Stòras na Fìdeig
YMI Whistle Resource
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Pictures/Dealbhan Lilidh Chaimbeul
Introduction

Fàilte!

The Whistle is known to be one of the oldest instruments found in Scotland, be it wood, metal, clay, reed, or bone, for over 2,400 years our Scottish descendants have produced beautiful music from this simple instrument. From the oldest designs found at Oakbank Crannog, around 600-400BC, to the most recent seen in today’s modern and vibrant Folk scene, this versatile instrument carries much of Scotland’s musical history and heritage with it.

This resource has been designed for tutors and teachers who wish to teach the Whistle and the heritage with which it is associated. Since 2003 Fèisean nan Gàidheal has employed professional musicians to teach Scottish Traditional music in Primary Schools as part of the Youth Music Initiative (YMI). Through this initiative, many thousands of pupils have been introduced to Traditional music and have engaged with their cultural past and present.

This pack is specifically designed to bring pupils on from the level of ‘complete beginner’ to ‘confident Whistle player’. Whistle students will also learn how to read standard notation and learn the story or history of the tunes they play. Included in the pack are; notes on each tune and the possible difficulties students may face, lyrics which are associated with the tunes for tutors, activities which can be introduced into the lesson, tips on class discipline and class structure, information on whistle ornamentation, and a progressive system which allows both tutors and students to assess their competency level on the Whistle.

Since 2003, this programme has been tried and tested by YMI tutors with much success. We have found several crucial steps which we believe students should take before they can confidently progress onto their next level, as explained on page (ii). However, every tutor has their own style and preferences when it comes to teaching. In recognition of this, we hope that this Whistle resource can be used more as a guide, rather than a rigid programme to which tutors must adhere. There are various routes which tutors can take through each level, but which will still allow pupils to progress through the levels. Tunes have been graded from Level 1 to Level 6, however, tutors also have the freedom to pick and choose tunes from any of the levels if they feel it appropriate.

The ultimate goal of this Whistle resource is for pupils and students to have confidence in their own abilities both in playing the Whistle, reading notation and in their understanding of Traditional music.

We hope that tutors, both new and experienced, will be able to make good use of this pack, adding their own repertoire to create a personalised resource.

Enjoy
Crucial Steps

There are several important steps that students must take before they will have confidence within themselves to play Level 6 tunes. Below is a list of tunes from each level which students should be able to play without difficulty before they can move on to more challenging tunes.

Level 1
Mary Had A Little Lamb

(Confident with notes B, A, G)

Level 2
The Grand Old Duke Of York

(Confident of notes F#, C natural)

Level 3
An Còinneachan

(Confident of notes E, low D)

Level 4
The Skye Boat Song

(Confident of note high D)

Level 5
1st Màiri Bhàn

(Confident of high E)

2nd Flower Of Scotland

(Confident of C#)

Although it is important to gain confidence with the notes, it is also crucial that students learn the various combinations of notes within these tunes. Even if a student was capable of playing the scale with ease, this would not, in itself, be enough for them to tackle a Level 6 tune. Information on each individual tune and the challenges students will face within the tunes, is located in Notes on Tunes.
Example of Class Structure

Every Tutor/Teacher has their own unique teaching style which works for both themselves and the students. It is important to find a class structure or plan which can challenge the students and allow for an enjoyable learning experience for all. One important key in the implementation of a successful lesson is to divide the teaching period into short segments. This helps students stay engaged with the subject and therefore remember more of the lesson, and it also avoids the onset of boredom which in turn can lead to disruptive behaviour. Below, is one example of a possible class structure, but every class presents its own unique strengths and weakness which have to be accounted for on a regular basis.

Rough Guide to Class Structure

- Introduction, whistle distribution, rules 5 min
- Teaching of first notes/new notes and listening to students 10 min
- Teaching of tune 5-10 min
- Quick guide to reading notation 5 min
- Listen to children playing tune whilst children complete worksheet 10-15 min
- Go over the tune with whole class 5 min
- Class game/performance, tutor performance 5 min
- Recap, quick intro to next week’s new notes, end class. 5 min

(Encourage class and teacher to practice tunes/notes before next lesson)

Whistle Class Rules
(take time to establish and explain reasons)

- Normal classroom rules apply
- Do not blow whistles too hard
- Do not play whistles unless instructed
- Do not walk or run whilst playing whistle
- Do not bash or chew whistles
- Do not stick fingers or objects in the ends of whistles
- Do not use them as telescopes, or use them in the car, etc.
- Keep them out of reach of younger children.
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Tips for Class Discipline

• Always ensure that the teacher knows they have responsibility for class behaviour.

• To ensure that students have respect for your authority, take a firm but measured approach to class discipline from the start eg. reinforce the idea of whistles being confiscated if they are blown without consent and enforce the whistle ‘Health and Safety’ Rules.

• Do not let noise or trouble build. Nip it in the bud! Take early action to avoid class discipline deteriorating.

• Children will always push you to see where your boundaries lie. Once they realise where the limits are set, students will then start to settle and the classroom will have a more relaxed atmosphere.

• If any student does step out of line do not be afraid to follow through with the established consequences, whether it might be having their whistle confiscated temporarily, or sending the student to the class teacher, or whoever deals with class discipline.

• For the noisier classes, encourage them to play quietly. Show them how quietly you can play – challenge them to play quieter than you. Discuss how the tune might be played sympathetically.

• Go into the classroom with a clear purpose of what you would like to achieve and how you would like the class to behave. If students start to get out of control, do not be afraid to seek help from the class teacher who ultimately has responsibility. The teaching process should be an enjoyable experience for ALL.
Guidelines for Level 1

**Time:** 1 to 1.5 hours

**Objectives:**

- Introduction to the Whistle.
- Class Rules.
- How to hold the Whistle.
- The notes B, A and G. (Notes spell the word ‘Bag’)
- How to blow each note softly using a gentle ‘Ta’.
- Recognise B A G in music score and get them to write the letters under corresponding notes on the worksheet as part of completing the sheet.
- Learn tunes on the sheet, by rote first (ear), watching tutor’s fingering, and then by reference to the music.
- Stories, myths or facts connected to the tunes.
- Expression of ideas with drawings or puzzles related to the tunes.

Enough time must be taken so that students can get to grips with the multitasking they will have to undertake in order to play the whistle. The various skills include; understanding how to hold the whistle, understanding that the mouthpiece does not pass the teeth or indeed go between the teeth, which fingers go where, the names of the notes, concentrate on finger co-ordination, be able to listen to the tutor’s instructions whilst playing, be able to control their breathing, remember the structure of the tune and note combinations, etc. There is much that the brain has to process in order for students to competently play a tune, so patience is important.

Do not be afraid to repeat tunes, or sections of tunes again and again if necessary. Any students who feel that they cannot play the Whistle, or that they’re falling behind, will ‘switch off’ and either disengage with the class or become disruptive. Praise and encouragement is crucial for students at this early stage. Once they realise that they can play B,A,G confidently, that ‘mistakes’ are all part of the learning process, and that with a little repetition and practice they will achieve their target, the following lessons and tunes will not seem as daunting or challenging to them.

Once students are confident with ‘Mary Had A Little Lamb’, take the opportunity to introduce them to the new notes they will encounter in the next lesson, F# and C natural. Ask them to practice this, along with their tune, before you meet with them again. A class which takes time to practice, even once, before the next class will see themselves move rapidly through the levels and will be more engaged with the lessons.
Guidelines for Level 2

**Time:** 1 to 1.5 hours

**Objectives:**

- The notes F# and C natural (‘Baby Superman’ note)
- To blow softer on the lower notes using a gentle ‘Ta’.
- Recognise F# and C in music score and write the letters under the notes on the worksheet as part of completing the sheet.
- Learn the tunes on the sheet, by rote first, copying fingering, and then by reference to the music. The second tune (Na H-Uain) can be done by directly from the sheet.
- Stories, myths or facts connected to the tunes.
- Expression of ideas with drawings or puzzles related to the tunes.

The introduction of C natural (the ‘Baby Superman’ note) at this early stage may appear to be a bit premature, but students as young as 5 or 6 years old have proven that they can easily manage this note within the ‘Grand Old Duke Of York’ tune. Repetition, praise and encouragement will give them confidence with this tune and level. To play a C natural, students must keep their G and A fingers down on the Whistle but lift their B finger up in the air as if it is flying, hence, ‘The Superman Note’. However, when they move onto Level 4 they will learn another ‘Superman Note’ (high D) but this time with all their fingers down on the Whistle, except for the B. Therefore the C natural is seen as a prelude to the more complicated high D and is given the title of ‘Baby Superman’. For more information on ‘The Grand Old Duke’ and the difficulties students may face, please refer to the **Notes on Tunes** section.

It is important to introduce the idea of blowing lighter for those notes which are found further down the Whistle eg. F#. This will prepare students for the coming notes of low E and D in Level 3.

If tutors have not already done so, the introduction and simple explanation of quicker notes, such as those found in the ‘Grand Old Duke’, will help students understand the different timings and rhythms within the tunes. Avoid ‘overloading’ students with too much information too soon. Further teaching can be done on note lengths once students have a firm grasp of Whistle techniques, fingering, and the understanding of notation and the connection to the Whistle fingering.
Guidelines for Level 3

**Time:** 1 to 2 hours

**Objectives:**

- The note E and low D. (Bottom hand spells word ‘Fed’. Both hands spell ‘Bag Fed’)

- To blow softer using a gentle ‘Ta’ as the notes get lower.

- Recognise E and low D in music score and write the letters under the notes on the worksheet as part of completing the sheet.

- Learn tunes on the sheet, by rote first, copying fingering, and then by reference to the music.

- Reinforcement of note names on both Whistle and notation.

- Stories, myths or facts connected to the tunes.

- Expression of ideas with drawings or puzzles related to the tunes.

Low E and D are the most difficult notes to play on the Whistle, especially for young students. It is important that they do not get frustrated at the length of time it may take in order for them to play this correctly. Allow for plenty of practice and encourage them not to give up. Do not fret if many still struggle with low D even after 2 or 3 tunes have been played at this level. Moving ahead to Level 4 will help many move forward and achieve their low D.

There are two sheets at this level, as some classes take more time than others to achieve the lowest notes, extra material is sometimes needed. Level 1 tunes can also be played using F#, E and D, instead of B, A and G, which again increases the tune base for this level.

‘An Còinneachan’ provides the perfect opportunity for tutors to teach the skill of how to play softly or quietly. Using the background information on the song, and by bringing in ‘imaginary’ sleeping babies into the classroom (as found in **Notes on Tunes**), students will easily understand what is required of them, and when asked to play quietly again in the future, they will often refer back to this lesson.

On the last lesson of Level 3, leave the students with an idea of what high D looks and sounds like (the new ‘Superman’ note) before you leave them so they are prepared for the following level.
Guidelines for Level 4

**Time:** 1 to 3 hours

**Objectives:**

- The note high \( D \) (notes on the higher octave are written with a line underneath).
- To play high \( D \) in the open style (B finger is taken off the Whistle – ‘Superman’).
- Continue to write letters under the notes on the worksheet as part of completing the sheet.
- Learn tunes on the sheet, by rote first and then by reference to the music.
- Stories, myths or facts connected to the tunes.
- Expression of ideas with drawings or puzzles related to the tunes.
- Play some lower level tunes by heart.

The main lesson within the Level 4 tunes revolves around the new note, high \( D \). This is also referred to as the ‘Superman Note’. Previously, the students learnt the ‘Baby/Little Superman’ (C natural) with the B note finger flying up in the air, now they play the same thing again except this time they cover the low notes on the bottom hand as well.

With the addition of high \( D \), a much wider variety of tunes becomes available. More time can therefore be spent at this level if necessary. From Level 4 onwards tutors should be able to go into more depth on the phrasing, rhythm, note lengths, etc. of tunes, without having to worry about overloading students with too much information at once. By now, students should have had enough practice in ‘Whistle multitasking’ (see Level 1 notes) that they should not require the same amount of concentration in order to achieve the same outcomes eg. playing the Whistle whilst listening to the tutor.

From this level onwards it is easier to introduce new tunes which the students may not have heard before, but are easy enough to follow. Some Level 4 tunes are also suitable for later use (in Levels 5/6) when teaching students how to play a tune straight from the notation, rather than by rote (ear) first.

Although the tune ‘Lovely Stornoway’ has a C# within its notation, it is possible to use this as a precursor to ‘Flower of Scotland’ (the second/third tune in Level 5). The C# can be played by holding the F# finger down in order to balance the Whistle and to allow for more specific ornamentation on that note later down line.
Guidelines for Level 5

*Time:* 2 to 4 hours

**Objectives:**

- Learn high E and C#, (notes on higher octaves are written with lines underneath).
- Learn some potentially quicker tunes.
- Learn the position of high E in the score and how to identify if Cs are sharp or not.
- Encourage students to read and play notation without writing the notes underneath, from ‘The Four Marys’ tune onwards.
- Add effects like vibrato or grace notes to suitable tunes in earlier levels.
- Continue to tell stories about the tunes and encourage imaginative artwork and problem solving tasks.
- Be capable of playing the scale and naming the notes.

‘Màiri Bhàn’ (Màiri’s Wedding) is a great tune through which to introduce students to Level 5. The tune uses both C natural (Baby/Wee Superman) and high D (Superman), one after the other and teaches students to jump from one octave to the other quickly. This tune can also be easily memorized once students are confident with the first 7 notes of the second part (see Notes on Tunes). Once they have mastered the tune, students can then play ‘Auld Lang Syne’ by reading the notation first (with notes written underneath), rather than by rote and imitating the tutor’s fingering.

‘Flower of Scotland’ is another great introductory tune, as it too is generally well known and therefore easier to learn. C# is the main note which students need to learn in order to progress further. Although the note can be played with no fingers, it is advisable that students leave their F# finger down in order to keep the Whistle balanced, and so they can add ornamentation to this at a later date. (Please refer to Notes on Tunes to learn more of the challenges faced within this tune). ‘The Four Marys’ can be played straight from the notation once the tutor has played it a couple of times for the students. By now, students should be capable of playing from the notation without having to write the note names underneath, although a little encouragement and pre-warning may be required from the tutor. It is also possible to return to a new Level 3 or 4 tune and ask the students to play the tune without writing the names of the notes underneath the notation.

There are many more tunes now available to students at this level. Most students and tutors are content with the challenges faced in Level 5 and do not need to progress to Level 6.
**Guidelines for Level 6**

*Time:* 2 hours plus

**Objectives:**

- To improve playing proficiency.
- To tackle more complex tunes.
- Introduce some simple ornamentation to lower level tunes.
- Learn in music score, and in practical application, of how to play notes in the higher octave, eg. high F#, G, A and B.
- Learn more tunes without writing note names under the notation.

At this stage, students should be confident in their own ability on the Whistle. They will be able to learn new tunes without much assistance, without having to write the note names underneath notation, and can progress onto various types of ornamentation (very simple grace notes and ornamentation can be introduced whilst in Level 5 also). Asking students to think of a tune and then to work it out on the Whistle will also encourage them to continue playing the instrument outside of the classroom, and it invites some creativity as well. If applicable, tutors can also ask students to ‘make-up’ their own tunes.

It is advised that tutors explain the higher octave and how to achieve a ‘nice’ sounding note. Students are likely to either overblow or underblow for the high E, F#, G, A and B.

The most important lesson within Level 6, is that students now have many different directions which they can take within the music world. Now that they have begun to understand written notation, rhythm, co-ordination, phrasing, etc., students can more easily move onto other instruments. It is crucial that tutors inform students of the choices they now have in their local area to continue learning music (in whatever form). Information on any evening classes, Fèisean, books, online resources, etc. will allow for students to further engage with music. It is vital for students that the YMI, and music, not be confined to the classroom.
Class Activities

Here are some examples of music orientated activities which can be done during a Whistle class. Tutors are encouraged to create their own activities and games in order to enhance the students' learning experience.

A) Once students are confident on a fast paced tune, or phrase, you can time students to see how long it takes them to complete the phrase, eg. 3rd part of ‘Trip to Pakistan’. Times are only recorded if the phrase/line is played correctly. The quickest time wins. This can also be done as an interschool competition if they are on the same level and ability. (It is important to express the advantages that come from practicing a phrase quickly, and the importance of playing tunes at the correct pace, be it slow or with a swing, so that the music shines through.)

B) Once students become more familiar with the names of the notes on the stave, ask for a couple of volunteers who would like to take part in ‘a little musical challenge’. Draw a stave on the blackboard/whiteboard. Ask the volunteers to draw the note ‘G’, etc. on the stave. Once they have placed the note where they think it should go, ask them to return to their seats and then ask the whole class if the volunteers indeed got the correct note.

C) Once students are comfortable with the names of each note on the stave, it is possible to create a game based on this knowledge. At the end of the class, ask all students to put away their sheets (this is so they cannot look up the answers from their worksheets), and divide them into groups or tables. Choose a leader for each group and give them 1min to think up a name for their group, and to decide on two ‘volunteers’ willing to take part in the competition. Draw a stave on the blackboard/whiteboard whilst they choose their name and organise themselves.

Inform the class that each group must think up four musical notes (eg. G, low D, high D, E), and that two volunteers from another group will have to draw those notes on the stave provided. Points are awarded to the volunteer’s group for each note they correctly place on the stave.

To increase the difficulty, tutors can ask groups create a word from the four notes (eg. F, low E, high E, low D = FEED), and that points are awarded if the note is in the correct place on the stave AND if the notes are given in the correct order to spell the word. A time limit can be also be added to increase difficulty if volunteers take too long to decide on where the notes should go.

The game ends when all tables have had a chance for their notes/words to be used, and their volunteers challenged. If there is a tie on points and a time limit was used, then those with the highest points and fastest time wins.
Note Lengths

Once students become familiar with the techniques used in playing the Whistle and identifying the names of notes both on notation and Whistle, it is important to introduce the basic principles of note lengths. Many will have already been introduced to note lengths through the Kodaly music programme and will therefore have some grasp of the concepts, in which case, only a quick ‘recap’ may be required. Whether or not students have gone through Kodaly, it is important to emphasize the difference between short and long notes. This can be done incrementally as the students move through the levels, eg. highlighting the rhythm and timing of the minim/crotchet pattern (long/short) found in ‘An Cóinneachan’, or the crotchet/quaver (long/short) pattern found in ‘Na h-Uain’.

It is important for students to learn how to ‘tongue’ the notes in order to separate, emphasize or reach specific notes, instead of constantly having to stop/start their breathing. Tutors are encouraged to use the expression ‘Ta’ (a similar movement to how one would ‘tongue’ the notes) when explaining or demonstrating a rhythm on the Whistle or notation. Students should also practice using ‘Ta’ when demonstrating/singing a rhythm.

There are a few common patterns which although complex to explain ‘mathematically’, can be made very clear by singing the notes using the expression ‘Ta’.

\[
\begin{align*}
\text{Ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} \\
\text{Taa} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta} & \quad \text{ta}
\end{align*}
\]

The snap should be played with a very short first note, almost like a grace note.

\[
\begin{align*}
\text{T} & \quad \text{taa} \\
\text{Taaa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa} & \quad \text{taa}
\end{align*}
\]

This is a frequently encountered pattern which adds a swing to any tune, such as in the chorus of ‘Loch Lomond’.

Encourage students to spot the ‘snaps’ in tunes and begin to involve them in ‘mathematical’ puzzles using various note lengths to develop their musical knowledge.
Ornamentation

Once students have confidence in playing a tune, it is possible to introduce various types of ornamentation to enhance certain notes. The two styles of ornamentation which will be looked at are Highland and Irish, although the Scottish style should be given priority. The Highland style derives mainly from the ornamentation of the Great Highland Bagpipe, but is not as commonly heard today as the Irish style.

Whichever ornamentation is chosen, the basic principles need to be taught first and then later built upon as they progress through the levels. Simple grace notes can be introduced in ‘An Còineachan’ (Level 3) by playing a ‘B’ grace note in between the two ‘A’s (lift finger up and down quickly to play gracenote) for the first three lines of the tune. Encourage students to draw the grace notes on their music so they can better understand the concept.

The B grace note: Most students will not find difficulty with this.

This ‘G’ strike can be introduced in ‘The Piper’s Polka’. The strikes are made in between the three ‘A’ crotchets found at the start of the 2nd line. Students are encouraged to play this by striking the ‘G’ quickly with their third finger as if the note is ‘too hot to touch’, and then lifting the ‘G’ finger to return to the ‘A’ without tonguing the note. Strikes always return to the starting note. This should produce a distinctive Scottish sound to the music.

The G strike: Strikes can be played on almost any note and are considered a heavier and rougher note, than that of the slur.

Slurs can also be used on almost any note, however the ‘D’ slur (used whilst moving to the note ‘E’), is a characteristic of Scottish music and can be used in many of the E minor tunes. Slurs are normally played to create a smooth transition from one note to another and are mainly played in slow tunes to give a rounded and smooth finish to the music. In order to play a slur the breathing must be continuous with only the fingering creating the notes, not the tongue. Slurs are played when the notes are decending.

The D slur: This sort of ornamentation can be played in ‘The Four Mary’s’, ‘Sine Bhân’, ‘Flower Of Scotland’, etc.

The G slur: Playing a short ‘G’ before pushing up to the main ‘A’ note, when coming from the C natural. This can be used in ‘Chí Mi Muile’ on the last ‘A’ of the 1st and 3rd lines.

Slides are a combination of grace note (short note) and a push or slide up to next note. These are commonly played in slower tunes which require a rounded and smooth style. If going from a ‘D’ to a ‘B’ in a slow tune, one would play a slide as follows: play the main ‘D’ note – then play a short ‘A’ (by tonguing the note) whilst pushing your finger off the hole so that you end up on the ‘B’.

The A Slide: This ‘A’ slide can be played in ‘Sine Bhân’ in the 2nd part of the tune, and ‘Teann A-Nall’, in the 2nd line. Slides can be played from, and to, almost any note.
As a continuation of the strikes played in ‘The Piper’s Polka’, students can play a Grip or Birl by playing two strikes quickly on the same note. For ‘The Piper’s Polka’, that would be played on the final E of the tune. Students will need some practice at this in order to produce the sound required. This ornamentation is taken directly from the Highland Pipes.

The E Grip: This also works well in tunes such as ‘Buain Na Rainich’ and ‘Còta Geàrr Sgiobalta’. Regardless of where the main note starts, Grips always go down to low D before returning to the main note again.

The Birl: Birls are only played on the ‘A’ as is done on the Highland Pipes, although a similar Whistle technique to an ‘E’ Grip.

The above Birl can be played in the tune ‘Fac’ Thu Na Fèidh’ wherever three ‘A’s are grouped together to produce a very Highland sound. The more common form of playing three grouped notes together, in this case ‘A’, is to play a ‘Roll’ (Irish ornamentation). The ‘A’ Roll is played by sounding the first ‘A’ – lifting the ‘B’ finger up and down quickly (B grace note) – and then striking the ‘G’ – all this is done whilst still on the ‘A’ note.

See examples below:

Written:                         Played Scottish                                   or Irish
Birl:                           Roll:                                      

Where groups of three ‘E’ notes are found, Grips can be played (in the Highland style), or Rolls can be played (in the Irish style). The ‘E’ Roll uses a similar technique to the ‘A’ Roll. Start on the ‘E’ note – lift the ‘G’ (or ‘B’) finger up and down quickly (as a grace note) – and then strike the ‘D’ – all done whilst on the ‘E’ note.

See examples below:

Written:                         Played Scottish                                   or Irish
Grip:                           Roll:                                      

These are just a few examples of ornamentation which can be played on the whistle. As the Whistle is such a versatile instrument, it is possible to incorporate styles from different instruments and music. We therefore ask tutors to decide upon a style which best reflects the tune which is being played and which enhances the music. For students at an advanced level, it is important for them to learn the various methods and types of ornamentation so they can develop their own playing style. Try to make students aware that sometimes, ‘less is more’, with certain types of tunes when it comes to ornamentation.
NOTES on TUNES

When playing a tune with a class, it is helpful for students if they can see the fingering as they go along, and at the same time, if the tutor can sing/shout out the names of the notes. This allows students to learn the names of the notes more quickly and confidently. As their ability and confidence grows through the Levels, it will be possible for students to play from the notation on their worksheets whilst the tutor sings/shouts the notes.

Please be aware that the rhythm in the notation, and indeed the notation itself, might not always match how one would sing the song. There are many variations for both tunes and songs. Tutors should not feel held back from teaching their own local, or preferred versions.

For those tunes which have complex phrases or rhythms, students may find it helpful to sing, hum or ‘tap out’ the difficult notes. This allows them to better understand the rhythms and complexities before they attempt to play them on the Whistle. Tutors will find less difficulties arising for students when this technique is used.

1. Mary Had A Little Lamb:
   The last two bars of this tune can sometimes catch students out. It is a good idea to go over this phrase a few times before going over the whole tune. Try to highlight the phrases which are repeated in the tune so that students know that it is something they've already learnt, and don't need to worry about.

2. Hot Cross Buns:
   Ensure that students use their tongues, playing a soft ‘ta’, for each note in bar 3. Highlight any repeated phrases to relieve students from worrying about learning too much new material.

3. The Grand Old Duke Of York:
   Introduce C natural as the ‘Baby Superman note’ or ‘Wee Superman note’, etc., to help differentiate between the C natural and the high D in Level 4. The largest stumbling block for students are the last five notes. This is extremely tricky for them and will require much practice before they feel comfortable with the fingering. This tune has to be played slow enough so that the last phrase can be played correctly and together (as a class).

4. Na H-Uain:
   This tune was written out of necessity by H. Marwick and H. Forbes as there were so few tunes which used the notes B,A,G,F#,C natural. This tune also introduces a Jig rhythm to students, although the details of this should not be taught until students have a better grasp of the Whistle and notation. Try to avoid the ‘overloading’ of information at such an early stage.

5. An Còinneachan/Fairy Lullaby:
   The hardest note for students to play is the low D. This will take much time and patience. Encourage students to persevere until they ‘get it’, and assure them that they will achieve this with practice. Students also find the rhythm difficult to maintain, with the ‘long, short, long, short’ notes. Try to make them aware of this ‘long, short’ rhythm at as early a stage as possible. Highlight the repeated 1st line (same as the 3rd line) to lighten the ‘learning burden’ on students.
To encourage students to play softly, the use of imaginary sleeping babies, comes in useful. Once the story of the ‘An Còinneachan’ has been told, tutors can then bring in imaginary sleeping babies which rest on each of the tables in the room. Students are then asked to play the tune quietly enough so as not to ‘wake’ the babies. Once this has been achieved, the ‘babies’ can fly out the window!

6. Coulter’s Candy:
A faster tune than ‘An Còinneachan’, this tune can appear more difficult to students than it actually is. Highlighting the repetitive phrases helps to dispel these fears. Ensure that students use their tongues to sound each note in the 6th bar, with a light ‘ta’ sound. The last phrase of the tune (last two bars) can sometimes trip up students. A little practice on this will correct the any problems.

7. Twinkle, Twinkle Little Star:
Students find this tune extremely easy to learn once they’ve learnt ‘An Còinneachan’ and ‘Coulter’s Candy’. It is also a great tune for those who need to build their confidence with their low Ds

8. An Tèid Thu Leam, A’ Mhàiri?:
This is a well known Gaelic song and tune which fits nicely in Level 3. Some students may be caught out by the 1st bar of line 3 where the notes quicken slightly (compared to the rest of the tune). Try to prepare the students for this whilst playing the tune.

9. The Skye Boat Song:
Students are introduced to the high D with this tune. It is easier for young students to play the note with their B finger off the Whistle, and it also helps them when they come to play ‘Màiri Bhàn’ in Level 5.
This is the first time students have played a tune of this length, therefore it is important to highlight the lines and phrases which repeat themselves (lines 1 and 4 are almost the same except for two notes, lines 2 and 3 are the same except for one note). Spend a little time familiarizing students with the first three notes of the tune, D,e,D, highlighting the quick ‘E’ between the two Ds.
Break up lines 2 & 3 into the short phrases (eg. B,g,B,B), highlighting the quick note in the middle of the others. Playing the phrase ‘A,e,A,A’ in lines 2 & 3 tend to cause the most difficulty within this tune. Before you start to teach the two middle lines (2 & 3), it is helpful to practice going from an ‘A’ to an ‘E’ and back again with the class to prepare them for the coming phrase.
Make students aware of the ‘repeat’ signs at the beginning and end of line one, and what this means when they come to play a tune.

10. Òran Na Maighdinn Mhara:
This tune may create problems for those students who do not already know the tune. There are many changes in the order of note lengths, as well as a more difficult finger combination to contend with (eg. the 2nd bar of line 3). However, this beautiful song and tune should not be overlooked.

11. Òran Tàladh An Eich-Uisge:
This, an easier tune than ‘Òran Na Maighdinn Mhara’, is extremely useful for those who need to practice their low Ds. Students will find the rhythm, fingering and tune easy to play, once they’ve learnt ‘The Skye Boat Song’.

12. I Bhì Á Da:
This is a lively and fun tune. However, some students may find the ‘snap’ rhythm within this tune quite difficult to contend with. Some additional time may need to be spent on teaching how to achieve the ‘snap’.
13. Sìne Bhàn:
This well known Gaelic song should not present many problems for students. This could also be used as a shorter alternative to ‘The Skye Boat Song’.

14. Egan’s Polka:
A well known Irish tune which is a favourite among young students. The Polka is good for practicing how to move the fingers quickly from B to low D. Students may initially find this tricky, but they will soon begin to place all their fingers down together to make the D, rather than one at a time, after some practice.

15. Lovely Stornoway:
A useful tune for practicing going from the low Ds up to high Ds quickly. This tune could also be used to introduce the note C#, rather than using ‘Flower Of Scotland’. It is advised that students keep the F# finger down whilst playing C# in order to avoid the Whistle falling through their hands and to prepare them for future ornamentation on such a note.

16. Hè Mo Leannan:
A lively song and tune which students should enjoy playing. Problems may arise with the rhythm of the notes if students have not mastered the ‘ta’ technique (using their tongue to split the notes) effectively. It is best if tutors reduce the pace of the tune until students become comfortable with the technique.

17. Amazing Grace:
This tune is made easier by the fact that so many students have heard the tune before. There could be difficulties with the three quaver runs (eg. 2nd bar) as the fingering quickens, but reducing the pace of the tune, and allowing time for students to practice this beforehand can help overcome this problem.

18. Good King Wenceslas:
Students should not find this tune particularly troublesome. There may be a little uncertainty with the C natural within the second part of the tune, however, a short practice on this phrase will allay any concerns.

19. I Saw Three Ships:
Due to most students’ knowledge of this tune, there should be few, if any, difficulties encountered with this Christmas Carol.

20. Màiri Bhàn/Màiri’s Wedding:
Most students will not have any trouble with the first two lines (first part) of this tune. The challenge comes with the first seven notes of lines 3 and 4 (D,D,D,E,D,C,B). It is important that students be given time to practice these notes as a class and individually. It is helpful for students to copy the tutor’s fingering without blowing into their own Whistles (for 2 or 3 attempts), then by repeating this again but by allowing them to play the Whistle this time (another 2 or 3 attempts). Once they are confident with the phrase, it is possible to complete the whole line and then move onto the whole 2nd part. It may be necessary to return to this phrase a few times during the lesson and following weeks until students have memorised the finger movements.

Be aware that some students may underblow the high Ds and Es. If this happens, then it is advised that students be asked to practice going from a low D to a high D and back again, making sure they use their tongue (using a ‘ta’ like motion) to force the air up to the higher octave. This exercise can be repeated for the high Es.

Once students become comfortable with the tune, they soon realise they can play it without the use of notation. This is a favourite tune for students.
21. Auld Lang Syne:

It is possible to play this tune directly (and slowly) from the notation after having played 'Màiri Bhàn'. This is due to the fact that most students have already heard the tune, and they are now more comfortable playing on the higher octave.

Be aware that students might lose their bearings as they enter the 3rd line of the tune. It may be necessary to stop at the end of the 2nd line, prepare students for the coming sequence of notes, and then continue with the tune.

22. Flower Of Scotland:

Most students will have heard this song sung before and so will find this slightly easier to play than those who are new to the tune. This tune introduces C# to students. The note is played without any fingers on the Whistle except for one on the bottom hand (normally the F# finger), this is to keep the Whistle balanced and to prevent it from dropping through the hands. Some tutors prefer to keep the F# finger down in order for students to play ornamentation specific to this note.

Where two or more notes of the same pitch are tied together (eg. the two low Es in 2nd bar), instruct students to write only one letter below the notation, preferably in between both notes. This will stop any confusion when it comes to playing the tune from their worksheets. It is also advisable to explain why some notes which are tied together become one long note, and others (eg. three quavers 'D,C#,D' in 2nd bar of 2nd line) become quick notes. Students should be informed in greater detail of the different notes found in music, whilst on Level 5 tunes.

Many students will find the phrase 'C#,D,C#,D, E, A', (2nd bar of line 2 / 3rd bar of line 3) difficult to play. It is important that tutors allow students time to practice this phrase before attempting the whole tune.

23. The Four Marys:

Once students have completed ‘Flower Of Scotland’, they should be able to play straight from the notation and without writing the notes underneath for 'The Four Marys', as well as play the tune straight from their worksheets (once they've heard the tune 1 or 2 times). From this point onwards, students should be able to play tunes from the notation without writing notes underneath them, although this will slow the speed at which they play the tunes.

Whilst playing through the tune, inform students when the ‘quick notes’ (quavers) will be appearing so they do not get caught off guard.

24. Trusaidh Mi Na Coilleagan:

This tune is not particularly difficult if students can easily play low D. The only obvious difficulty which may arise is the C# in the second part, but if students have already played ‘Flower Of Scotland’ then this should not be a worry.

25. Nead Na Lach’ A’s A’ Luachair/The Foxhunter:

Should tutors wish to emphasize the difference between the C natural and C#, then this tune is great for just that. It is vital that both types of C are explained and either C natural or C# highlighted on the worksheet so students can easily identify when the note changes. The tune may need to be played at a considerably slower pace than is usually sung, but students should not have too much difficulty in playing this.

26. Teann A-Nall:

This very well known Gaelic song should not cause many problems for students. There is one change in note sequence which may catch some out if they are not warned before they come to play. This would be the 4th bar from the end which sees a crotchet (E) followed by a minim (G), rather than the other way around.
27. Fàgail Liosmòr:
   Students may find the D,C#,D in the 2nd part tricky to play, however, if given time to practice beforehand, this should not be too much of a problem. Tutors should also make students aware of the quickened notes found in the last bar of each part (the F,E semiquavers).

28. 'S Truadh Nach Do Dh'Fhuirich Mi Tioram Air Tir:
   For those students who know already the song and tune, they should not have any great difficulties in playing this. Those who are new to the tune may get caught out when the quicker notes come into play (eg. the F# quaver in 3rd bar). As with ‘Fàgail Liosmòr’, this tune also has a D,C#,D phrase to contend with, which may also require a short practice before attempting the tune.

29. Fac' Thu Na Fèidh?:
   The Jig rhythm seems to be one of the most difficult concepts for students to grasp. It is important that tutors allow time for students to practice this rhythm with different phrases found throughout the tune. The structure of the tune is such, that it is easy to break the tune into small phrases and sections, which in turn allows tutors greater control to teach the tune according to the ability of the class.

30. Buain Na Rainich/Tha Mi Sgìth:
   Students may be caught out by the quaver notes within this tune if they have never come across the song or tune before. However, this is not necessarily a difficult tune to play. It is also an opportunity for tutors to introduce simple ornamentation.

31. Chì Mi Muile:
   A lovely song and tune which students should enjoy without finding too much difficulty in its playing.

32. Bràigh Loch Iall:
   A beautiful song and tune, but one which could catch out those students who do not already know the tune. Some of the sequencing of the semiquavers may initially cause some difficulty, but once students are familiar with the tune, this should no longer be a problem.

33. Bonnie Tammie Scollay:
   Students should not find this tune particularly challenging. This a fun and lively tune which students enjoy playing.

34. The Piper’s Polka:
   This is a great tune for teaching students how to play a ‘Scotch snap’. Tutors are encouraged to allow time for students to practice and perfect this snap (found in the 1st bar of 4th line) before they attempt the tune. This is also a good tune to introduce some simple ornamentation.

35. Leezie Lindsay:
   Students should be able to play this without too much difficulty once they become familiar with the tune. Some students may try to move on too early when it comes to playing the long held notes. To prevent this from happening, it is best to give an indication to students as to when they should play the next note or phrase.
36. Loch Lomond:
   This well known song is a favourite among students and can be played in two ways. It can either be played as is written, or can be ‘cut in half’ with only the first two lines being played. Tutors can assess the ability of their class and decide on how best to teach this tune. Students should not encounter too many difficulties in playing this if they have already learnt ‘Màiri Bhàn’ or ‘Auld Lang Syne’.

37. Coming Through The Rye:
   This can be a difficult tune for students to play if they are not already familiar with the song. Students can struggle to find the correct rhythm and length of notes required, which means tutors will need to be patient to allow the tune to really ‘sink in’.

38. Ye Banks And Braes:
   This is quite a straightforward tune except for the short run in the 3rd line (2nd last bar in 3rd line) which will require some practice beforehand. Once this has been highlighted and practiced, students should be able to play the tune straight from the notation (with or without the names of the notes written underneath).

39. Away In A Manger:
   A nice tune for students which uses many C naturals. Students should not have much difficulty with this if they are comfortable with their C naturals.

40. Jingle Bells:
   Students should be comfortable playing C naturals and different finger combinations in order play this tune confidently. This tune is well recognised however, which make it easier to play. Be aware that some may ‘get lost’ within the tune as it is being played, due to its length. To combat this, tutors should inform students which line/phrase/note they are about to play in order for all to understand where they should be.

41. Còta Geàrr Sgiobalta:
   If students have gone through Levels 1 to 5, then they should not have too much difficulty in playing this tune, provided it is played at a slow enough pace. This tune has many opportunities to play D based gracenotes.

42. Far Am Bi Mi-Fhìn/The Drunken Piper:
   Before attempting this tune, it is advised that tutors allow students to practice going from the note ‘B’ to a high D and back again. This will prepare them for the phrase found at the end of lines 2 and 4. Although this is a fast paced tune, it is best to decrease the pace until students are comfortable with the different finger combinations.

43. Scotland The Brave:
   There are many different lyrics for this tune and so none have been included. A difficult tune for pupils to play, especially in the 3rd line where they repeat the notes “D,C#,B” three times in a row. Going through these two bars with the class before attempting this line will dramatically increase the success rate. This tune must be played extremely slowly until the students can get to grips with the fingering.

44. Trip to Pakistan:
   This is a simplified version of Niall Kenny’s tune. Students will have difficulties with the pauses on the dotted crotchets. This can be corrected by asking them to highlight these notes on their sheets so they can more easily identify them. The 3rd part of the tune is also a struggle for students, but this can be remedied by showing students where the phrases are in each bar eg. “F,G,B / F, G, B / G, F”, and asking them to draw a line between each set of notes/phrases (as shown). Once students have had a chance to practice this tune over a couple of weeks, start a competition to see who can play the 3rd line the quickest AND correctly. This can even become an interschool competition if other schools are at a similar level (see Class Activities for more information).
45. The Golden Stud:
   Students should not have too many difficulties with this tune once they are familiar with the tune. Highlight those phrases and lines which are repeated throughout the tune so that students do not feel daunted by the length of the whole tune. This tune was written by Lennon and Roche, who were both musicians in the Irish band ‘Stockton’s Wing’.

46. Mile Marbhphaisg Air A’ Ghaol:
   Students must feel comfortable playing in the higher octave, and have few issues when it comes to different finger combinations, if they are to play this tune. Although this ‘port-a-beul’ rises to a high F# at the beginning of the tune, the main difficulty lies with the fingering. The finger combinations tend to rise and fall quite quickly which some students may find challenging. It is important for tutors to play this tune slowly enough so students can comfortably play the tune without feeling daunted by it all.

47. The Peat-Fire Flame:
   Students must be comfortable playing in the higher octave before attempting this tune as it jumps to a high G in the 2nd part. Students may also get caught out when it comes to the rhythm of the notes, some phrases being quite ‘jumpy’ and others being ‘even’. It is important to concentrate on those areas and phrases which may cause most difficulty first, before attempting the tune.
Write down the names of the notes underneath

(1) Mary Had a Little Lamb

Can you colour in the holes on the whistle to show how many fingers you use for each note?

(2) Hot Cross Buns

Draw a really funny picture of Mary and her little lamb on the back of this sheet.
(1) Mary Had A Little Lamb

1 Mary had a little lamb
   Little lamb, little lamb
   Mary had a little lamb
   Its fleece was white as snow.

2 Everywhere that Mary went
   Mary went, Mary went
   Everywhere that Mary went
   The lamb was sure to go.

3 It followed her to school one day
   School one day, school one day
   It followed her to school one day
   Which was against the rules.

4 It made the children laugh and play
   Laugh and play, laugh and play
   It made the children laugh and play
   To see a lamb at school.

5 And so the teacher turned it out
   Turned it out, turned it out
   And so the teacher turned it out
   But still it lingered near.

6 And waited patiently about
   Patiently about, patiently about
   And waited patiently about
   Till Mary did appear.

7 “Why does the lamb love Mary so”?
   Love Mary so, Love Mary so
   “Why does the lamb love Mary so”?
   The eager children cry.

8 “Why, Mary loves the lamb, you know”
   Loves the lamb, you know, loves the lamb, you know
   “Why, Mary loves the lamb, you know”
   The teacher did reply.

Note:
An old American nursery rhyme. This was also the very first tune that was ever recorded by Thomas Edison on his newly invented Phonograph in 1877.

(2) Hot Cross Buns

1 Hot cross buns
   Hot cross buns
   One ha’ penny
   Two ha’ penny
   Hot cross buns.

2 If you have no daughters
   Give them to your sons
   One ha’ penny
   Two ha’ penny
   Hot cross buns.

Note:
Traditional English nursery rhyme and Easter song from the 18th Century.
Write down the names of the notes underneath:

(3) Grand Old Duke Of York

Can you colour in the holes on the whistle to show how many fingers you use for each note?

Draw Superman beside the superman note.

(4) Na h-Uain

Draw the Grand Old Duke and every single one of his 10,000 men on the back of this page.
(Hint: You don’t have to draw every single one. Think of the different ways you can do it.)
(3) The Grand Old Duke Of York

1 Oh, the grand old Duke of York
   He had ten thousand men
   He marched them up to the top of the hill
   And he marched them down again.

2 And when they were up, they were up
   And when they were down, they were down
   And when they were only half-way up
   They were neither up nor down.

Note:
Traditional English nursery rhyme from the 17th Century.
Write down the names of the notes underneath

(5) **An Còineachan** (in kun-eeach-un) **(Fairy Lullaby)**

Can you colour in the holes on the whistle to show how many fingers you use for each note?

(6) **Coulter’s Candy** by Robert Coltard

Draw pictures about the tunes ‘An Còineachan’ and ‘Coulter’s Candy’ on the back of the page.

YMI Whistle Worksheet
LEVEL 3

(5) An Còineachan / Mo Chùbhraichan

Hò-ghan, hò-ghan, Goiridh o go
Goiridh o go, Goiridh o go
Hò-ghan, hò-ghan, Goiridh o go
Gun dh'fhalbh mo ghaoil 's gun dh'fhàg e mi.

1 Dh'fhàg mi 'n seo na shineadh e
Na shineadh e, na shineadh e
Gun dh'fhàg min seo na shineadh e
Nuair dh'fhalbh mi bhuaín nam braoileagan.

2 O, shiußhail mi bheinn o cheann gu ceann
Bho thaobh gu taobh, gu taobh nan allt
O, shiußhail mi bheinn o cheann gu ceann
Cha d' fhuaire mi lorg mo chòineachain.

3 Fhuaire mi lorg an dòbhrain duinn
An dòbhrain duinn, an dòbhrain duinn
Gun d' fhuaire mi lorg an dòbhrain duinn
'S cha d' fhuaire mi lorg mo chòineachain.

4 Fhuaire mi lorg na h-eal' air an t-snàmh
Na h-eal' air an t-snàmh, na h-eal' air an t-snàmh
Gun d' fhuaire mi lorg na h-eal' air an t-snàmh
'S cha d' fhuaire mi lorg mo chòineachain.

Note:
This song speaks of a mother and her young child going into the hills to pick blaeberries, but when the mother returned to where she'd left the child, he had vanished. She then spends her time searching for him walking from one side of the glen to the other, finding tracks of otters, swans, ducks, a young fawn, cattle and the mist, but never finding her baby. The mother sings this song in the hope that her child might hear it and fall asleep. Although not in the song, it was common to think that the Fairies would have taken him away. This song is one of loss and sadness.

(6) Coulter's Candy by Robert Coltard

1 Ally, bally, ally bally bee
Sittin' on yer mammy's knee
Greetin' for anither bawbee
Tae buy mair Coulter's candy.

2 Ally. Bally, ally, bally bee
When you grow up you'll go to sea
Makin' pennies for your daddy and me
Tae buy mair Coulter's Candy.

3 Mammy gie me ma thrifty doon
Here's auld Coulter comin' roon
Wi' a basket on his croon
Selling Coulter's Candy.

Note:
This song was written and sung by Robert Coltard from Dumfries as a means to advertise and let people know where he could be found with his homemade sweets.
Draw a picture of what you might see out and about on a starry night.

(8) *An Tèid Thu Leam, A Mhàiri?* (an chay-j oo lioom uh vah-ree)

Draw a picture of where you would go on your dream date.
LEVEL 3 (Extra)

(7) Twinkle, Twinkle Little Star

1 Twinkle, twinkle little star
   How I wonder what you are
   Up above the world so high
   Like a diamond in the sky.
   Twinkle, twinkle little star
   How I wonder what you are.

2 When the blazing sun is gone
   When there’s nothing he shines upon
   Then you show your little light
   Twinkle, twinkle through the night
   Twinkle, twinkle little star
   How I wonder what you are.

3 In the dark blue sky so deep
   Through my curtains often peep
   For you never close your eyes
   ‘Til the morning sun does rise
   Twinkle, twinkle little star
   How I wonder what you are.

4 Twinkle, twinkle little star
   How I wonder what you are.

Note:
Traditional English nursery rhyme from the 19th Century.

(8) An Tèid Thu Leam, A Mhàiri?

An tèid thu leam, a Mhàiri?
An tèid thu leam, a Mhàiri?
An tèid thu leam, a Mhàiri dhonn
Gur tir nam beantanan àrdha?

1 Dh’aithnichinn fhìn do bhàta
   Sìos ma Rubh’ na h-Airde
   Brèidean geala anns an t-seol
   ‘S Clann MhicLeòid gan càradh.

2 Tha crodh againn air àirigh
   Laoigh an cois am màthar
   Tha sin againn is caoiridh mhaol
   Ri aodann nam beann àrdha.

3 Cha tèid mi leat a Ghàidheil
   Mo dhùthaich chaoidh chan fhàg mi
   Gur bochd am fonn’ s tha an t-araid gann
   An tìr nan gleann’ s nan àrd dheann.

Note:
This song speaks about a girl refusing to leave her homeland for her boyfriend’s. This is a very old traditional Gaelic song. (Phonetics: the ‘ch’ is pronounced similar to the word ‘change’.)
Write down the names of the notes underneath

(9) **The Skye Boat Song**  by MacLeod/Boulton

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1796</td>
<td>1746</td>
<td>1314</td>
<td>1745</td>
</tr>
</tbody>
</table>

What colour of rose did Bonnie Prince Charlie’s another supporters plant outside their house?

- White
- Tartan
- Red
- Pink

On which Scottish coast will you find the Isle of Skye?

- North
- East
- South
- West

Draw a picture about the story of ‘The Skye Boat Song’ on the back of this sheet.
(9) The Skye Boat Song words by Harold Boulton

Speed, bonnie boat like a bird on the wing
Onward! the sailors cry
Carry the lad that's born to be King
Over the sea to Skye.

1 Loud the winds howl, loud the waves roar
   Thunderclaps rend the air
   Baffled, our foes stand by the shore
   Follow they will not dare.

2 Though the waves leap, soft shall ye sleep
   Ocean's a royal bed
   Rocked in the deep, Flora will keep
   Watch by your weary head.

3 Many's the lad fought on that day
   Well the Claymore could wield
   When the night came, silently lay
   Dead in Culloden's field.

4 Burned are their homes, exile and death
   Scatter the loyal men
   Yet ere the sword cool in the sheath
   Charlie will come again.

Note:
The tune was rewritten by Annie MacLeod after she heard a Gaelic song being sung by those who rowed her over
to Loch Coruisk in Skye (possibly the rowing song ‘Cuachag nan Craobh’). The song words were then written by
Harold Boulton in the 19th Century who describes Bonnie Prince Charlie’s escape from Culloden Battlefield over to
the Isle of Skye, and the destruction that ensued in the aftermath of the battle.
Invent your own Mermaid song. Write the words on the back of this sheet (it can be sad or funny).

On the back of this sheet draw a picture of what a Waterhorse might do when its holiday.
(10) Òran Na Maighdinn Mhara
(The Mermaid’s Song)

Hù-bha is na hoireann hù-bha
Hù-bha is na hoireann hì
Hù-bha is na hoireann hù-bha
’S ann le foill a mheall thu mi.

1 A-mach air bhàrr nan stuagh ri gaillinn
Fuachd is feannadh fad o thir
Bha mo ghaol dhut daonnan fallainn
Ged is maighdeann mhara mi.

2 Chan eil mo chadal-sa ach luaineach
Nuair bhios buaireas air an t-sid’
Bha mi ’n raoir an Coire Bhreacain
Bidh mi ’n nochd an Eilean I.

3 Seall is faic an grunnd na fairge
Uamhan airgid ’s òir gun dìth
Lainnearachd chan fhaca sùil e
Ann an cùirt no lùchaitr righ.

Note:
The song is written from the perspective of a Mermaid who fell in love with a human and raised a family, but who
was then drawn back to the sea and all the treasures that lie beneath the waves.

(11) Òran Tàladh An Eich-Uisge
(Lullaby of the Waterhorse)

1 O hò bà a leinibh hò
O hò bà a leinibh hà
Bà a leinibh hò bha hò
Hò bà a leinibh hao i hà.

2 Hì hò, hò bha hò
Hì hò, hò bha hò
’S luath dha d’ chois thu, hò bha hò
’S mòr nad each thu, hao i hà.

3 O hò m’ eudail a mac hò
O hò m’ eachan sgèimheach hà
’S fhad on bhail’ thu, hò bha hò
Nitear d’ iarraidh, hao i hà.

4 Hì hò, hò bha hò
Hì hò, hò bha hò
’S luath dha d’ chois thu, hò bha hò
’S mòr nad each thu, hao i hà.

Note:
A mother sings this old lullaby to send her young waterhorse son to sleep, knowing that he will be sought after by
humans. This song was gathered from Mary Ross (Kilmaluag, Skye) by Frances Tolmie and published in the 19th
Century.
Why were the kittens sitting on the hen's perch? Write a story about what happened.

(13) Sìne Bhàin (shee-nuh vaan) by Duncan Johnston

Write a poem on the back of this sheet about what makes you happy.
LEVEL 4 (Gaelic)

(12) I Bhì À Da

*I bhì à da, ù à idalan a*
*I bhì à da, adar idar ù a*
*I bhì à da ù à idalan a*
*I bhì à da adar idar ù a.*

1 Ciamar a ruidhleas mo nighean 's dìthis às an rathad oirre
Ciamar a ruidhleas mo nighean 's ceathrar air an ùrlar
Ciamar a ruidhleas mo nighean 's dìthis às an rathad oirre
Ciamar a ruidhleas mo nighean 's ceathrar air an ùrlar.

2’S iomadh rud a Chunna mi, ‘s iomadh rud a rinn mi
’S iomadh rud a Chunna mi a-muigh air feadh na h-oídheche
’S iomadh rud a Chunna mi, ‘s iomadh rud a rinn mi
’S iomadh rud a Chunna mi a-muigh air feadh na h-oídheche.

3 Chunna mi na piseagan, na piseagan, na piseagan
Chunna mi na piseagan air spiris Mac an t-Saighdeir
Chunna mi na piseagan, na piseagan, na piseagan
Chunna mi na piseagan air spiris Mac an t-Saighdeir.

4 Chunna mi na cudaigean, na cudaigean, na cudaigean
Chunna mi na cudaigean a’ cluich air Allt na Muilne
Chunna mi na cudaigean, na cudaigean, na cudaigean
Chunna mi na cudaigean a’ cluich air Allt na Muilne.

Note: A piece of ‘Port-a-beul’ which speaks of: 1. someone’s girl not being able to dance properly with all the people on the dance floor, 2. the many things which were seen and done throughout the night, 3. the kittens which were seen on the roost that belonged to the soldier’s wife, 4. the cuddies/coalfish which were seen playing in the stream of Allt na Muilne.

(13) Sìne Bhàn  by Duncan Johnston
(Fair Jean)

*Blàth nan cailean Sìne bhàn*
*Reul nan nighean dileas òg*
*Cuspair dìomhair i do m’ dhàn*
*Gràdh mo chrìdh’ an rìbhinn òg.*

1 Aros sona bh’ againn thall
Airigh mhonaidh, innis bhò
Sgaoil ar sonas uainn air ball
Mar roinneas gaoth nam fuar-bheann ceò.

2 Bruaillean cogaidh anns an tìr
Faic an long a’ togail sheòl
Cluinn an druma ´s fuaim nam pìob
Faic na suinn a’ dol air bòrd.

3 Ma tha e ´n dàn mi bhith slàn
Stadaidh ràn nan gunnan mòr
Am Baile Mhonaidh ni mi tèmhs
Le Sìne Bhàn, mo ribhinn òg.

Note: Written by Duncan Johnston for his wife (Sìne) whilst serving in WW1. The song speaks of the happy times they had together working on their native land and how, if he survives the war, he would return to Baile Mhonaidh to be with her once again.
Which band would have play at your school dance? Make up a poster for the dance.

Draw a picture of your dream town or the most lovely town you can imagine.
LEVEL 4 (Extra)

(15) Lovely Stornoway by C. Kennedy/B. Halfin

Make your way to Stornoway
On the road to Orinsay
Where my thoughts return each day
By lovely Stornoway.

1 Where the folks are truly kind
   Where you leave the world behind
   Where each cloud is silver lined
   By lovely Stornoway.

2 The town Hall clock of Stornoway
   Chimes it's message everyday
   Heaven can't be far away
   From lovely Stornoway.

3 No more worries, no more care
   If you choose to settle there
   Love will find you everywhere
   By lovely Stornoway.

4 And no matter where you are
   Hitch your wagon to a star
   Heaven can't be very far
   From lovely Stornoway.

Note:
Written by Calum Kennedy and Bob Halfin which was then released in the album ‘Skyline of Skye’, 1963.
(20) Màiri Bhàn  (Mah–ree vaan)  (Màiri’s Wedding)

When you’re finished, try and draw the funniest wedding you can imagine on the back of this sheet.

(21) Auld Lang Syne  by Robert Burns

On the back of this page, draw a picture of when you might hear this song sung.
(20) Màiri Bhàn  Gaelic words by J. Bannerman  Màiri’s Wedding  English words by H. Robertson

Gaol mo chrìdh’-sa Màiri Bhàn
Màiri bhòidheach, sgéal mo dhàin
’S i mo ghaol-sa Màiri Bhàn
’S tha mo dol ga pòsadh.

1 Thuit mi ann an gaol a-raoi
Tha mo chrìdh’-sa shuas air beinn
Màiri Bhàn rim thaobh a’ seinn
’S tha mo dol ga pòsadh.

2 Cuailean òir is sùilean tlàth
Mala chaol is gruaidh an àigh
Beul as binne sheinnseas dàn
’S tha mi dol ga pòsadh.

3 ‘S ann aig cèilidh aig a’ Mhòd
Fhuair mi eòlas air an òigh
’S ise choisinn am bonn òir
’S tha mi dol ga pòsadh.

4 Bidh mo ghaol do Mhàiri Bhàn
Dìleas, dùrachdach gu bràth
Seinnidh sinn da cheil’ ar gràdh
’S tha mi dol ga pòsadh.

Note: This old Scottish tune had words put to it by J. Bannerman in Gaelic at the start of the 20th Century for Màiri (Mary) MacNiven. An English version was later written to the same tune by H. Robertson, but it is not a translation of the original Gaelic.

(21) Auld Lang Syne  by Robert Burns

For auld lang syne, ma dear
For auld lang syne.
We’ll tak a cup o’ kindness yet
For auld lang syne.

1 Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And auld lang syne!

2 And surely ye’ll be your pint stowp!
And surely I’ll be mine!
And we’ll tak a cup o’ kindness yet
For auld lang syne.

3 We twa hae run about the braes
And pou’d the gowans fine
But we’ve wander’d mony a weary fit
Sin’ auld lang syne.

4 We twa hae paidl’d in the burn
Frae morning sun till dine
But seas between us braid hae roar’d
Sin’ auld lang syne.

5 And there’s a hand my trusty fere!
And gie’s a hand o’ thine!
And we’ll tak a right gude-willie waught
For auld lang syne.

Note: Written by Robert Burns around 1788. Usually heard sung in Scotland at the end of Cèilidhs, Cèilidh dances, Burns’ night, celebrations or at Hogmanay.
Think of an idea that would make Scotland a better place. Draw a poster of your idea.

(23) **The Four Marys**

Draw something about the story of 'The Four Marys' on the back of this sheet.
(22) Flower Of Scotland  by Roy Williamson

1 O flower of Scotland
   When will we see your like again
   That fought and died for
   Your wee bit hill and glen
   And stood against him
   Proud Edward's army
   And sent him homeward
   Tae think again.

2 The hills are bare now
   And autumn leaves lie thick and still
   O'er land that is lost now
   Which those so dearly held
   And stood against him
   Proud Edward's army
   And sent him homeward
   Tae think again.

3 Those days are passed now
   And in the past they must remain
   But we can still rise now
   And be the nation again
   That stood against him
   Proud Edward's army
   And sent him homeward
   Tae think again.

Note:  Written by Roy Williamson from the group ‘The Corries’ in the 1960s.  It is currently sung at international Football and Rugby matches as Scotland’s unofficial national anthem.

(23) The Four Marys

1 Last night there were four Marys
   Tonight there'll be but three
   There was Mary Seaton and Mary Beaton
   And Mary Carmichael and me.

2 Word's gane tae the kitchen
   And word's gane tae the hall
   That Mary Hamilton's great wi' child
   By the highest Stewart of a'.

3 Oh, often hae I dressed my Queen
   And put on her braw silk gown
   But all the thanks I've got tonight
   Is to be hanged in Glasgow Town.

4 For little did my mother think
   When first she cradled me
   The lands I was to tread in
   Or the death I was tae dee.

5 Oh, happy, happy is the maid
   That's born of beauty free
   It was my dimplin' rosy cheeks
   That's been the doom of me.

6 They'll tie a kerchief around my eyes
   That I may not see to dee
   And they'll never tell my father or mother
   But that I'm across the sea.

Note:  This song is said to be written about, and from the viewpoint of Mary Hamilton, one of the four Marys (who were ladies in waiting to Mary Queen of Scots), but who allegedly had an illegitimate child with Lord Damley (the Queen’s husband). Mary Hamilton supposedly drowns the child, and she is subsequently hanged for the crime. This long song has had to be shortened due to space constraints.
Draw a picture of what the seagulls were doing to make the people laugh.

Draw a funny picture of where a duck and its family might live.

Draw a picture on the back of this sheet of when you might give someone a helping hand.
**LEVEL 5 (Gaelic)**

(24) **Trusaidh mi na Coilleagan**
(I will gather the Cockles)

1 *dal a du bhil*
2 *dal a du ho ro*
3 *dal a du bhil*
4 *S trusaidh mi na coilleagan.*

1 Roic air an fhaoileig
2 Gàir an fhairge
Shios anns na sgéirean ud
3 Shuas anns na speuran àrd
Roic aig an fhaoileig
4 Gàir aig an fhairge
*S trusaidh mi na coilleagan.

Note: A ‘Port-a-beul’ about gathering Cockles and laughing at the Seagulls whilst they’re screaming by the skerry and flying “up in the high heavens”.

(25) **Nead An Lach A’s A’ Luachair**
(The Wild Duck’s Nest In The Reeds)

1 *Nead an lach a’s a’ luachair* (x3)
2 Haoi di didl di didl di
‘S cuiridh mi mach air a’ chuain thu.
3 Haoi di di dero
Nead an lach a’s a’ luachair (x3)
Haoi didl dai didl dai didl dai
‘S cuiridh mi mach air a’ chuaí thu.
4 Di didl di dero. (x2 verse)

Note: This is a Scottish version of an Irish Gaelic song, collected by Kenna Campbell. The song is speaking of the wild duck’s nest which sits in the reeds.

(26) **Teann A-Nall** by Gilleasbaig MacDonald
(Come Across)

*Teann a-nall ’s thoir dhomh do làmh (x3)*
Is bheir mi sgrìob do dh’Uibhist leat.

1 *Tha a’m feasgar ciùin ’s na siantan blàth*
2 *Is diomhain dhuinne bhith cho faoin*
Tha ghrian san iar mar mheall den òr
3 *A’ siubhal saoghail ruith gach maoin*
Tha ‘n cuan mar sgàthan gorm gun sgleò
4 *Tha beatha ’s slàint an tìr mo ghaoil*
‘S bu mhòr mo mhiann bhith ’n Uibhist leat.
5 *’S gun tèid mi thàmh do dh’Uibhist leat.*

1 Tha sìth air aghaidh beinn is raon
5 Tha neòinean bhòidheach fàs gach taobh
2 Tha fàileadh cùbhraidh thar an fhraoich
3 Tha a’m feasgar ciùin ’s na siantan blàth
‘S bu mhòr mo mhiann bhith ’n Uibhist leat.

Note: This is a love song written by Gilleasbaig MacDhòmhnaill (MacDonald) where he speaks of his love for Uist and invites his sweetheart to go with him back to the island. This is a popular song at Cèilidhs. (Phonetics: the ‘ch’ is pronounced similar to the word ‘change’.)
If you were leaving home forever, what would you take with you? Draw it on the back.

(27) **Fàgail Liosmòr** (faah-kill liz-more) by Margaret Martin-Hardie

(28) **'S Truadh Nach Do Dh'Fhuirich Mi Tioram Air Tìr** by Donald MacMillan

Draw a picture of what it would be like to work and live on a fishing boat.
(27) **Fàgail Liòsmòr**  tune by M. Martin-Hardie / words by E. Pursell
(Leaving Lismore)

*Muile nam fuar bheann, Marbhairn' an àigh*
*Apaimm na grèine 's Latharn' mo ghràidh*
'*S an t-eilean beag uain' an caidreabh a' chuain*
'*N t-eilean dan tug mi bàidh.*

1 Deòir air mo shùil chaidh m' aighear air chul
Lùbharach air ghleus gam ghiùlan thar sàil'
O'n tha mi gad fhàgail, eilein mo chridh'
Sòlas is sith ort 's àigh.

2 Cadal no dùsgadh, cluinnidh mi uam
A' bhànarach òg ri luinneig mun chrò
'S an úr-mhadainn Chèit' 's an smeòrach air geug
A' gleusadh a pìob gu ceòl.

3 Sioda is sròl chan iarrainn rim dheòin
No seudan is stòr, no leabaidh-chloimh àrd
B' e n' aighearachd bhuan an àirigh bheag uain'
Is cadal gu suain air lár.

4 Sòrdaingh le coilltean, sòrdaingh le tràigh
Is sòrdaingh leàilleachd, sòrdaingh le bàigh
O 'n tha mi 'gad fhàgail, eilein mo chridh'
Sòlas is sith ort 's àigh.

Note:
This heartfelt love song, for the Isle of Lismore, speaks of the beauty and splendour that is being left behind as they are forced to leave overseas.

(28) **'S Truadh Nach Do Dh'Fhuirich Mi Tioram Air Tir**  tune by D. MacMillan / words by D. J. MacMillan
(It’s a pity I didn’t stay on dry land)

'*S truagh nach do dh'fhuirich mi tioram air tir*
'*N fhuirinn a th' agam nach maraiche mi*
'*S truagh nach do dh'fhuirich mi tioram air tir*
*Ri m' mhaireann cha till mise sheòladh.*

1 Ruith na muic-mhara rì gailleann 's a' chuan
Mo mheòirean air reothadh a dh'aindeoin bith cruaidh
B' fheàrr a bhith 'n ceart-uar air acair air Chluaidh
Na bhith direadh nan crann an South Geòrgia.

2 Dìle bho n t-sneachd 's tu gun fhàsgadh on fhuachd
D' aodann ga sgàileachd le fras bho gach stuadh
'N t-airgead am pailteas 's gun dòigh a chur bhuath
'S e sìor-losgadh toll ann a' d' phòca.

3 Nuair gheibh sinn fòrladh 's nuair ruigeas Sinn tràigh
Falbhaidh an òinseach-sa còmhla ri cùch
Chosg mi de dh'airgead air cunntair a' bhàir
A cheannaicheadh tri taighean-osta.

Note:
This whaling song is sung by a sailor who speaks of his hard life at sea and the vast money he makes, but who has nowhere to spend it. He wishes he’d stayed on dry land because he doesn’t enjoy the life of a sailor. (Phonetics: the ‘ch’ is pronounced similar to the word ‘change’.)
(29) Fac' Thu Na Fèidh?  (fachk oo nuh fay)

Draw a picture of all the other animals Murdo and Charlie would have seen on their
day out in the glen.

(30) Buain Na Rainich/Tha Mi Sgìth  (boo-ayeen nuh raah-nee/ ha mee ski)

If Fairies kept diaries, what would they write about? Make up your own Fairy diary.
(29) Fac’ Thu Na Fèidh?
(Did You See The Deer?)

1 Fac’ thu na fèidh gu lèir, a Bhoireagain
Fac’ thu na fèidh, a Theàrlaich?
Fac’ thu na fèidh gu lèir, a Bhoireagain
Suas gu mullach Cnoc Mhàrtainn?

2 Ruidhlidh Boireagan, dannsaidh Boireagan
Ruidhlidh Boireagan Theàrlaich
Aran is im dhomh fhin ’s do Bhoireagan
Suas gu mullach Cnoc Mhàrtainn.

Note:
An old pipe tune and ‘Port-a-beul’ which tells of the deer up on Martin’s Hill and the dance that ensues on sighting them.

(30) Buain Na Rainich / Tha Mi Sgith

Tha mi sgìth ’s mi leam fhin
Buain na rainich, buain na rainich
Tha mi sgìth ’s mi leam fhin
Buain na rainich daonnan.

1 ‘S tric a bha mi fhin ’s mo leannan
Anns a’ chleannan cheòthar
’G èisteachd còsir bhìnn an doire
Seinn sa choille Dhòmhail.

2 ‘S bochd nach robh mi leat a-rithist
Sinn a bhitheadh ceòlmhor
Rachainn leat gu cùl na cruinne
Air bhàrr tuinne seòladh.

3 Ciod am feum dhomh a bhith tuireadh?
Dè ni tuireadh dhomhsta
’S mi cho fada o gach duine
B’ urrainn tighinn gam chòmhnadh?

4 Cul an tomain, bràigh an tomain
Cul an tomain bhòidhich
Cul an tomain, bràigh an tomain
H-uile latha nam ònar.

Note:
This old song is supposed to have been sung by a Fairy who fell in love with a human girl he met whilst cutting bracken. But when the girl’s family found out, they locked her away and the Fairy was left all alone cutting the bracken.
If you had a desert island, what would you put on it?  Draw a picture of it on the back.

(32) Bràigh Loch Iall  (bra-ee loch eel)  

On the back of this page draw a silly picture of where you might see cows eating.


LEVEL 5 (Gaelic)

(31) Chi Mi Muile  by D. MacLellan
(I see Mull)

Chì mi Muile, dùthaich m’ òige
Far beinn mhòr’ bho churraich ceò
Eilean miseach thar an aòsigh
Ni mi fuireach ann ann bheò.

1 Tha mi dlùthadh gu tir le dhùthchais
Eilean uaine tir nam beann
Eilean bàidheadh nan sgeul ’s nan òran
Tha mo dhùil gum bì mi ann.

2 Chì mi ’m bothan is chì mi smùdan
Chì mi doireachan nan allt
Chì mi mullach nam beanntan árda
Chì mi uisge glan nam beann.

Note: The beauty and warmth of Mull draws this singer back to the island of his birth.

(32) Bràigh Loch Iall
(Braes of Locheil)

I ò bha bò ’s na hao iri ri ho hi
Ho ireann o gà ho hi o bha hò.

1 O thèid, ’s gun tèid
O thèid mi thairis
Gu innis nam bò
Far am b’ eòl dhomh ’n ainnir.

2 Gu innis nam bò
Far am b’ eòl dhomh ’n ainnir
Gu Bràighe Loch Iall
Far ’m bi fiadh ’s a’ langa.

3 Gu Bràighe Loch Iall
Far ’m bi fiadh ’s a’ langa
Is earbag nan stùc
Tha lùghmhor eangarr’.

4 Is earbag nan stùc
Tha lùghmhor eangarr’
A bhean an fhuilt rèidh
Thug mi fhèin dhut mo ghealladh.

5 A bhean an fhuilt rèidh
Thug mi fhèin dhut mo ghealladh
Mo ghealladh nach trèig
Ged a b’ theudar dhuinn dealach’.

6 Mo ghealladh nach trèig
Ged a b’ theudar dhuinn dealach’
Gur math thig brèid bán
Air a chàradh ort beannach.

Note: A love song set in Lochaber that speaks of a beautiful maiden who used to come to the shieling to allow her cattle to graze.

YMI Whistle Worksheet 28
Draw a picture of what would happen if a Viking came into your classroom.

Draw a picture of what you think a piper's polka might look like.
LEVEL 5 (Extra)

(33) Bonnie Tammie Scollay

1 Whaur is du been aa da day
   Bonnie Tammie, bonnie Tammie
   Whaur is du been aa da day
   Bonnie Tammie Scollay?

2 Up a bank an doon a bae
   Bonnie Minnie, bonnie Minnie
   Up a bank an doon a bae
   Bonnie Minnie maiden.

3 I’m been a coortin
   Bonnie maiden, Minnie maiden
   I’m been a coortin
   Bonnie Minnie maiden.

4 What’s due gaan to gie taw us
   Bonnie maiden, Minnie maiden
   What’s due gaan to gie taw us
   Bonnie Minnie maiden.

5 Bread an cheese upon a plate
   Bonnie maiden, Minnie maiden
   Bread an cheese upon a plate
   Bonnie Minnie maiden.

Note:
An old song and tune from Shetland.
(Please allow for possible corrections to both words and verses)
If you had to design magical clothes, what would they look like? Draw them on the back.

(42) Far Am Bi Mi-Fhín  (far um bee mee heen)  (The Drunken Piper)

What would be your perfect day? Plan out your day on the back of this sheet.
(41) Còta Geàrr Sgìobalta
(Short-Coated Mary)

1 'S còta geàrr sgìobalta air
Aon nighean Dòmhnaill Daraich
'S còta geàrr sgìobalta air
Aon nighean Dòmhnaill. [x2]

2 Aon nighean, dà nighean
Aon nighean Dòmhnaill Daraich
Aon nighean, dà nighean
Aon nighean Dòmhnaill.

3 Aon nighean, dà nighean
Aon nighean Dòmhnaill Daraich
'S còta geàrr sgìobalta air
Aon nighean Dòmhnaill.

Note:
A 'Port-a-beul’ about a fancy short coat.

(42) Far Am Bi Mi-Fhìn
(Where I will be)

Far am bi mi-fhin is ann a bhios mo dhòchas
Far am bi mi-fhin is ann a bhios mo dhòchas
Far am bi mi-fhin is ann a bhios mo dhòchas
Far am bi mi-fhin bi mo dhòchas ann.

1 Siubhal air na cladaichean ‘s a’ coiseachd air a’ ghainmhich
Siubhal air na cladaichean ‘s a’ coiseachd air a’ ghainmhich
Siubhal air na cladaichean ‘s a’ coiseachd air a’ ghainmhich
Far am bi mi fhìn bi mo dhòchas ann.

2 Thèid mi fhìn is Sìne null gu taigh a’ phiobair‘
Thèid mi fhìn is Sìne null gu taigh a’ phiobair‘
Thèid mi fhìn is Sìne null gu taigh a’ phiobair‘
Far am bi fhìn bi mo dhòchas ann.

3 Fhuair mi fios bho Shine gu rohb tromb is cir aic’
Fhuair mi fios bho Shine gu rohb tromb is cir aic’
Fhuair mi fios bho Shine gu rohb tromb is cir aic’
Ged a bhiodh gach piobair is fìdhlear nan tàmh.

Note:
This ‘Port-a-beul’ is sung with a more dotted and cut rythym than that of the notation shown. The song speaks of walking along a sandy beach and going with Sìne to the piper’s house for a cèilidh.
LEVEL 6

(43) Scotland The Brave

Write a poem on the back of this sheet of why you are proud to be part of Scotland.

(44) Trip To Pakistan by Niall Kenny

Can you draw a picture of a funny way you might get to the country Pakistan?
If you had the power to turn things into gold, what ten things would you turn golden? Draw them on the back of this sheet.
If you could design your own clothes, what would they look like?

Draw a picture of someone you might like to be married to in the future.
Waulking Songs/Òrain Luaidh

(35) Hè Mo Leannan
(Hey My Love)

Hè mo leannan, hò mo leannan
'S e mo leannan am fear ùr
Hè mo leannan, hò mo leannan.

1 'S e mo leannan gillé Calum
“Carpenter” an daraich thu.
6 Ged a dhèanadh iad uile fàgail
Bhitheadh a làmh aic’ air fear ùr.

2 'S e mo leannan am fear dualach
Air an d’fhàs an cuaisean dluath.
7 ’N cuala sibh mar dh’èirich dhòmhsha
Chuir an t-òigeart rium a chùl.

3 'S e mo leannan fear donn
A thogadh fonn anns an tigh-chiùil.
8 Cha do mhes mi sud ach suarach
On a fhuaire mi fear as ùr.

4 'S e mo leannan saor an t-sàbhadh
Leagadh lobhta làir gu dluach.
9 Dh’halbh an gaol, sgoail an comunn
Tha mise coma co-dhiù.

5 Comhairle bheirinn fhin air gruagaich
A bhì cumail suas ri triùr.
10 Tha mi coma, suarach agam
Tha chead aige, ’s beag mo dhìù.

Note:
The woman who sang this song spoke of her “handsome man” with his wavy brown hair and skills as a carpenter.

Waulking songs, or Òrain Luaidh, were songs sung by a group of women whilst they worked to soften the new tweed cloth.

(46) Mile Marbhphaisg Air A’ Ghaol
(A Thousand Curses On Love)

1 Mile marbhphaisg air a’ ghaol
O hí ri ri ri ri iù
Asam fhin a thug e claoidh.
Hò i ù a hò hug ò
Hò i ù a hò iù
Haoi ri ù a hò hug ò.

5 Na idir gu mac an t-saoir,
Cha tèid mise, cha tèid mi.

2 Asam fhin a thug e claoidh,
O hí ri ...
Sgoilt e mo chridhe nam chom.
Hò i ù a ...

6 Cha tèid mise, cha tèid mi,
Cha tèid mi le fear san tir.

3 Sgoilt e mo chridhe nam chom,
Dh’fhùasgail ‘m falt far mo chinn.

7 Cha tèid mi le fear san tir,
Gus an tig mo leannan fhin.

4 Cha tèid mi gu mac a’ mhaoir,
Na idir gu mac an t-saoir.

8 Gus an tig mo leannan fhin,
Giomanach a’ ghunna chaoil.

9 Giomanach a’ ghunna chaoil,
Leagadh an eal’ air a taobh.

5 Na idir gu mac an t-saoir,
Cha tèid mise, cha tèid mi.

10 Leagadh an eal’ air a taobh,
’S earba bheag nan gearra-chas caol.

Note:
This woman speaks of the nightmare that is ‘love’. She cannot find a suitable suitor and will not go out with the Carpenter’s son or the Factor’s. She is subsequently left stressed by it all.
Draw a picture of the Highlands for someone who has never been there before.

Write a list of what you would take with you for a long journey through the mountains.
Scots Songs

(35) Leezie Lindsay

Will ye gang tae the Hielands, Leezie Lindsay
Will ye gang tae the Hielands, wi me?
Will ye gang tae the Hielands Leezie Lindsay
My pride and my darlin’ tae be.

1 Tae gang tae the Hielands wi you sir
Will bring the sat tear tae my ee
At leaving the green glens and woodlands
An’ streams O’ my ain countrie.

2 O Leezie lass ye man ken little
If ye say that ye dinna ken me
For my name is Lord Ronald MacDonald
A chieftain o’ highest degree.

3 She has kilted her coats o’ green satin
She has kilted them up to the knee
An’ she’s aff wi Lord Ronald Macdonald
His bride an’ his darling tae be.

Note:
This song speaks of a woman’s reluctance to leave her Lowland home to go with a MacDonald Chieftain to the Highlands. This is just one of many versions of this song.

(47) The Peat Fire Flame  words by Kenneth MacLeod

1 Far away and o’er the moor
Morar waits for a boat that saileth
Far away down Lowland way
I dream the dream I learned, lad,
By the light o’ the peat-fire flame
Light for love, for lilt, for laughter
By the light o’ the peat-fire flame
The light the hill-folk yearn for.

2 Far away, down Lowland way
Grim ’s the toil, without tune or dream, lad
All you need ’s a creel and love
For the dream the heart can weave, lad,
By the light o’ the peat-fire flame
Light for love, for lilt, for laughter
By the light o’ the peat-fire flame
The light the hill-folk yearn for.

3 Far away the tramp and tread
Tune and laughter of all the heroes
Pulls me onward o’er the trail
Of the dream my heart may weave, lad,
By the light o’ the peat-fire flame
Light for love, for lilt, for laughter
By the light o’ the peat-fire flame
The light the hill-folk yearn for.

Note:
This song was written as a Tramping song for those journeying north to the Western Isles.
What is the most amazing thing that could happen to you? Draw it on the back.

Draw a poster with a funny picture of how you would attract tourists to Loch Lomond.
Favourite Tunes

(17) Amazing Grace  
words by J. Newton

1 Amazing Grace, how sweet the sound  
That saved a wretch like me  
I once was lost but now am found  
Was blind, but now I see.

2 T'was Grace that taught my heart to fear  
And Grace, my fears relieved  
How precious did that Grace appear  
The hour I first believed.

3 Through many dangers, toils and snares  
I have already come  
'Tis Grace that brought me safe thus far  
And Grace will lead me home.

4 The Lord has promised good to me  
His word my hope secures  
He will my shield and portion be  
As long as life endures.

5 Yea, when this flesh and heart shall fail  
And mortal life shall cease  
I shall possess within the veil  
A life of joy and peace.

6 When we've been here ten thousand years  
Bright shining as the sun  
'We've no less days to sing God's praise  
Than when we've first begun.

Note:  
This hymn was written by John Newton in the 18th Century. There is no evidence as to where the popular tune came from, but many believe it to be of Scottish origin.

(36) Loch Lomond  
original by Donald MacDonald / poem by Andrew Lang

O ye'll tak' the high road and Ah'ill tak' the low (road)  
And Ah'ill be in Scotlan' afore ye  
'Fir me an' my true love will never meet again  
On the bonnie, bonnie banks o' Loch Lomond.

1 By yon bonnie banks an' by yon bonnie braes  
Whaur the sun shines bright on Loch Lomond  
Whaur me an' my true love will never meet again  
On the bonnie, bonnie banks o' Loch Lomond.

2 'Twas there that we perted in yon shady glen  
On the steep, steep sides o' Ben Lomond  
Whaur in (deep) purple hue, the hielan' hills we view  
An' the moon comin' oot in the gloamin'.

3 The wee birdies may sing an' the wild flouers spring  
An' in sunshine the waters are sleeping  
But the broken heart, it kens nae second spring again  
Tho' the waefu may cease frae their greetin'.

Note:  
The original song was written by Donald MacDonald who upon being captured by the Red Coats after the Battle of Culloden in 1746, was expected to be executed. The song was supposed to be sung by Moira, his sweetheart, with her taking the 'high road' (used by the living) and Donald the 'low road' (used by the spirits of the dead). This is the more popular version of the song and not the original by MacDonald.
If you were a King or Queen, what five things would you do to help the people in your kingdom?

Draw a nativity scene on the back of this sheet.
(18) Good King Wenceslas  words by J.M. Neale

1 Good King Wenceslas looked out
   On the feast of Stephen
   When the snow lay round about
   Deep and crisp and even.
   Brightly shone the moon that night
   Though the frost was cruel
   When a poor man came in sight
   Gath'ring winter fuel.

3 "Sire, the night is darker now
   And the wind blows stronger
   Fails my heart, I know not how
   I can go no longer."
   "Mark my footsteps, my good page
   Tread thou in them boldly
   Thou shalt find the winter's rage
   Freeze thy blood less coldly."

2 "Hither, page, and stand by me
   If thou know'st it, telling
   Yonder peasant, who is he?
   Where and what his dwelling?"
   "Sire, he lives a good league hence
   Underneath the mountain
   Right against the forest fence
   By Saint Agnes' fountain."

4 In his master's steps he trod
   Where the snow lay dinted
   Heat was in the very sod
   Which the Saint had printed.
   Therefore, Christian men, be sure
   Wealth or rank possessing
   Ye who now will bless the poor
   Shall yourselves find blessing.

Note:
A popular Christmas Carol about a King who goes out to give aid to a poor peasant, but on the cold journey his young page decides he cannot continue. The King tells him to follow his miraculously warm footprints, and so the page manages to keep warm and continue the journey. The 3rd verse of this 5 verse song has not been added.

(39) Away In A Manger  by W.J. Kirkpatrick

1 Away in a manger
   No crib for His bed
   The little Lord Jesus
   Laid down His sweet head.

4 I love Thee, Lord Jesus
   Look down from the sky
   The little Lord Jesus
   'Til morning is nigh.

2 The stars in the bright sky
   Looked down where He lay
   The little Lord Jesus
   Asleep on the hay.

5 Be near me, Lord Jesus
   I ask Thee to stay
   Close by me forever
   And love me I pray.

3 The cattle are lowing
   The poor Baby wakes
   But little Lord Jesus
   No crying He makes.

6 Bless all the dear children
   In Thy tender care
   And take us to heaven
   To live with Thee there.

Note:
This song was published in 1885 and speaks of the birth of Jesus Christ.
I Saw Three Ships

(19) I Saw Three Ships

Draw a picture of a ship on the back of this page and decorate it for Christmas.

Jingle Bells

(40) Jingle Bells by J.L.Pierpont

Draw a picture of yourself in a one horse open sleigh on the back of this sheet.
(19) I Saw Three Ships

1 I saw three ships come sailing in
   On Christmas Day, on Christmas Day
I saw three ships come sailing in
   On Christmas Day in the morning.

2 And what was in those ships all three
   On Christmas Day, on Christmas Day
And what was in those ships all three
   On Christmas Day in the morning?

3 The Virgin Mary and Christ were there
   On Christmas Day, on Christmas Day
The Virgin Mary and Christ were there
   On Christmas Day in the morning?

(40) Jingle Bells by J.L. Pierpont

Oh, jingle bells, jingle bells
Jingle all the way
Oh, what fun it is to ride
In a one horse open sleigh
Jingle bells, jingle bells
Jingle all the way
Oh, what fun it is to ride
In a one horse open sleigh.

1 Dashing through the snow
   In a one horse open sleigh
   O'er the fields we go
   Laughing all the way
   Bells on bob tails ring
   Making spirits bright
   What fun it is to laugh and sing
   A sleighing song tonight.

2 A day or two ago
   The story I must tell
   I went out on the snow
   And on my back I fell
   A gent was riding by
   In a one-horse open sleigh
   He laughed as there I sprawling lie
   But quickly drove away.

Note:
This Christmas Carol was first published in the 17th Century. Some verses have not been included.

Written in the 19th Century for American Thanksgiving celebrations, but adopted as a Christmas song. Some verses have not been included.
If you owned a farm, what would it look like? Draw a map of it on the back of this sheet.

If you went for a walk on the banks and braes 30,000 years ago, what would you see?
Robert Burns

(37) Coming Through The Rye

*Comin thro' the rye, poor body*
*She draigl't a' her petticoatie*
*Comin thro' the rye.*

1 O Jenny's a' weet, poor body
   Jenny's seldom dry
   She draigl't a' her petticoatie
   Comin thro' the rye.

2 Gin a body meet a body
   Comin thro' the rye
   Gin a body kiss a body
   Need a body cry?

3 Gin a body meet a body
   Comin thro' the glen
   Gin a body kiss a body
   Need the warl' ken?

4 Gin a body meet a body
   Comin thro' the grain
   Gin a body kiss a body
   The thing's a body's ain.

5 Ev'ry Lassie has her laddie
   Nane, they say, have I
   Yet all the lads they smile on me
   When comin' thro' the rye.

Note:
Written by Burns in 1782 for James Johnson’s ‘Scots Musical Museum’. The song speaks of Jenny walking through the crop of rye.

(38) Ye Banks And Braes

1 Ye banks and braes o' bonnie Doon
   How can ye bloom sae fresh and fair?
   How can ye chant, ye little birds
   And I sae weary fu' o' care!
   Thou'll break my heart, thou warbling bird
   That wantons thro' the flowering thorn!
   Thou minds me o' departed joys
   Departed never to return.

2 Aft hae I rov'd by Bonnie Doon
   To see the rose and woodbine twine
   And ilka bird sang o' its luve
   And fondly sae did I o' mine.
   Wi' lightsome heart I pu'd a rose
   Fu' sweet upon its thorny tree!
   And my false luver stole my rose
   But ah! he left the thorn wi' me.

Note:
Written in 1791 by Burns. This speaks of the banks and braes of the river Doon in Ayrshire.