuss the effects of instrumentation on the mood of music [e.g. The texture of the Celtic harp sounds mystical, romantic etc.].
- Contact the *Manx Music Specialist* [Manx Heritage Foundation] to arrange visits or workshops by contemporary Manx groups.
- Rhythmic patterns in theory tests and rhythmic composition sheet could be used as group clapping exercises [e.g. one group claps ‘Spring Valley Bradda Head’ motif, while another simultaneously claps ‘Ballasalla Laxey’ etc.]
- Featured melodies could be used to illustrate structural devices [e.g. *Colbagh Breck* - AABA etc.].
- Process of arranging - By omitting the suggested chord symbols, students could set new chords to the featured melodies.
- A Level - Melodies from sections 6 and 7 could be given as harmonisation or transposition exercises.
- Compositions and performances could be entered in the annual **Cruinnaght Aeg** children’s competitions (organised by Manx National Heritage and held in National Week, July).
- Songs composed in Manx Gaelic could be entered for the Manx section of the Pan-Celtic Song Contest (local heat held during **Cooish** Manx Language Festival, November).

The **appendices** contain arrangements of melodies which are featured in the Manx Music Course [indicated by the sign ]. These solo and ensemble pieces vary in instrumentation and difficulty and may be of use for performance exams or extra-curricular musical activities. Where possible, references to sources are given by each title. e.g. *Eunyssagh Vona*, Kiaull yn Theay 1:1 or KYT1: 1

Kiaull yn Theay – KYT2

Manx National Song Book – MNSB

Ree ny Marrey - RNM

Manx Ballads and Music - MBM

Please contact the *Manx Music Specialist*: manxmusicspecialist@mhf.org.im for further material, advice or information.

For assistance relating to the Manx Gaelic language, contact the *Manx Language Development Officer*: greinneyder@mhf.org.im

- Alternative names or references to the Isle of Man are found in some of the songs. These include; Vannin, Mannin, Mann, Mona, Mona’s Isle, Land of Kelly, Manxland, Mansland.
- Mannanan, Manannan and Mananan are all valid spellings of the name of the mythical Manx sea god.



Notes – CD 1 and Booklet

1. Manx Music – The Oral Tradition

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

Extension Work:

- Classes could play ‘chinese whispers’, perhaps with a short musical phrase, to illustrate how melodies are passed on by memory through the oral tradition.
- 🎵 *Hop-tu-naa* music is included in the appendices [round, song & instrumental ensemble]. Contact the *Manx Music Specialist* for a copy of the MHF Hop-tu-Naa CD.
- 🎵 An extra example of a working song, *Snieu Wheyl Snieu* (Spin Wheel Spin) is included in the appendices which is particularly suitable for beginners of the whistle.

Pronunciation and meanings (underlined letters denote emphasized syllables):

Clague [Clegg], Gill [*not* Jill], Hop-tu-Naa [Hop-chu-nay]; Celtic [*not* Seltic], Oie’ll Verrey [Eel Verr-a or Verr-ee – Eve of Mary], Gaelic [Gay-lic], Ree ny Marrey [Ree na Marr-a] – King of the Sea; Kiaull yn Theay [K’yall in Tay/Tier] - Music of the People; Snieu [Snoo].

1. Listening Example 1 [CD1/Track 01]

Arrane ny Vlieaun [Arr-airne na Vee-oun] – Milking Song.

Performed by Mona Douglas.

Words of 1st verse and chorus:

*Cur dty vainney, cur dty vainney,
Choud’s mish ta goaill arrane.
Lhig yn curn nish ny [goll] harrish
Lesh dty vainney, my vooa veen.*

*Bannaght jee nish cur orts nish,
Ayr as Mac as Spyrryd Noo.
As Moirrey Bannit bishee
Dty vainney my vooa.*

Translation:

*Give your milk, cow, give your milk,
Whilst I sing my song to you.
Let the milk-churn fill and spill
With your milk, my dear old cow.*

*Blessings of God I’ll put on you,
Father, Son and Holy Ghost.
And also Blessed Mary
Give me more milk, my cow.*

Sources: Ree ny Marrey: 22-3 and Kiaull yn Theay: 61.

Further Information: Also known as *Arrane Ben-Vlieaun* (Milkmaid’s Song) or *Cur dty Vainney* (Give me Milk). Mona Douglas collected this song from Margot Quayle from Glen Auldyn in the early 20th century. The song asks for a blessing to be made on the

milk. Mona Douglas recorded herself singing this song in the 1960s and it was featured in Peter Kennedy's seminar work, *Folksongs of Britain and Ireland* (1975).

Suggested links: Working songs; instrumentation (solo voice); Form and Structure (Verse and Chorus).

1. Listening Example 2 [CD1/Track 02]

Hunt the Wren. Performed by Staa [stair – team of dry stone wallers].

Words of featured verses:

We'll away to the woods, says Robin the Bobbin,

We'll away to the woods, says Ritchie the Robin,

We'll away to the woods, says Jack o' the Land

We'll away to the woods, says everyone.

Where, oh where? says Robin the Bobbin, etc.

What shall we do there? etc.

We'll hunt the wren, etc.

Where oh where? etc.

I see him, I see him, etc.

Translation: It is called *Helg yn Dreean* in Manx Gaelic.

Sources: Manx Ballads and Music: 64-5 (words only), Kiaull yn Theay: 31 and Ree ny Marrey: 27-8.

Further information: The ancient tradition of hunting the wren was also found in other areas of the British Isles, and like the Isle of Man, it is still actively celebrated in parts of Ireland and England. There are several variations of the lyrics and music, which all tell the story of catching the wren on St. Stephen's Day. The dance is performed by a large circle of couples, and today all over the Isle of Man, dance groups perform in the streets on Boxing Day morning. Staa consist of several generations of the Joughin Family.

Suggested Links: Ternary form; instrumentation (choral, harmony); Form and Structure (Verse and Chorus).

1. Listening Example 3 [CD1/Track 03]

Eunyssagh Vona [You-na-sagh (like the 'ch' in Loch) Vo-na] – Mona's Delight.

Performed by Phynnoddoree [commonly pronounced: Fin-or-je-ree or Fin-odd-o-ree, although double 'd' should actually sound 'th'].

Source: Kiaull yn Theay 1:1.



Further information: This is an impressive looking dance for 4 couples. Phynnoddoree play regularly for the Manx Folk Dance Society. Phynnoddoree, a giant mythical creature found in the Isle of Man, is sometimes spelt ‘Fenoderee’.

Suggested Links: Reel dance structure; instrumentation (fiddles, accordion, bodhrán).

1. Listening Example 4 [CD1/Track 04]

Carval ny Drogh Vraane [Car-vel na Drogh (like the ‘ch’ in Loch) Vrairne] – Carol of the Bad Women.

Performed by Cliogarree Twoaie [Klee-ogg-a-ree Too-ey] – Northern Croakers.

Words of 1st verse:

*My chaarjyn gheyr as ghraihagh,
Ayns shoh jiu er veeitteil;
My sailliu shaghney peccah,
Fo mraane nagh jin-jee reill.
Ta’n reill oc feer neu-chairagh,
Ta’n Ostyl Phaul dy ghram
Tra haink yn Noid’sy gharey
She’n yen s’leaie gheill hug da.*

Translation:

*Come all ye sons of mortals,
And to my words give oar;
Would ye avoid transgressing,
Of women’s rule beware.
Their rule is fraught with danger,
As plainly may appear
E’on in fair Eden’s garden,
She was the first to err.*

Source: contact choir.

Further Information: There are several different melodies with the title, *Carval ny Drogh Vraane*. See Kiaull yn Theay 1:36 and 39 for others.

Suggested Links: Instrumentation (choral); Devotional/religious music.

1. Listening Example 5 [CD1/Track 05]

The Promised Land.

Performed by Caarjyn Cooidjagh [Care-jin Coo-jack] – Friends Together.

Words of 1st verse [Trio]:

*All o’er those wide extended plains shine one external day,
Shine one external day.*

Source: The Promised Land: 113-7.

Further Information: This hymn was in the collection of farmer Edward Quayle (1829-1889), who lived in Grenaby, near Castletown. It was written by John Fawcett of Kendal (c.1814).

Suggested Links: Instrumentation (choral); harmony; Devotional/religious music.

2. Manx Music – National and Classical

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

General Pronunciation and meaning –

Cruinnaght or Yn Chruinnaght [In crewn-yakt] – The Gathering; Mylecharane [Mulla-ka-rairne] – (an old Manx surname); Haydn Wood [Hay-den]; Clean Suggane [Clean Sugg-airne] – Straw Cradle.

2. Listening Example 1 [CD1/Track 06]

The Manx National Anthem. Performed by The Regal Singers/Musicalé

Words of 1st Verse:

*O land of our birth,
O gem of God's earth,
O Island so strong and so fair;
Built firm as Barrool,
Thy throne of Home Rule
Makes us free as thy sweet mountain air.*

Translation:

*O halloo nyn ghooie,
O chliegeen ny s'bwaaie,
Ry gheddyn er ooir aalin Yee;
Ta dt' Ardstooyl Reill Thie,
Myr Barrool er ny hoie
Dy reayll shin ayns seyrnys as shee.*

Source: Manx National Song Book: 222-3.

Further Information: Collector and composer, W.H. Gill based the national anthem on the traditional folk melody, *Mylecharane's March* (Kiaull yn Theay 1:30). There are eight verses, which have also been translated into Gaelic.

Suggested Links: Music for occasion.

2. Listening Example 2 [CD1/Track 07]

Ellan Vannin. Performed by Christine Bregazzi and Barbara Gale.

1st verse:

*When the summer day is over and its busy cares have flown,
I sit beneath the starlight with a weary heart alone.
Then rises like a vision, sparkling bright in nature's glee,
My own dear Ellan Vannin with its green hills by the sea.*



Source: Manx National Song Book: 84-5.

Further Information: Written by Eliza Craven Green and J. Townsend, *Ellan Vannin* is a very well known song in the Isle of Man and it was first published in 1854. This song was especially popular with Manx people who had emigrated to other parts of the world, such as America and Australia, as it reminded them of home. Christine Bregazzi and Barbara Gale are well known singers in the Isle of Man and they have both won the Cleveland Medal at the Guild [Manx Music Festival].

Suggested Links: Instrumentation (vocal duet, harmony).

2. Listening Example 3 [CD1/Track 08]

A Manx Wedding. Melody - Car y Phoosee [Car a Foozey]. Performed by Harmony.

1st verse:

*Be off to the weddin' you young people all,
For all are expected, the great and the small,
Your friends and your neighbours, your relatives dear,
And all our belongins both wanted and dear.
From the Nors, and the Sous, and the East and the West,
There isn't a soul but is ast as a guest;
In fac(t) the whole Island has flocked to Lezayre,
And lekly as not, the whole world will be there!
They've ast the whole kit of you, herrings and sprats,
Your brothers and sisters, your dogs and your cats;
The mice in the barn you'll "see how they run,"
And "Robin the Bobbin" and "average."
So off with you, childher, as fast as you can,
Or the pews'll be taken and you'll have to stan(d);
Like Cæsar they've come and they've conquer'd and seen
The loveliest wedding that aver has been!
Aver has been? Yes, aver has been!
The loveliest wedding that aver has been!*

Translation: Nors – North; Sous – South; ast – asked; lekly – likely; childher – children; aver – ever [Anglo-Manx dialect].

Source: Manx National Song Book: 118-25.

Further Information: W.H. Gill used the traditional melody from *Car y Phoosee* (Song/Dance of the Wedding) [Kiaull yn Theay 1:18] for his song about a typical Manx wedding, written in the Anglo-Manx dialect.

Suggested Links:

2. Listening Example 4 [CD1/Track 09]

Rhapsody Mylecharane. Performed by the Slovak Radio Symphony Orchestra.

Source: Kiaull yn Theay 1:44 [folk song]

Further Information: Haydn Wood used the traditional song *Mylecharane* for this rhapsody. The original song tells of a miserly father from the north of the Isle of Man who wouldn't provide his daughter with a dowry.

Suggested Links: Instrumentation (Orchestra).

2. Listening Example 5 [CD1/Track 10]

Mannin Veen – Dear Isle of Man. Performed by the Holst Singers.

1st verse and chorus:

*Stranger, if thou seekest ease,
Safety, quiet and sweet peace,
If of rest thou wouldst be sure,
Lovest sober joys and pure,
Here thou shalt be strong and keen,*

*Come, then, come to Mannin Veen,
To the hills and valleys green,
Come, oh! come,
Come, oh! come to Mannin Veen.*

Source: Kiaull yn Theay: 56 [folk melody]

Further Information: Vaughan Williams wrote this choral arrangement in 1912. He found the Gaelic song in Dr. Clague's manuscripts. This folk song has several names; *Clean Suggane*, *Invocation to St. Bridget* and *Arrane y Ben-thie* (Song of the Housewife). It is said to be associated with St. Bridget's Eve, the 31st January.

Suggested Links: 🎵 *Invocation to St. Bridget* is available as an arrangement for Girls' Choir and includes advice on Gaelic pronunciation. Form and Structure (Verse and Chorus).

3. Manx Music – Music Hall and Tourist Music

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

3. Listening Example 1 [CD1/Track 11]

The Pride of Port-le-Murra. Performed by Musicalé.

Words of 1st verse and chorus:

*I'm the pride of Port-le-Murra, I can reap or plough a furra',
I can find the gentle lugworm in the sand,
I am up to all that's tricky, In the sailing of a Nicky,
An' I'm toul' there's not an aigual in the land;
I'm an able bodied seaman, And at trawling I'm demon, But -
Outside the three mile limit understand;
I am up both late and early, Catching congers long and curly;
An' I'm toul' there's not an aigual in the land.*

*In the land; yes, in the land,
For there's no one better able to command
I am up both late and early, Catching congers long and curly;
An' I'm toul' there's not an aigual in the land.*

Translation: Port-le-Murra (from Manx Gaelic, Purt-le-Moirrey) – Port St. Mary; Toul' – Told; aigual – equal [Anglo-Manx].

Source: Manx National Song Book:185-7.

Further Information: The composer Harry Wood, brother to Haydn, was the musical director at the Derby Castle and Palace hotels in Douglas (c.1900). He wrote this humorous song, and others for his Manx themed shows; *Manx Fairy Extravaganzas*.

Suggested Links: Form and Structure (Verse and Chorus).

3. Listening Example 2 [CD1/Track 12]

The Dear Old Isle of Man. Performed by Val Kissack and Wylie MacDowell.

Words of 1st verse and chorus:

*When Harry married Carrie of good old Lancashire,
They'd been running in harness for just about a year;
"It's time we had a holiday," said Harry to Carrie, oh!*

Then Carrie said to Harry, “I should like you all to know,”

*I don’t want to go to Idaho, I don’t want to go to Tennessee;
Take me with a smile to Mona’s Isle, That’s the place for me.
I don’t want to go to the Continong, I know a better plan,
I want to be a tripper, and eat a juicy kipper,
In the Dear old Isle of Man.*

Source: Manx National Song Book:216

Further Information: Written by Bart Morris and John London.

Suggested Links: Form and Structure (Verse and Chorus).

3. Listening Example 3 [CD1/Track 13]

Flanagan. Performed by Val Kissack and Wylie MacDowell.

Words of 1st verse and chorus:

*Flanagan said to his girl, “my dear, Holiday time will be shortly here;
Haven’t you thought where you’d like to go? Hurry up, dear, for I want to know.
The Isle of Anglesey’s all right, Or the Isle of Wight might do.”
But the lady said, as she hung her head, “If it’s all the same to you,*

*Flanagan, Flanagan, take me to the Isle of Man again.
Take me where the folks all cry, K-E—double-L-Y!
Flanagan, Flanagan, If you love your Mary Ann,
Oh, Flanagan, Take me to the Isle of Man!”*

Source: Manx National Song Book: 207-9.

Further Information: Written by C.W. Murphy and Will Letters. KELLY refers to *Kelly the Carman* [Manx National Song Book: 204-6] and *Has Anybody Here Seen Kelly?* [Manx National Song Book:210-5]; popular songs associated with the Manx tourist trade.

Florrie Forde was one of the most popular music halls acts in Britain.

Suggested Links: Form and Structure (Verse and Chorus).

4. Manx Music – Folk Music from the 1960s

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

General Pronunciation –

Mollag [Moll-ag], Lebiedzinsky [Libber-jinsky]

4. Listening Example 1 [CD1/Track 14]

Smuggler's Lullaby. Performed by Mannin Folk.

Words of 1st verse and chorus:

*See the excisemen are coming,
Sleep my little hero.
They'll be seeking wine and whisky,
Sleep my little hero.*

*Ogh hene, lhiannoo meein,
Chaddill oo my laala.*

Translation: Lhiannoo meein – child of mine; Chaddill oo my laala – Sleep my little hero.

Source: Manx National Song Book: 246-8 and Ree ny Marrey: 2-3.

Further Information: A smuggler's wife pretends to sing a Manx Gaelic lullaby to her baby, but she is really warning her husband that the English excisemen are nearby. The first phrase is loud, so her smuggler husband can hear her warning and hide the goods, while the next phrase 'caddill oo my laala' is sang softly to the baby. Luckily the excisemen didn't understand Manx! Gaelic for *Smuggler's Lullaby* is *Arrane Ben Drogh Hraghtalagh*. The melody also belongs to a children's song called *Fer ny Clieen Click*.

Suggested Links: 🎵 An easy group arrangement of this piece is included in the appendices.

Form and Structure (Call and Response/Verse and Chorus).

4. Listening Example 2 [CD1/Track 15]

The Foxdale Miner. Performed by Mannin Folk.

Words of 1st verse and chorus:

*Sometimes I work at Glen Rushen,
Sometimes I work at Cross Vein,
Sometimes I find that down in the mine
is doing something to my brain.
Sometimes I work at Cornelly,
But Beckwith's the shaft that I dread.
As the dust I despise fills my nose and my eyes,
I think I would rather be dead.*

*I'm a miner working in Foxdale,
where the mines are so damp and so cold.
From breakfast to bed we go digging for lead,
But I'd rather be digging for gold.*

Source: contact band.

Further Information: Written by the late Stuart Slack, who also wrote *The Laxey Wheel, Ride the Rails* and *Give me the Bus Fare to Laxey*.

Suggested Links: Form and Structure (Verse and Chorus).

4. Listening Example 3 [CD1/Track 16]

The Ellan Vannin Tragedy. Performed by The Stationary Wilberries.

Words of 1st verse and chorus:

*Snaefell, Tynwald, Ben my Chree,
Fourteen ships have sailed the sea
Proudly bearing a Manx name,
But there's one will never again.*

*Oh, Ellan Vannin, of the Isle of Man Company,
Oh, Ellan Vannin, lost in the Irish Sea.*

Source: Manx National Song Book: 270-1.

Further Information: *The Ellan Vannin Tragedy* is a song about a Manx passenger ship which sank in 1909 and was written by well known English folk group 'The Spinners'. It has since been recorded by local groups, Mannin Folk and The Stationary Wilberries.

Suggested Links: Form and Structure (Verse and Chorus).



4. Listening Example 4 [CD1/Track 17]

Langness. Performed by The Mollag Band.

Words of 1st verse:

*And who of you will cut down all the long green grass at Langness,
To build a fine golf course with velvet paths that we can ride.
18 holes with little red flags on Langness, 18 monuments to genocide.*

Source: contact band.

Further Information: Written by singer, Greg Joughin. A mollag was an inflated sheep's stomach which was traditionally used as a buoy. In the Isle of Man, a mollag band were a gang of hooligans who carried mollags on poles. They sang as they marched around the local shops and houses, whereupon they would demand money with menaces.

Suggested Links: Protest Songs.

4. Listening Example 5 [CD1/Track 18]

Don't Hurt Me Now. Performed by The Mollag Band.

Words of featured verse:

Don't hurt me now.

Sail away.

Fair winds for your bonny boats.

But when you're near me,

Keep watch where the mollag floats.

Source: contact band.

Further Information: Written by singer, Greg Joughin, about the plight of the basking shark. This song features Sam Brown, noted for her chart-topping song, *Stop*, who happened to be holidaying in Peel when The Mollag Band recorded this album!

Suggested Links: Protest Songs.

5. Manx Folk Music Today

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

General Pronunciation and meaning:

Cruinnaght or Yn Chruinnaght [In crew-yakt – The Gathering]; Shennaghys Jiu [Shenn-ack-is Jew – Tradition Today]; Cooish [Coosh – Chat]; Bodhrán [Bow-ran or Ba-Ran – (Irish drum)]; Bwoie Doal [Boy Dole – Blind Boy, named after one of Dr. Clague’s informants, Tom Kermode the blind singer]; Paitchyn Vannin [Pet-chin Vann-in – Children of Mann]; King Chiaullee [King Key-all-ee - Music Heads]; Skeal [Skeal – Rumour/story]; Staa [stair – team of dry stone wallers]; Mactullagh Vannin [Mac-tull-agh (like ‘loch’) Vann-in - Echoes of Mann]; Phynnodderee [Fin-or-je-ree or Fin-odd-o-ree].
Claare ny Gael [Clare na Gale – Gaelic Programme].

5. Listening Example 1 [CD1/Track 19]

King of the Sea. Performed by Mannin Folk

Words of 1st verse and chorus:

*Up with the lug and let her run
Before the wind and tide;
The gannets plunge, the gulls keep watch,
The herring shoal is wide.*

*Oh! the herring, boys, the herring,
Oh! the herring, boys, for me!
Red or kipper’d, fresh or pickled,
Oh! The herring is king of the sea.*

Source: Manx National Song Book: 61-3.

Further Information: This song was published in Manx National Songs in 1896. The words were written J.F. Gill (brother of W.H. Gill), but the melody was taken from a folk song which they had collected along with Dr. Clague: *Yn Colbagh Breck y Sthrap* (The Speckled Heifer – a different version to the Jig example in section 6). Mannin Folk re-popularised this song during the 1960s and 1970s.

Suggested Links: Form and Structure (Verse and Chorus).

5. Listening Example 2 [CD1/Track 20]

Shooyl Inneenyn [shool in-ee-nin] - Girls Walking or Walk of the Girls.
Performed by Paitchyn Vannin [Pet-chin Vannin].



Source: Kiaull yn Theay 1:60.

Further Information: *Shooyl Inneenyn* is a women’s dance collected by Mona Douglas, and it is said to have been associated with the Michaelmas Hiring Fair on 29th September. The tune is also known as *Myr Hie mee magh dy ‘Aill*. The first section (not included in this recording) is slow and courtly, whereas the second section (featured) is quicker in tempo; this contrast is reflected in the movement of the dance. The melody is also featured on albums by Mactullagh Vannin (Twisted Roots) and King Chiaullee (Baase Cooil Stroo). Paitchyn Vannin means Children of Mann. The group is associated with Ramsey Grammar School and has had several reincarnations over the past 20 years.

Suggested Links: Music for dance.

5. Listening Example 3 [CD1/Track 21]

Fin as Oshin. Performed by The Mollag Band.

Sources: Manx Ballads and Music: 2-5 (words only), Kiaull Vannin (melody only).

Further Information: The title and words to this Manx song are linked to the Scottish Ossian sagas.

5. Listening Example 4 [CD1/Track 22]

Ushag Veg Ruy [Ush-egg vegg roy] – Little Red Bird. Performed by Moot.

Words of 1st verse:

*Ushag veg ruy ny moanee doo,
Moanee doo, moanee doo,
Ushag veg ruy ny moanee doo,
C’raad chaddil oo riyer ‘syn oie?*

Translation:

*Little red bird of the lonely moor
Lonely moor, lonely moor,
Little red bird of the lonely moor,
O where did you sleep last night?*

Sources: Kiaull yn Theay 1:3, Ree ny Marrey: 42-4 and Manx National Song Book [as *Little Red Bird*]: 231-3.

Further Information: Moot are a three piece group, who perform traditional Manx songs in a contemporary style. A moot is a colloquial term for a turnip.

Suggested Links: Form and Structure (Verse and Chorus, Question and Answer);

♪ *Ushag Veg Ruy* is available in a three part arrangement for Girls’ choir.

NB. Spellings of Ceili [Irish] or Ceilidh [Scottish] are both valid in the Isle of Man.

NB. Ireland (Eire), Scotland, Cornwall, Wales, Brittany and the Isle of Man are traditionally recognised as the Celtic countries, but some Spanish and Portuguese areas [Celtic Iberia] are also considered Celtic e.g. Galicia and Asturias.

Celtic festivals regularly visited by Manx musicians include; Festival Interceltique in Lorient (Brittany), Speyfest (Scotland), Pontardawe (Wales), Lowender Peran (Cornwall), Festival Celtia de Corona (Galicia) and Feile Pan-Celtiagh (Ireland/Eire).

5b. Instrumentation [CD1/Tracks 23-34]

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

- Each pictured instrument is demonstrated on CD1 [tracks 23-34].
- Two corresponding listening tests, with further extracts of each instrument and small groups of players, are on CD2 [tracks 1-20].
- Pack includes quiz sheets, including a word search, crossword and bingo games.

Pronunciation and Meaning:

Bodhrán [Bow-ran or Ba-Ran]

Mactullagh Vannin [Mac-tull-agh (like 'loch') Vann-in] - Echoes of Mann

King Chiaullee [King Key-all-ee] - Music Heads

Phynnoddoree [commonly pronounced Fin-or-je-ree or Fin-odd-o-ree] – name of a mythical creature in the Isle of Man

Y Reesht! [Eh Reesht] – Again!

♪ A whistle fingering chart is included in the appendices. It refers to the D whistle which bears similarities to the standard descant recorder fingering. A good melody to begin with is ♪ *Snieu Wheeyl Snieu* [in D Major] or ♪ *Smuggler's Lullaby* [listen to CD1/14 for an extract of the song].

NB.

- A bodhrán is traditionally made from goat's skin and is played with a tipper or beater.
- Ornaments used in Manx music tend to follow Irish styles - cuts and rolls.
- Penny whistles are available to buy in most keys, although D major is the most common and is recommended for beginners. The much larger low whistle is also in D. Some accidentals can be played on whistles by certain fingering positions or by halving notes, so melodies are not entirely restricted to the key of the instrument.



6. Jigs, Reels and Airs [CD1/Tracks 35-46]

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student [pp. 13-25].

• Two written examples of each type are given [see below] and each melody is demonstrated on CD1 [tracks 35-46]; first by solo keyboard to demonstrate the melody as written, followed by a creative interpretation by a Manx folk group. These melodies can be performed on a keyboard or by other instruments in C.

• Two corresponding listening tests, with further extracts of each type, are on CD2 [tracks 21-40].

Activities:

- 8 bar composition in time signature of student's choice using given rhythms [p. 23]
- Simplified composition in Reel time signature [p. 24]
- Theory test [p. 25]

LISTENING – PERFORMANCE – COMPOSITION

NB. All melodies and chords have been transposed for easier playing on keyboards, where a knowledge of key signatures is not required.

For original keys, see *Kiaull Yn Theay* 1 [yellow] - KYT1. *Kiaull yn Theay* 2 [red] - KYT2.

Pronunciation, Meaning and Source:

Tracks

CD1/35+36. *Gyn Ennym* [Gin (not jin) Enn-em] – No Name.

KYT1:47.

CD1/37+38. *Colbagh Breck* [Col-bagh (like 'loch') Breck] – Speckled Heifer.

KYT1:37.

CD1/39+40. *Car ny Ferrishyn* [Car na Ferr-ish-in] – Fairy Dance, same melody as Scotland and Ireland. 🎵

KYT1:63.

CD1/41+42. *Car ny Rankee* [Car na Ran-key] – Frenchman's Dance. 🎵

KYT1:51.

CD1/43+44. *Arrane Saveenagh* [A-rairn Saveen-agh] – Slumber Song.

KYT1:48.

CD1/45+46. *Ushtey Millish 'sy Garey* [Ush-cha Mill-ish-sy Gare-y] – Sweet Water in the Common.

KYT2:89.

7. Modes [CD1/Tracks 47-58] Dorian, Aeolian and Mixolydian

Depending on the preference of each music department, information sheets could be read out to the class, summarised as class worksheets or photocopied for each student.

- Two written examples of each mode are given [see below] and each melody is demonstrated on CD1 [tracks 47-58]; first by solo keyboard to demonstrate the melody as written, followed by a creative interpretation by a Manx folk group. These melodies can be performed on a keyboard or by other instruments in C.
- Pack includes information sheets on each mode, two melody sheets per mode and a Modal Composition sheet which can be developed from the previous Rhythmic Composition.

*NB. DORIAN is the most common mode in Manx folk music, although major and minor keys are also prevalent. Aeolian and Mixolydian modes are present within the corpus but examples are fewer. There are also a handful of references to the Pentatonic mode. * Teachers may choose to focus on the DORIAN mode only.*

LISTENING - PERFORMANCE - COMPOSITION

NB. All melodies and chords have been transposed for easier playing on keyboards, where a previous knowledge of key signatures is not required. For original keys, see *Kiaull Yn Theay 1* [yellow] - KYT1. *Kiaull yn Theay 2* [red] - KYT2.

Pronunciation, Meaning and Source:

CD1/47+48. DORIAN. *Cum y Chenn Oanrey Cheh* [Come a shenn own-ra share] – Keep the Old Petticoat Warm.

KYT2:21.

CD1/49+50. DORIAN. *Arrane Sooree* [A-rain Soo-ree] – Courting Song. 🎵

KYT1:40.

CD1/51+52. AEOLIAN. *Juan y Jaggad Keeir* [Jew-an a Jagg-ad Kare] – John with the Grey Jacket. KYT1:10.

CD1/53+54. AEOLIAN. *Three Little Boats.*

KYT1:68.

CD1/55+56. MIXOLYDIAN. *Vel shiuish Ben-Aeg ny Ben-y-Phoosee?* [Vell shoosh ben-egg na foo-zey] – Are you a maid or a married wife? 🎵

KYT2:41.

CD1/57+58. MIXOLYDIAN. *My Veiryng Cloie y Layrm* [Ma vear-in cloy a larr-im] – My fingers playing tattoo [tapping].

KYT2:75.



Notes - CD 2 – Listening Tests

CD2 accompanies the multiple choice test sheets in the Manx music course.

- Tracks 1-20** Instrumentation Test
- Tracks 21-40** Jigs, Reels and Airs Listening Test
- Tracks 41-60** Manx Music – Listen and Play Final Test

5. Instrumentation Test [CD2/Tracks 1-20]

- Student worksheets are provided with multiple choice answers
- Answers are provided on separate sheets for teachers

Pronunciation and Meaning:

- Bodhrán [Bow-ran or Ba-Ran]
- Mactullagh Vannin [Mac-tull-ack Vannin] - Echoes of Mann
- King Chiaullee [King Key-all-ee] - Music Heads
- Phynnoddoree [commonly pronounced Fin-or-je-ree or Fin-odd-o-ree] – name of a mythical creature in the Isle of Man
- Y Reesht! [Eh Reesht] – Again
- Arraneyn Beal-arrish Vannin [A-rain-in beal-arr-ish Vann-in] – Folk songs of Mann
- Baase Cooil Stroo [Base cool strew] - Undercurrent
- Sheean Raah [sheen rare] – Successful Noise
- Mooiney Veggey [Mun-ja vay-ga] – Little People (Fairies)

CD2/Tracks 1-20 are extracts of the various instruments found in Manx folk music, either played on their own or as small ensembles. From multiple choice answers, students identify the instruments on each track. Each example is repeated after a two second pause.

Instrumentation Test 1

- | Track: | Answer |
|---------------|------------|
| CD2/01 | Whistle |
| CD2/02 | Accordion |
| CD2/03 | Banjo |
| CD2/04 | Solo Voice |
| CD2/05 | Bodhrán |
| CD2/06 | Fiddle |
| CD2/07 | Mandolin |
| CD2/08 | Flute |
| CD2/09 | Guitar |
| CD2/10 | Harp |

Instrumentation Test 2

- | Track: | Answer |
|---------------|-----------------------------|
| CD2/11 | Choir |
| CD2/12 | Harmonica |
| CD2/13 | Whistle and Bodhrán |
| CD2/14 | Voice and Harp |
| CD2/15 | Fiddle and Guitar |
| CD2/16 | Banjo and Bodhrán |
| CD2/17 | Accordion and Guitar |
| CD2/18 | Whistle and Harp |
| CD2/19 | Mandolin and Guitar |
| CD2/20 | Flute, Fiddle and Accordion |



6. Jigs, Reels and Airs Listening Test [CD2/Tracks 21-40]

- Student worksheets are provided with multiple choice answers
- Answers are provided on separate sheets for teachers

CD2/Tracks 21-40 accompany test sheets on time signatures, where students are required to distinguish between the jig, reel and air or 6/8, 4/4 and 3/4. Each example is repeated after a two second pause.

Track no., Answer, Title, Pronunciation, Meaning and Source:

Jigs, Reels and Airs Test 1

- CD2/21 JIG. *Flitter Dance* (Gaelic- Flitterdausey) KYT2:43.
CD2/22 REEL. *Ballakilleoin* by Peddyr Cubberley. Private Source.
CD2/23 AIR. *Arrane y Chlean* [A-rairn a clean] – Cradle Song. KYT1:55.
CD2/24 JIG. *Here Comes Tom Duke a-riding*. KYT1:22.
CD2/25 JIG. *Benrein ny Boaldyn* [Ben-rein na Bowld-in] – Queen of the May. Rinkaghyn Vannin: 31..
CD2/26 AIR. *Graih Foalsey* [Gry-a Fol-sa] – False Love. KYT1:8.
CD2/27 JIG. *Creg Willy Syl* [Cregg Will-y Sil] – Willy Sylvesters’ Rock. KYT1:64.
CD2/28 REEL. *William and Mary*. n/a.
CD2/29 JIG. *Yn Mheillea* [In Mell-ya] – The Harvest. KYT1:51.
CD2/30 AIR. *Arrane Ghelby* [A-rairn Ghell-by] – Song of the Water Kelpie. KYT1:13.

Jigs, Reels and Airs Test 2

- CD2/31 JIG. *Three Little Boats*. KYT1:68.
CD2/32 JIG. *Manx Jig*. Leighton Stowell Book of Manx Dances:12-3.
CD2/33 AIR. *A Tune for Grandad* by Katie Lawrence. n/a
CD2/34 JIG. *Fathaby Jig*. KYT2:17.
CD2/35 JIG. *Moirrey ny Cainle* [Morr-a na guy-nal] – Mary of the Candle. KYT1:33.
CD2/36 REEL. *Car Juan Nan* [Car Jew-an nan] – Juan Nan’s Reel. KYT1:7.
CD2/37 AIR. *Arrane Chlean* [A-rairn a clean] – Cradle Song. KYT1:55.
CD2/38 JIG. *Haste to the West (Thurot)*. KYT1:67.
CD2/39 AIR. *Ooill er yn Ushtey* [Oil eh in Ush-cha] – Oil on the Water by Cinzia Curtis. n/a
CD2/40 JIG. *Car ny Ferrishyn* [Car na Ferr-ish-in] – Fairy Dance, as in Scotland. KYT1:63. 🎵



8. Manx Music – Listen and Play Test [CD2/Tracks 41-60]

- Student worksheets are provided with multiple choice answers
- Answers are provided on separate sheets for teachers
- For each 4 part test, the **bare melody is first demonstrated on the CD.**
- With the multiple choice worksheets, students recognise the instrumentation (including types of ensemble) of four different interpretations of each melody, and finally choose their preferred version, commenting on style, tempo, mood etc.
- Students could be given written music to study and perform with the suggested chords.

LISTENING - PERFORMANCE

TEST 1. CD2/41-45. *Tra Va Ruggit Creest* – When Christ was Born.

[track 41] Demonstration melody.

Answers:

1. [42] CHOIR [Cliogaree Twoaie] **2. [43] FOLK GROUP** [Mactullagh Vannin] **3. [44] SOLO PIANO** [J.F. Woolley] **4. [45] ORCHESTRA** [arr. Haydn Wood].

Words of 1st verse and chorus:

Tra va ruggit Creest jeh Moirrey seyr
Ayns Bethlehem ard-valley cair,
Va'n ainleyn goaill arrane 'syn aer,
In excelsis Gloria!

In excelsis Gloria!
In excelsis Gloria!
Va'n ainleyn goaill arrane 'syn aer,
In excelsis Gloria!

Translation:

When Christ was born of Mary pure
In Bethlehem, that town so far,
The angels' song rang through the air,
In excelsis Gloria!

In excelsis Gloria!
In excelsis Gloria!
The angels' song rang through the air,
In excelsis Gloria!

Source: KYT2:36-7, Ree ny Marrey: 76-7.

Further Information: This Christmas carol is also known as *The Good Old Way* in Methodist hymn books. It was collected from the oral tradition and nowadays it is often played as a Manx folk tune.

Suggested Links: Devotional/Religious music; Form and Structure (Verse and Chorus).

TEST 2. CD2/46-50. *My Caillin Veg Dhone* [Ma Kall-yin vegg Doan] – My Little Brown Girl. [track 46] Demonstration melody.

Answers:

1. [47] SOLO VOICE [Brian Stowell] **2. [48] SOLO VOICE & STRING GROUP** [Graham Crowe] **3. [49] SOLO PIANO** [J.F. Woolley] **4. [50] CHOIR** [Glasgow Hebridean Choir].



Words of 1st verse:

*Cre raad t'ou goll my chaillin veg dhone?
As c'raad t'ou goll my chaillin veg aeg?
Cre raad t'ou goll my aalin, my eayn?
Ta mee goll dys yn woaillee, dooyrt ee.*

Translation:

*Where are you going, my little brown girl?
And where are you going, my little girl?
Where are you going, my beauty, my lamb?
I am going to the fold, says she.*

Source: KYT1:59, Ree ny Marrey: 74, Manx Ballads and Music: 49.

Further Information: This song is very old and many variants were found in the Isle of Man. W.H. Gill used the melody for his song, *Fair Maids of Mann*, MNSB: 55.

Suggested Links: Question and Answer song;

TEST 3. CD2/51-55. *Ny Kirree Fo Niaghtey* [Na Kirr-ey fo Niagh-ta] – The Sheep Under the Snow. [track 51] Demonstration melody.

Answers:

1. [52] HARP & FIDDLE [Charles Guard & Bernard Osborne] **2. [53] ORCHESTRA** [arr. Haydn Wood] **3. [54] SOLO VOICE** [Joe Woods] **4. [55] ORCHESTRA** [arr. Malcolm Arnold].

Words of 1st verse and chorus:

Lurg geurey dy niaghtey,
As arragh dy rio,
Va ny shenn chirree marroo,
As n'eayin beggey vio.
Oh! irree shiu boch'llyn,
As gow shiu da'n chlieau,
Ta ny kirree fo niaghtey,
Cha down as v'ad rieau.

Translation:

After winter of snow,
And spring-tide of frost,
The old sheep were dead.
And the small lambs alive.
Oh! get up ye shepherds, and
To the hill go ye,
For the sheep deep as ever
Are under the snow

Source: KYT1:20, MBM: 186-8 (words).

Further Information: This is one of the most prolific Manx folk songs, with lots of variants. Also spelt, *Ne Kirree Fo'n Sniaghtey* (Mona Melodies) MNSB: 176-7. W.H. Gill re-popularised the song in Manx National Song Book with his new English lyrics.

TEST 4. CD2/56-60. *Eunyssagh Vona* [You-na-sagh (like 'Loch') Vo-na] – Mona's Delight. KYT1:1. [track 56] Demonstration melody.

Answers:

1. [57] FOLK GROUP [Manx Folk Dance Society] **2. [58] SOLO HARMONICA** [Joe Woods] **3. [59] SOLO VOICE & FOLK GROUP** [The Mollag Band] **4. [60] FOLK GROUP** [Sheean Raah].

Source: Kiaull yn Theay 1:1.

Further Information: A Manx dance tune collected by Mona Douglas. The Mollag Band used the theme of the melody for their song, *The King and the Queen* (also known as *The Cuckoo Song*).

Suggested Links: Music for Dance.

See CD1: 1. Listening Example 3 [Track 03] for another example.

Folk music is the music of the people

1. Manx Music - The Oral Tradition



Folk Music from an Oral Tradition

- Songs and melodies which are not written down.
- Tunes and words are learnt by ear and memorised.
- They are passed down from one generation to the next or from one person to another.
- These tunes change gradually over time making *variations*.

Decline of the Manx Oral Tradition

- Less and less Manx people spoke Gaelic by the 19th century.
- More and more people moved from the country into the towns for work, where the use of English was required.
- Manx people began to forget their old Gaelic songs and sang in English instead.
- Methodism encouraged more hymn singing and less dance music.
- The Tourism boom popularised Music Hall songs in English.

Manx Gaelic is a Celtic language which is related to Scottish and Irish Gaelic

Rescue Mission

- In the 19th century, collections of folk songs were made all over the world.
- In the Isle of Man, several collectors visited old country people who sang or played Manx tunes by memory.
- As there were no recording devices at this time, the collectors had to write down the songs, music and dances as they were performed.

Folk Music Collecting

In the Isle of Man collectors included:

- Brothers W.H. and J.F. Gill
- Dr John Clague
- Mr Arthur W. Moore
- Miss Mona Douglas

Most of these collections are in the Manx Museum.

Types of Manx Music found by the collectors

This wasn't easy!
Try writing down a poem or short story as someone reads it out loud.

Folk Songs

- Songs in both Gaelic and English
- Work songs
- Songs about folklore and customs
- Ballads (stories told through singing).

Religious Music

- Carvals (often very long Gaelic carols)
 - Hymns in Manx and English
- Sometimes only the hymn or carval melody was remembered by the musician.

Dance Tunes

- Rhythmical tunes which accompanied dances, like the jig and the reel.

We rescued those tunes from the old folks before they were forgotten!



1a. Manx Music - The Oral Tradition

Folk Songs in Manx Gaelic and English

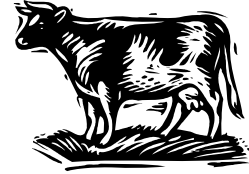
The 19th and early 20th century collectors heard these folk songs sung solo without accompaniment. They included songs about love, famous battles, farming and fishing, fairy tales and calendar customs.

Have you heard of **Hop-tu-Naa**? [nay]
It's the Manx version of Hallowe'en that has songs and a dance which are traditionally performed on the 31st of October (the last night of the old Celtic Year) with a turnip lantern. Hop-tu-naa is thought to mean 'out with the old and in with the new' like Hogmanay in Scotland.



Listening Example 1

The collector Mona Douglas sings a Manx Gaelic song called 'Arrane ny Vlieun' (also known as 'Cur Dty Vainney'). It is a work song about milking and she collected it in the early 20th century.



Listening Example 2

Hunt the Wren is a very old custom associated with St. Stephen's Day (Boxing Day/26th December). In the Isle of Man there is a particular song and dance which is performed on that day. The tradition of hunting the wren is also found in Ireland. Here's Staa performing part of the song.

HELP!



Dance Tunes

The collectors heard dance tunes sung and played on instruments. The most popular instrument for accompanying dancing was the fiddle (violin). The dance styles found here are similar to those found elsewhere in the British Isles and include the jig and reel.

Listening Example 3

Folk group Phynnodderee play the dance tune 'Eunyssagh Vona' (Mona's Delight) on fiddles, accordion and bodhrán.

Carvals

Carvals were often very long carols about themes from the Bible. They were originally performed by male solo singers on the Oie'll Verrey [Old Christmas Eve] in churches around the Isle of Man.

Listening Example 4

Here, the choir Cliogaree Twoaie sing 'Carval ny Drogh Vraane' which means 'Carol of the Bad Women'.

19th Century Hymns and West Gallery Music

Before country churches had organs, local musicians would accompany the congregational hymns from the west gallery of the church on instruments like the violin, cello, flute and bassoon. Many Manx players wrote their own hymns and arrangements and they often also played for local dances. Lots of hymns known from the Manx churches were found in the oral tradition, and some folk song melodies were also used in the church.

Listening Example 5

Caarjyn Cooidjagh perform 'The Promised Land', a hymn found in 19th century Manx music books.

If a collector asked you to sing some songs or tunes by memory, which ones would you perform?

2. Manx Music - National & Classical

National Music

- In the 18th and 19th centuries it was fashionable to publish folk songs in the form of 'national song books' and to compose national anthems for each country.
- *The original folk songs were often thought of as too primitive, so the words and melodies were 'improved' and classical piano accompaniments were composed.*
- Most wealthy homes had pianos at this time so singing folk songs in the home was a popular form of 'salon music'.



The first publication of Manx folk songs was in 1820, a book of 13 songs for voice and piano called ***Mona Melodies***.

Classical Music

- Classical composers also use folk melodies in their music.
- *British composers including Haydn Wood, Vaughan Williams, Arnold Foster, Arthur Somervell, Ronald Stevenson, George Tootell and Malcolm Arnold have all composed orchestral or vocal works based on Manx folk songs and melodies.*
- Manx poems have also been set to music. One Manx poet was the Rev. T.E. Brown and the famous composer Edward Elgar set one of his poems to music.

National songs became very popular in the Isle of Man and they are still sung in competitions like the *Guild* [the Manx Music Festival] and at local *eisteddfods* and *cruinnaghts* around the Island.

- In 1896 one of the Victorian collectors, W.H. Gill arranged a selection of their collected folk songs for the voice and piano. This publication was called ***Manx National Songs*** and it is still used in the Isle of Man today (now known as *The Manx National Song Book*).
- Miss M L Wood arranged folk songs for a book called ***Manx Ballads and Music*** (Moore 1896).
- The collector, Mona Douglas, published Manx folk songs arranged by composer Arnold Foster.

National Songs

Although most of the melodies were traditional, many of the lyrics were especially composed to celebrate the Isle of Man using familiar themes:

- traditional trades (such as fishing and farming)
- historical tales
- emigration
- placenames in the Island
- local historical heroes like 'Orry the Dane'.

Have a look in the *Manx National Song Book* to find some examples



As Manx Gaelic was only understood and spoken by a few people by the end of the 19th century, some of these songs were written in the Anglo-Manx dialect (a distinctive form of English spoken by Manx people).

2a. Manx Music - National and Classical

The Manx National Anthem

Just as England has 'God Save the Queen', the Isle of Man has its own **National Anthem** known as 'O Land of our Birth'. Composed by the folk song collector W.H. Gill in 1907, it is based on the Manx folk melody, 'Mylecharane's March'.

Ellan Vannin is Manx Gaelic for the Isle of Man.

Songs about the Isle of Man

- 'Ellan Vannin' is a very well known song in the Isle of Man and it was first published in 1854. This song was especially popular with Manx people who had emigrated to other parts of the world, such as America and Australia, as it reminded them of home.

- Known as 'Mother of Manx Music' and founder of the Guild, *Miss Mary L. Wood* (1857-1925) wrote songs and hymns about the Isle of Man. One of her songs was 'The Bells of Old Kirk Braddan'.

National Songs

To produce *Manx National Songs*, W.H. Gill adapted folk songs found in the Isle of Man by adding piano accompaniments and new words based on Manx themes.

Classical arrangements of Manx music

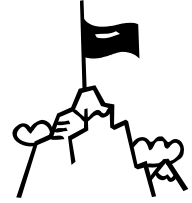
- **Haydn Wood** [pronounced Hay-den] was a well-known British song writer in the 1900s and as he was brought up in the Island, he regularly used Manx folk music in his orchestral works.

- **Ralph Vaughan Williams** was a very famous English composer who often used folk melodies in his compositions. He used the Manx song 'Clean Suggane' (also known as 'Invocation to St. Bridget') in a choral piece called 'Mannin Veen' (1912).

Listening Example 1

Here are the Regal Singers and Musicalé singing the first verse of the Island's national anthem:

*O land of our birth,
O gem of God's earth
O Island so strong and so fair;
Built firm as Barrool,
Thy throne of Home Rule
Makes us free as thy sweet mountain air.*



The Bee Gees recorded this song!!

Listening Example 2

Local singers, Christine Bregazzi and Barbara Gale perform 'Ellan Vannin' (words by Eliza Craven Green and music by J. Townsend) as a duet. Here's the first verse:

*When the summer day is over and its busy
cares have flown,
I sit beneath the starlight with a weary
heart alone.
Then rises like a vision, sparkling bright in
nature's glee,
My own dear Ellan Vannin with its green hills
by the sea.*



Listening Example 3

W.H. Gill based the song 'A Manx Wedding' on the folk tune, 'Car y Phoosee' (Song/Dance of the Wedding) and he wrote the words in the Anglo-Manx dialect. This extract is performed by Harmony.

Listening Example 4

Haydn Wood based this orchestral piece on one Manx folk melody. The Slovak Symphony Orchestra perform 'Rhapsody Mylecharane'.

Listening Example 5

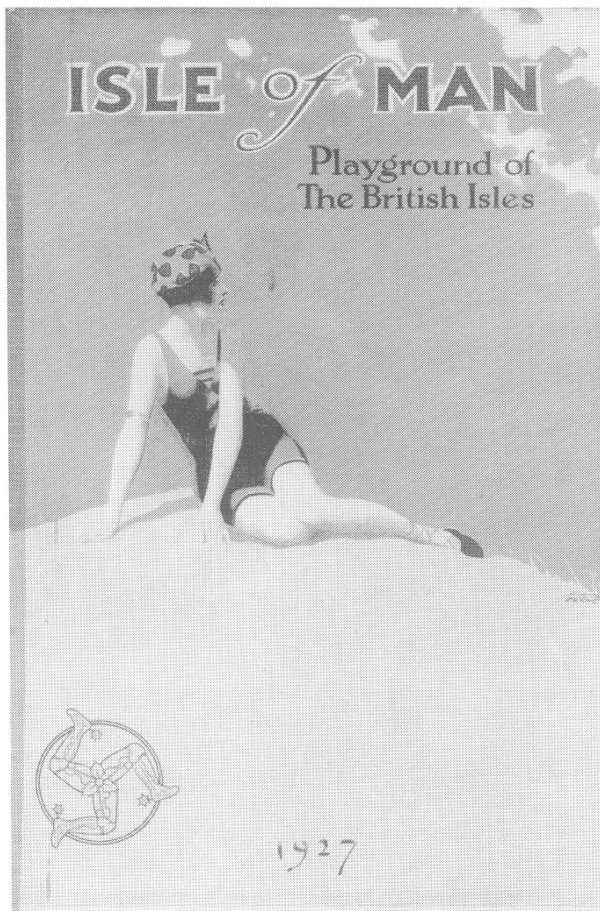
The Holst singers perform 'Mannin Veen' with the words translated into English.

3. Manx Music - Music Hall and Tourist Music

Music Hall Songs

- Music Hall was a form of British theatrical entertainment which was popular between 1850 and 1960.
- It involved a mixture of popular song, comedy and speciality acts.
- The music hall circuit produced songs which became popular all over Britain.
- Performers like George Formby became famous as they toured the music halls (theatres) around Britain with such as 'When I'm Cleaning Windows'.

Ukulele player George Formby sang 'Riding in the T.T. races' in his film 'No Limits' (1935).



The Isle of Man as a Holiday Destination

- Improvements in conditions for British factory workers in the 19th century meant that they were allowed a week's holiday every year.
- The Isle of Man became a very popular resort for visitors from Northern England and Scotland.
- From the 1870s, approximately 100,000 visitors arrived by boat every year.
- Non-stop entertainment was provided throughout the summer by popular singers, orchestras, dance bands, minstrel acts etc.



Resorts in the Isle of Man

- Douglas was full of hotels and venues including the Villa Marina, Derby Castle, The Gaiety and the Palace Ballroom.
- Pleasure parks like Silverdale, Groudle Glen, Glen Helen, Injebreck, Mooragh Park and Laxey Glen Gardens would provide daily live music during the summer season.

3a. Manx Music - Music Hall and Tourist Music

Tourist Song Sheets

- Songs were written especially for the tourist market and were performed at the music halls.
- Visitors could often buy the sheet music as a souvenir of their stay in the Isle of Man.
- The songs were very catchy with choruses for everyone to join in.
- Some songs belonged to more than one place. The line "Kelly from the Isle of Man" (from 'Has Anybody here seen Kelly?') later travelled to America and became "Kelly from the Emerald Isle (Ireland)"!!



Listening Example 1

'The Pride of Port-le-Murra' (Port St. Mary) was written by Harry Wood and was part of a show. This version is recorded by Musicalé.

The *Nickey* mentioned in this song was a type of Manx fishing boat used in the 19th century.



Music hall Composers

- For the Island audiences, composers wrote comical songs about local Manx place names and characters.
- **Harry Wood** was the older brother of classical composer Haydn Wood, and he wrote many songs for the music hall stage. He was brought up in the Isle of Man, but many writers of the tourist songs weren't.
- Other songwriters included C.W. Murphy, Will Letters and Carl Reber.

Listening Example 2

'The Dear Old Isle of Man' was written in 1929 and was a good advertisement for the Isle of Man.

This extract is performed by Val Kissack and Wylie McDowell.



Some more Manx Music Hall Songs

- The Isle of Man: Why not the Isle of Girls?
- Riding in the T.T. Races
- Sweet Isle of Mona
- Fancy Meeting you at the Isle of Man
- There Must be Something Nice about the Isle of Man
- Dear Island of Mona
- A Trip to the Isle of Man
- We Must Have a Song about the Isle of Man
- Kelly the Carman
- Hi Kelly!
- Sweet Molly from Mona's Isle

Some of these are printed in the *Manx National Song Book [Vol. 2]*

Listening Example 3

'Flanagan' was made famous by singer Florrie Forde, a regular performer in the Isle of Man who also sang 'Has Anybody Here Seen Kelly?' This extract is performed by Val Kissack and Wylie McDowell.

4. Manx Music - Folk Music from the 1960s



The Folk Revival

- In the 1960s, folk songs became very popular amongst young people in America and Europe.
- American musicians such as Bob Dylan and Simon and Garfunkel turned to the old singers and folk music collections to find songs to perform.
- In turn, countries in the British Isles began to look at their own regional songs and traditions.
- New songs were composed on themes associated with the working classes, including songs about traditional industries (such as mining, fishing, farming and transport).

Reasons for the Folk Revival

- The Peace movement encouraged people to reject modern commercialism and mass music-making by record companies.
- Folk songs were seen as the authentic music of the working classes and more real than the "meaningless" pop music of the day.
- Singing folk music seemed more accessible than other forms of music - folk clubs encouraged everyone to join in with the singing and playing the guitar became very popular.

A Revival is a movement which renews interest in a tradition associated with the past

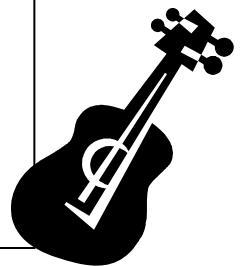


1960s Folk Music in the Isle of Man

- Manx groups including 'Mannin Folk' performed well-known folk songs like 'Whiskey in the Jar', but they also began to look for Manx songs.
- They started singing folk songs collected in the 19th century, songs from *Manx National Songs* and new songs about the Isle of Man (mostly written by Stuart Slack).

Protest Songs

- Because the folk music scene empathised with working class culture, it also became a forum for political expression through song.
- All over Britain new songs were written which displayed discontent with government policies, work conditions and environmental issues.



Protest Music in the Isle of Man

- Songs and poetry have been written by Manx people regarding local environmental issues and government policies such as immigration, the building of new houses, the closure of public footpaths and the cost of living.

Stuart Slack wrote lots of songs about the Island including 'The Laxey Wheel', 'Ride the Rails' and 'Foxdale Miner'.

For instance, Roger Pullin wrote 'Song for the Terns' in 1968 in response to a proposed oil refinery which threatened the birdlife in the Island. You can find this song in the *Manx National Song Book*.

4a. Manx Music - From the 1960s

Rediscovering Old Folk Songs

- From the 1960s, folk groups started singing old folk songs associated with their locality.
- In the Isle of Man, groups began to use Manx Gaelic in their songs and started playing forgotten tunes from the original collections on 'folk' instruments.

New Folk Songs

- New folk songs were often concerned with traditional industries in the Isle of Man, such as the railways, fishing and mining.
- Songs were also written about historical events in the Island, such as 'The Ellan Vannin Tragedy' a song about a Manx passenger ship which sank in 1909. This was written by well known English folk group 'The Spinners' but it has since been recorded by local groups, Mannin Folk and The Stationary Wilberries.

Protest Songs

Since the 1980s folk-rock group 'The Mollag Band' have been at the forefront of the protest music scene in the Isle of Man, writing songs about politics and the environment. Their style is modern, and they use both English and Manx in their songs.

In Protest Songs, the words are very important in order to deliver the message to the audience.

Manx musicians have set music to poems by local poet Paul Lebedzinsky and others. Other artistes take a comical approach, such as Dot Tilbury, who writes songs which poke fun at the government and local politicians in the Island.

Listening Example 1

This is Marlene Hendy with Mannin Folk singing 'Smuggler's Lullaby' which was collected by Mona Douglas. She sings in a mix of English and Manx.



Listening Example 2

Mannin Folk perform 'Foxdale Miner' which was written by local songwriter Stuart Slack.

Listening Example 3

Here's Mannin Folk again singing the first verse of 'The Ellan Vannin Tragedy'.
*Snæfell, Tynwald, Ben my Chree,
Fourteen ships have sailed the sea
Proudly bearing a Manx name,
But there's one will never again.
Oh, Ellan Vannin, of the Isle of Man
Company,
Oh, Ellan Vannin, lost in the Irish Sea.*



Listening Example 4

The Mollag Band sing 'Langness', a song written in response to plans to turn the area of Langness into a golf course, in turn destroying the habitat of a rare species of grasshopper. Luckily, plans didn't go ahead. Here's the chorus:
*And who of you will cut down all the long
green grass at Langness,
To build a fine golf course with velvet paths
that we can ride.
18 holes with little red flags on
Langness,
18 monuments to genocide.*



Listening Example 5

Here are The Mollag Band (featuring Sam Brown) singing about the potential extinction of the basking shark in 'Don't Hurt Me Now'.

5. Manx Folk Music Today

Today, there are lots of different types of music-making in the Isle of Man. However, the genre which most people associate with the words 'Manx music' is the Island's folk music.

Manx folk music is also included in the genre of 'Celtic Music'.

CELTIC MUSIC

- Although we also have a strong Norse heritage from the Viking migration, the Isle of Man is a *Celtic* country because it has an ancient and continuous Celtic language - Manx Gaelic.
- The other Celtic countries are Scotland, Ireland, Cornwall (yes, it is a country in itself!), Wales and Brittany. They all have their own Celtic languages too, but Irish and Scottish are the most similar to Manx and were probably the same language.
- Much of Isle of Man's folklore and customs can be linked to its Celtic heritage, e.g. Mannanan, and this is also reflected through Manx folk music handed down through the oral tradition e.g. Gaelic songs and musical customs like Hop-tu-naa.



- In 1978, Colin Jerry published a selection of Manx tunes from the old collections; *Kiaull yn Theay* (Music of the People). This book has made Manx music accessible to more people and it is still available today.

- In the 1970s Colin and friends started playing the old melodies on folk instruments during informal sessions. The first purely Manx music session was called *Bwoie Doal* (Blind Boy, named after an old blind folk singer) and it still takes place in a Peel pub.

Where to find Manx folk music:

DANCE GROUPS - Live music is played for Manx dances.

There are several dance groups which anyone can join.

CEILIDHS/ceilis [pronounced 'caleys'] - Informal events where people join in with Manx folk dancing.

CELTIC FESTIVALS *Here and Beyond* - **Yn Chruinnaght**, **Shennaghys Jiu & Cooish** are the main Manx festivals, and Manx musicians also play in the other Celtic countries.

SESSIONS - informal music gatherings where anyone (over 18) can join in - they're usually in a pub!

CONCERTS - as soloists, choirs, groups, or to accompany Manx dancing displays.

SCHOOLS - Lots of schools are trying out Manx folk music by forming their own folk groups and Gaelic choirs.

MANX RADIO - 'Claare ny Gael' features lots of Manx music.

5a. Manx Folk Music Today

Nowadays, *Manx folk groups* consist of a wide variety of popular instruments. These instruments are found in similar folk music traditions in the British Isles and some are also used in other music styles around the world, like the fiddle in country 'n' western, the flute in classical music or the guitar in pop music.

Manx folk songs can be sung *unaccompanied* or *accompanied* by an instrument or band. As well as *Solo* singers, the Isle of Man also has many choirs who sing Manx songs in *harmony* or *unison*. Old and new songs are sung in English or *Manx Gaelic*.

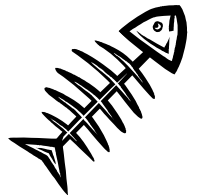
An instrumental folk group often has one or more **melodic** instrument to play the tune (e.g. a fiddle or whistle), a **rhythmic** instrument (e.g. a drum like a bodhrán) and/or an **accompanying** instrument (e.g. a guitar) which plays the chords, drone or bass notes.

There are no boundaries to the way Manx folk tunes should be played. Some bands play them with popular instruments or experiment with modern styles.

There are also many Manx soloists who specialise on melodic instruments such as the fiddle, flute, harp or whistle.

Listening Example 1

Here's Mannin Folk singing 'King of the Sea', a national song about herring! The melody was collected from the oral tradition. Originally arranged for voice and piano, Mannin Folk interpret the song in a more 'folky' style.



Listening Example 2

Paitchyn Vannin (Children of Mann) play the dance tune 'Shooyl Inneenyn' on instruments which are commonly associated with Manx folk music today. You can hear whistles, guitar, mandolin and bodhrán.

Folk musicians often use *ornaments* to add interest to a melody.

Listening Example 3

The Mollag Band play 'Fin as Oshin' on a more unusual set of instruments: Flutes, viola, bass guitar and drum kit.

Listening Example 4

Moot have experimented with the old folk song, 'Ushag Veg Ruy' (Little Red Bird). They accompany the solo voice with samples and improvisation on the flute.

Other contemporary Manx folk musicians and groups include; King Chiaullee, Kirsty & Katie Lawrence, Mactullagh Vannin, Phynnodderree, Skeal, Staa, Emma Christian.

5b. Manx Folk Music – Instrumentation

Read through the following descriptions of each instrument associated with MANX MUSIC and listen to their examples [CD 1/Tracks 23-34].



1. FIDDLE

- Same instrument as the classical violin
- 4 Strings (bottom to top GDAE)
- Can be bowed or plucked
- Traditionally used to accompany folk dancing



2. PENNY WHISTLE

- Also known as tin whistle or flageolet
- The common D model is similar to the recorder
- The low whistle is a larger version which produces lower notes
- Notes are played by blowing through the mouthpiece and covering the 6 holes with different finger positions



3. FLUTE

- Either metal or wooden flutes are used in folk music to play the melodies
- Notes are produced by blowing across the mouthpiece and by pressing the keys or covering the finger holes



4. MANDOLIN

- Has 8 strings (4 pairs of GDAE) which are the same as the fiddle
- Held like a guitar, it is plucked or strummed with a plectrum to produce either a bright sounding melody, chords or a tremolo effect



5. ACCORDION and CONCERTINA

- Related instruments which make a similar sound
- The bellows push air through metal reeds which produces the sound
- Also known as button or squeeze boxes
- Notes and chords are changed by pressing piano-style keys or buttons



6. BANJO

- This instrument comes from America and usually has 4 or 5 strings
- Strings are plucked to play melody or to produce a tremolo effect

5b. Manx Folk Music - Instrumentation



7. BODHRÁN

- Pronounced Bow-ran or Ba-Ran (you choose!)
- Irish drum played with a stick (also known as tipper)



8. CELTIC HARP

- Smaller than the orchestral harp
- 24 or more strings are plucked with fingers to produce a melody or chords



9. GUITAR

- The acoustic steel strung Guitar is most widely used for folk music although classical (nylon strung), electric and bass guitars are sometimes used
- 6 Strings (bottom to top EADGBE) are plucked or strummed to produce the melody or chords for accompanying a melody



10. HARMONICA

- Also known as a Mouth Organ
- Small free reed instrument
- Popular in Blues music too

11. SOLO VOICE

- Traditionally in the Island, male and female voices would sing folk songs unaccompanied in English or Manx Gaelic
- Today, other instruments (the guitar in particular) are added as an accompaniment

12. CHOIR

- A choir is a group of singers who sing either in *harmony* (two or more notes are sung at the same time i.e. making chords) or in *unison* (the same notes are sung by everyone)

Other Instruments which can be found in Manx Folk Music

- Bouzouki, uilleann pipes, bagpipes, piano, synthesiser, viola, drum-kit, 'cello, double bass, recorder, clarinet, cornet... (Anything goes!)

6. Manx Music - Time Signatures & Rhythms

Jigs, Reels & Airs

A Time Signature tells you how many beats are in a bar.

JIG - A JIG is a lively **dance** melody associated with the British Isles and the Isle of Man. Each bar has two groups of three quavers. You count **TWO** beats per bar. The jig has a **SKIPPING** feel to its rhythm.

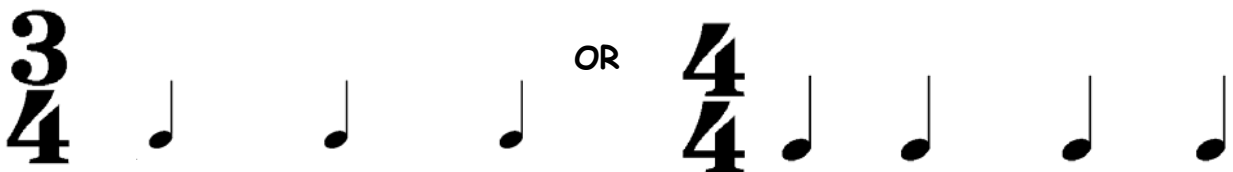


REEL - A REEL is another lively dance melody associated with the British Isles and the Isle of Man. Each bar has four crotchets. You count **FOUR** beats per bar. The reel has a **RUNNING** feel to its rhythm.



AIR - An AIR is a general term which means melody or tune. In folk music, it is usually used to describe a **slow** melody which often originated from a song. The words may have been forgotten long ago, but the tune may still exist. An air can be in **any** time signature although lots of Manx airs have **THREE** beats per bar. To spot an air, listen out for a **SLOW** melody, rather than a quick dance. The air has a **SINGING** feel to it.

e.g.





SCHOOL:
NAME:

DATE:
FORM:

6. Manx Music - Time Signatures & Rhythms - JIGS

A JIG is a lively dance melody associated with the British Isles. It is usually in the time signature of $\frac{6}{8}$ although the slip jig is in $\frac{9}{8}$

6
8

We will concentrate on $\frac{6}{8}$ as a time signature for an JIG.

The time signature indicates that each bar totals 6 quavers (quavers are indicated by the 8). However, because of the particular emphasis on the 1st and 4th quavers in this time signature, each bar is divided into TWO groups of three quavers i.e. 123 456.

Therefore the BEATS are dotted crotchets (♩.) and there are 2 per bar.

Each bar consists of 2 beats which can be made of a combination of different time values:

TO HELP YOU REMEMBER, THINK OF THE JIG AS A SKIPPING RHYTHM

e.g

1 + 1/3 + 2/3 = 2 dotted crotchet beats

1 x Dotted Minim
2 x Dotted Crotchets
6 x Quavers

Here's some examples of 2 beat bars with the various possible combinations of the time values:

Fill in the missing time values * to complete each bar:

My score _____



6. Manx Music - Time Signatures & Rhythms

MANX JIG 1

The following melody is an example of a JIG found in the Isle of Man.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
3. Try playing this jig and chords on your instrument

Gyn Ennym! (No Name!)

Up beat or
Anacrusis

This jig starts with an UP BEAT or ANACRUSIS. This first quaver leads up to the stronger beat of the next bar. Note that the final bar equals only 5 quavers which balances with the single quaver at the beginning to make a complete bar of 6/8.

I played the Melody/Chords/Both.

I found it easy/quite difficult/difficult

[Circle which applies to you]



SCHOOL:
NAME:

DATE:
FORM:

6. Manx Music - Time Signatures & Rhythms

MANX JIG 2

The following melody is an example of a JIG found in the Isle of Man.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
3. Try playing this jig and chords on your instrument

Colbagh Breck (Speckled Heifer)

Am G Em Em Am G Am
C A B G E G G E G E C A B G E A A G

Am C Em Em C
A E E D C D E G G E G E E D C D

Am Am Am G Em
E A A G A E C A B G E G G E

Em Am G Am Am
G E C A B G E A A G A

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



6. Manx Music - Time Signatures & Rhythms - REELS

A REEL is another lively dance melody associated with the British Isles. It is usually in the time signature of $\frac{4}{4}$

4
4

$\frac{4}{4}$

The top number indicates how many beats in a bar i.e. 4
The bottom number indicates the length/value of each beat and in music 4 means CROTCHET i.e. ♩

Each bar consists of 4 beats which can be made of a combination of different time values:

TO HELP YOU REMEMBER, THINK OF THE REEL AS A RUNNING RHYTHM

1 x Semibreve
2 x Minims
4 x Crotchets
8 x Quavers

e.g. $2 + \frac{1}{2} + \frac{1}{2} + 1 = 4$ crotchet beats

Here's some examples of 4 beat bars with the various possible combinations of the time values:

Fill in the missing time values* to complete each bar:

My score _____

6. Manx Music - Time Signatures & Rhythms

MANX REEL 1

The following melody is an example of a REEL found in the Isle of Man.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
3. Try playing this reel and chords on your instrument

Car ny Ferrishyn [Fairy Dance]

Chords: C, F, G, C, F, G, C, Am, Dm, G, C, F, 1. G, C, 2. G, C

Notes: E E C E E C, F E D C B C D, E E C F E D C, B G A B C C, G G E A A G, F F D G G F, E E C F E D C, B G A B C D E F, B G A B C C

This melody has 1st and 2nd time bars (bars 8 and 9) because the repeated section from bar 5 has two different endings. This means that when you reach the end of bar 8, you return to bar 8 and repeat the melody for a 2nd time. But this time, you skip bar 8 (1st time bar) and play bar 9 (2nd time) bar instead.

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



6. Manx Music - Time Signatures & Rhythms

MANX REEL 2

The following melody is an example of a REEL found in the Isle of Man.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group - Write down which instruments you can hear
3. Try playing this reel and chords on your instrument

Car ny Rankee [Frenchman's Dance]

Chord progression for 'Car ny Rankee':

Staff 1: C, C, Dm, Dm
Notes: C E C E C E G D F D F D F A

Staff 2: Em, Em, F, G, C
Notes: E G E G E G C A G G G G C C

Staff 3: C, C, C, C, G
Notes: G A B C B A G E E G A B C G E D D

Staff 4: C, C, G, C
Notes: C D E D C B C D E E F G G G G C C

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

SCHOOL:
NAME:

DATE:
FORM:

6. Manx Music - Time Signatures & Rhythms - AIRS

An AIR is a general term which means melody or tune.
In folk music, it is usually used to describe a slow melody or a tune which originates from a song, which may or may not have words.
Because it is not associated with a particular type of dance or rhythm, an air can be in any time signature, although in Manx music $\frac{3}{4}$ is particularly common.

3 4

We will concentrate on $\frac{3}{4}$ as a time signature for an AIR

The top number indicates how many beats in a bar i.e. 3
The bottom number indicates the length/value of each beat and in music 4 means CROTCHET i.e. ♩

TO HELP YOU
REMEMBER, THINK
OF THE AIR AS A
SINGING RHYTHM

Each bar consists of 3 beats which can be made of a combination of different time values

In Manx folk music, songs were in either Manx Gaelic or English. A lot of melody titles suggest that they were once songs, even though their words may have been lost or forgotten. The Gaelic word ARRANE (pronounced 'a-rainn') is found in the titles of many Manx airs, and it means SONG.

e.g

1 x Dotted Minim

3 x Crotchets

6 x Quavers

$1 \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 3$ crotchet beats

Here's some examples of 3 beat bars with the various possible combinations of the time values:

Fill in the missing time values * to complete each bar:

My score _____



6. Manx Music - Time Signatures & Rhythms

MANX AIR 1

The following melody is an example of a AIR found in the Isle of Man.
 1. Follow the music and listen to the recorded extracts
 2. The 1st excerpt is only the melody played on piano
 3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
 3. Try playing this air and chords on your instrument

Arrane Saveenagh (Slumber Song)

Up-beat or Anacrusis

Am Am C Am Am G
 E E A A A E G F E D E E E C C B A

7 E Am E C Am F
 G# A A B C D E E D C B A A G# A

12 E Dm Am Dm E Am
 E D D C D E A A B C A

This melody contains an accidental - G# - the black note between F and G on the keyboard

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
 [Circle which applies to you]

SCHOOL:
NAME:

DATE:
FORM:

6. Manx Music - Time Signatures & Rhythms

MANX AIR 2

The following melody is an example of a AIR found in the Isle of Man.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
3. Try playing this air and chords on your instrument

Ushtey Millish 'sy Garee (Sweet Water in the Common)

Up-beat or Anacrusis

C E E C C E F G G F E C C C G C C A C

7 G Dm Dm G A F G Em
B G F E E D E F G C C A C B G E D

12 F G C Dm F G F C
C C C A G E D C C D D E F A G G D C C C C

This melody is in the time signature of $\frac{4}{4}$ which means that there are 4 crotchet beats per bar

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



6. Manx Music - Time Signatures & Rhythms - COMPOSITION

1. Choose one of the time signatures below and write it at the beginning of your composition
 2. Use the syllables of the Isle of Man placenames to help you clap or say the rhythms in each block
 3. Choose a selection of 8 rhythmic bar blocks in your time signature to build your own composition and copy the rhythms onto the lines below - you can use a rhythm block more than once if you like
- HINT: Longer notes often sound better in the final bar

$\frac{6}{8}$ Jig

Ramsey Ramsey

Grenaby Ramsey

Ramsey Grenaby

Buchan Peel

Grenaby Grenaby

Ballakermeen

Grenaby Buchan

Ayre

$\frac{4}{4}$ Reel

Ballasalla Ballasalla

Spring Valley Bradda Head

Bride Spring Valley

Laxey Bride

Ballasalla Laxey

Spring Valley Spring Valley

Laxey Ballasalla

Jurby

$\frac{3}{4}$ Air

Baldwin

Ballaglass Glen

Kirk Michael

Ronaldsway

Ballawattleworth

Douglas

St. Ninians

Braaid

Write your time signature here











SCHOOL:
NAME:

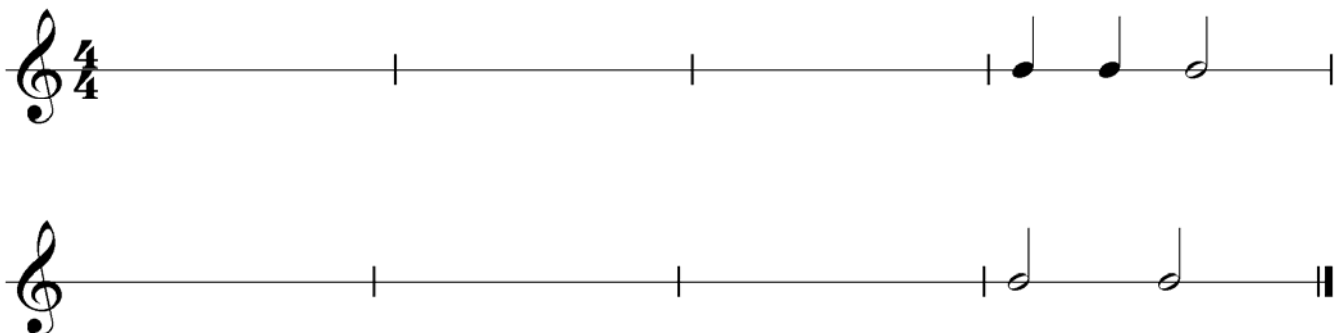
DATE:
FORM:

6. Manx Music - Time Signatures & Rhythms - REEL COMPOSITION

1. Use the syllables of the Isle of Man placenames to help you clap or say the rhythms in each block
 2. Choose a selection of 6 rhythmic bar blocks to build your own composition by copying the rhythms into the bars below - you can use a rhythm block more than once if you like
- NB. The 4th and 8th bars have already been filled in to help you

$\frac{4}{4}$ Reel

 Ballasalla Ballasalla	 Spring Valley Bradda Head	 Bride Spring Valley	 Ballasalla Laxey
 Spring Valley Spring Valley	 Laxey Bride	 Laxey Ballasalla	 Jurby



SCHOOL:
NAME:

DATE:
FORM:



7. Manx Music - Modes

Like a musical scale, a MODE is a series of pitches. Modes are particularly associated with folk music and in Manx music, the most common modes are DORIAN, AEOLIAN and MIXOLYDIAN.

Play through the following modes on your keyboard:

DORIAN

The DORIAN mode can be found by playing the white notes between D and D on the piano.

Dorian mode

AEOLIAN

The AEOLIAN mode can be found by playing the white notes between A and A on the piano.

Aeolian mode

MIXOLYDIAN

The MIXOLYDIAN mode can be found by playing the white notes between G and G on the piano.

Mixolydian mode



SCHOOL:
NAME:

DATE:
FORM:

7. Manx Music - Modes - DORIAN

DORIAN TUNE 1

- Here is an example of a Manx tune in the DORIAN mode.
1. Follow the music and listen to the recorded extracts
 2. The 1st excerpt is only the melody played on piano
 3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
 4. Try playing this Dorian melody and chords on your instrument

Cum y Chenn Oanrey Cheh

(Keep the Old Petticoat Warm)

This A is lower than middle C and has ledger lines added

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



7. Manx Music - Modes - DORIAN

DORIAN TUNE 2

Here is an example of a Manx tune in the DORIAN mode.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group - Write down which instruments you can hear
4. Try playing this Dorian melody and chords on your instrument

Arrane Sooree (Courting Song)

Dm C C Dm Dm Dm

A G F F E D G E C D E F D D D D E F G A B

C Dm C Dm Dm C

C B A G A A C B A D E F G A B C C A B C

Dm C Dm Dm C C Dm

D D C B A A G F F E D G E C D E F D D D

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



SCHOOL:
NAME:

DATE:
FORM:

7. Manx Music - Modes - AEOLIAN

AEOLIAN TUNE 1

Here is an example of a Manx tune in the AEOLIAN mode.
 1. Follow the music and listen to the recorded extracts
 2. The 1st excerpt is only the melody played on piano
 3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
 4. Try playing this Aeolian melody and chords on your instrument

Three Little Boats

Am F G Am Em
E A A A B C C B C A A A B E E E

Am F Em Em Am
E A A A B C D E E E D C B A A

Am F C Dm C Dm C
C B A A B C D E F E D E F E D E

Am F C Dm Em Am
C B A B B C C D E F E D E D B A A

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
 [Circle which applies to you]



7. Manx Music - Modes - AEOLIAN

AEOLIAN TUNE 2

Here is an example of a Manx tune in the AEOLIAN mode.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
4. Try playing this Aeolian melody and chords on your instrument

Juan y Jaggad Keeir (John with the Grey Jacket)

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]



SCHOOL:
NAME:

DATE:
FORM:

7. Manx Music - Modes - MIXOLYDIAN

MIXOLYDIAN TUNE 1

- Here is an example of a Manx tune in the MIXOLYDIAN mode.
1. Follow the music and listen to the recorded extracts
 2. The 1st excerpt is only the melody played on piano
 3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
 4. Try playing this Mixolydian melody and chords on your instrument

Vel Shiuish Ben-Aeg ny Ben-y-Phoosee?
(Are you a Maid or a Married Wife?)

Chords for the first line: G, G, Dm, G, G

Chords for the second line: Am, C, D, G, G

Chords for the third line: F, C, C, D, D, G

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

SCHOOL:
NAME:

DATE:
FORM:

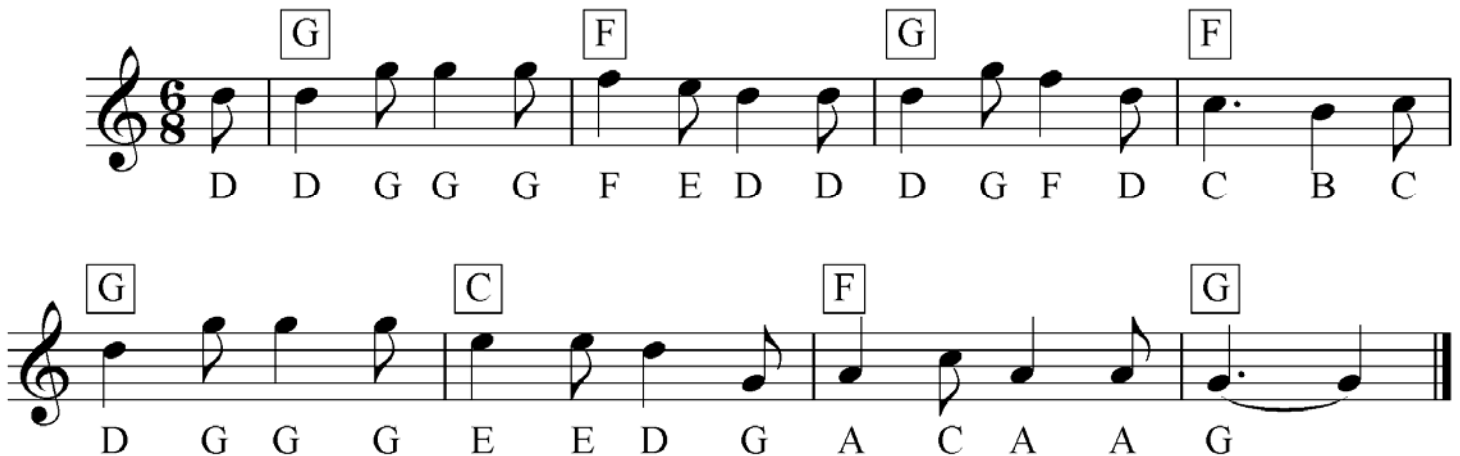
7. Manx Music - Modes - MIXOLYDIAN

MIXOLYDIAN TUNE 2

Here is an example of a Manx tune in the MIXOLYDIAN mode.

1. Follow the music and listen to the recorded extracts
2. The 1st excerpt is only the melody played on piano
3. The 2nd excerpt is an INTERPRETATION of the same music by a Manx Group
4. Try playing this Mixolydian melody and chords on your instrument

My Veiryn Cloie y Larym (My Fingers Playing Tattoo)



D D G G G F E D D D G F D C B C

D G G G E E D G A C A A G

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

SCHOOL:
NAME:

DATE:
FORM:

7. Manx Music - Modes - COMPOSITION

1. Choose a time signature for the type of Manx folk melody you want to compose:

JIG

$\frac{6}{8}$

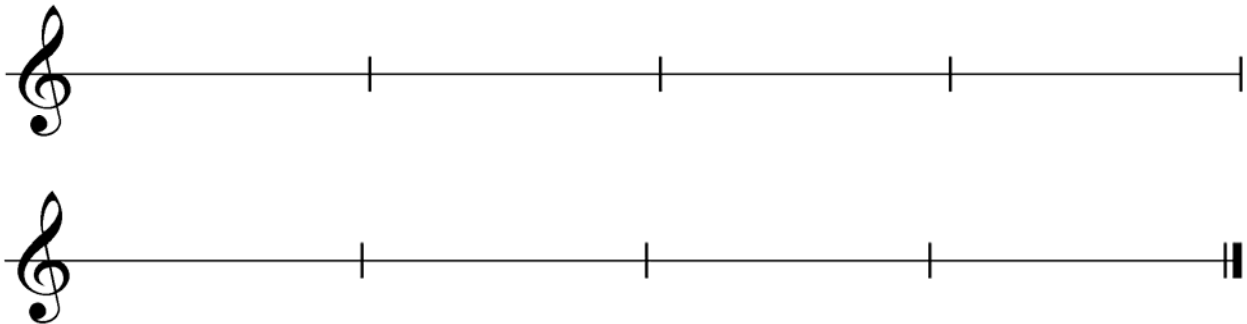
REEL

$\frac{4}{4}$

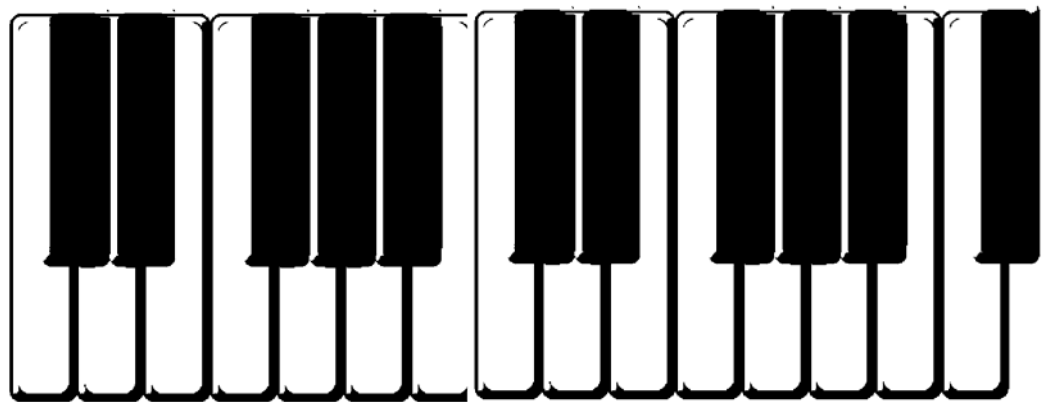
AIR

$\frac{3}{4}$

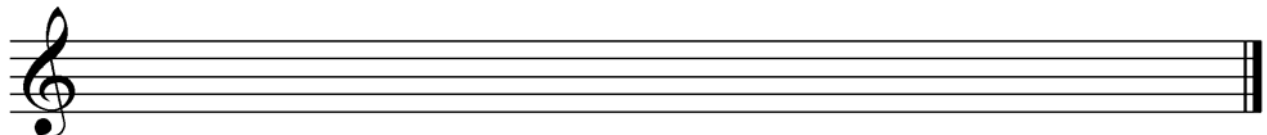
2. Compose an 8 bar rhythm (or copy out the rhythmic composition from before) in your chosen time signature



3. Write the note names of your chosen mode on the piano keys



4. Write the scale of your chosen mode onto the staff below



SCHOOL:

NAME:

DATE:



FORM:

7. Manx Music - Modes - COMPOSITION (cont.)

5. Now choose notes from your mode and compose an 8 bar melody to fit your rhythm.

Depending on your mode, try to start and end on the same note

i.e. Dorian - D, Aeolian - A and Mixolydian - G.

Write your completed melody out below and perform it on your instrument.

You could even enter your Manx composition in the Cruinnaght Aeg Competition!

Manx Folk Melody Composition

Title :

Composed by:

School:



SCHOOL:
NAME:

DATE:
FORM:



1. MANX MUSIC - THE ORAL TRADITION

1. What is folk music?

2. Which countries have languages which are closely related to Manx Gaelic?

3. What is it called when songs are memorised and passed down from one generation to another?

4. Name one of the folk music collectors in the Isle of Man.

5. Name a type of music found by the collectors in the Isle of Man.

6. What is a ballad?

7. What was the most popular instrument for accompanying dancing here?

8. When is Hop-tu-naa celebrated?

9. When is Hunt the Wren celebrated?

10. What is a Carval?

MY SCORE: _____



SCHOOL:
NAME:

DATE:
FORM:

2. MANX MUSIC - NATIONAL & CLASSICAL

1. What was the first publication of Manx songs called?

2. Who arranged the folk songs for the *Manx National Song Book* in 1896?

3. In Salon Music, which instrument was commonly used to accompany songs?

4. Who was the female collector who published Manx folk songs?

5. Name a traditional trade associated with the Isle of Man.

6. Name a classical composer who has used Manx folk tunes in their music.

7. What is the Manx National Anthem known as [first line]?

8. What is the Anglo-Manx dialect?

9. What does Ellan Vannin mean?

10. Which famous modern group have recorded 'Ellan Vannin'?

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

3. MANX MUSIC - MUSIC HALL & TOURIST MUSIC

1. From which date did Music Hall entertainment become popular?

2. Who famously sang 'Riding in the T.T. Races'?

3. Where did most of the IOM tourists come from in the late 19th century?

4. Name a pleasure park which was popular in the Isle of Man tourist boom.

5. Where's Port-le-Murra?

6. What's a Nickey?

7. What was Harry Wood's brother called?

8. Name another song writer who wrote tourist songs.

9. Name a Manx Music Hall song.

10. Make up your own 'touristy' title for a song about the Isle of Man!

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

4. MANX MUSIC - FOLK MUSIC FROM THE 1960S

1. Name an American folk musician from the 1960s.

2. Which instrument became very popular in the 1960s folk revival?

3. What did folk clubs encourage people to do?

4. Name a Manx folk group from the 1960s

5. Who wrote 'The Laxey Wheel' and 'the Foxdale Miner'?

6. When was the 'Song for the Terns' written?

7. What was 'The Ellan Vannin Tragedy' about?

8. Who wrote 'The Ellan Vannin Tragedy'?

9. Name a protest song by the Mollag Band

10. Think about an environmental or political issue (local or national) which annoys you - If you were to write a song about it, what would it be called?

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:



5. MANX FOLK MUSIC TODAY

1. Why is the Isle of Man a Celtic country?

2. Name another Celtic country:

3. What is a Ceili?

4. Which book, published in 1978, made Manx folk music more accessible?

6. Name one of the Manx Celtic festivals:

7. What was the song, 'The King of the Sea' about?

8. Name a *melodic* instrument used in Manx folk music:

9. What does Paitchyn Vannin mean?

10. Name another Manx folk musician or group:

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

5b. LISTENING TEST 1 - Manx Music - Instrumentation



Circle the **main** or **solo** instrument you can hear.
You will hear each extract played twice.

<i>Example 1</i>	WHISTLE	FIDDLE	BODHRÁN
<i>Example 2</i>	SOLO VOICE	MANDOLIN	ACCORDION
<i>Example 3</i>	FLUTE	BANJO	CHOIR
<i>Example 4</i>	CHOIR	WHISTLE	SOLO VOICE
<i>Example 5</i>	BODHRÁN	BANJO	WHISTLE
<i>Example 6</i>	WHISTLE	HARP	FIDDLE
<i>Example 7</i>	FIDDLE	MANDOLIN	CHOIR
<i>Example 8</i>	FLUTE	ACCORDION	SOLO VOICE
<i>Example 9</i>	WHISTLE	GUITAR	BODHRÁN
<i>Example 10</i>	FIDDLE	BANJO	HARP

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:



5b. LISTENING TEST 2 - Manx Music - Instrumentation

Circle the **main** or **solo** instrument you can hear. You will hear each extract played twice.

<i>Example 11</i>	SOLO VOICE	CHOIR	WHISTLE
-------------------	------------	-------	---------

<i>Example 12</i>	ACCORDION	HARMONICA	FIDDLE
-------------------	-----------	-----------	--------

Circle the **two** instruments you can hear. You will hear each extract played twice.

<i>Example 13</i>	BANJO	WHISTLE	GUITAR	BODHRÁN
-------------------	-------	---------	--------	---------

<i>Example 14</i>	SOLO VOICE	GUITAR	FIDDLE	HARP
-------------------	------------	--------	--------	------

<i>Example 15</i>	BODHRÁN	FIDDLE	GUITAR	BANJO
-------------------	---------	--------	--------	-------

<i>Example 16</i>	GUITAR	BANJO	HARP	BODHRÁN
-------------------	--------	-------	------	---------

<i>Example 17</i>	ACCORDION	GUITAR	MANDOLIN	WHISTLE
-------------------	-----------	--------	----------	---------

<i>Example 18</i>	GUITAR	WHISTLE	FLUTE	HARP
-------------------	--------	---------	-------	------

<i>Example 19</i>	MANDOLIN	FIDDLE	BANJO	GUITAR
-------------------	----------	--------	-------	--------

Circle the **three** (!!) instruments you can hear. You will hear each extract played twice.

<i>Example 20</i>	FIDDLE	BODHRÁN	GUITAR	FLUTE	ACCORDION	HARP
-------------------	--------	---------	--------	-------	-----------	------

MY SCORE: _____

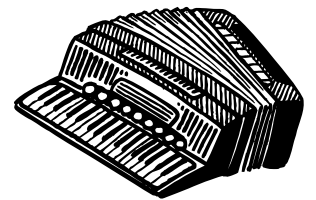
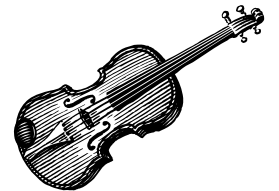
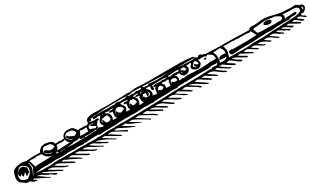
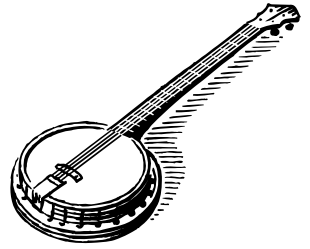


SCHOOL:
NAME:

DATE:
FORM:

5b. Manx Folk Music TRICKY WORDSEARCH Instrumentation

Z V P F O A S L M F X Q R U X S L R W X
 T G Z M L G W E L X Y U T Y E J L W B T
 I C X V Z O U Y S U N X M Q W P T H B A
 C N F N O R O W H S N X K C B V J I L M
 H Z T C M I W B O G I J F C V K F S E N
 N O J S H C C M Z Y F O Y C A Y H T C Q
 Q M S F V R K E P P S B N U H S C L C N
 E S K O M N U B W N R O A D T C P E U C
 U F W Q U I U I N O H A I Q I K A K O O
 W Z F T N L B A N J O L H R S C C N B M
 U N A C C O M P A N I E D B E H C S I V
 P U K C T D I Z E E A L L L R E O D K B
 H A R M O N Y D C L P G T M R L M K I I
 W T A E S A G P R K D I H T O E P P G X
 W E W I B M H Q R O C D I T T C A Z I H
 M D E W M E E T A L C N I U M H N T Z M
 N O I T I D A R T S A C L F K O I D Q I
 K L O F I F F L I W I F A X Q I E R W N
 L V A Q S G F X U M L F E Y N R D D G P
 C I L E A G H W G M A Q D L T B M T D F



- | | | |
|-------------|-----------|---------------|
| ACCOMPANIED | FOLK | CONCERTINA |
| GAELIC | VOICE | FIDDLE |
| GUITAR | WHISTLE | UNACCOMPANIED |
| HARMONY | FLUTE | CHRUINNAGHT |
| HARP | ACCORDION | SOLO |
| MANDOLIN | BANJO | CHOIR |
| SESSION | CEILIDH | CELTIC |

Which extra word is hidden in the wordsearch? T_ _ _ _ _ N

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:



5b. Manx Music Crossword - Instrumentation

The crossword puzzle grid consists of 15 numbered starting points for words:

- 1: Down, 7 letters
- 2: Down, 4 letters
- 3: Down, 3 letters
- 4: Down, 3 letters
- 5: Across, 6 letters
- 6: Down, 6 letters
- 7: Across, 5 letters
- 8: Down, 8 letters
- 9: Across, 10 letters
- 10: Down, 4 letters
- 11: Across, 9 letters
- 12: Down, 10 letters
- 13: Across, 5 letters
- 14: Across, 5 letters
- 15: Across, 7 letters

- Across**
- 1. Folky name for a violin [6]
 - 5. Informal music-making gathering [6]
 - 7. Natural instrument of the human being! [5]
 - 9. Small relation of the accordion [10]
 - 11. Folk instrument with bellows & keys [9]
 - 13. A group of singers [5]
 - 14. Stringed American instrument [5]
 - 15. A get-together where people dance [7]

- Down**
- 1. Can be metal or wooden in folk music [5]
 - 2. It used to cost only a penny! [7]
 - 3. Instrument with 4 pairs of strings [8]
 - 4. Popular 6 stringed instrument [6]
 - 5. Only one person performing [4]
 - 6. 2 or more notes sung or played at same time [7]
 - 8. Someone else playing with you [11]
 - 10. Celtic plucked instrument [4]
 - 12. Annual Manx Celtic festival - Yn... [11]

MY SCORE: _____



SCHOOL:




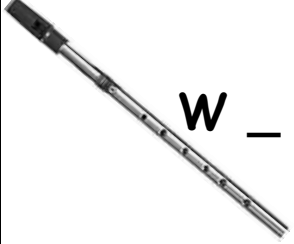






NAME:

DATE:

FORM:

NAME THE INSTRUMENT

Enter the names of the pictured instruments:

 <p>V _ _ _ _ _</p>	 <p>M _ _ _ _ L _ _</p>
 <p>A C C _ _ _ _ N</p>	 <p>W _ _ _ _ _ E</p>
 <p>CELTIC H _ _ _</p>	 <p>BOD _ _ _ _</p>
 <p>G _ _ _ _ _</p>	<p>H _ _ M _ _ _ _ A</p> 
 <p>F _ _ _ _ _</p>	 <p>B _ _ _ _ O</p>

MY SCORE: _____










SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

a	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>
	 <input type="checkbox"/>	orchestra <input type="checkbox"/>	 <input type="checkbox"/>
	 <input type="checkbox"/>	SOLO VOICE <input type="checkbox"/>	 <input type="checkbox"/>

MY SCORE _____

Cut here -----


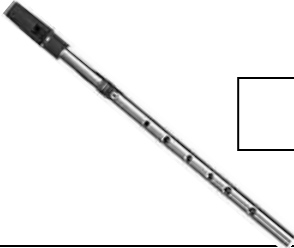




SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

b	orchestra <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>
	FOLK GROUP <input type="checkbox"/>	 <input type="checkbox"/>	CHOIR <input type="checkbox"/>
	 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>

MY SCORE _____

J/K










SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>c</p>  <input data-bbox="477 302 570 378" type="checkbox"/>	 <input data-bbox="878 302 971 378" type="checkbox"/>	 <input data-bbox="1263 302 1356 378" type="checkbox"/>
 <input data-bbox="477 562 570 638" type="checkbox"/>	 <input data-bbox="878 562 971 638" type="checkbox"/>	 <input data-bbox="1263 548 1356 623" type="checkbox"/>
<p>CHOIR</p> <input data-bbox="477 800 570 875" type="checkbox"/>	<p>FOLK GROUP</p> <input data-bbox="854 800 946 875" type="checkbox"/>	 <input data-bbox="1263 800 1356 875" type="checkbox"/>

MY SCORE _____

Cut here -----






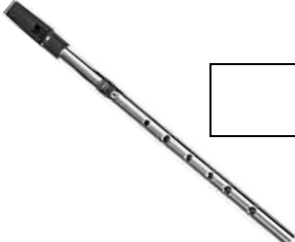


SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>d</p>  <input data-bbox="496 1283 589 1358" type="checkbox"/>	 <input data-bbox="878 1283 971 1358" type="checkbox"/>	 <input data-bbox="1284 1283 1377 1358" type="checkbox"/>
 <input data-bbox="477 1499 570 1575" type="checkbox"/>	 <input data-bbox="878 1499 971 1575" type="checkbox"/>	<p>FOLK GROUP</p> <input data-bbox="1263 1499 1356 1575" type="checkbox"/>
 <input data-bbox="477 1717 570 1793" type="checkbox"/>	 <input data-bbox="878 1717 971 1793" type="checkbox"/>	 <input data-bbox="1284 1717 1377 1793" type="checkbox"/>

MY SCORE _____










SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>e</p>  <input data-bbox="479 283 576 367" type="checkbox"/>	 <input data-bbox="876 283 974 367" type="checkbox"/>	 <input data-bbox="1258 304 1356 388" type="checkbox"/>
 <input data-bbox="470 546 568 630" type="checkbox"/>	<p>VOICE & PIANO</p> <input data-bbox="876 546 974 630" type="checkbox"/>	 <input data-bbox="1258 546 1356 630" type="checkbox"/>
 <input data-bbox="470 808 568 892" type="checkbox"/>	 <input data-bbox="876 808 974 892" type="checkbox"/>	<p>SOLO VOICE</p> <input data-bbox="1258 808 1356 892" type="checkbox"/>

MY SCORE _____

Cut here -----








SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>f</p>  <input data-bbox="470 1260 568 1344" type="checkbox"/>	 <input data-bbox="876 1260 974 1344" type="checkbox"/>	 <input data-bbox="1258 1260 1356 1344" type="checkbox"/>
<p>FOLK GROUP</p> <input data-bbox="470 1501 568 1585" type="checkbox"/>	 <input data-bbox="876 1501 974 1585" type="checkbox"/>	<p>CHOIR</p> <input data-bbox="1258 1501 1356 1585" type="checkbox"/>
 <input data-bbox="470 1743 568 1827" type="checkbox"/>	 <input data-bbox="876 1743 974 1827" type="checkbox"/>	 <input data-bbox="1258 1743 1356 1827" type="checkbox"/>

MY SCORE _____

J/K









SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>g</p> <p>FOLK GROUP <input type="checkbox"/></p>	 <input type="checkbox"/>	 <input type="checkbox"/>
<p>SOLO VOICE <input type="checkbox"/></p>	 <input type="checkbox"/>	 <input type="checkbox"/>
 <input type="checkbox"/>	 <input type="checkbox"/>	<p>VOICE & PIANO <input type="checkbox"/></p>

MY SCORE _____

Cut here -----








SCHOOL:

DATE:

NAME:

FOLK BINGO!

FORM:

<p>h</p> <p>orchestra <input type="checkbox"/></p>	<p>CHOIR <input type="checkbox"/></p>	 <input type="checkbox"/>
 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>
 <input type="checkbox"/>	 <input type="checkbox"/>	 <input type="checkbox"/>

MY SCORE _____

J/K

SCHOOL:

NAME:

DATE:

FORM:

6. Listening Test 1 - Manx Music - Time Signatures and Rhythms

Circle the type of melody played on the CD. You will hear the extract played twice.

JIG (6/8) has 2 beats in a bar
'SKIPPING'

REEL (4/4) has 4 beats in a bar
'RUNNING'

AIR is often slow
'SINGING'

<i>Example 1</i>	JIG	REEL	AIR
<i>Example 2</i>	JIG	REEL	AIR
<i>Example 3</i>	JIG	REEL	AIR
<i>Example 4</i>	JIG	REEL	AIR
<i>Example 5</i>	JIG	REEL	AIR
<i>Example 6</i>	JIG	REEL	AIR
<i>Example 7</i>	JIG	REEL	AIR
<i>Example 8</i>	JIG	REEL	AIR
<i>Example 9</i>	JIG	REEL	AIR
<i>Example 10</i>	JIG	REEL	AIR

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:



6. Listening Test 2 - Manx Music - Time Signatures and Rhythms

Circle the type of melody played on the CD. You will hear the extract played twice.

JIG (6/8) has 2 beats in a bar
'SKIPPING'

REEL (4/4) has 4 beats in a bar
'RUNNING'

AIR is often slow
'SINGING'

<i>Example 11</i>	JIG	REEL	AIR
<i>Example 12</i>	JIG	REEL	AIR
<i>Example 13</i>	JIG	REEL	AIR
<i>Example 14</i>	JIG	REEL	AIR
<i>Example 15</i>	JIG	REEL	AIR
<i>Example 16</i>	JIG	REEL	AIR
<i>Example 17</i>	JIG	REEL	AIR
<i>Example 18</i>	JIG	REEL	AIR
<i>Example 19</i>	JIG	REEL	AIR
<i>Example 20</i>	JIG	REEL	AIR

MY SCORE: _____



SCHOOL:

NAME:

DATE:

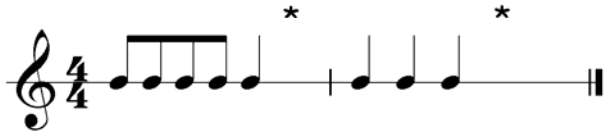
FORM:

6. THEORY TEST - Manx Music - Time Signatures & Rhythms

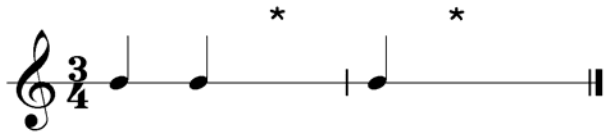
1. Fill in the missing time values *
to complete each bar



2. Fill in the missing time values *
to complete each bar



3. Fill in the missing time values *
to complete each bar



4. Fill in the Time Signature *



5. Fill in the Time Signature *



6. Fill in the Time Signature *



7. Could this time signature be from a
Jig / Reel / Air?
(Circle correct answer)



8. Could this time signature be from a
Jig / Air ?
(Circle correct answer)



9. Could this time signature be from a
Jig / Air ?
(Circle correct answer)



10. Compose your own 2 bar rhythms
to fit each given time signature



MY SCORE _____

SCHOOL:
NAME:

DATE:
FORM:



8. Manx Music - Play and Listen

8. Final
Listening
Test A

Tra Va Ruggit Creest (When Christ was Born)

DC ADDEF EDCDEFG A G ABC EDDCDDC

A D D E F E D C D E F G A G A B C E D D C D F G

A A A A C A A G G G G F E F F F F A F F E E E E D E

F D D E F G E E F G A G A B C E D D C D

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This melody is also a hymn tune known as 'The Good Old Way'. It was collected from the oral tradition and nowadays it is often played as a Manx folk tune.

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. FINAL LISTENING TEST - Manx Music

Test A. Tra Va Ruggit Creest

1. First listen to the demonstration of the melody while you follow the written music.
2. Next, you will hear four different interpretations of the same melody. Each version will be repeated again after 2 seconds.
3. From the multiple choices, circle which type of instrumentation you hear in each piece of music. At the end, comment on your preferred version.

Tra Va 1

ORCHESTRA

SOLO FIDDLE

SOLO HARP

CHOIR

Tra Va 2

SOLO VOICE

FOLK GROUP

VOICE & FOLK GROUP

ORCHESTRA

Tra Va 3

CHOIR

HARP & FIDDLE

SOLO PIANO

SOLO HARMONICA

Tra Va 4

CHOIR

ORCHESTRA

FOLK GROUP

VOICE & PIANO

MY PREFERRED VERSION WAS: _____

WHY? _____

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. Manx Music - Play and Listen

8. Final
Listening
Test B

My Caillin Veg Dhone (My Little Brown Girl)

A A C D E F E C A A A C D E G A G E C D D

5

E C E G A G E C D E F D E D E C A A

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This song is very old and it has Gaelic words. Lots of versions (or variants) were found in the Isle of Man.

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. FINAL LISTENING TEST - Manx Music

Test B. My Chaillin Veg Dhone

1. First listen to the demonstration of the melody while you follow the written music.
2. Next, you will hear four different interpretations of the same melody. Each version will be repeated again after 2 seconds.
3. From the multiple choices, circle which type of instrumentation you hear in each piece of music. At the end, comment on your preferred version.

Chaillin 1

VOICE & PIANO

SOLO FIDDLE

SOLO VOICE

CHOIR

Chaillin 2

SOLO VOICE

CHOIR

VOICE & PIANO

VOICE & STRING GROUP

Chaillin 3

SOLO PIANO

SOLO HARP

FOLK GROUP

SOLO WHISTLE

Chaillin 4

HARMONICA

ORCHESTRA

CHOIR

VOICE & PIANO

MY PREFERRED VERSION WAS: _____

WHY? _____

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. Manx Music - Listen and Play

8. Final
Listening
Test C

Ny Kirree Fo Niaghtey (The Sheep under the Snow)

Am Em Am Am G C G
A B C E D E G A G E E D E E F G F G E D B G

7 Am Em Am C G C
A G E D E G A A B C D E C E D B G A C B C D E F

12 G Am Em Am Em Am
G A B C D E C E D B G C B A G E D E G A

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This sad song was very well known in the Isle of Man and was published in *Mona Melodies* in 1820 for voice and piano. The words describe a sudden blizzard which killed 2000 sheep in the Lonan hills.

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. FINAL LISTENING TEST - Manx Music

Test C. Ny Kirree Fo Niaghtey

1. First listen to the demonstration of the melody while you follow the written music.
2. Next, you will hear four different interpretations of the same melody. Each version will be repeated again after 2 seconds.
3. From the multiple choices, circle which type of instrumentation you hear in each piece of music. At the end, comment on your preferred version.

Kirree 1

HARP & WHISTLE

HARP & FIDDLE

SOLO HARP

CHOIR

Kirree 2

FOLK GROUP

CHOIR

VOICE & PIANO

ORCHESTRA

Kirree 3

SOLO PIANO

SOLO HARP

SOLO VOICE

SOLO WHISTLE

Kirree 4

HARMONICA

ORCHESTRA

CHOIR

VOICE & PIANO

MY PREFERRED VERSION WAS: _____

WHY? _____

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. Manx Music - Listen and Play

8. Final
Listening
Test D

Eunyssagh Vona (Mona's Delight)

Staff 1: $\overset{\boxed{C}}{\text{G}}$ $\overset{\boxed{G}}{\text{C C D E D C}}$ $\overset{\boxed{C}}{\text{D D E F E D}}$ $\overset{\boxed{G}}{\text{C C E G E C B D G B D G}}$

Staff 2 (5): $\overset{\boxed{C}}{\text{C C D E D C}}$ $\overset{\boxed{F}}{\text{D D E F E D}}$ $\overset{\boxed{G}}{\text{E G E C D F D B}}$ $\overset{\boxed{C}}{\text{C C C E F}}$

Staff 3 (9): $\overset{\boxed{C}}{\text{G G F E F G}}$ $\overset{\boxed{F}}{\text{F F E D E F}}$ $\overset{\boxed{G}}{\text{E E D C D E}}$ $\overset{\boxed{C}}{\text{D C B A G A B G}}$

Staff 4 (13): $\overset{\boxed{C}}{\text{E E D C D E}}$ $\overset{\boxed{F}}{\text{F F E D E F}}$ $\overset{\boxed{G}}{\text{E D C E D C B D}}$ $\overset{\boxed{C}}{\text{C C}}$

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This melody accompanies a set dance which was collected by Mona Douglas.

I played the Melody/Chords/Both. I found it easy/quite difficult/difficult
[Circle which applies to you]

MY SCORE: _____

SCHOOL:
NAME:

DATE:
FORM:

8. FINAL LISTENING TEST - Manx Music

Test D. Eunyssagh Vona

1. First listen to the demonstration of the melody while you follow the written music.
2. Next, you will hear four different interpretations of the same melody. Each version will be repeated again after 2 seconds.
3. From the multiple choices, circle which type of instrumentation you hear in each piece of music. At the end, comment on your preferred version.

Eunyssagh 1

ORCHESTRA

SOLO FIDDLE

FOLK GROUP

VOICE & PIANO

Eunyssagh 2

SOLO HARMONICA

CHOIR

VOICE & PIANO

VOICE & STRING GROUP

Eunyssagh 3

VOICE & PIANO

SOLO HARP

VOICE & FOLK GROUP

SOLO WHISTLE

Eunyssagh 4

SOLO HARMONICA

ORCHESTRA

CHOIR

FOLK GROUP

MY PREFERRED VERSION WAS: _____

WHY? _____

MY SCORE: _____

1. MANX MUSIC - THE ORAL TRADITION

1. What is folk music?

Music of the people

2. Which countries have languages which are closely related to Manx Gaelic?

Scotland and Ireland

3. What is it called when songs are memorised and passed down from one generation to another?

Oral Tradition/Oral Transmission

4. Name one of the folk music collectors in the Isle of Man.

W.H. Gill, J.F. Gill, Dr. John Clague, A.W. Moore, Mona Douglas

5. Name a type of music found by the collectors in the Isle of Man.

Folk songs, religious music, dance tunes

6. What is a ballad?

A story told through singing

7. What was the most popular instrument for accompanying dancing here?

Fiddle/violin

8. When is Hop-tu-naa celebrated?

Hallowe'en/31st October/last night of the old Celtic year

9. When is Hunt the Wren celebrated?

Boxing Day/26th December/St. Stephen's Day

10. What is a Carval?

A very long Carol (on a biblical theme)

2. MANX MUSIC - NATIONAL & CLASSICAL

1. What was the first publication of Manx songs called?

Mona Melodies (1820)

2. Who arranged the folk songs for the *Manx National Song Book* in 1896?

W.H. (William Henry) Gill

3. In Salon Music, which instrument was commonly used to accompany songs?

Piano

4. Who was the female collector who published Manx folk songs?

Mona Douglas

5. Name a traditional trade associated with the Isle of Man.

Fishing, farming, mining, etc.

6. Name a classical composer who has used Manx folk tunes in their music.

Haydn Wood, Vaughan Williams, Arnold Foster, Arthur Somervell, Ronald Stevenson, George Tootell, Malcolm Arnold

7. What is the Manx National Anthem known as [first line]?

O Land of Our Birth

8. What is the Anglo-Manx dialect?

A distinctive form of English spoken by Manx people

9. What does Ellan Vannin mean?

Isle of Man

10. Which famous modern group have recorded 'Ellan Vannin'?

The Bee Gees

3. MANX MUSIC - MUSIC HALL & TOURIST MUSIC

1. From which date did Music Hall entertainment become popular?

1850

2. Who famously sang 'Riding in the T.T. Races'?

George Formby

3. Where did most of the IOM tourists come from in the late 19th century?

Northern England and Scotland

4. Name a pleasure park which was popular in the Isle of Man tourist boom.

Silverdale, Groudle Glen, Mooragh Park, Laxey Glen Gardens, Injebreck, Glen Helen etc.

5. Where's Port-le-Murra?

Port St. Mary

6. What's a Nickey?

Fishing boat

7. What was Harry Wood's brother called?

Haydn [pronounced hay-den]

8. Name another song writer who wrote tourist songs.

C.W. Murphy, Will Letters, Carl Reber

9. Name a Manx Music Hall song.

The Dear Old Isle of Man, Sweet Isle of Mona, A Trip to the Isle of Man etc.

10. Make up your own 'touristy' title for a song about the Isle of Man!

???

4. MANX MUSIC - FOLK MUSIC FROM THE 1960S

1. Name an American folk musician from the 1960s.

Bob Dylan, Paul Simon and Art Garfunkel, etc.

2. Which instrument became very popular in the 1960s folk revival?

Guitar

3. What did folk clubs encourage people to do?

Join in the singing

4. Name a Manx folk group from the 1960s

Mannin Folk etc.

5. Who wrote 'The Laxey Wheel' and 'the Foxdale Miner'?

Stuart Slack

6. When was the 'Song for the Terns' written?

1968

7. What was 'The Ellan Vannin Tragedy' about?

A Manx ship which sank in 1909

8. Who wrote 'The Ellan Vannin Tragedy'?

The Spinners

9. Name a protest song by the Mollag Band

Langness, Don't Hurt Me Now

10. Think about an environmental or political issue (local or national) which annoys you - If you were to write a song about it, what would it be called?

???

5. MANX FOLK MUSIC TODAY

1. Why is the Isle of Man a Celtic country?

It has its own Celtic language; Manx Gaelic

2. Name another Celtic country:

Scotland, Ireland, Cornwall, Wales, Brittany

3. What is a Ceili?

An event where people join in with folk dancing

4. Which book, published in 1978, made Manx folk music more accessible?

Kiaull yn Theay

6. Name one of the Manx Celtic festivals:

Yn Chruinnaght, Shennaghys Jiu, Cooish

7. What was the song, 'The King of the Sea' about?

The herring/fish/kipper!

8. Name a *melodic* instrument used in Manx folk music:

Fiddle/violin, whistle, etc.

9. What does Paitchyn Vannin mean?

Children of Mann (Isle of Man)

10. Name another Manx folk musician or group:

[See those listed]

TEACHER'S ANSWER SHEET
Answers in *Italics*

5b. LISTENING TEST 1 - Manx Music - Instrumentation



Students circle the main or solo instrument that they can hear.
[Each track includes a two second break followed by a repeat of the example]

CD2 Track 01

<i>Example 1</i>	<i>WHISTLE</i>	FIDDLE	BODHRÁN
------------------	----------------	--------	---------

CD2 Track 02

<i>Example 2</i>	SOLO VOICE	MANDOLIN	<i>ACCORDION</i>
------------------	------------	----------	------------------

CD2 Track 03

<i>Example 3</i>	FLUTE	<i>BANJO</i>	CHOIR
------------------	-------	--------------	-------

CD2 Track 04

<i>Example 4</i>	CHOIR	WHISTLE	<i>SOLO VOICE</i>
------------------	-------	---------	-------------------

CD2 Track 05

<i>Example 5</i>	<i>BODHRÁN</i>	BANJO	WHISTLE
------------------	----------------	-------	---------

CD2 Track 06

<i>Example 6</i>	WHISTLE	HARP	<i>FIDDLE</i>
------------------	---------	------	---------------

CD2 Track 07

<i>Example 7</i>	FIDDLE	<i>MANDOLIN</i>	CHOIR
------------------	--------	-----------------	-------

CD2 Track 08

<i>Example 8</i>	<i>FLUTE</i>	ACCORDION	SOLO VOICE
------------------	--------------	-----------	------------

CD2 Track 09

<i>Example 9</i>	WHISTLE	<i>GUITAR</i>	BODHRÁN
------------------	---------	---------------	---------

CD2 Track 10

<i>Example 10</i>	FIDDLE	BANJO	<i>HARP</i>
-------------------	--------	-------	-------------

TEACHER'S ANSWER SHEET
Answers in *Italics*



5b. LISTENING TEST 2 - Manx Music - Instrumentation

Students circle the main or solo instrument that they can hear.
[Each track includes a two second break followed by a repeat of the example]

CD2 Track 11

<i>Example 11</i>	SOLO VOICE	<i>CHOIR</i>	WHISTLE
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CD2 Track 12

<i>Example 12</i>	ACCORDION	<i>HARMONICA</i>	FIDDLE
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Students circle the two instruments which they can hear.

CD2 Track 13

<i>Example 13</i>	BANJO	<i>WHISTLE</i>	GUITAR	<i>BODHRÁN</i>
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CD2 Track 14

<i>Example 14</i>	<i>SOLO VOICE</i>	GUITAR	FIDDLE	<i>HARP</i>
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CD2 Track 15

<i>Example 15</i>	BODHRÁN	<i>FIDDLE</i>	<i>GUITAR</i>	BANJO
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CD2 Track 16

<i>Example 16</i>	GUITAR	<i>BANJO</i>	HARP	<i>BODHRÁN</i>
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CD2 Track 17

<i>Example 17</i>	<i>ACCORDION</i>	<i>GUITAR</i>	MANDOLIN	WHISTLE
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CD2 Track 18

<i>Example 18</i>	GUITAR	<i>WHISTLE</i>	FLUTE	<i>HARP</i>
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CD2 Track 19

<i>Example 19</i>	<i>MANDOLIN</i>	FIDDLE	BANJO	<i>GUITAR</i>
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Students circle the three instruments which they can hear.

CD2 Track 20

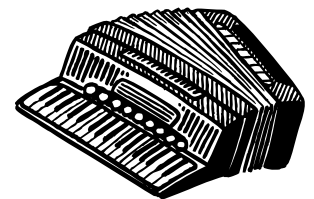
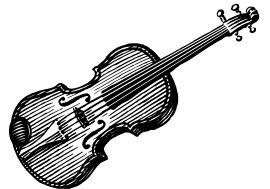
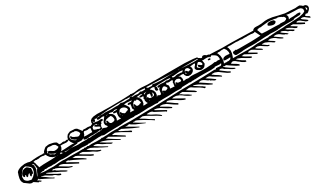
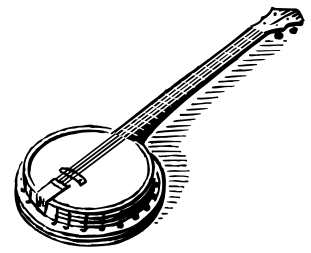
<i>Example 20</i>	<i>FIDDLE</i>	BODHRÁN	GUITAR	<i>FLUTE</i>	<i>ACCORDION</i>	HARP
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TEACHER'S ANSWER SHEET

Answers in *Italics*

5b. Manx Folk Music TRICKY WORDSEARCH Instrumentation

Z V P F O A **S** L M F X Q R U X S L R W X
 T G Z M L G W **E** L X Y U T Y E J L **W** B T
 I C X **V** Z O U Y **S** U N X M Q W P T **H** B A
 C N F N **O** R O W H **S** N X K C B V J **I** L M
 H Z T **C** M **I** W B O G **I** J F C V K F **S** E N
 N O J S **H** C **C** M Z Y F **O** Y C A Y H **T** C Q
 Q M S F V **R** K **E** P **P** S B **N** U **B** S C **L** C N
 E S K O M **N** **U** B W N **R** O A **D** T C P **E** U **C**
 U F W Q U **I** U **I** N O H **A** **I** Q I K **A** K **O** O
 W Z F T **N** **L** **B** **A** **N** **J** **O** **L** **H** R S **C** **C** **N** B M
U **N** **A** **C** **C** **O** **M** **P** **A** **N** **I** **E** **D** B **E** H **C** **S** I V
 P U K C T **D** **I** Z **E** **E** A L L **L** R **E** O D K B
H **A** **R** **M** **O** **N** **Y** **D** **C** **L** P **G** **T** M **R** **L** **M** K I I
 W T A E S **A** G P **R** K **D** **I** **H** **T** O **E** **P** P G X
 W E W I B **M** H Q **R** O **C** **D** **I** **T** **T** **C** A Z I H
 M D E W M E E T **A** L **C** **N** **I** **U** M **H** **N** T Z M
N **O** **I** **T** **I** **D** **A** **R** **T** S **A** **C** **L** **F** K O **I** D Q I
K **L** **O** **F** I F F L **I** W I **F** A X Q **I** **E** R W N
 L V A Q S G F X **U** M L F E Y N **R** **D** D G P
C **I** **L** **E** **A** **G** H W **G** M A Q D L T B M T D F



ACCOMPANIED
GAELIC
GUITAR
HARMONY
HARP
MANDOLIN
SESSION

FOLK
VOICE
WHISTLE
FLUTE
ACCORDION
BANJO
CEILIDH/CEILI

CONCERTINA
FIDDLE
UNACCOMPANIED
CHRUINNAGHT
SOLO
CHOIR
CELTIC

Extra word hidden in wordsearch: *TRADITION*

TEACHER'S ANSWER SHEET

Answers in *Italics*

5b. Manx Music Crossword - Instrumentation

ACROSS

1. Folky name for a violin
Fiddle
5. Informal music-making gathering
Session
7. Natural instrument of the human being!
Voice
9. Small relation of the accordion
Concertina
11. Folk instrument with bellows & keys
Accordion
13. A group of singers
Choir
14. Stringed American instrument
Banjo
15. A get-together where people dance
Ceilidh

DOWN

1. Can be metal or wooden in folk music
Flute
2. It used to cost only a penny!
Whistle
3. Instrument with 4 pairs of strings
Mandolin
4. Popular 6 stringed instrument
Guitar
5. Only one person performing
Solo
6. 2 or more notes sung or played at same time
Harmony
8. Someone else playing with you
Accompanied
10. Celtic plucked instrument
Harp
12. Annual Manx Celtic festival
Yn...
Chruinnaght

TEACHER'S ANSWER SHEET

Answers in *Italics*

5b. Name the instrument - see student sheet

Students enter the names of the pictured instruments.

5b. Manx Folk Music - Instrument Bingo A

1. Randomly distribute copies of the 8 different versions of student bingo sheets around the classroom. [Photocopy student sheets and cut in half].
2. Read out a list of words (16 in total) relating to Manx folk music SEE BELOW. After hearing each word, the student searches for its picture or for the word on their sheet and ticks the relevant box. The winner is the first to fill their 9 box grid, and to call out BINGO!
The Game can continue until each pupil has filled their sheet.
3. By varying the order of the words, this can be played on more than one occasion.

GAME ONE	GAME TWO	GAME THREE	GAME FOUR
1. CONCERTINA	ACCORDION	HARP	FOLK GROUP
2. FIDDLE	GUITAR	CHOIR	FIDDLE
3. PIANO	BODHRÁN	SOLO VOICE	MANDOLIN
4. VOICE & PIANO	BANJO	BANJO	FLUTE
5. ACCORDION	CHOIR	ORCHESTRA	SOLO VOICE
6. FLUTE	MANDOLIN	HARMONICA	PIANO
7. BODHRÁN	PIANO	ACCORDION	BANJO
8. CHOIR	FOLK GROUP	WHISTLE	BODHRÁN
9. WHISTLE	FIDDLE	CONCERTINA	VOICE & PIANO
10. SOLO VOICE	HARP	BODHRÁN	CHOIR
11. HARP	HARMONICA	FLUTE	HARP
12. ORCHESTRA	CONCERTINA	GUITAR	ACCORDION
13. GUITAR	FLUTE	VOICE & PIANO	CONCERTINA
14. MANDOLIN	ORCHESTRA	FOLK GROUP	ORCHESTRA
15. FOLK GROUP	SOLO VOICE	FIDDLE	HARMONICA
16. HARMONICA	VOICE & PIANO	MANDOLIN	WHISTLE
17. BANJO	WHISTLE	PIANO	GUITAR

For more challenging games, clues could be given about the instrumentation, or examples could be played from the CDs and recognised by the students. SEE OVER for suggestions.

5b. Manx Folk Music - Instrument Bingo B

Bingo with clues:

1. I have four strings and am played with a bow [*fiddle*]
2. I sing while s/he plays the keys [*voice & piano*]
3. I am an American instrument and I am plucked [*banjo*]
4. I have 6 finger holes and produce a sound when blown through [*whistle*]
5. I have 6 strings and can be acoustic, classical, electric or bass [*guitar*]
6. We are a very large group of musicians who often play classical music [*orchestra*]
7. I sing on my own [*solo voice*]
8. I have four pairs of strings and am plucked [*mandolin*]
9. I am an Irish drum [*bodhrán*]
10. I am a woodwind instrument and can be metal or wooden [*flute*]
11. I am a small instrument and I have reeds which are blown through [*harmonica*]
12. I have a piano keyboard and bellows which produce notes [*accordion*]
13. We are a collection of musicians who play traditional Manx music [*folk group*]
14. I am similar to the accordion, but have buttons instead of piano keys [*concertina*]
15. I am a large instrument with keys and pedals [*piano*]
16. We are a group of singers who often sing in harmony [*choir*]
17. I have 24 strings which are plucked to make the melody or chords [*harp*]

Listening Bingo - For an alternative version, extracts of the instruments could be chosen from CD1 and CD2 and played to students instead of calling the names. A playlist could be made in advance. e.g.

<i>Bodhrán</i>	[CD1/29]	<i>Guitar</i>	[CD2/09]	<i>Folk group</i>	[CD1/38]
<i>Flute</i>	[CD1/25]	<i>Fiddle</i>	[CD1/23]	<i>Banjo</i>	[CD1/28]
<i>Choir</i>	[CD1/04]	<i>Whistle</i>	[CD2/01]	<i>Orchestra</i>	[CD2/53]
<i>Mandolin</i>	[CD1/26]	<i>Accordion</i>	[CD2/02]	<i>Harp</i>	[CD1/30]
<i>Piano</i>	[CD2/44]	<i>Voice & piano</i>	[CD1/11]	<i>harmonica</i>	[CD2/58]
<i>Solo Voice</i>	[CD1/33]	<i>Concertina</i>	[<i>sorry, no CD example!! Just say word</i>]		

**6. Listening Test 1 - Manx Music - Time Signatures and Rhythms**

[Each track includes a two second break followed by a repeat of the example]

CD2 Track 21 <i>Example 1</i>	<i>JIG</i>	REEL	AIR
Mactullagh Vannin - Flitter Dance in Jig tempo			
CD2 Track 22 <i>Example 2</i>	JIG	<i>REEL</i>	AIR
Sheean Raah - Ballakilleon			
CD2 Track 23 <i>Example 3</i>	JIG	REEL	<i>AIR</i>
Katie Lawrence - Arrane y Chlean			
CD2 Track 24 <i>Example 4</i>	<i>JIG</i>	REEL	AIR
Mactullagh Vannin - Here Come's Tom Duke a-riding			
CD2 Track 25 <i>Example 5</i>	<i>JIG</i>	REEL	AIR
Phynnodderee - Benrein y Boaldyn			
CD2 Track 26 <i>Example 6</i>	JIG	REEL	<i>AIR</i>
Katie & Kirsty Lawrence - Graih Foalsey			
CD2 Track 27 <i>Example 7</i>	<i>JIG</i>	REEL	AIR
Mactullagh Vannin - Creg Willy Syl			
CD2 Track 28 <i>Example 8</i>	JIG	<i>REEL</i>	AIR
Phynnodderee - William & Mary			
CD2 Track 29 <i>Example 9</i>	<i>JIG</i>	REEL	AIR
Manx Folk Dance Society - Yn Mheillea			
CD2 Track 30 <i>Example 10</i>	JIG	REEL	<i>AIR</i>
Solas - Arrane Ghelby			

TEACHER'S ANSWER SHEET

Answers in *Italics>*



6. Listening Test 2 - Manx Music - Time Signatures and Rhythms

[Each track includes a two second break followed by a repeat of the example]

CD2 Track 31			
<i>Example 11</i>	<i>JIG</i>	REEL	AIR
King Chiaullee - Three Little Boats			

CD2 Track 32			
<i>Example 12</i>	<i>JIG</i>	REEL	AIR
Manx Folk Dance Society - Manx Jig			

CD2 Track 33			
<i>Example 13</i>	JIG	REEL	<i>AIR</i>
Phynnodderee - Tune for Grandad			

CD2 Track 34			
<i>Example 14</i>	<i>JIG</i>	REEL	AIR
Phynnodderee - Fathaby Jig			

CD2 Track 35			
<i>Example 15</i>	<i>JIG</i>	REEL	AIR
Mactullagh Vannin - Moirrey ny Cainle			

CD2 Track 36			
<i>Example 16</i>	JIG	<i>REEL</i>	AIR
King Chiaullee - Car Juan Nan			

CD2 Track 37			
<i>Example 17</i>	JIG	REEL	<i>AIR</i>
King Chiaullee - Arrane y Chlean			

CD2 Track 38			
<i>Example 18</i>	JIG	<i>REEL</i>	AIR
Katie Lawrence - Thurrot			

CD2 Track 39			
<i>Example 19</i>	JIG	REEL	<i>AIR</i>
Paitchyn Vannin - Ooill er yn Ushtey			

CD2 Track 40			
<i>Example 20</i>	JIG	<i>REEL</i>	AIR
Phynnodderee - Car ny Ferrishyn			

TEACHER'S ANSWER SHEET

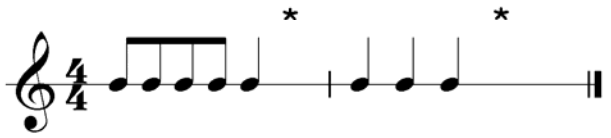
Answers in *Italics*

6. THEORY TEST - Manx Music - Time Signatures & Rhythms

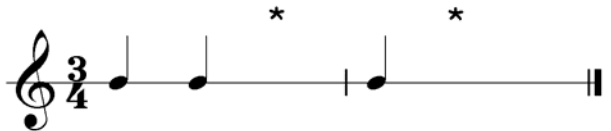
1. Fill in the missing time values *
to complete each bar



2. Fill in the missing time values *
to complete each bar



3. Fill in the missing time values *
to complete each bar



4. Fill in the Time Signature *



5. Fill in the Time Signature *



6. Fill in the Time Signature *



7. Could this time signature be from a
Jig / Reel / Air?
(Circle correct answer)



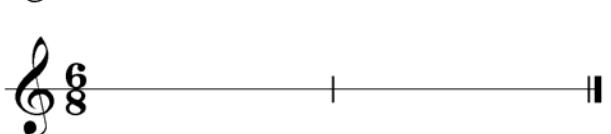
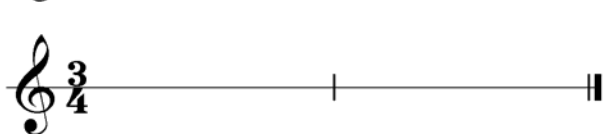
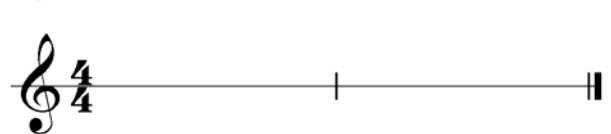
8. Could this time signature be from a
Jig / Air?
(Circle correct answer)



9. Could this time signature be from a
Jig / Air?
(Circle correct answer)



10. Compose your own 2 bar rhythms
to fit each given time signature



MY SCORE _____

8. Manx Music - Play and Listen

8. Final
Listening
Test A

Tra Va Ruggit Creest (When Christ was Born)

DC ADDEF EDCDEFG A G ABC EDDCDDC

5 A D D E F E D C D E F G A G A B C E D D C D F G

9 A A A A C A A G G G G F E F F F F A F F E E E E D E

13 F D D E F G E E F G A G A B C E D D C D

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This melody is also a hymn tune known as 'The Good Old Way'. It was collected from the oral tradition and nowadays it is often played as a Manx folk tune.

TEACHER'S ANSWER SHEET

Answers in *Italics*

FINAL LISTENING TEST - Manx Music

Test A. Tra Va Ruggit Creest

Instructions

1. Play the demonstration melody on CD 2 Track 41. Students can follow the written music.
2. Four different interpretations of the same melody will follow on the CD. Each test version will be repeated again after 2 seconds.
3. From the multiple choices, students circle which type of instrumentation they can hear in each piece of music. At the end, they can comment on their preferred version.

CD2 Track 42

Tra Va 1

ORCHESTRA

SOLO FIDDLE

SOLO HARP

CHOIR

CD2 Track 43

Tra Va 2

SOLO VOICE

FOLK GROUP

VOICE & FOLK GROUP

ORCHESTRA

CD2 Track 44

Tra Va 3

CHOIR

HARP & FIDDLE

SOLO PIANO

SOLO HARMONICA

CD2 Track 45

Tra Va 4

CHOIR

ORCHESTRA

FOLK GROUP

VOICE & PIANO

8. Manx Music - Play and Listen

8. Final
Listening
Test B

My Caillin Veg Dhone (My Little Brown Girl)

A A C D E F E C A A A C D E G A G E C D D

5

E C E G A G E C D E F D E D E C A A

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This song is very old and it has Gaelic words. Lots of versions (or variants) were found in the Isle of Man.

8. FINAL LISTENING TEST - Manx Music**Test B. My Chaillin Veg Dhone****Instructions**

1. Play the demonstration melody on CD2 track 46. Students can follow the written music.
2. Four different interpretations of the same melody will follow on the CD. Each test version will be repeated again after 2 seconds.
3. From the multiple choices, students circle which type of instrumentation they can hear in each piece of music. At the end, they can comment on their preferred version.

CD2 track 47

Chaillin 1

VOICE & PIANO

SOLO FIDDLE

SOLO VOICE

CHOIR

CD2 track 48

Chaillin 2

SOLO VOICE

CHOIR

VOICE & PIANO

VOICE & STRING GROUP

CD2 track 49

*Chaillin 3**SOLO PIANO*

SOLO HARP

FOLK GROUP

SOLO WHISTLE

CD2 track 50

Chaillin 4

HARMONICA

ORCHESTRA

CHOIR

VOICE & PIANO

8. Manx Music - Listen and Play

8. Final
Listening
Test C

Ny Kirree Fo Niaghtey (The Sheep under the Snow)

Am Em Am Am G C G

A B C E D E G A G E E D E E F G F G E D B G

7

Am Em Am C G C

A G E D E G A A B C D E C E D B G A C B C D E F

12

G Am Em Am Em Am

G A B C D E C E D B G C B A G E D E G A

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This sad song was very well known in the Isle of Man and was published in *Mona Melodies* in 1820 for voice and piano. The words describe a sudden blizzard which killed 2000 sheep in the Lonan hills.

TEACHER'S ANSWER SHEET

Answers in *Italics*

8. FINAL LISTENING TEST - Manx Music

Test C. Ny Kirree Fo Niaghtey

Instructions

1. Play the demonstration melody on CD2 track 51. Students can follow the written music.
2. Four different interpretations of the same melody will follow on the CD. Each test version will be repeated again after 2 seconds.
3. From the multiple choices, students circle which type of instrumentation they can hear in each piece of music. At the end, they can comment on their preferred version.

CD2 track 52

Kirree 1

HARP & WHISTLE

HARP & FIDDLE

SOLO HARP

CHOIR

CD track 53

Kirree 2

FOLK GROUP

CHOIR

VOICE & PIANO

ORCHESTRA

CD track 54

Kirree 3

SOLO PIANO

SOLO HARP

SOLO VOICE

SOLO WHISTLE

CD track 55

Kirree 4

HARMONICA

ORCHESTRA

CHOIR

VOICE & PIANO

8. Manx Music - Listen and Play

8. Final
Listening
Test D

Eunyssagh Vona (Mona's Delight)

G C CDE DC D DEF ED C CEG EC BDG BDG

5

C CDE DC D DEF ED EGE CD FDB C C C EF

9

G GFEFG F FEDEF EEDCDE DCBAGABG

13

E EDCDE F FEDEF EDCEDCBDC C

1. Do the Listening Test for this melody with the accompanying answer sheet
2. Try to play the melody and/or chords on your instrument

This melody accompanies a set dance which was collected by Mona Douglas.

8. FINAL LISTENING TEST - Manx Music

Test D. Eunyssagh Vona

Instructions

1. Play the demonstration melody on CD 2 track 56. Students can follow the written music.
2. Four different interpretations of the same melody will follow on the CD. Each test version will be repeated again after 2 seconds.
3. From the multiple choices, students circle which type of instrumentation they can hear in each piece of music. At the end, they can comment on their preferred version.

CD2 track 57

Eunyssagh 1

ORCHESTRA

SOLO FIDDLE

FOLK GROUP

VOICE & PIANO

CD2 track 58

Eunyssagh 2

SOLO HARMONICA

CHOIR

VOICE & PIANO

VOICE & STRING GROUP

CD2 track 59

Eunyssagh 3

VOICE & PIANO

SOLO HARP

VOICE & FOLK GROUP

SOLO WHISTLE

CD2 track 60

Eunyssagh 4

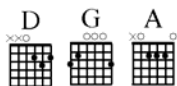
SOLO HARMONICA

ORCHESTRA

CHOIR

FOLK GROUP

Hop tu naa Dance & Song



A Lively

Violin

D G A D

0 0 0 2 0 2 0 0 1 0 3 2 1 0 0 0 , 0

D Whistle 2 2 2 4 6 4 2 2 1 2 3 4 5 6 6 6 2

INTRODUCTION

G A D

0 0 2 0 2 0 0 1 0 3 2 1 0 0 0

2 2 4 6 4 2 2 1 2 3 4 5 6 6 6

B1 **B2** A D

0 1 0 2 0 1 0 2 0 1 0 3 2 1 2 ,

2 1 2 4 2 1 2 4 2 1 2 3 4 5 4

B3 **B4** A D

0 1 0 2 0 1 0 2 0 1 0 3 2 1 0

2 1 2 4 2 1 2 4 2 1 2 3 4 5 6

Ta shenn Oie Houney, Hop-tu-Naa!
 T'an eayst soilshean, Trol-la-laa!
 [Repeat]
 Hop-tu-Naa as Trol-la-laa,
 Ta shenn Oie Houney, Hop-tu-Naa!
 [Repeat]

Translation:

'Tis Hollandtide Night, Hop-tu-Naa!
 The moon shines bright, Trol-la-laa!
 [Repeat]
 Hop-tu-Naa and Trol-la-laa,
 'Tis Hollandtide Night, Hop-tu-Naa!
 [Repeat]

Hop tu naa Dance

Piano Solo

arr. C. Woolley

A Lively

INTRODUCTION

Musical score for 'Hop tu naa Dance' (Piano Solo). The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of three systems of two staves each (treble and bass clef). The first system includes a melody with fingerings (4, 3, 1, 3) and an introduction. The second system includes a melody with a fermata and fingerings (4). The third system includes a melody with fingerings (1, 3) and a double bar line. Section markers B1, B2, B3, and B4 are placed above the first four measures of each system.

Hop tu naa Dance

Accompaniment to melody

A Lively

INTRODUCTION

Musical score for 'Hop tu naa Dance' (Accompaniment to melody). The score is in 6/8 time with a key signature of two sharps (F# and C#). It consists of three systems of two staves each (treble and bass clef). The first system includes a melody with fingerings (5, 3, 1, 4, 5) and an introduction. The second system includes a melody with a fermata and fingerings (1). The third system includes a melody with a fermata and fingerings (1, 3) and a double bar line. Section markers B1, B2, B3, and B4 are placed above the first four measures of each system.

Hop tu naa

A Round in 4 parts

Based upon a 4 bar
fragment in the
Gill/Clague Collection
called Hop dy Nai.
Words collected by
Mona Douglas.

by J.F. Woolley

1 Ta shenn Oie Hou - ney, Hop - tu - Naa!

2 T'an eayst soil - shean, Trol - la - laa!

3 Hop - tu - Naa — as Trol - la - laa,

4 Ta shenn Oie Houn - ey, Hop - tu - Naa!

Ta shenn Oie Houney, Hop-tu-Naa!
T'an eayst soilshean, Trol-la-laa!
Hop-tu-Naa as Trol-la-laa,
Ta shenn Oie Houney, Hop-tu-Naa!

This song can be performed as a solo or it can be sung as a round by 2-4 singers/groups of singers. It may be necessary to start the song on a lower note because of the high range.

Hop tu naa - Pronunciation

Ta shenn Oie Houney, Hop-tu-Naa!
[Ta shenn ee howna, hop-chu-nay!]

T'an eayst soilshean, Trol-la-laa!
[Tun aist saw'shin, trol-la-lay!]

Hop-tu-Naa as Trol-la-laa,
[Hop-chu-nay as trol-la-lay]

Ta shenn Oie Houney, Hop-tu-Naa!
[Ta shenn ee howna, hop-chu-nay!]

Translation:

'Tis Hollandtide Night, Hop-tu-Naa!

The moon shines bright, Trol-la-laa!

Hop-tu-Naa and Trol-la-laa,

'Tis Hollandtide Night, Hop-tu-Naa!



C Q T S I Q T D J U X E
I B J Q B T A L S H C D
L G L T U K C X G F I I
D A E R B R E G N I G T
E Q N A N M L A Z N B N
Q I H T J O A O H W D A
P R H M E N O T P I P L
T W Y V U R M M M N T L
R H F T D P N H C T K O
S V P N O V E M B E R H
D O E P P W I T Q R I K
H C W Y N N I J B C Q W

CAT

GINGERBREAD

HOLLANTIDE

HOP TU NAA

JINNY

LANTERN

MOON

NOVEMBER

TURNIP

WINTER

Snieu Wheeyl Snieu [Spin Wheel Spin]

Violin

Whistle

9

Detailed description: The image shows two staves of musical notation. The top staff is for Violin and the bottom staff is for Whistle. Both are in G major (one sharp) and 2/4 time. The Violin part consists of two lines of music. The first line has 8 measures with notes and fingerings: 0 0 2 1, 3 3 1 0, 0 0, 2 2 2 2, 3 3 3 3, 1 0 1 2, 0. The second line starts at measure 9 and has 8 measures with notes and fingerings: 0 0 0 0, 1 1 1, 3 3 3 1, 0, 2 2, 3 3, 1 0 1 2, 0. The Whistle part also consists of two lines. The first line has 8 measures with notes and fingerings: 2 2 4 1, 3 3 5 2, 2, 4 4 4 4, 3 3 3 3, 5 6 5 4, 6. The second line starts at measure 9 and has 8 measures with notes and fingerings: 2 2 2 2, 1 1 1, 3 3 3 5, 2, 4 4, 3 3, 5 6 5 4, 6.

Snieu, wheeyl, snieu,
 Snieu, wheeyl, snieu;
 Dy chooilley vangan er y villey
 Snieu er-my-skyn.
 Lesh y ree yn ollan,
 As lesh my-hene y sniah;
 Son shenn Trit Trot
 cha vow ish dy bragh.

*Spin, wheel, spin,
 Spin, wheel, spin;
 May every branch upon the tree
 Spin overhead.
 With the king the wool,
 And with myself the thread;
 For old Trit Trot
 she will never get.*

Invocation to St. Bridget

Manx Folksong

Arranged
for
Three-part
Girls Choir
by
J.F.Woolley

Invocation to St. Bridget

Andante ♩ = 40

Arr. J.F. Woolley

S 1 *p*
Vreesh - ey, Vreesh - ey, tar gys my hie, tar_____ gys y

S 2 *p*
Vreesh - ey, Vreesh - ey, tar gys

A *p*
Vreesh - ey, Vreesh - ey, tar gys

4 *mp* *cresc.* *poco* *a* *poco*
thie aym nocht. Vreesh - ey, tar o tar_____ gys y

mp
my hie. Vreesh - ey, Vreesh - ey, tar_____ gys y

mp
my hie. Vreesh - ey, tar_____ gys y

8 *mp* *cresc.* *poco* *a* *poco*
thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

mp *cresc.* *poco* *a* *poco*
thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

mp *cresc.* *poco* *a* *poco*
thie aym nocht. O fosh - il jee yn dor - rys da Breesh-ey, as

11

lhig da Breesh - ey cheet - stiagh. Vreesh - ey

lhig da Breesh - ey cheet - stiagh. Vreesh - ey, Vreesh - ey,

lhig da Breesh - ey cheet - stiagh. Vreesh - ey, Vreesh - ey,

14

tar oo gys y thie aym nocht. aym nocht.

tar oo gys y thie aym nocht. aym nocht.

tar oo gys y thie aym nocht. aym nocht.

*Breeshey, Breeshey,
 Come to my house,
 Come to my home this night.
 Breeshey, Breeshey,
 Come, O come to my home this night.
 O open ye the doors to Breeshey,
 And let in Breeshey.
 Breeshey, Breeshey,
 Come to my home this night.*

INVOCATION TO ST. BRIDGET - PRONUNCIATION

Vreeshey, Vreeshey, tar gys my hie,
Vreejha, Vreejha, ta gus mi high,

Breeshey, Breeshey, Come to my house,

tar gys y thie aym nocht.
Ta gus ah tie em noch.

Come to my home this night.

Vreeshey, tar o tar gys y thie aym nocht.
Vreejha, ta oh ta gus ah tie em noch.

Breeshey, Come, O come to my home this night.

O fosh-il jee yn dorrys da Breeshey,
Oh forjil jee un doris tha Breejha,

O open ye the doors to Breeshey.

as lhig da Breeshey cheet-stiagh.
As lig tha Breejha chit stee-ach.

And let in Breeshey.

Vreeshey tar oo gys y thie aym nocht.
Vreejha ta oo gus ah tie em noch.

Breeshey, Come to my home this night.

* Vreeshey/Breeshey sounds like the flower, Freesia

Manx grammar:

Vreejha - Breeshey is pronounced with a V when addressing her in Gaelic
Breejha - Breeshey is pronounced with a B when talking about her

Smuggler's Lullaby

A smuggler's wife pretends to sing a Manx Gaelic lullaby to her baby, but she is really warning her husband that the excisemen are nearby. The first phrase is loud, so her smuggler husband can hear her warning, while the next phrase 'caddill oo my laala' (go to sleep my little hero) is sang softly to the baby. Luckily the excisemen didn't understand Manx!

Allegretto ♩ = 150

Whistle

Staff 1:

Chords: D, A7, D, D, A

Fingering: 0 1 2 3 0 0 3 3 2 0 0 1 2 3 0 0 3 0

Notes: D4, E4, F#4, G4, A4, A4, G4, G4, F#4, D4, D4, E4, F#4, G4, A4, A4, D4, A4

Dynamic: *f* (first phrase), *p* (second phrase)

Staff 2:

Chords: D, A7, D, D, A, D

Fingering: 0 1 2 3 0 0 3 3 2 0 0 1 2 3 0 0 1 0

Notes: D4, E4, F#4, G4, A4, A4, G4, G4, F#4, D4, D4, E4, F#4, G4, A4, D4, E4, D4

Dynamic: *f* (first phrase), *p* (second phrase)

Staff 3:

Chords: D, A, D, D, A, D

Fingering: 3 2 1 1 2 0 1 2 3 0 0 1 0

Notes: D4, F#4, E4, E4, F#4, D4, E4, F#4, G4, A4, D4, E4, D4

Dynamic: *f* (first phrase), *p* (second phrase)

Smuggler's Lullaby Piano Solo

Arr. J.F. Woolley

Allegretto ♩ = 150

The piano solo score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-4) is marked *mf* and includes fingerings: 1, 5, 2, 5, 2 in the treble and 5, 3, 2, 1, 5 in the bass. The second system (measures 5-8) is also marked *mf*. The third system (measures 9-12) is marked *f* and includes fingerings: 5, 2, 1, 2, 1 in the treble. The piece concludes with a double bar line at the end of measure 12.

Smuggler's Lullaby Accompaniment

Arr. C. Woolley

The accompaniment score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 1-4) features a steady accompaniment pattern. The second system (measures 5-8) continues the accompaniment. The third system (measures 9-12) concludes the accompaniment with a double bar line at the end of measure 12.

Smuggler's Lullaby Variation I

Variations I, II & III
by M. Boulton

Violin 3 2 3 0 2 0 3 4 0 3 2 1 0 3 2 3 0 2 0 3 2 3 0

Whistle $\bar{6}$ 0 $\bar{6}$ 2 4 2 3 1 2 3 4 5 6 $\bar{6}$ 0 $\bar{6}$ 2 4 2 3 4 3 2

5 3 2 3 0 2 0 3 1 0 3 2 1 0 3 2 3 0 2 0 3 2 1 0

$\bar{6}$ 0 $\bar{6}$ 2 4 2 3 1 2 3 4 5 6 $\bar{6}$ 0 6 2 4 2 3 4 5 6

9 2 3 0 2 0 3 3 0 3 2 1 2 3 0 2 0 3 2 1 0

4 3 2 4 2 3 3 2 3 4 5 4 3 2 4 2 3 4 5 6

Smuggler's Lullaby Variation II

0 3 2 1 0 1 2 3 2 3 0 0 3 2 1 0 1 2 3 0

2 3 4 5 6 5 4 3 4 3 2 2 3 4 5 6 5 4 3 2

5 0 3 2 1 0 1 2 3 2 3 0 0 0 0 2 0 2 1 0 1 0

2 3 4 5 6 5 4 3 4 3 2 2 6 2 4 2 4 5 6 5 6

9 1 0 3 3 1 0 0 3 1 0 1 0 3 3 1 0 3 1 0 3

$\bar{4}$ $\bar{5}$ $\bar{6}$ $\bar{6}$ $\bar{4}$ $\bar{5}$ $\bar{5}$ $\bar{6}$ $\bar{4}$ $\bar{5}$ $\bar{4}$ $\bar{5}$ $\bar{6}$ $\bar{6}$ $\bar{4}$ $\bar{5}$ $\bar{6}$ $\bar{4}$ $\bar{5}$ $\bar{6}$

Smuggler's Lullaby Variation III

0 2 0 0 1 2 3 2 3 0 0 2 0 0 1 2 3 0 0 2 0 0

2 4 2 6 5 4 3 4 3 2 2 4 2 6 5 4 3 2 4 2 4 6

6 1 2 3 2 3 0 0 2 0 0 3 1 0 3 0 3 3 2 3 0 2 0

5 4 3 4 3 2 2 4 2 2 $\bar{6}$ $\bar{4}$ $\bar{5}$ $\bar{6}$ $\bar{5}$ $\bar{6}$ $\bar{6}$ 0 $\bar{6}$ 2 4 2

10 2 3 2 0 1 0 3 3 2 3 0 2 0 2 1 0 3

$\bar{3}$ $\bar{2}$ $\bar{3}$ $\bar{5}$ $\bar{4}$ $\bar{5}$ $\bar{6}$ $\bar{6}$ 0 $\bar{6}$ 2 4 2 $\bar{3}$ $\bar{4}$ $\bar{5}$ $\bar{6}$

Smuggler's Lullaby Descant Part (or Variation IV)

Violin 1 0 3 2 3 1 0 3 2 3 0 1 0 3 2 3 0 1 3 0

whistle 4 5 6 0 6 4 5 6 0 6 2 4 5 6 0 6 5 4 2 5

5 1 0 3 2 3 1 0 3 2 3 1 3 2 1 0 3 0 1 0 3 2 3

4 5 6 0 6 4 5 6 0 6 4 2 3 4 5 6 5 4 5 6 0 6

9 1 3 2 3 0 3 0 3 2 1 0 3 0 1 0 3 2 3

4 6 0 6 5 6 2 2 3 4 5 6 5 4 5 6 0 6

Smuggler's Lullaby Violin/Keyboard II

D A A A D D D D D A

5 D D A A D D D A A D

9 D D A A D D D A A D

SMUGGLER'S LULLABY

1. See the Excisemen are coming
Chaddil oo my Laala!

They'll be seeking wine and whisky
Chaddil oo my Laala!

Ogh Hene child o' mine
Chaddil oo my Laala!

2. Daddy's late and we must warn him
Chaddil oo my Laala!

This run, he'll have naught illegal;
Chaddil oo my Laala!

Ogh Hene child o' mine
Chaddil oo my Laala!

3. O the Englishmen may board us
Chaddil oo my Laala!

Nothing wrong will they discover
Chaddil oo my Laala!

Ogh Hene child o' mine
Chaddil oo my Laala!

4. Let them search in boat and dwelling
Chaddil oo my Laala!

Nothing's in the hold but herrings
Chaddil oo my Laala!

Ogh Hene child o' mine
Chaddil oo my Laala!

USHAG VEG RUY

(Lullaby)

Manx Folksong

Arranged
for
Soprano Solo
and
Two-part Girls-Choir
by
J.F.Woolley

USHAG VEG RUY

(Lullaby)

CHORUS

Arr. J.F.Woolley

Quite slow

S1
S2

Ush - ag veg ruy ny moan - ee doo

3

moan - ee doo , moan - ee doo ; Ush - ag veg ruy__ ny

6

moan - ee__ doo__, C'raad chad - dil oo riyr__ ' syn oie__ ?

VERSE

(Solo)

9

mp

1. Nagh chad - dil mish riyr er baare y crouw, baare y crouw,
 2. Nagh chad - dil mish riyr er baare yn dress, baare yn dress,
 3. Nagh chad - dil mish riyr er baare y tonn, baare y tonn,

S1

Oo er baare y
 er baare yn
 er baare y

S2

Oo

12

baare y crouw; Lesh fliag - hey tuit - tym er dagh cheu.
 baare yn dress; Tra va'n gheay sheid - ey v'eh gym -myrk-ey lhee, As
 baare y tonn; Myr shim -mey mac dooin - ey cad - ley roym?

crouw, baare y crouw;
 dress, baare yn dress; Oo
 tonn, baare y tonn;

baare y crouw;
 baare yn dress; Oo
 baare y tonn;

After verse 3
D.C. Chorus
then verse 4

15 *fp*

ogh! my chad - ley cha treih

As ogh! my chad - ley cha treih !

my chad - ley cha treih !

VERSE

(Solo) 18 *mp*

4. O chad -dil mish riyr ed - dyr daa ghuil -lag, ed - dyr daa ghuil - lag,
 Oo ed - dyr daa
 Oo

21 *mf*

ed - dyr daa ghuil - lag, Myr cad - ley yn oi - kan er kee - agh y vum - mig. As

ghuil - lag, ed - dyr daa ghuil - lag, Oo

ed - dyr daa ghuil - lag, Oo

24

O! my chad - ley cha kiune! As O! my chad - ley cha

As O! my chad - ley cha kiune! As

As O! my chad - ley cha kiune! As

27 *Slower* *p* *rall.* **Fine**

kiune! As O! my chad - ley cha kiune!

O! my chad - ley cha kiune! my chad - ley cha kiune!

O! my chad - ley cha kiune! my chad - ley cha kiune!

NB. ('h = ch as in 'loch')
Italics = Pronunciation

From Manx National Song Book II

USHAG VEG RUY
(Manx Gaelic)

Chorus

Ushag veg ruy ny moanee doo,
Ushag vegg roy na morney doo

Moanee doo, moanee doo,
Morney doo, morney doo,

Ushag veg ruy ny moaney doo;
Ushag vegg roy na morney doo;

C'raad chaddil oo riy'r 'syn oie?
Cred 'hathill oo righer (higher) sun ee?

1.
Nagh chaddil mish riy'r er baare y crouw,
Nagh 'hathill mish righer eh bare a crouw (bough),

Baare y crouw, baare y crouw;
Bare a crouw, bare a crouw;

Lesh fliaghey tuittym er dagh cheu
Lesh fliee-arker tujjim eh dagh chow

As ogh! my chadley cha treih!
As och! ma 'haddla 'ha try!

Chorus - Ushag veg ruy...

LITTLE RED BIRD
(English version - not literal translation)

Chorus

Little red bird of the lonely moor,

Lonely moor, lonely moor,

Little red bird of the lonely moor,

O Where did you sleep last night?

1.
Out on a gorse-bush dark and wide,

Dark and wide, dark and wide,

Swift rain was falling on every side

O hard was my sleep last night!

Chorus

2.

Nagh chaddil mish riyf er baare yn dress,
Nagh 'hathill mish righer eh bare un dress

Baare yn dress, baare yn dress?
Bare un dress, bare un dress?

Tra va'n gheay sheidey v'eh gymmyrkey lhee,
Tray van gear sheejer vay gimmer'ha lee

As ogh! my chadley cha treih!
As ogh! ma 'haddla 'ha try!

Chorus

3.

Nagh chaddil mish riyf er baare y tonn,
Nagh 'hathill mish righer eh bare a tonn

Baare y tonn, baare y tonn;
Bare a tonn, bare a tonn;

Myr shimmey mac dooiney cadley roym?
Ma shimma mac doynna 'haddla roym?

As ogh! my chadley cha treih!
As ogh! ma 'haddla 'ha try!

Chorus

4.

O Chaddil mish riyf eddyr daa ghuillag,
O 'hathill mish reyer airtha da 'hullyag

Eddyf daa ghuillag, eddyf daa ghuillag,
airtha da 'hullyag, airtha da 'hullyag

Myf cadley yn oikan er keeagh y vummig.
Ma 'haddla in eegan eh keyagh e vummig.

As O! my chadley cha kiune!
As O! ma 'haddla 'ha keoone!

2.

Did I not sleep on a swaying briar,

A swaying briar, a swaying briar?

Tossing about as the wind rose higher

O little I slept last night!

Chorus

3.

Did I not sleep on a cold wave's crest

A cold wave's crest, a cold wave's crest

Where many a man has taken his rest?

And O! my sleep was too light.

Chorus

4.

Wrapp'd in two leaves I lay at ease,

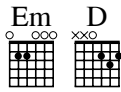
Lay at ease, lay at ease,

As sleeps the young babe on its mother's knees.

O sweet was my sleep last night.

Fingering Chart for a D Penn Whistle

Note names	Finger number	Diagram	Diagram	Diagram	Diagram	Diagram	Diagram	Diagram	Diagram
D	6 5 4 3 2 1	●	●	●	●	●	●	●	6
E		○	●	●	●	●	●	●	5
F#		○	○	●	●	●	●	●	4
G		○	○	○	●	●	●	●	3
A		○	○	○	○	●	●	●	2
B		○	○	○	○	○	○	●	1
C#		○	○	○	○	○	○	○	0
D		●	●	●	●	●	○	●	6 or
C(h)		○	○	○	●	●	○	○	1/2



Arrane Sooree

Arr. C. Woolley

Lilting

Em

D

Em

Violin 1 0 3 3 2 1 0 2 0 1 2 3 1 1 1 , 1 2

Whistle 1 2 3 3 4 5 2 4 6 5 4 3 5 5 5 5 4

Piano

D

Em

D

Em

5 3 0 1 2 3 2 1 0 1 1 3 2 1 , 1 2

3 2 1 0 6 0 1 2 1 1 6 0 1 5 4

1 3 5 1 3 5 4 2 5 1 5 1

D

Em

D

Em

9 3 0 1 2 3 3 1 2 3 0 0 3 2 1 , 1 0

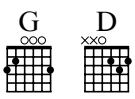
3 2 1 0 6 6 1 0 6 5 5 6 0 1 1 2

D

Em

13 3 3 2 1 0 2 0 1 2 3 1 1 1

3 3 4 5 2 4 6 5 4 3 5 5 5



Car ny Rankee Rock!!

Arr. C. Woolley

Lively

Violin G 3 1 3 1 3 1 3 3 D 0 2 0 2 0 2 0 0

Whistle 3 1 3 1 3 1 6 6 2 1/2 2 1/2 2 1/2 5 5
 G B G B G B D D A C# A C# A C# E E

5 G 1 3 1 3 1 3 2 2 0 D 3 2 1 0 G 3 3

1 6 1 6 1 6 3 3 5 6 1/2 1 2 3 3
 B D B D B D G G E D C# B A G G

9 G 3 0 1 2 0 3 1 1 1 3 0 1 2 0 3 1 0 0

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

13 D 3 0 1 0 3 2 3 0 1 0 1 2 3 3 0 0 G 3 3

3 2 1 2 3 4 3 2 1 2 1 1/2 6 6 6 6 3 3
 G A B A G F G A B A B C# D D D D G G

Car ny Rankee Rock!! PART 2/3

Violin 1 3 1 3 3 1 3 3 3 0 2 0 0 2 0 0
Violin 2 1 3 1 1 3 1 1 1 2 0 2 2 0 2 2

Whistle 1 6 1 6 6 1 6 6 2 4 2 2 4 2 2
Whistle 2 1 3 1 1 3 1 1 4 6 4 4 6 4 4

5 3 1 3 3 1 3 3 3 3 3 2 1 0 3 3

6 1 6 6 1 6 6 6 6 1/2 1 2 3 3
 1 3 1 1 3 1 1

9 3 1 3 3 1 3 3 3 1 3 1 2 1 3 0 1

6 1 6 6 1 6 6 6 1 6 3 4 6 5 4
 1 3 1 1 3 1 1

13 3 1 3 3 1 3 3 3 3 3 2 1 0 3 3

6 1 6 6 1 6 6 6 6 1/2 1 2 3 3
 1 3 1 1

Car ny Rankee Rock!!

accompaniment

Arr. C. Woolley

Piano

1 2 3 4 5 5 4 3 2 1 2 3 4 5 5 4 3 2

5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4

Detailed description: This system contains the first four measures of the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays a melody of quarter notes, while the left hand (bass clef) plays a bass line of quarter notes. Fingerings are indicated by numbers 1-5 above or below the notes. Measure 1: R4, R4, R4, R4. Measure 2: R5, R5, R4, R3, R2. Measure 3: R4, R4, R4, R4. Measure 4: R5, R5, R4, R3, R2.

5

1 2 3 4 5 5 4 3 2 5 5 4 3 2 1 4 1 2 3

5 4 3 2 1 1 2 3 4 1 1 2 3 4 5 1 4 3 2

Detailed description: This system contains measures 5 through 8. Measure 5: R4, R4, R4, R4. Measure 6: R5, R5, R4, R3, R2. Measure 7: R5, R5, R4, R3, R2. Measure 8: R4, R4, R4, R4.

9

1 2 3 4 5 5 4 3 2 1 2 3 4 5 2

5 4 3 2 1 1 2 3 4 5 4 3 2 1 4

Detailed description: This system contains measures 9 through 12. Measure 9: R4, R4, R4, R4. Measure 10: R5, R5, R4, R3, R2. Measure 11: R4, R4, R4, R4. Measure 12: R5, R4.

13

1 2 3 4 5 5 4 3 2 5 5 4 3 2 1 1

5 4 3 2 1 1 2 3 4 1 1 2 3 4 5 5

Detailed description: This system contains measures 13 through 16. Measure 13: R4, R4, R4, R4. Measure 14: R5, R5, R4, R3, R2. Measure 15: R5, R5, R4, R3, R2. Measure 16: R4, R4.

Car ny Ferrishyn

Fairy Dance

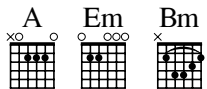
Arr. J.F.Woolley

Vivace ♩ = 100

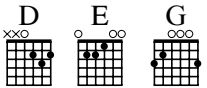
Musical notation for measures 1-5. The piece is in 2/2 time. The right hand (treble clef) features a melody with eighth notes and slurs, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand (bass clef) provides a simple accompaniment of quarter notes. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for measures 6-10. The right hand continues the melodic line with slurs and a mezzo-forte (*mf*) dynamic. The left hand accompaniment remains consistent. Fingerings are indicated by numbers 1-5.

Musical notation for measures 11-15. The right hand features a more complex melodic line with slurs and a forte (*f*) dynamic. The left hand accompaniment continues. The piece concludes with a double bar line. Fingerings are indicated by numbers 1-5.



Vel Shiuish Ben-aeg ny Ben y Phoosee?



Are you a Maid or a Married Wife?

Manx Trad.
arr. C. Woolley

Slow

Violin

Whistle

A A Em A

Bm D E

A A G D

D E E A

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Counter Melody 1 (or octave higher)

Violin

Whistle

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Are you a Maid or a Married Wife?

Manx Trad.
arr. C. Woolley

Slow

A C# E E E E F# G F# E E

A Bm D E

A A G D

D E E A

A C# D C# C# B A D D C# B A F#

D E E A

A F# E F# A C# B A

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Guitar Tab

Slow

2 2 0 0 0 0 2 3 2 0 0

0 2 0 2 0 2 2 0 0

2 3 2 2 0 2 3 3 2 0 2 4

2 4 2 4 2 2 0 2

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Slow

Are you a Maid or a Married Wife? Piano Accompaniment

Manx Trad.
arr. C. Woolley

The first system of piano accompaniment consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

The second system of piano accompaniment consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

The third system of piano accompaniment consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Slow

Are you a Maid or a Married Wife? Piano Solo

The first system of piano solo consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

The second system of piano solo consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

The third system of piano solo consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This pattern repeats in the next two measures. The bass clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a dotted half note G3. This pattern repeats in the next two measures.

Vel Shiuish Ben-aeg ny Ben y Phoosee?

Are you a Maid or a Married Wife?

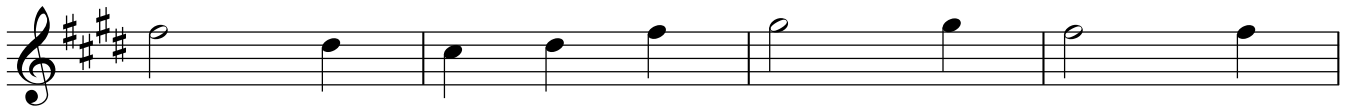
Manx Trad.
arr. C. Woolley

Slow

Clarinet in B \flat



5



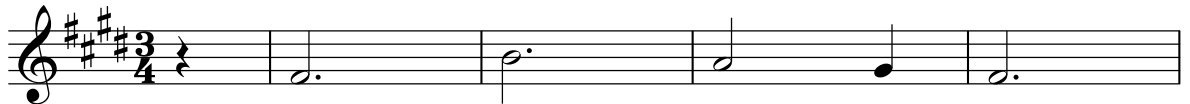
9



13



Counter
Melody 1



5



9



13

