This book belongs to ..... School.....

Fiddyl

Manx Music for Fiddle

Kiaull Manninagh son Fiddyl

Produced for the Manx Heritage Foundation, in conjunction with the Isle of Man Music Service,

by Laura Rowles

2011

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All tunes are Manx traditional and arranged by Laura Rowles unless otherwise stated

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Welcome to *Fiddyl*!

Fiddyl is an introduction to Manx music for the fiddle, and contains solo pieces, duets, and pieces for fiddle groups so that you can play with your friends. The book is graded from beginner to Grade 3 level, and also contains pieces which may be played in the Isle of Man Music Service graded exams.

☆ The star symbol next to a part means that this part is suitable for you to play at this stage in the book. You can always go back and play the other parts as you progress.

The keyboard symbol means that a piano part for this piece is available in the teacher's book. The pieces with piano parts are the most suitable for the grade exams.

Have fun playing!

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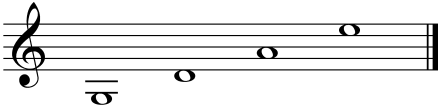
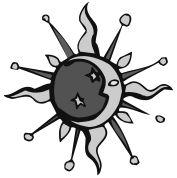
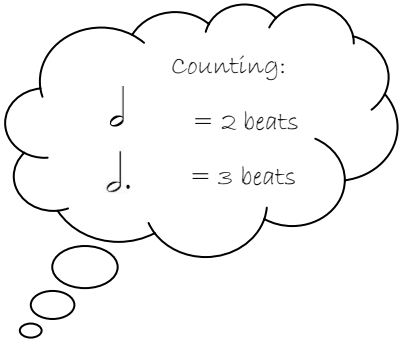
Open Strings

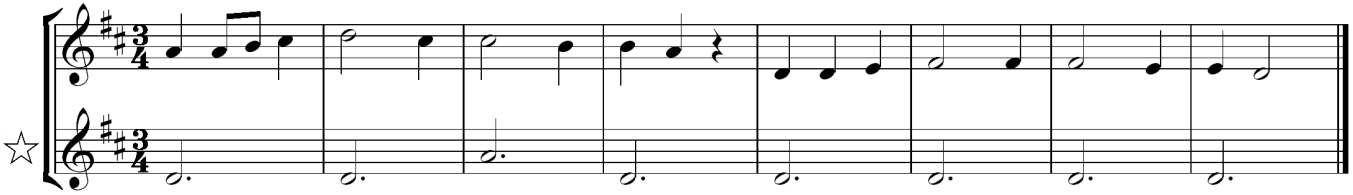




Oíe as Laa
Night and Day



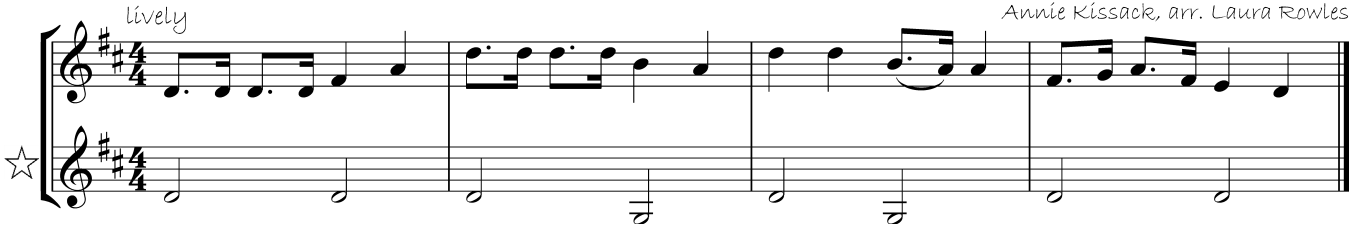
at a moderate pace



Traa dy Gholl dy Valley
Time to go Home

lively

Annie Kissack, arr. Laura Rowles



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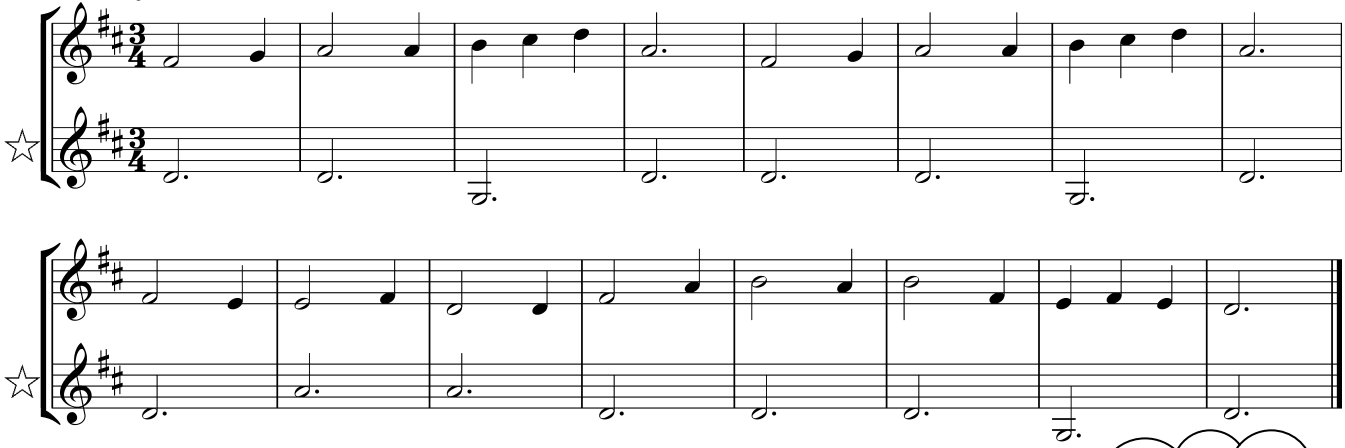
More Open Strings

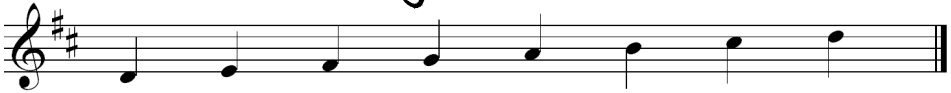
Illiam Boght

Poor William

sadly



D Major Scale



On the next page you can find some tunes that use part of the D major scale.

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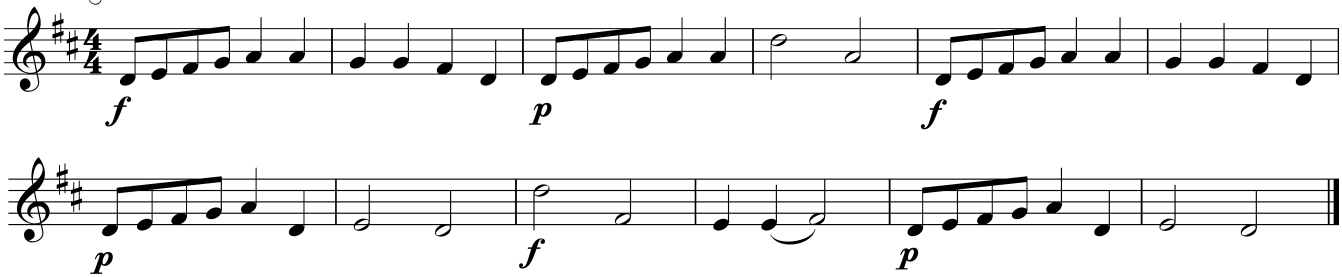
f = loud

Arrane Ben Drogh Hraghtalagh

Song of the Smuggler's Wife

p = soft

steady

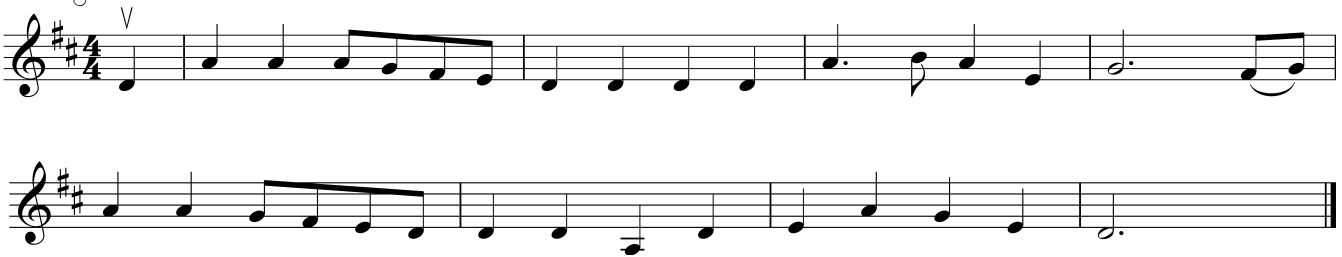


This is a Gaelic song about smuggling. The wife of the smuggler is singing very loudly to her husband out on his boat, to warn him that the police are coming to get him, and then she sings very softly to her baby to make it go to sleep! Try copying this by playing the first 2 bars loud, and then the second 2 bars quiet—like an echo!

Mannin Veg Veen

Dear Little Isle of Man

lively



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Making Your Own Music!

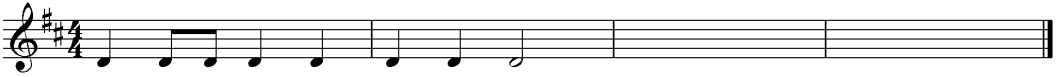
Use:

= 1/2 beat each

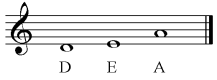
= 1 beat

= 2 beats

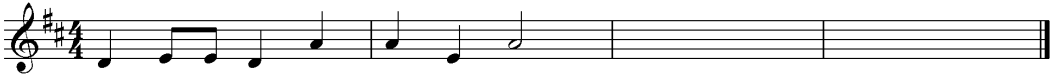
Write another 2 bars to finish off this rhythm on the open D string.



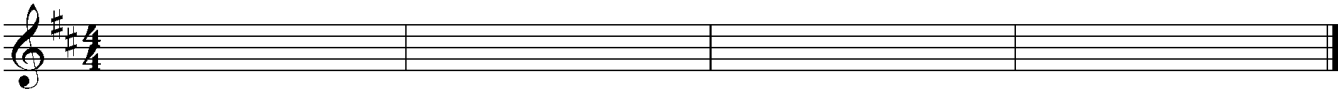
Use:

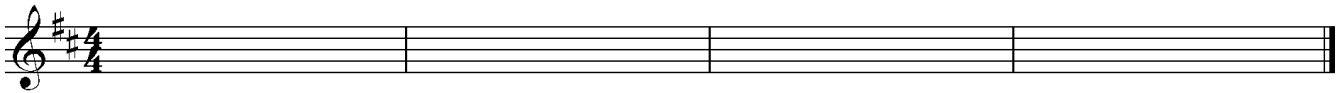


Now use the rhythm you made up, and finish off this tune.



Try experimenting with different rhythms to make up some new tunes below. You could also try using some different notes from the D major scale to make the tunes more interesting.





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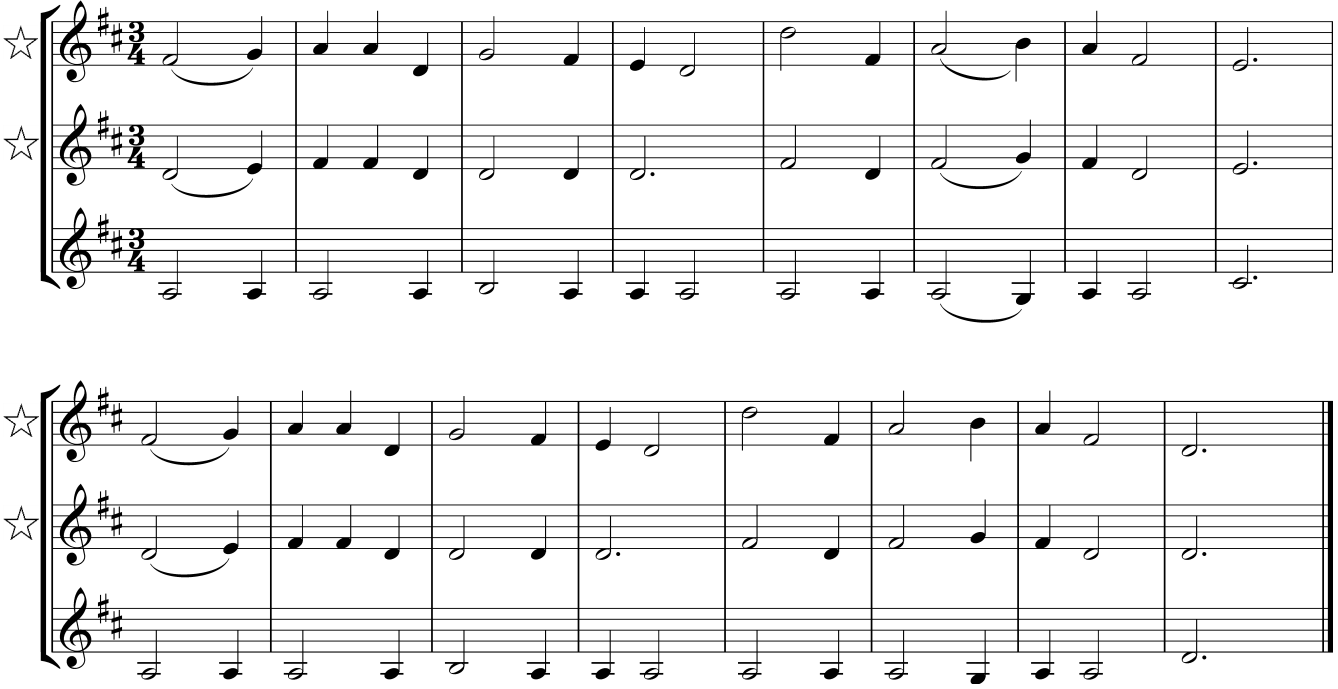
S'feayr yn Oie

The Night is Cold

Annie Kissack, adapted Laura Rowles

gently



This is a group piece for 3 violins. It is a lullaby, so it needs to be played quite softly, using lots of long bows.

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Christmas Tunes

Merry Christmas in Manx Gaelic is Nollick Ghennal!

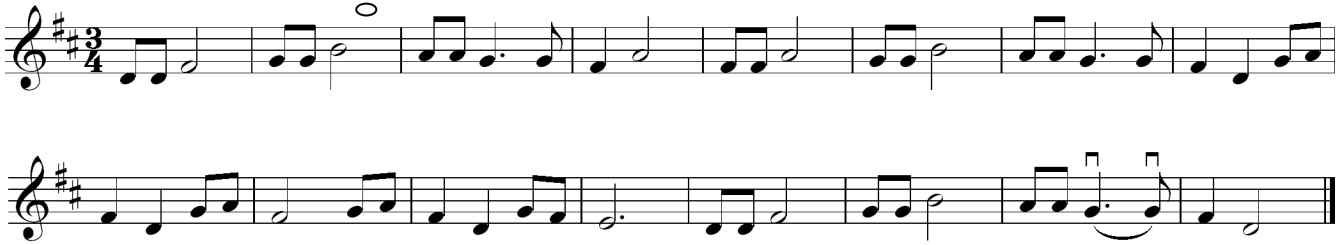
These 2 tunes are both Manx Christmas carols.

Yeesey Chreest, Oikan Meen

Jesus Christ, Dear Child

moderate

Robert Corteen Carswell

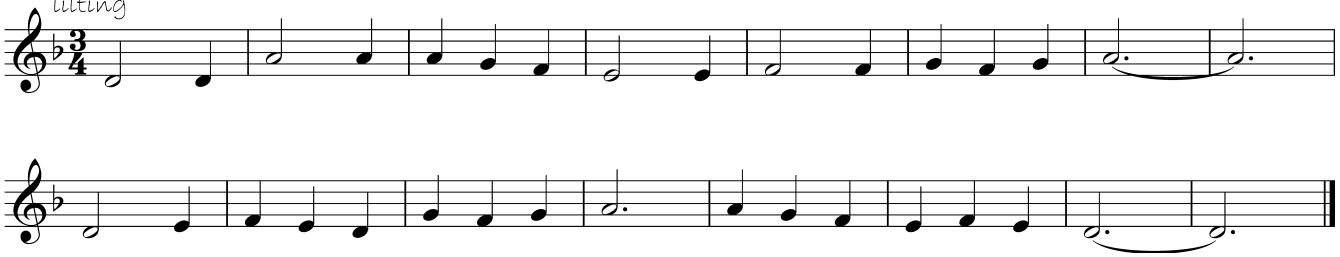


Oikan Ayns Bethlehem

Child in Bethlehem

Watch for close 2nd fingers in this piece!

lilting



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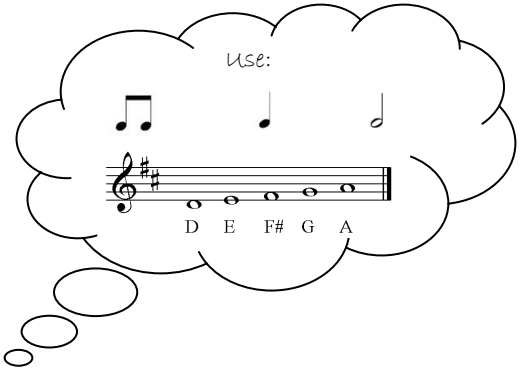
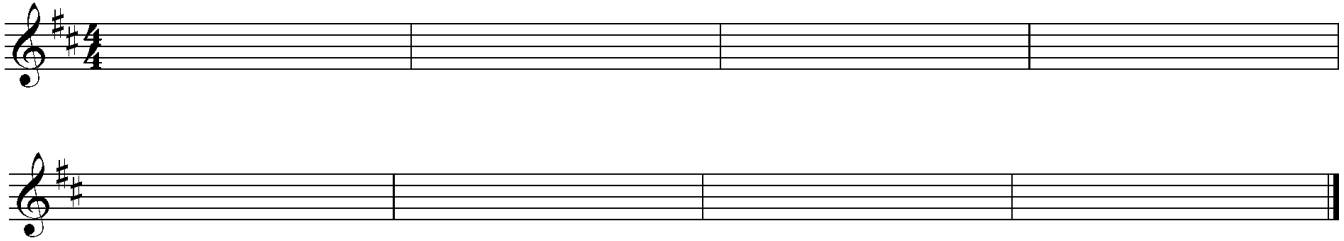
Making Your Own Music!

Have a go at writing your own Christmas carol! You might want to use the lyrics below to help you get started, or you could come up with your own.

Jesus Christ, little child
Born in Bethlehem.
First came angels, shepherds too.
Last the three wise men.





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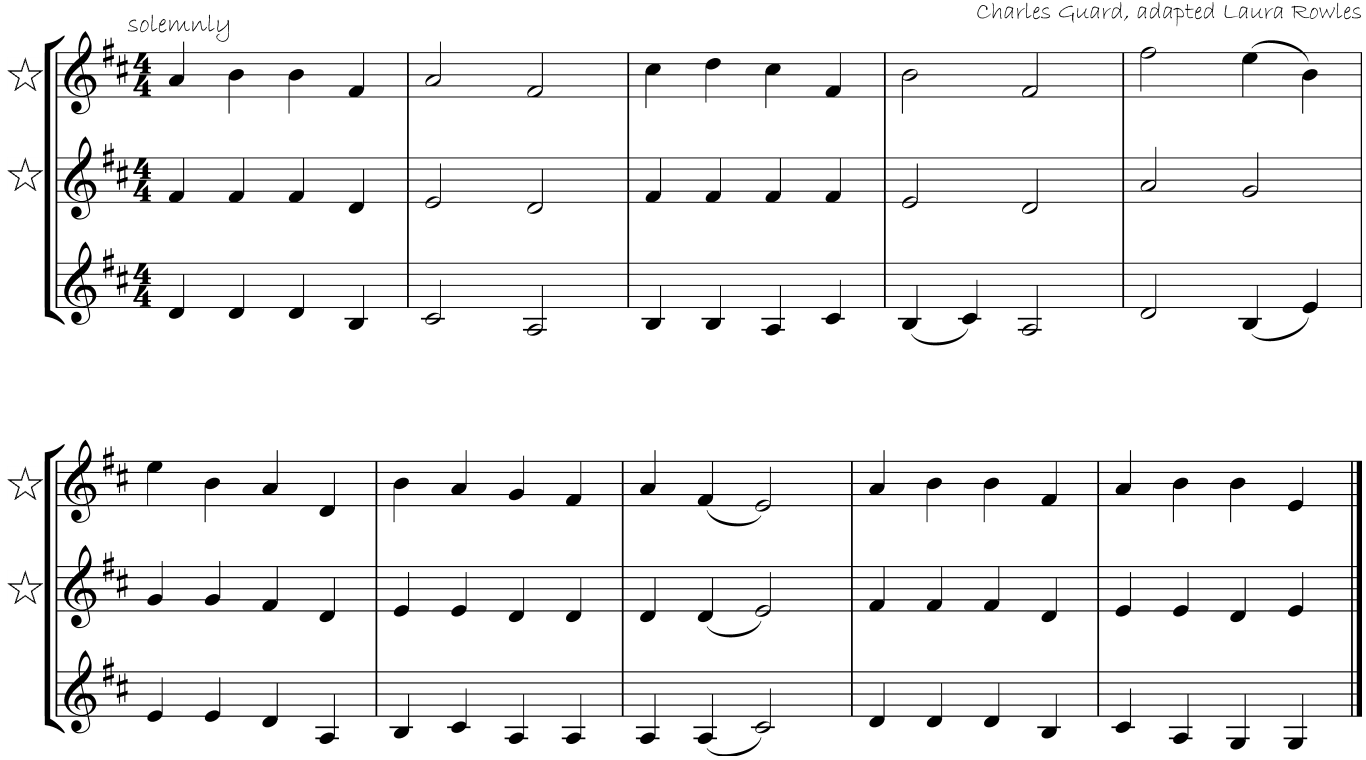
St. Ninian's Prayer

Charles Guard, adapted Laura Rowles



Here is another piece of music for 3 violins. Imagine you are playing it in a big church with lots of echoes!

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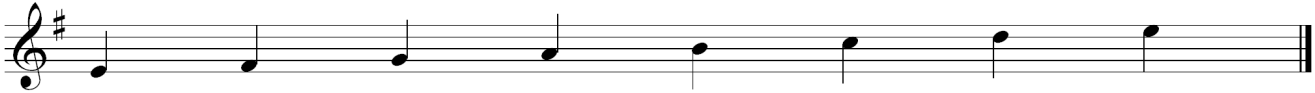
E Natural Minor Scale

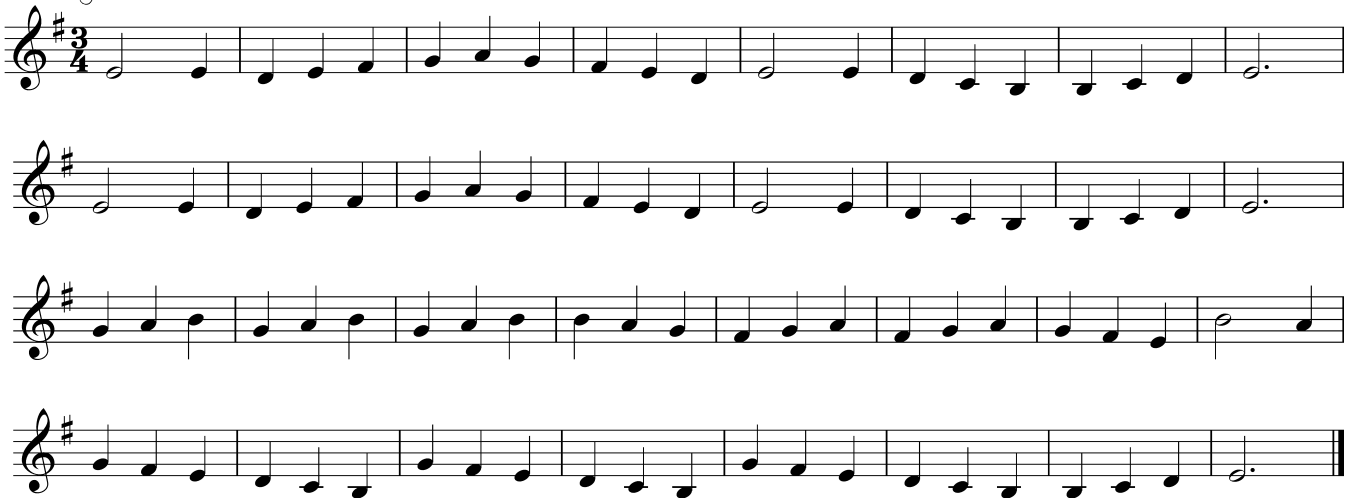


Here are some Manx tunes that use the scale of E natural minor.

Arrane Ghelby

Song of Dalby

slowly



Arrane Ghelby is a very old Manx tune that may have come to the Isle of Man from Norway.

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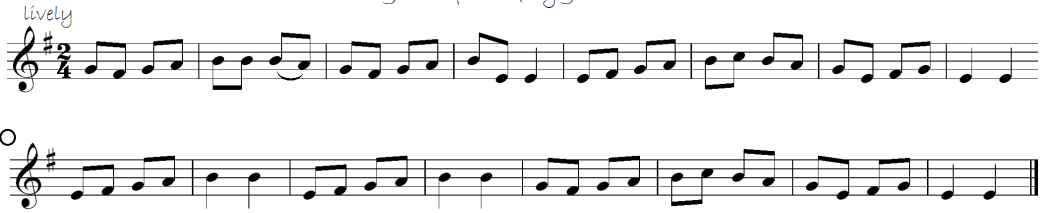
This can be played as a round after 1 bar.

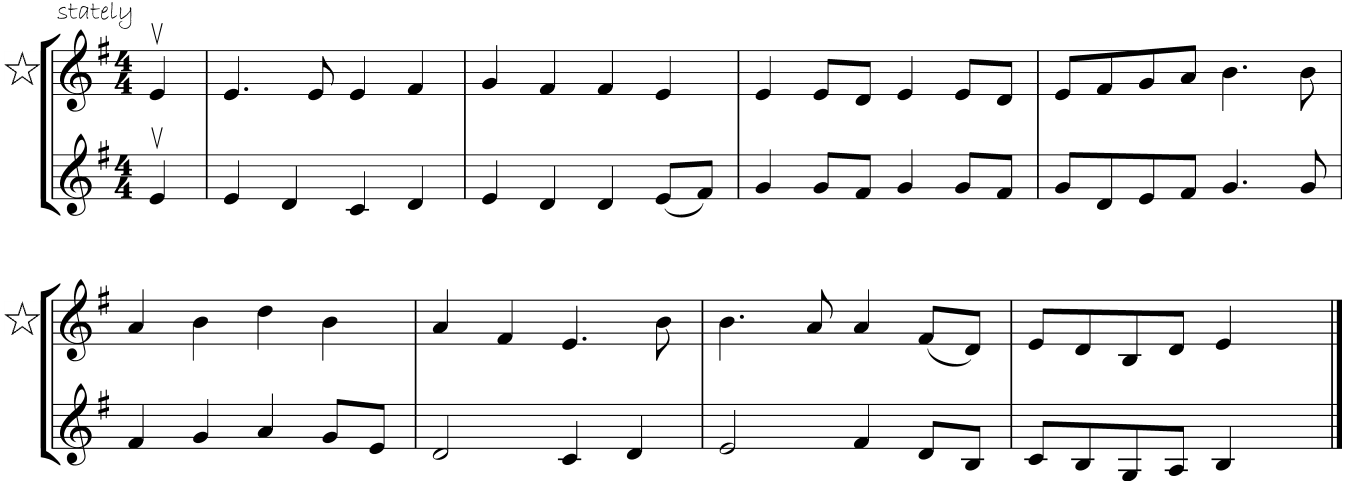
Juan y Jaggad Keeir

John of the Grey Jacket



Myr Hooyll Mee Magh Moghrey Laa Boaldyn

As I Walked Out One May Day Morning



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A keeill is an early type of church.
You can see ruins of keeills all over the Isle of Man.

Keeill

Breesha Maddrell, arr. Laura Rowles

like a hymn

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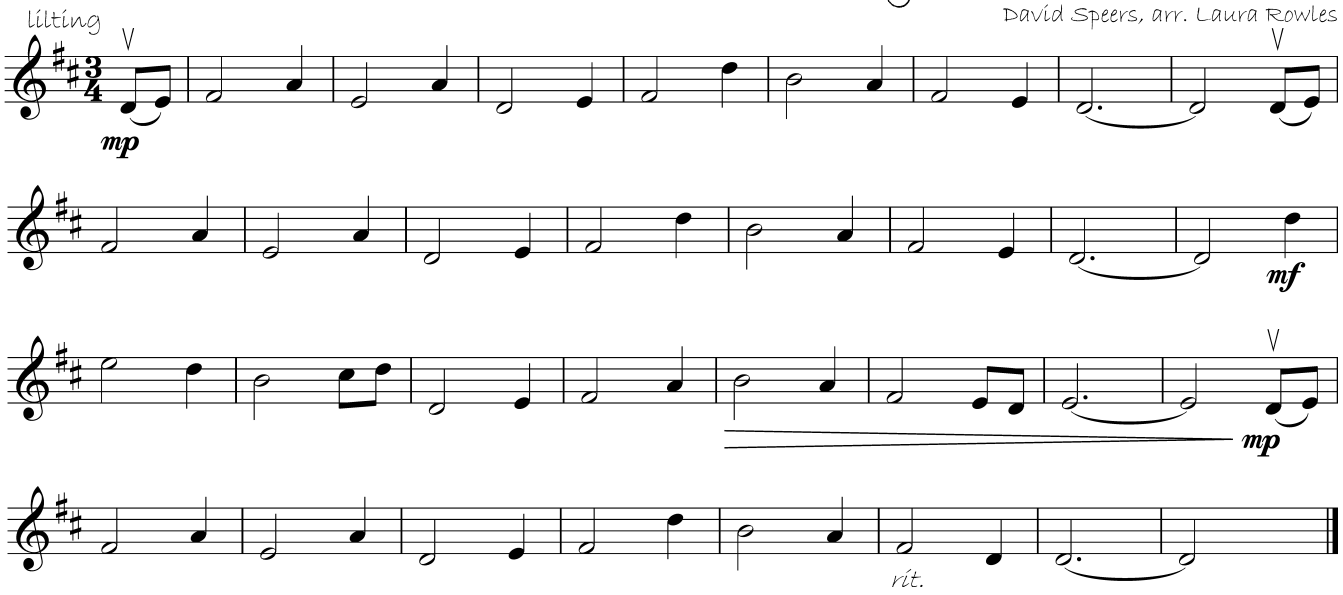
Keim Nane

N1: I Once Loved a Lady



This modern tune by David Speers is also the melody for a song called *Keayrt Hug Mee Graih*, with Gaelic lyrics by Colin Jerry. This song was the Manx entry in the Pan Celtic song competition in Galway in 1991.
Try and give a feel of one beat in a bar, and make sure that the long notes are given their full value.

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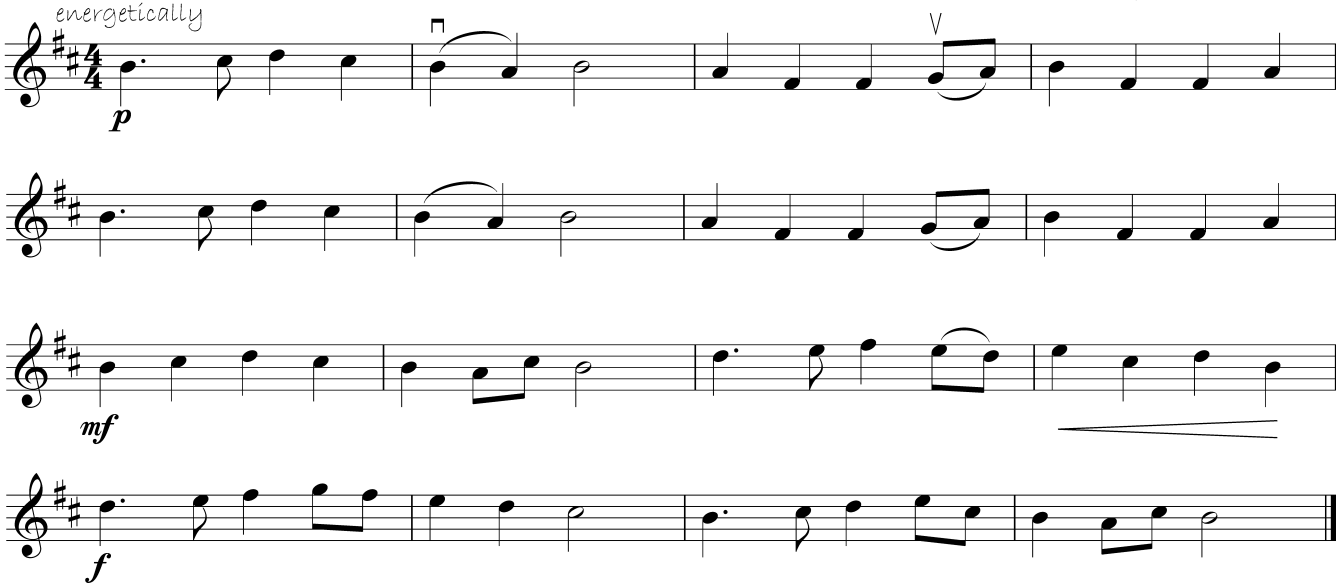
Keim Nane

N2: Yernagh Keoie

The Wild Irishman

Trad. Manx, arr. Laura Rowles



This tune was collected by Mona Douglas in the early twentieth century from J. Kelly in Baldrine.
The tune needs to have plenty of energy—like the title suggests!

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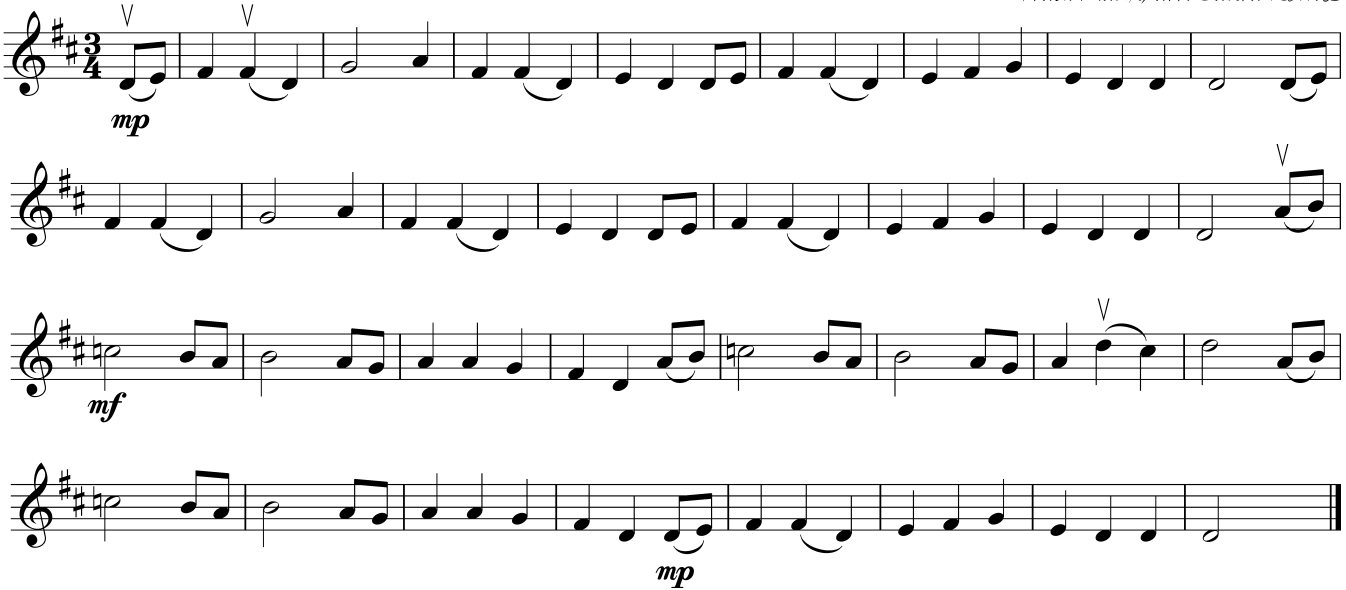
Keim Nane

N3: Arrane y Chlean

Cradle Song

Trad. Manx, arr. Laura Rowles



This tune was collected by A.W.Moore in Peel in the late nineteenth century. It is a lullaby, and needs to be played smoothly and quite quietly. Don't forget the C naturals in the second half of the tune, but be careful of the C sharp near the end of the third line.

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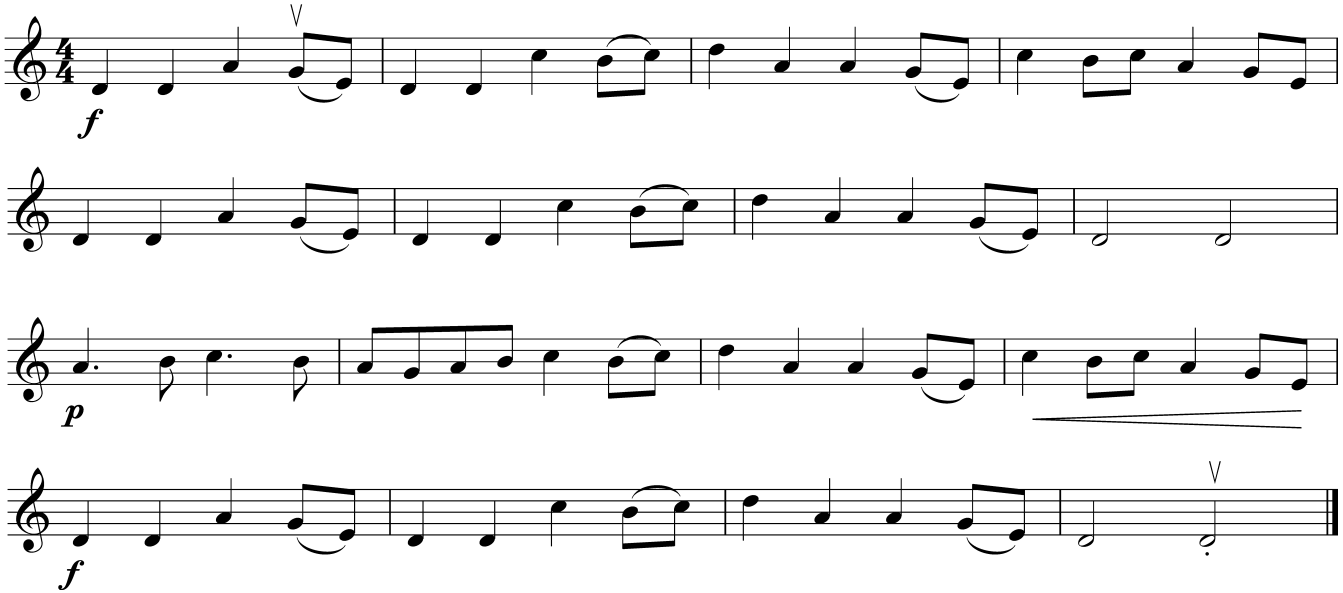
Keim Nane

N4: Chanter's Tune

Trad. Irish, arr. Laura Rowles



This is an Irish tune that has been played on the Isle of Man for many years, and has now been adopted as 'Manx'! A chanter is the part of a bagpipe that you play the tune on (similar to a whistle), so imagine the sound of the bagpipes when you are playing it.

There is a jig (6/8) version of this tune on page 21.

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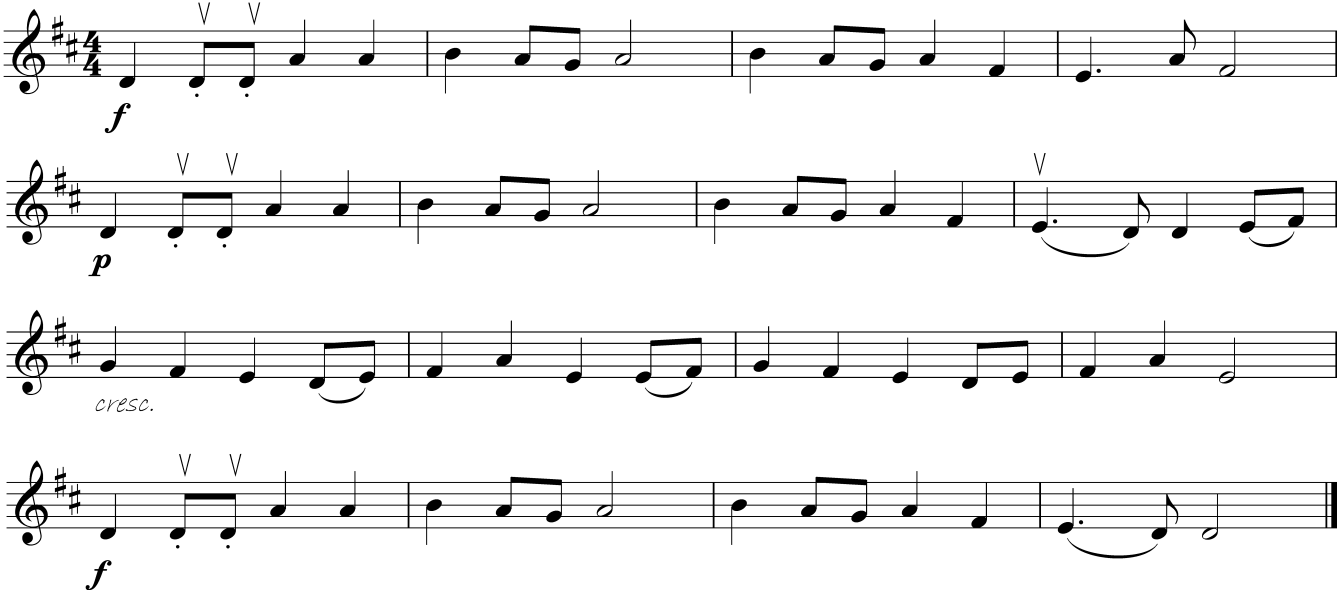
Keim Nane

N5: Irree ny Greiney

Sunrise

at a moderate pace

Robert Corteen Carswell, arr. Laura Rowles



This is a modern composition by Bob Carswell from Peel. Be careful of the staccato bowings—make sure that the bowing is very precise. Look to see if you can find two lines that are almost exactly the same.

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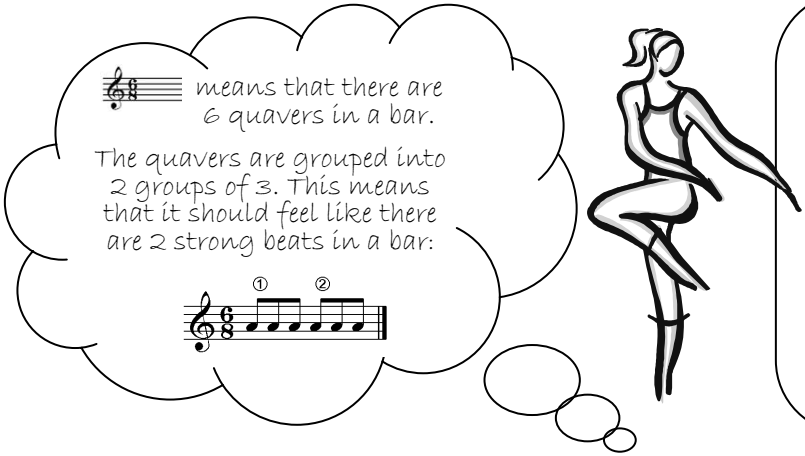
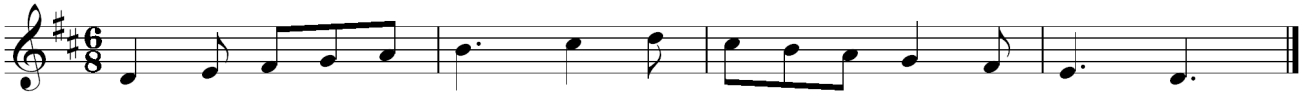
Jigs



A jig is the music for a type of dance that was common on the Isle of Man.
Jigs are written in:

Hundreds of years ago fiddlers on the Isle of Man used to make a living from going round the Island playing for dancing. They were especially busy around Christmas, known as Kegeesh Ommidjagh (Foolish Fortnight), which lasted for ten days!

D major jig!



Use this D major scale to practise rhythms that you will find in jigs.
Remember to try and create a feeling of 2 beats in a bar.

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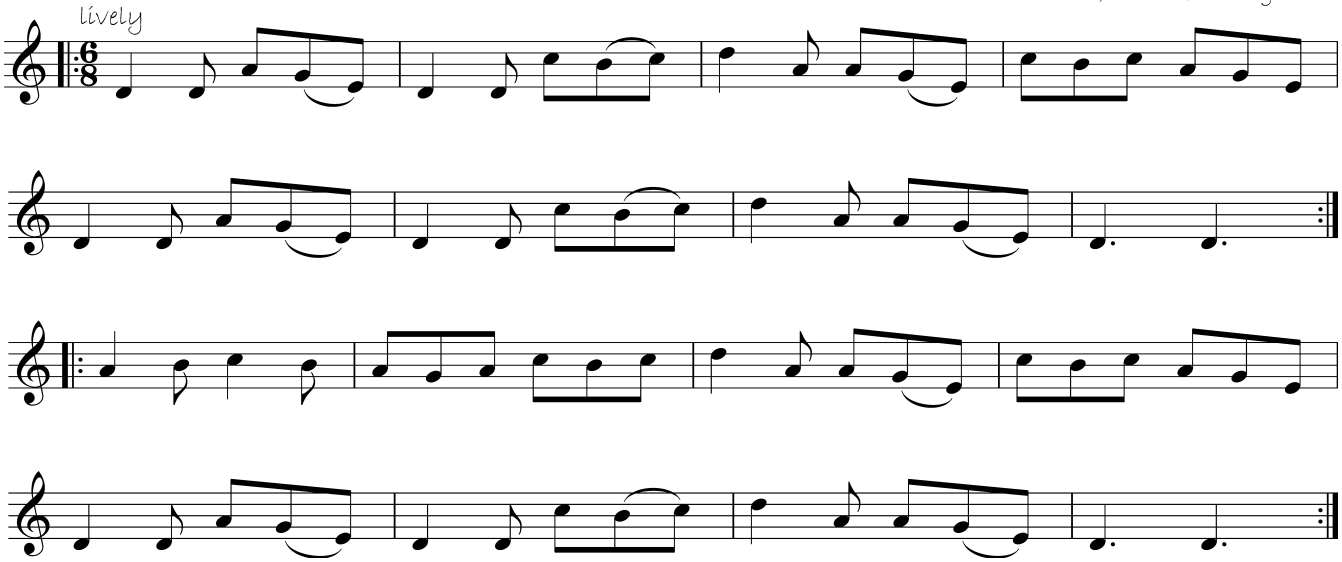
Creating Arrangements

Here is a jig version of Chanter's Tune, which you can find on page 18.

Chanter's Jig

Trad. Irish, arr. The Mollag Band



In Manx music the tune is usually written down, but the music doesn't tell you exactly how to play it, like Classical music does. This means that you can be creative, and come up with your own arrangements of the tunes! Try experimenting with playing Chanter's Tune and Chanter's Jig together as a set, and work out a way to join them together.

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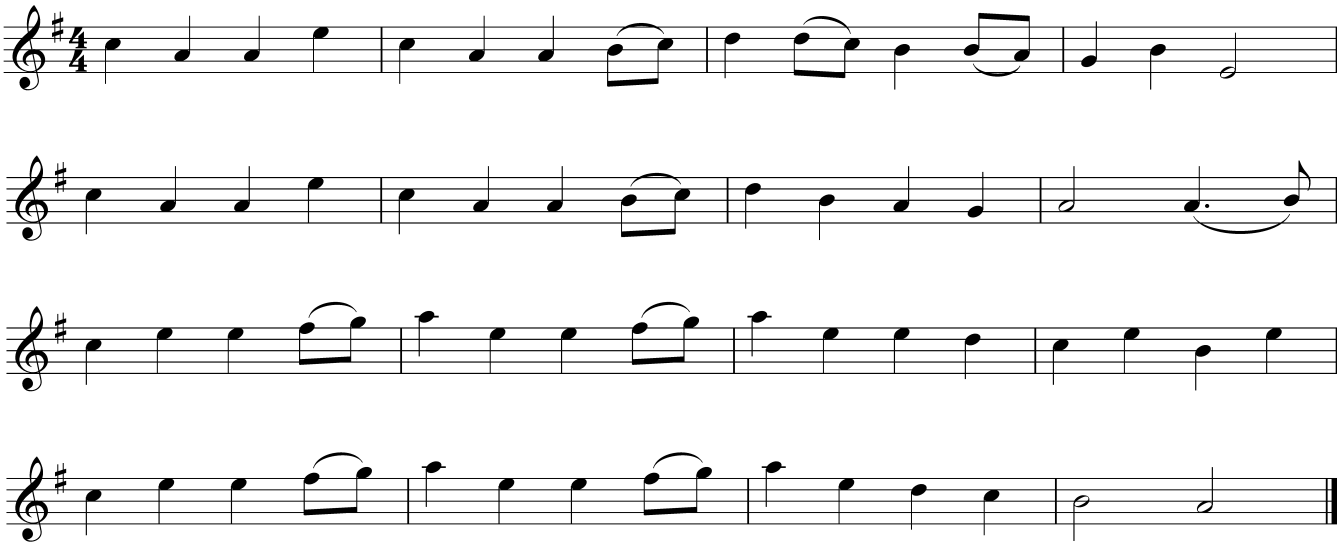
Creating Arrangements

A flitter is a limpet. On Good Friday, the limpets were gathered and cooked on a fire. Once the fire had died down, the flitter dance was done to stamp out the ashes.

Flitter Dance
(slow version)



The dance starts off very slow, and gets faster and faster. There is a faster duet version of the tune on the next page. Try and create an arrangement using the slow and fast versions.

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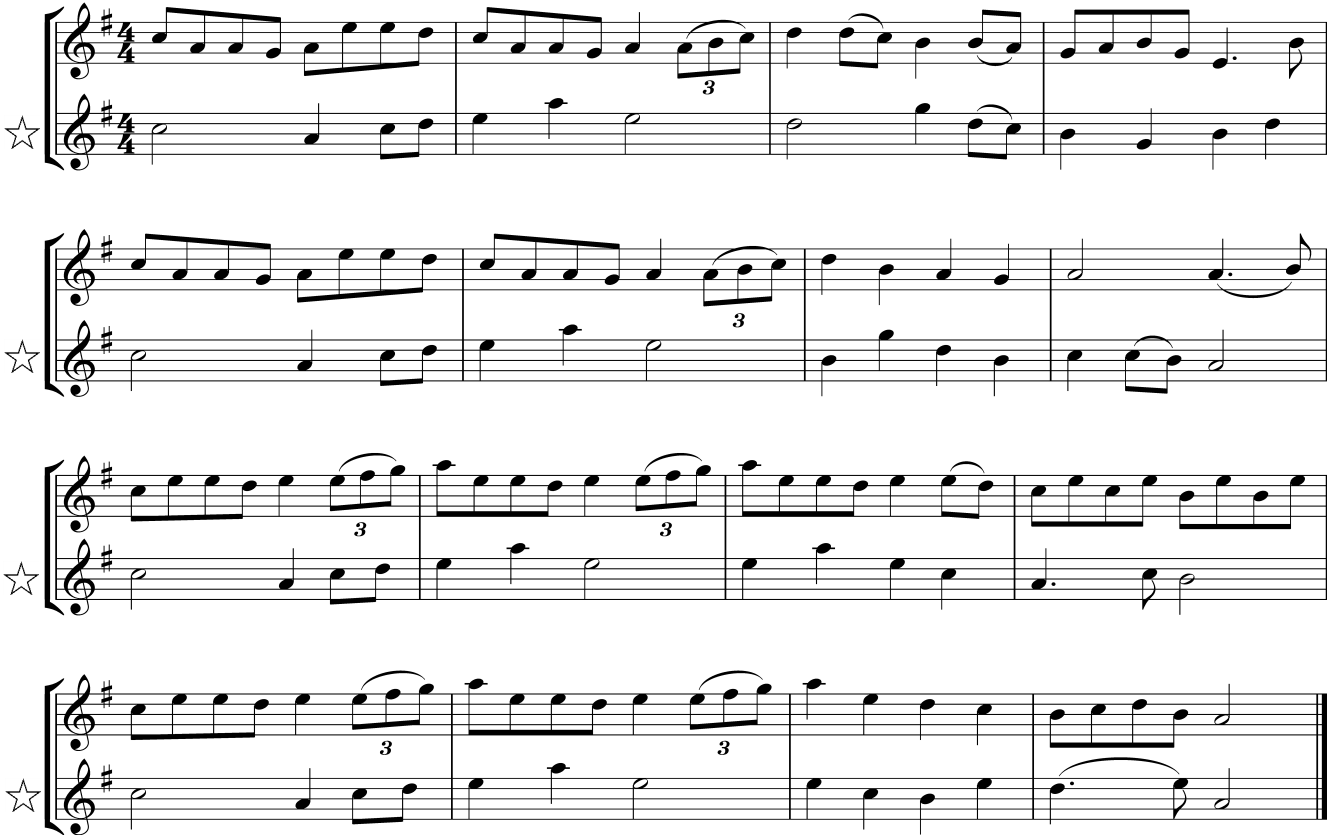
Flitter Dance
(fast version)



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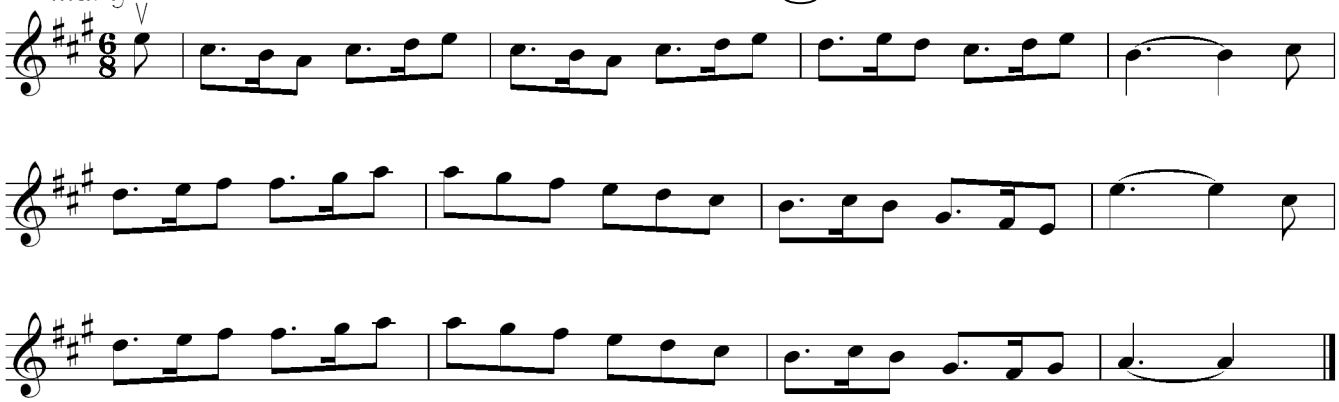
A Major Scale

The next two pages have two jigs in A major.

Wandescope

Wandescope probably comes from the Manx Yn Unnysup, which was the fee that the fiddlers were paid for playing for dancing.

lilting



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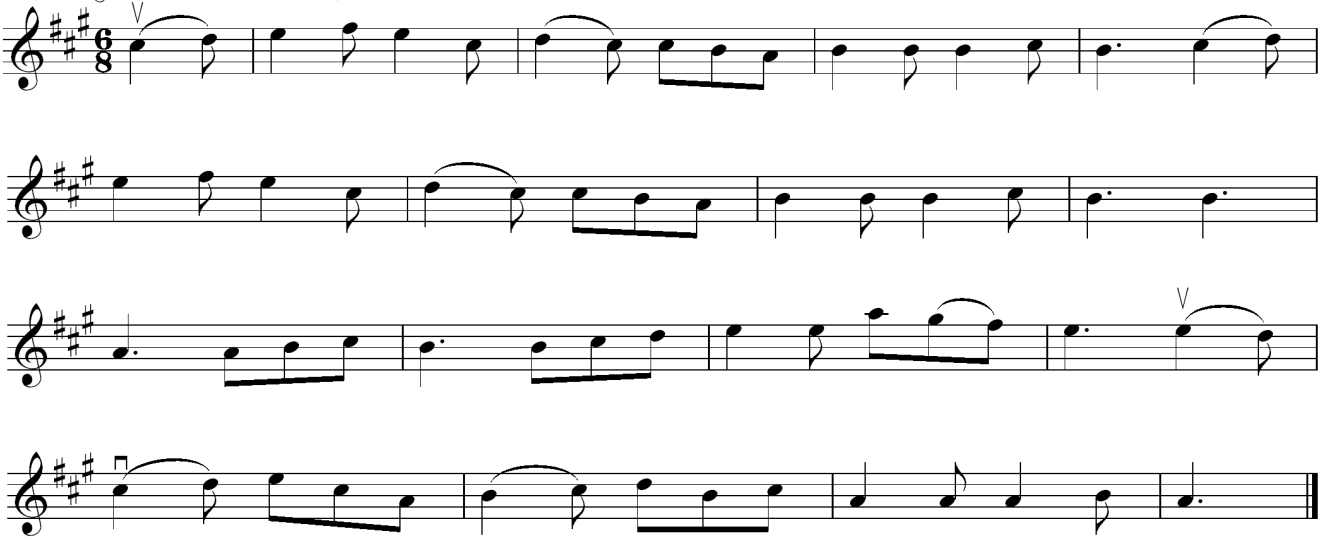
Fiddler y Chiarn

The Lord's Fiddler

spritely



This is thought to have been the tune played by Clague the fiddler when the Duke of Atholl first landed on the Isle of Man. The Dukes of Atholl ruled the Island from 1793-1828.

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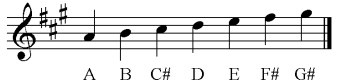
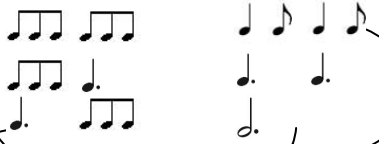
Making Your Own Music!

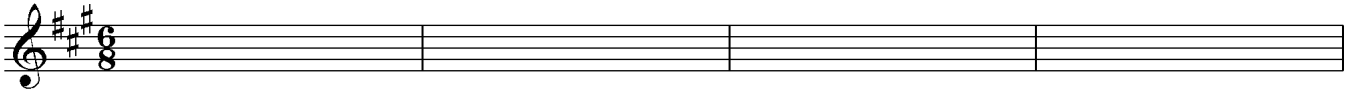
Try writing your own jig in A Major.

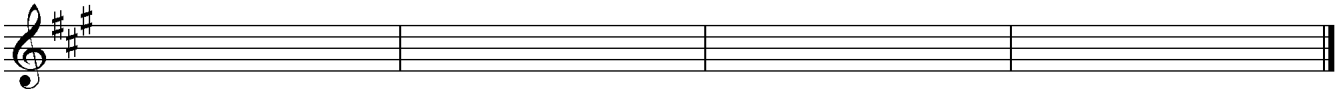
Use:



You might want to include these rhythmic patterns:







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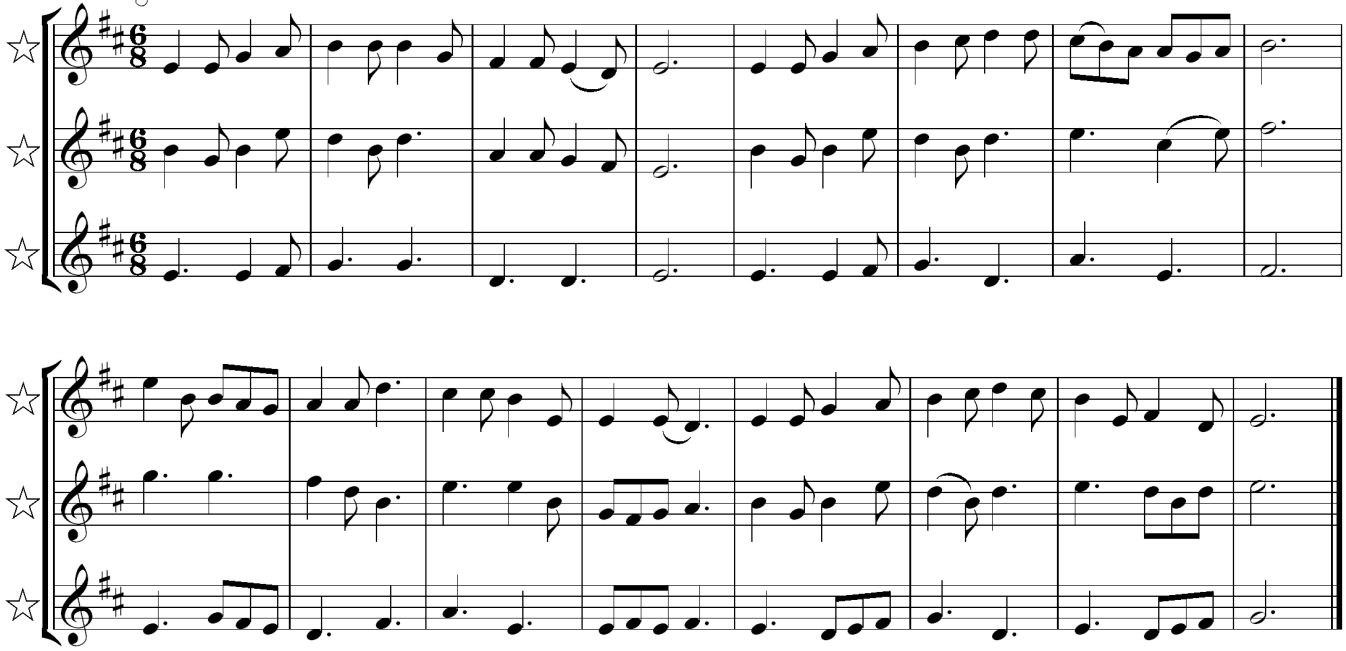
All the Forepart of the Night

steady

Trad. Manx, arr. Chloë Woolley



Here's a jig for 3 violins. The second part of this group piece is called a counter-melody. A counter-melody harmonises with the main melody but it can be played as a melody on its own as well.

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Reels

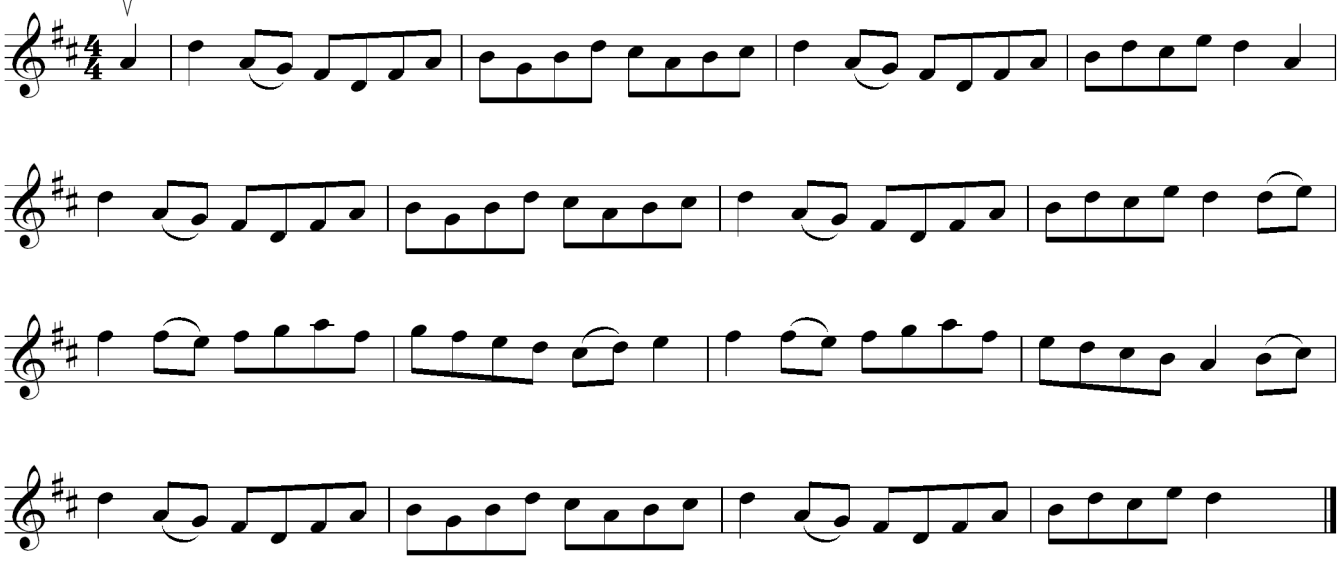
A reel is the music for another type of dance found on the Isle of Man. Reels are written in

Car Juan Nan

Juan Nan's Tune

Juan Nan was the nickname of a well-known fiddler called Jimmy Skillicorn, who lived at Ballaragh (near Laxey). This tune is also played in Scotland, so it is unlikely that he wrote it, but it might have been named after him because it was his favourite tune.

energetically



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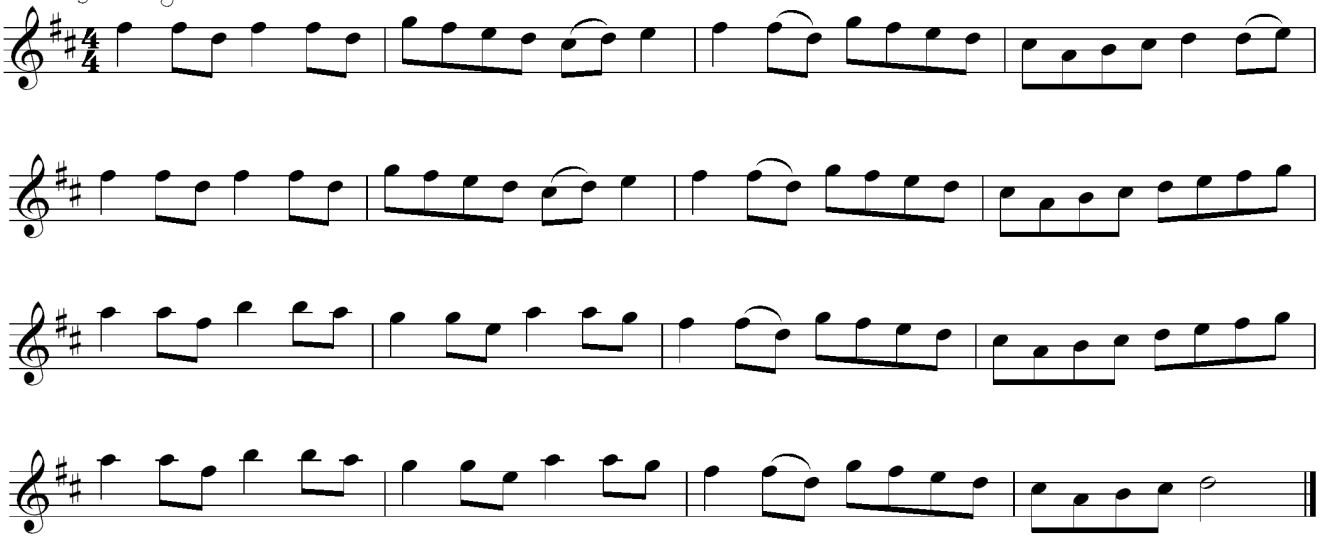
Car ny Ferrishyn

Fairies' Tune

You can play Car Juan Nan and Car ny Ferrishyn as a duet! The two tunes fit together.

energetically



This tune is thought to have been written by Niel Gow, who was a famous Scottish fiddler who lived from 1727-1807. Gow was the fiddler to the Dukes of Atholl, who used to govern the Isle of Man.

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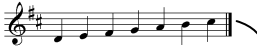
Making Your Own Music!

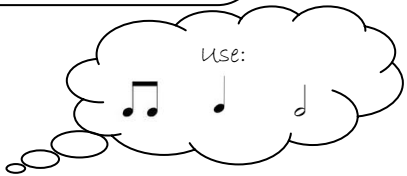
Try making up your own Fairy Reel.

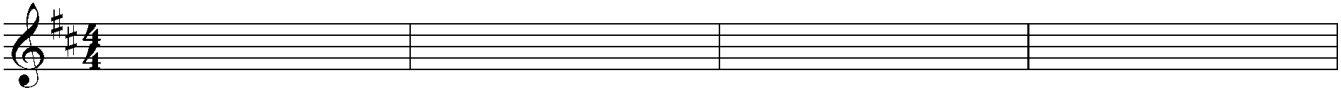
There are many stories on the Isle of Man about fiddlers, wandering home from playing late at night, who heard amazing music being played by fairy fiddlers. These fiddlers rushed home, and kept playing these tunes so they would not forget them, and they still exist today! There are similar stories in Shetland and Norway, but there they believe that the trolls gave them their tunes!

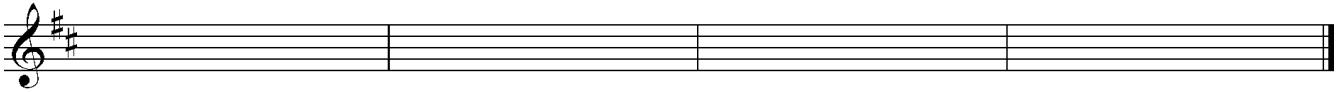
Use:



Use:







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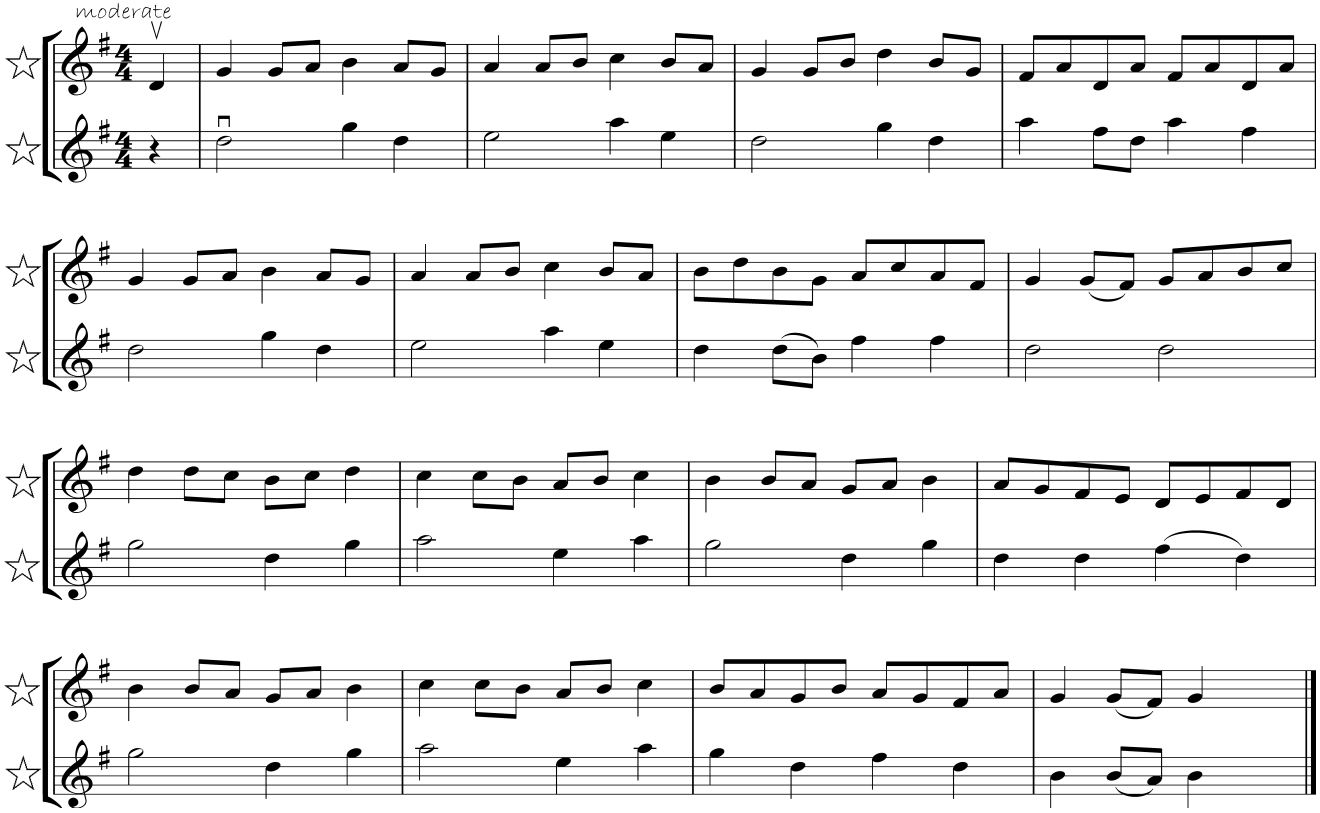
Eunyssagh Vona

Mona's Delight



Here is a duet of a popular reel from the Island. The tune is also found in England and Scotland.

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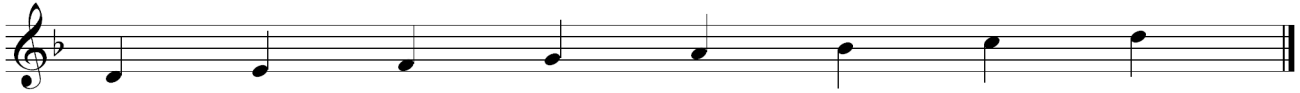
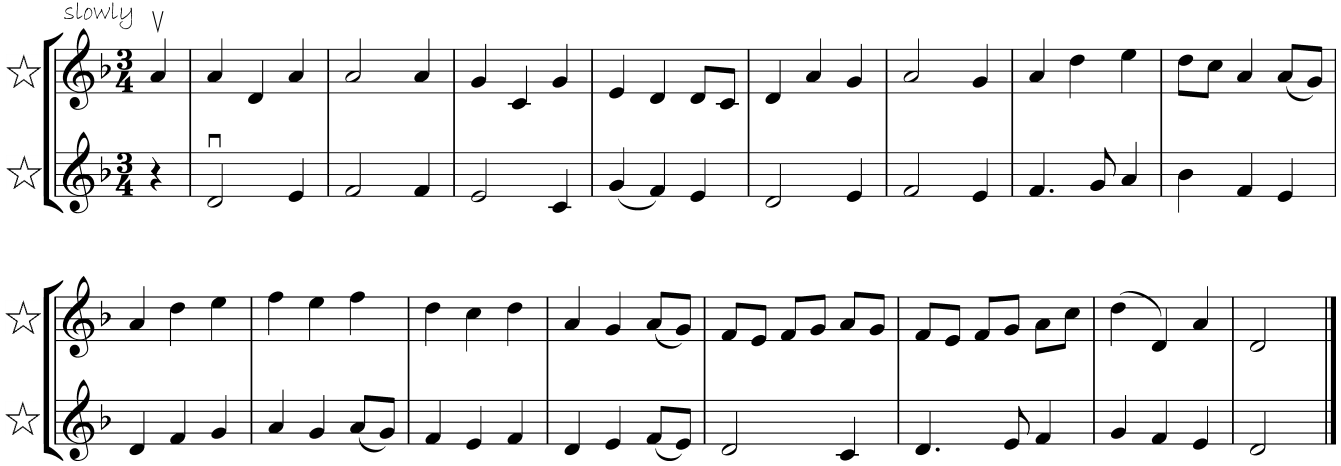
D Natural Minor Scale



Here are some duets and trios that use the key of D natural minor.

If Young Men Could Swim



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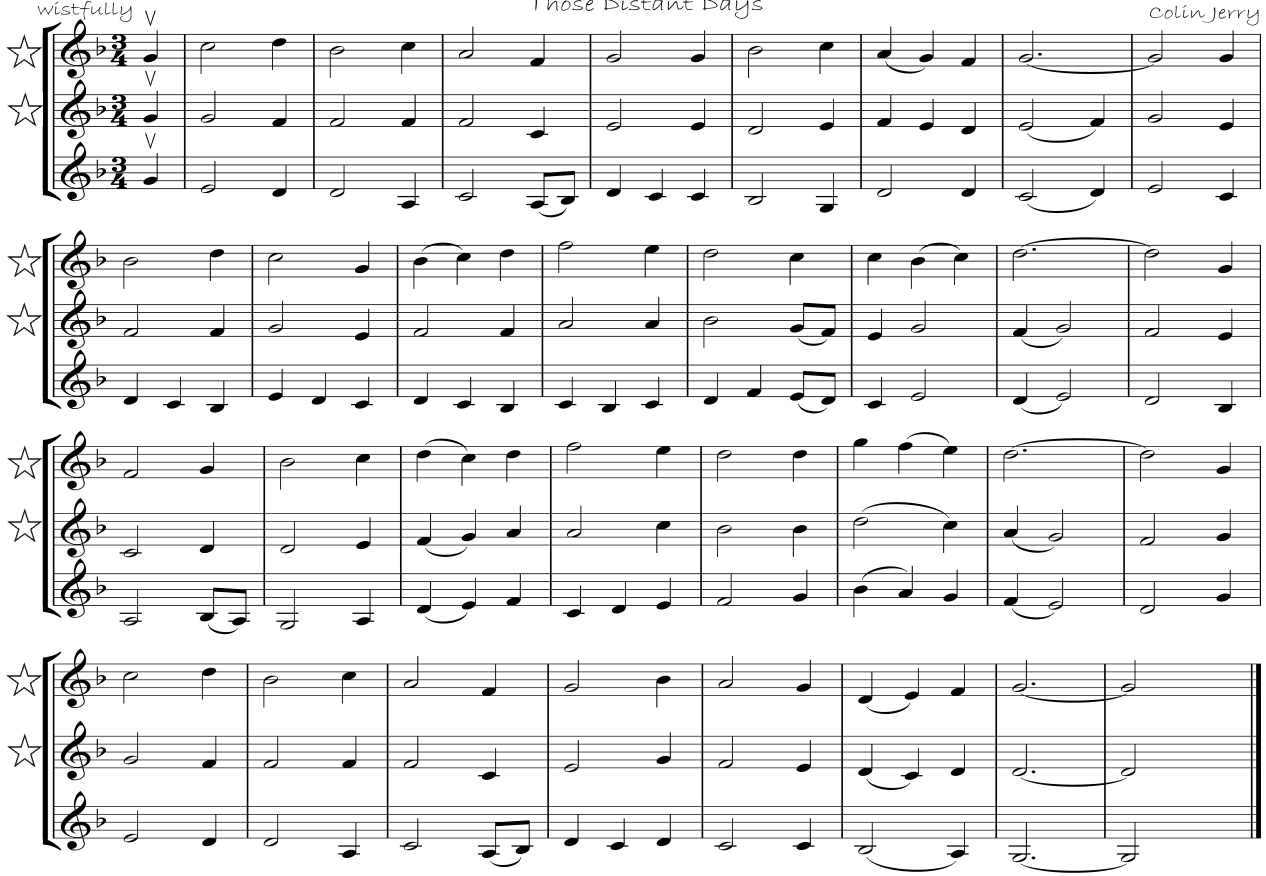
Ny Laghyn Foddey Shen

Those Distant Days

wistfully

Colin Jerry



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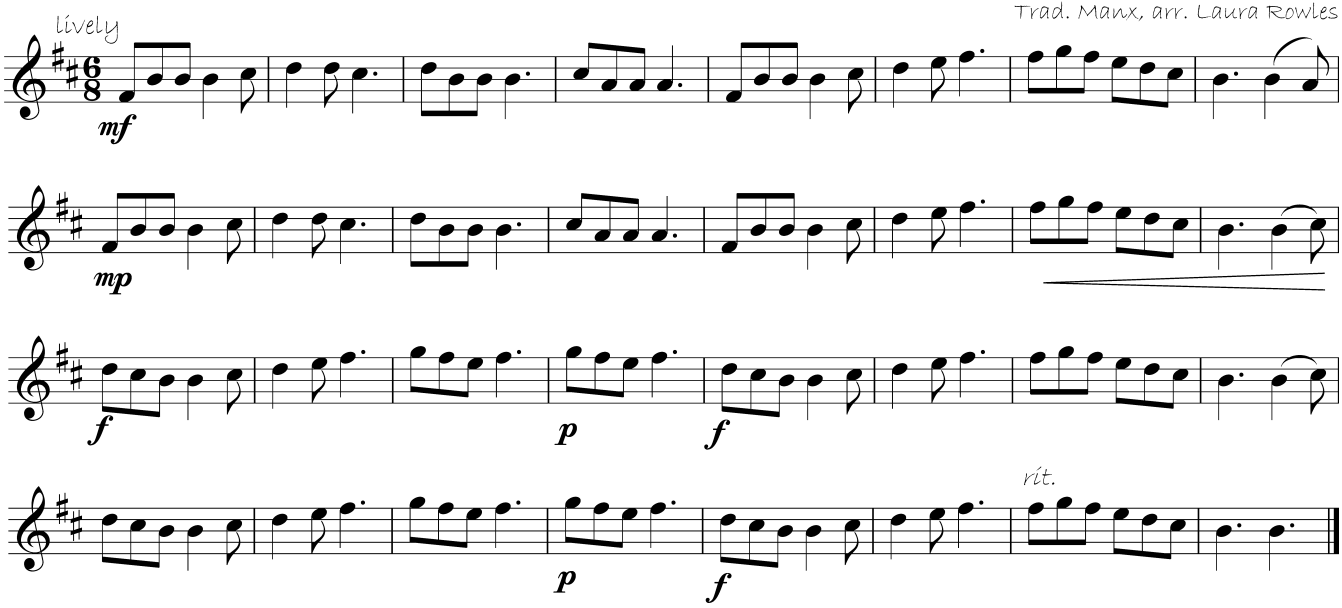
Keim Jees

J1: Three Little Boats Went Out to Sea

Trad. Manx, arr. Laura Rowles



This jig is meant to picture three boats bobbing about on the sea, so it needs to be nice and lively. Try and include all the echoes in the dynamics to make the music more interesting.

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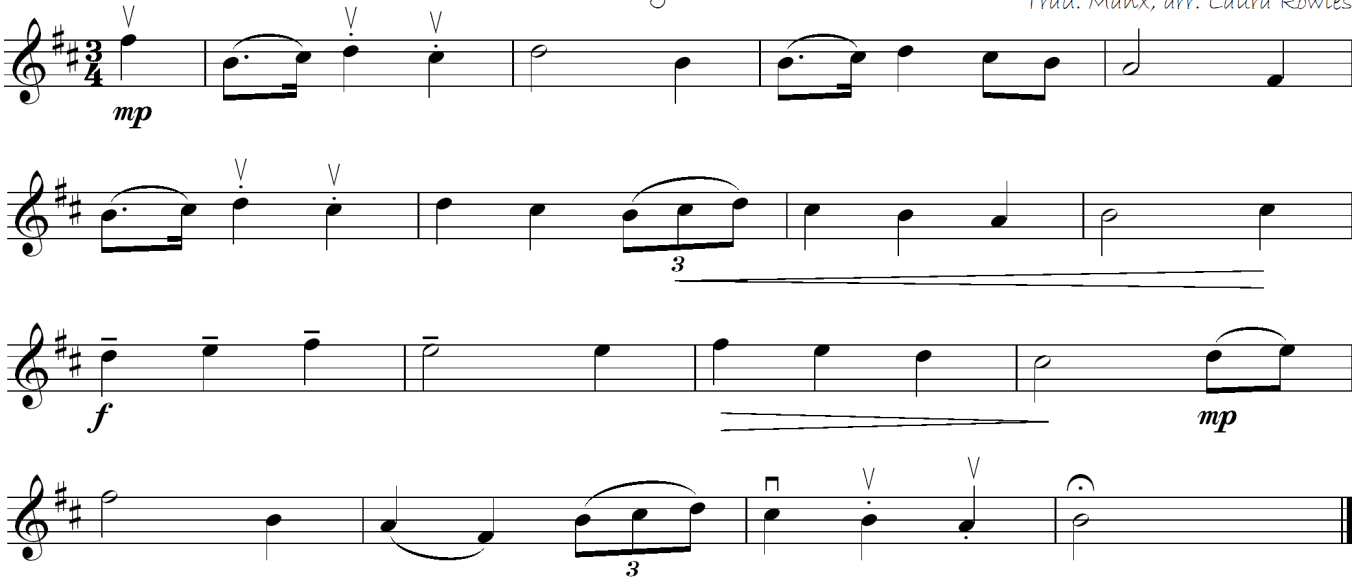
Keim Jees

J2: O My Ghraih

O My Love

Trad. Manx, arr. Laura Rowles



This is a very slow tune that needs lots of bow control. It is also a very graceful piece, which sounds like it might have been played in royal courts! Imagine you are playing it in the big banquet hall at Castle Rushen.

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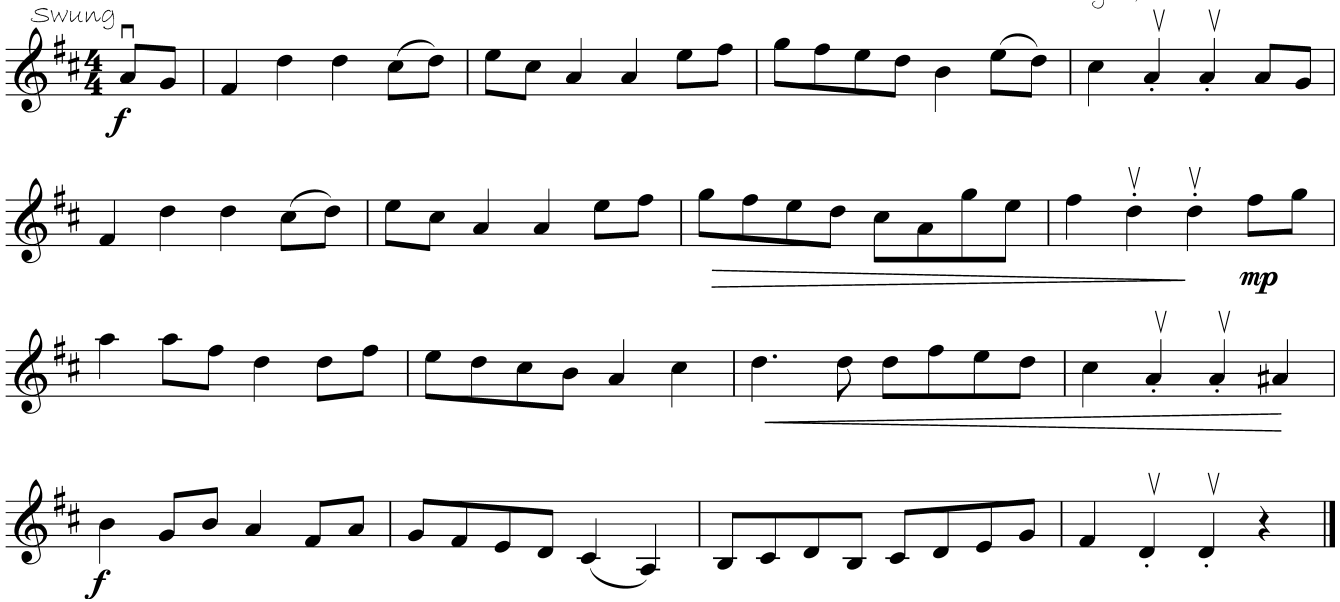
Keim Jees

J3: Captain Quilliam's Hornpipe

Brian Myers, arr. Laura Rowles



This tune was written by Brian Myers, a Scottish fiddler who lives on the Isle of Man. A hornpipe is a dance which was performed by sailors on ships. It needs to have a bouncy swung rhythm, but it shouldn't be played too fast. Captain Quilliam was a naval officer from the Isle of Man who sailed on Nelson's flagship, HMS Victory, at the Battle of Trafalgar.

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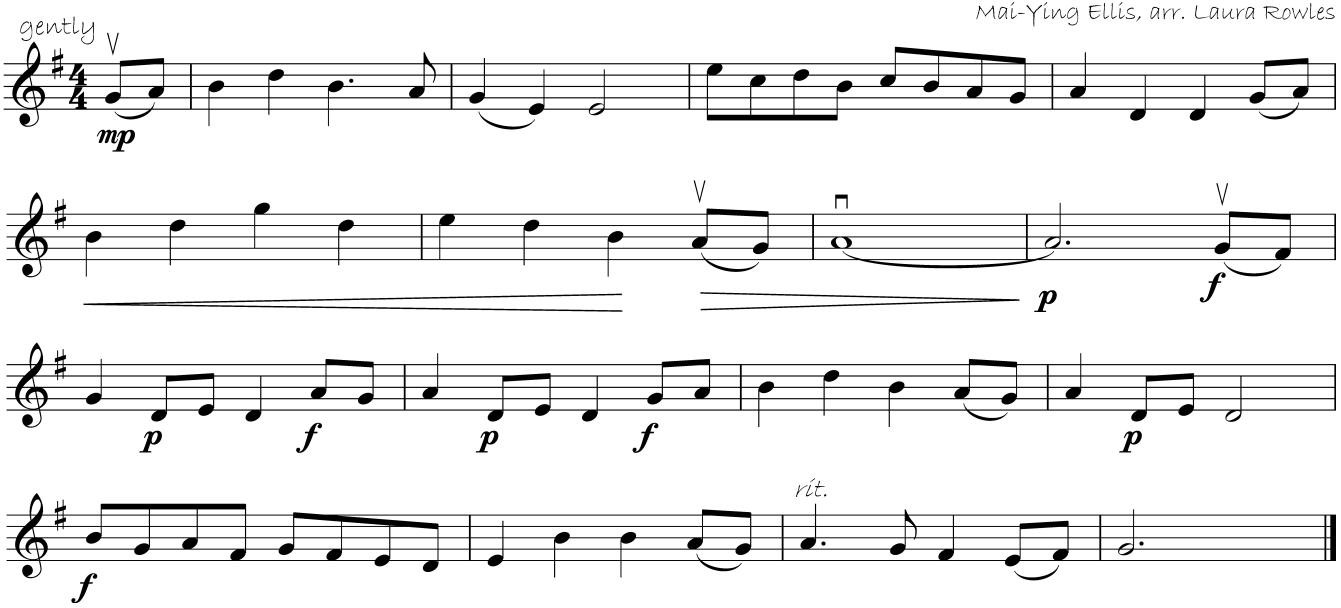
Keim Jees

J4: The Green Hills of Dhoon

Mai-Ying Ellis, arr. Laura Rowles



This is another modern composition, written by Mai-Ying Ellis for the children of Dhoon School. This piece needs to be played quite slowly, with lots of long bows. Make sure that the long notes are counted carefully.

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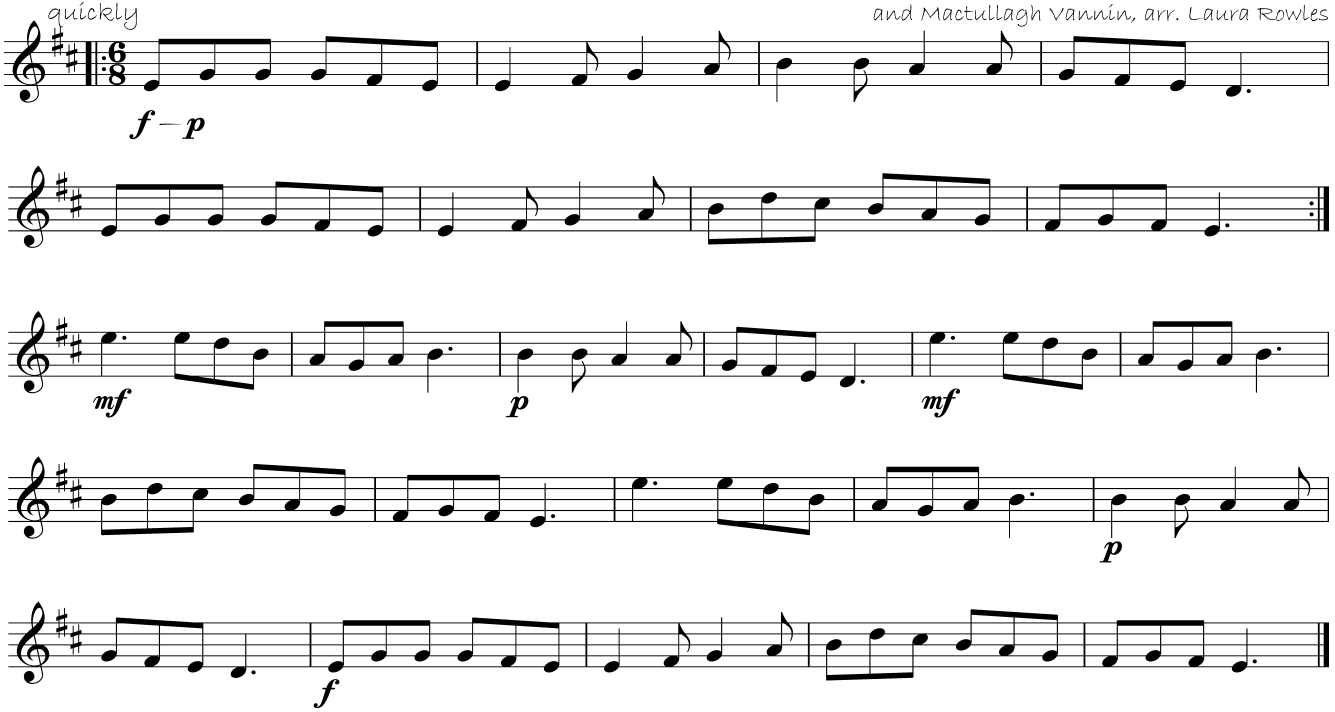
Keim Jees

J5: Ta Dick Veg er Yannoo Mie

Little Richard Has Done Well

Trad. Manx, revised by David Speers
and Mactullagh Vannin, arr. Laura Rowles



This is a happy jig, which needs to be very lively. Watch out for the repeat after the second line.

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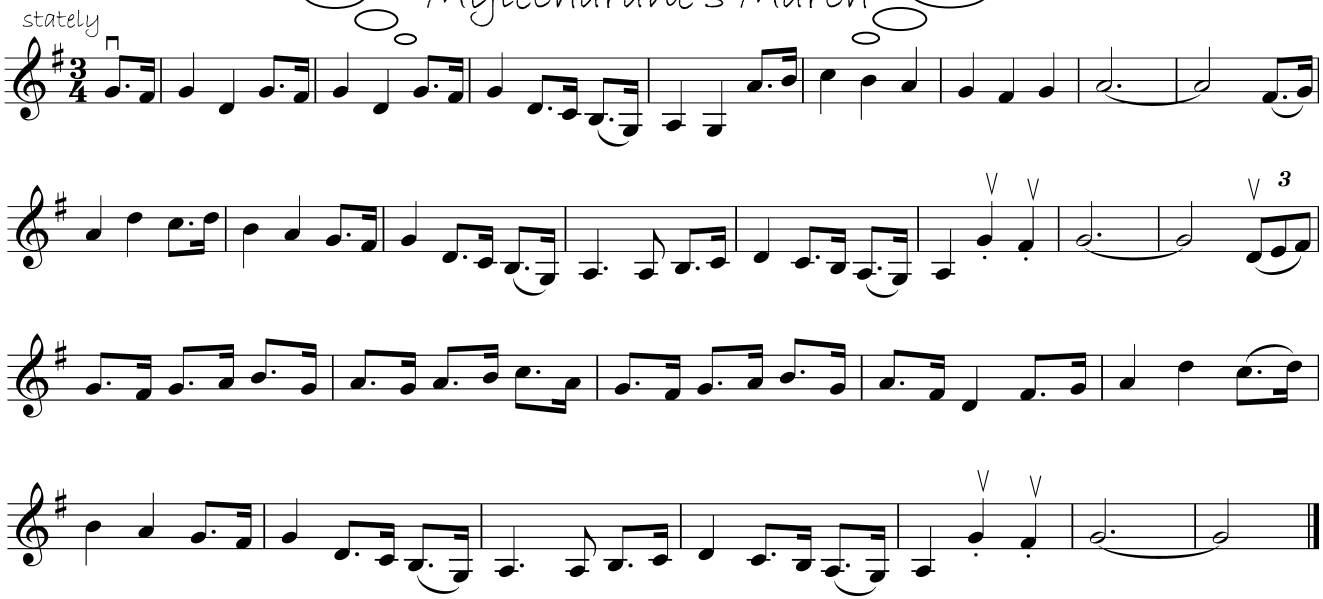
This was the most popular Manx tune in the Victorian era.

Does this tune remind you of a common Manx song? Turn the page to find out!

Mylecharane's March

stately



The dance to this tune was performed every 6th January by six men and a fiddler. During the dance, the dancers would ceremonially 'cut off' the fiddlers head. The fiddler was then seen to have supernatural powers, and was able to foretell the future!

Fiddyl © Manx Heritage Foundation 2011

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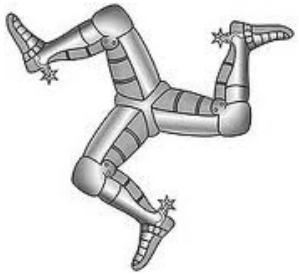
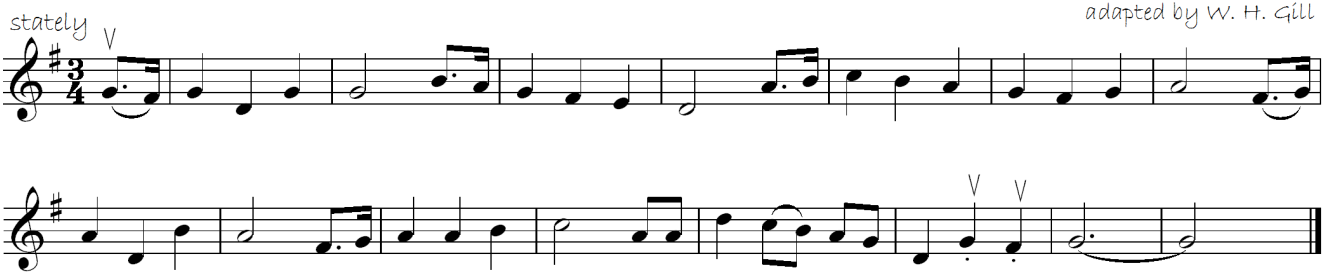
Mylecharane's March was adapted by W. H. Gill, and was chosen as the Manx National Anthem.



The Manx National Anthem



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

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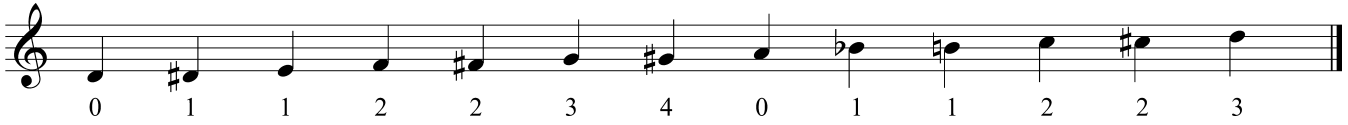
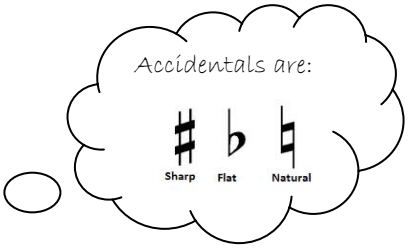
Chromatic Scale



The chromatic scale moves up by semitones. Try playing it very slow, and listening very carefully to make sure each note is in tune. Suggested fingerings are included underneath the scale.

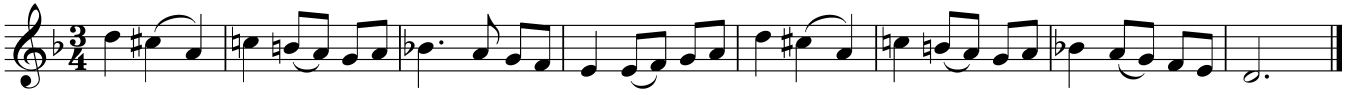
Practising Accidentals

Here is a short tune to practise changing accidentals.



Gruff

Laura Rowles



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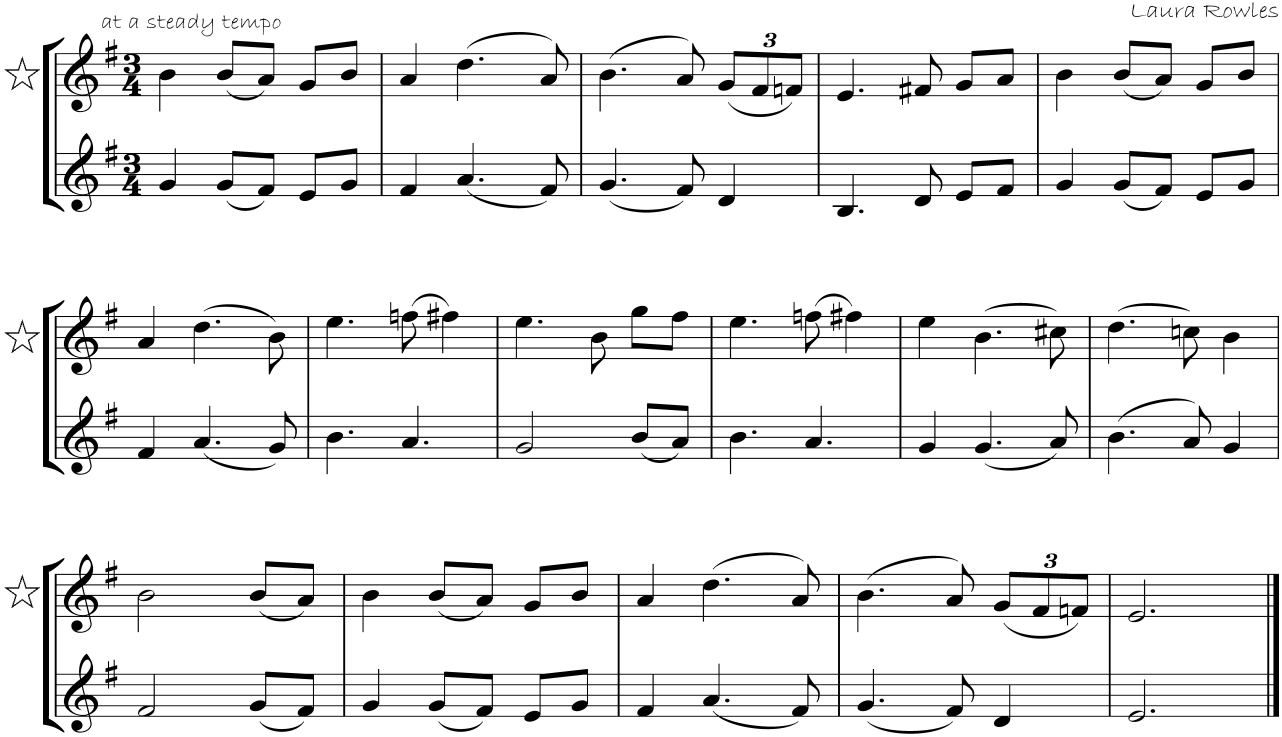
Practising Accidentals

Here are two tunes that include some changes of accidentals.

Happy Accident

at a steady tempo

Laura Rowles



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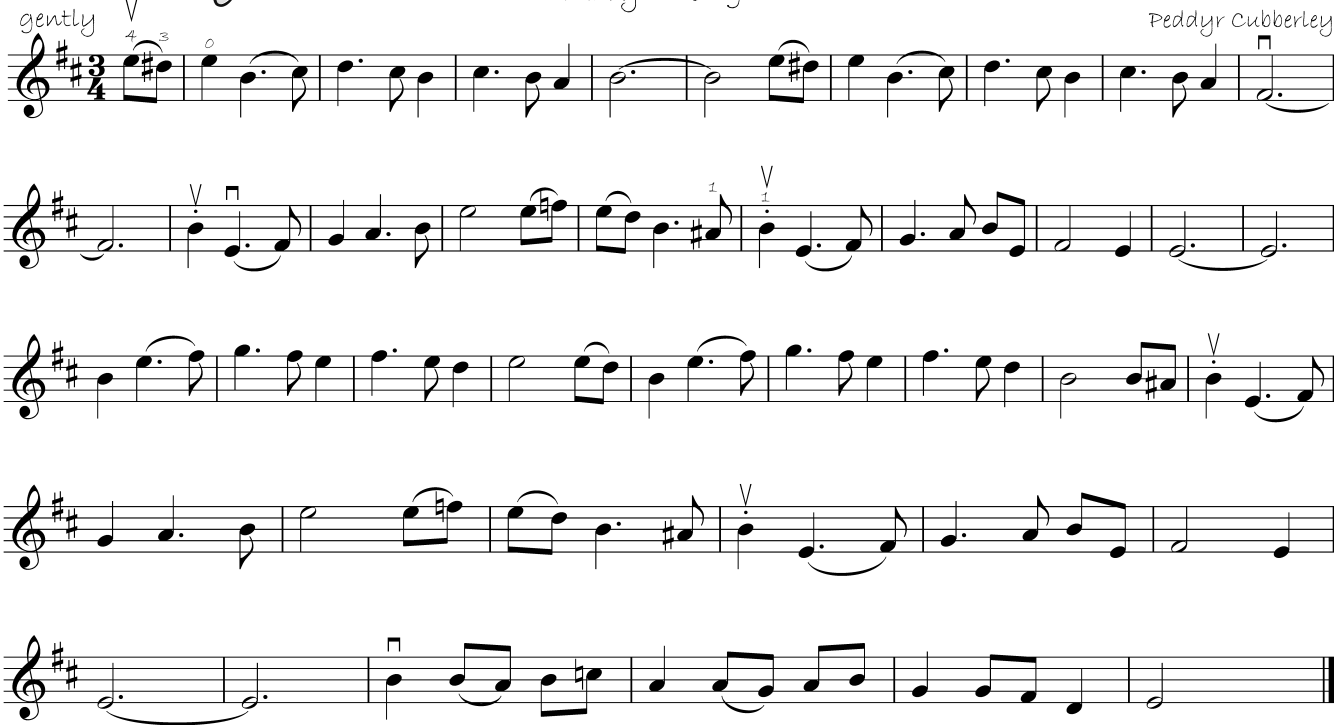
Arrane Voirrey

Mary's Song

gently

Peddyr Cubberley



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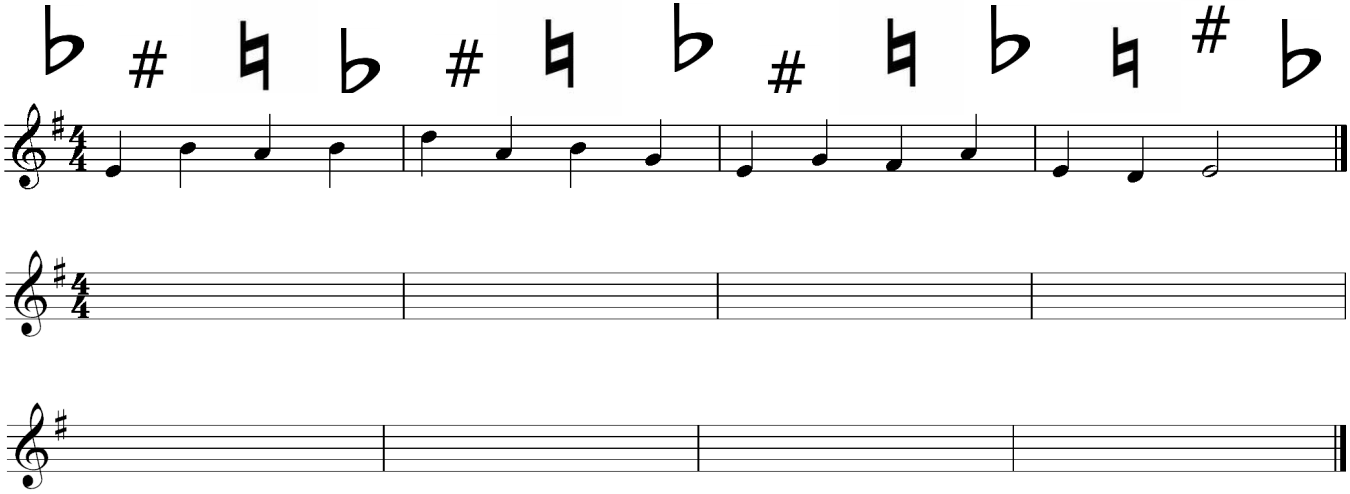
Making Your Own Music!

Accidentals are often used to add decoration to a tune. Try taking the tune below as a starting point, and make it more interesting by adding some accidentals to it. You could also try changing the rhythm of the notes to make it more exciting as well! Just remember to make sure all the bars add up to four beats.

Try writing another four bars in the same style to finish off the piece.



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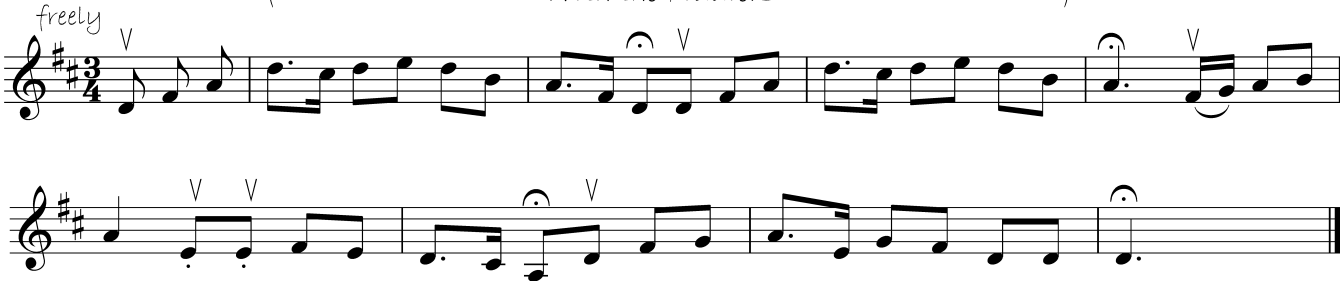
Slow Airs

When playing slow airs you should only use the rhythms given as a guide—use your ears to shape the phrases as you think they should sound. Some pauses have been put into the music as suggestions.

Marish ny Fiddleryn

With the Fiddlers



This tune is thought to have been composed by Ewan Karragher, who was a hermit who lived on a remote headland near Laxey. Many people believed that they could hear him playing his fiddle after he had died. Many years after his death, a ship got into trouble in thick fog. Then they heard this tune being played as Ewan used to play it, and the music guided them to safety past the rocks!

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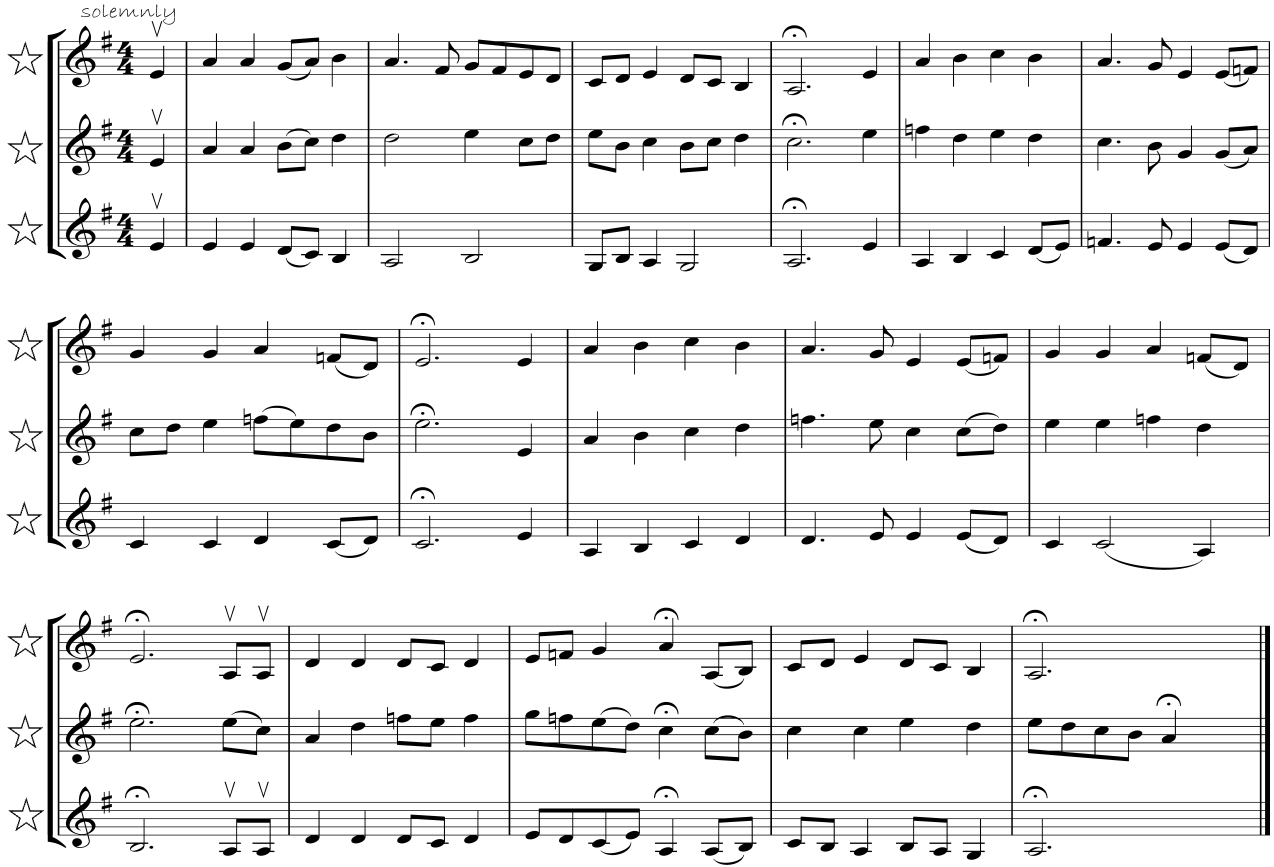
Tree Eeasteyryn Boghtey

Three Poor Fishermen

Trad. Manx, arr. Breesha Maddrell



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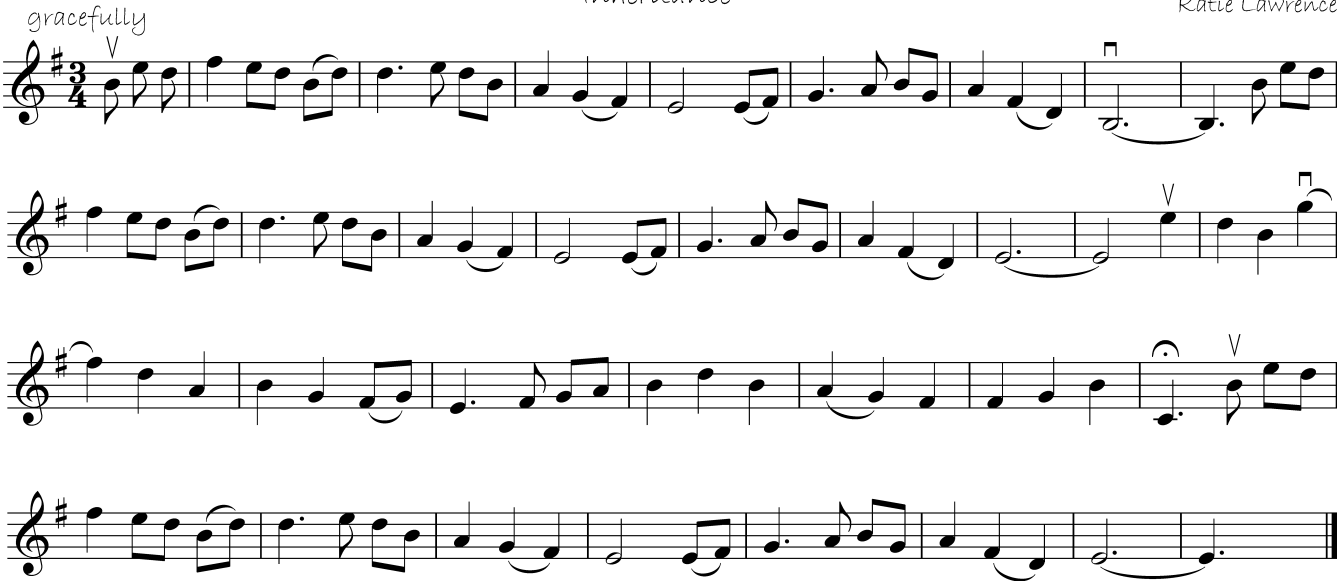
Slow Airs

Dooraght

Inheritance

Katie Lawrence



This modern tune is used to accompany a very slow, graceful dance.

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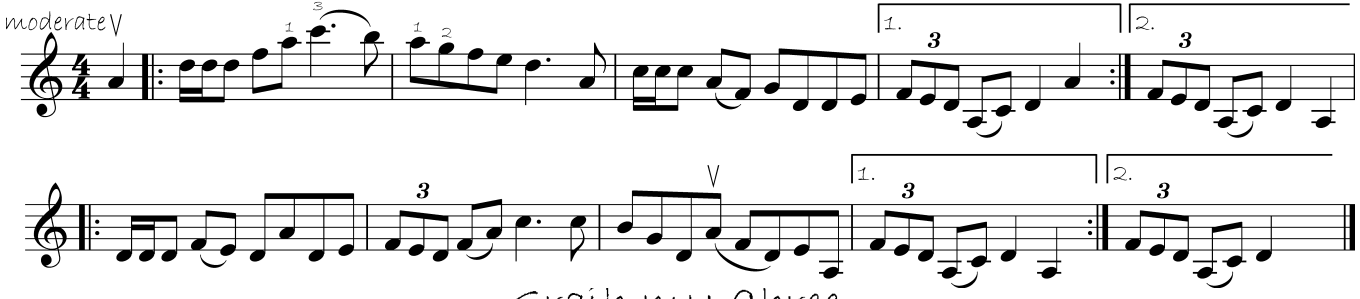
Third Position

Playing in different positions on the fingerboard lets you play higher notes, and achieve different sounds. Third position just means that you need to move your hand so that your first finger is now where your third finger usually is. Remember to bring your thumb up with the rest of your fingers! Here are a couple of slow airs to practise playing in third position.

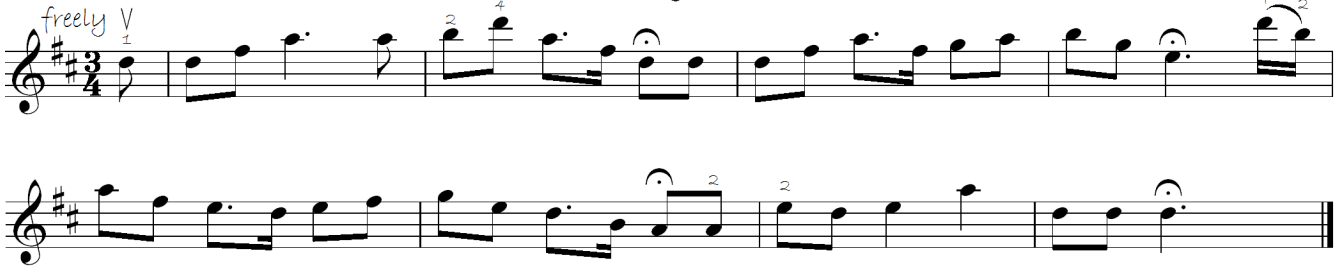
Doreen

Laura Rowles



Grain my Chree

Love of My Heart



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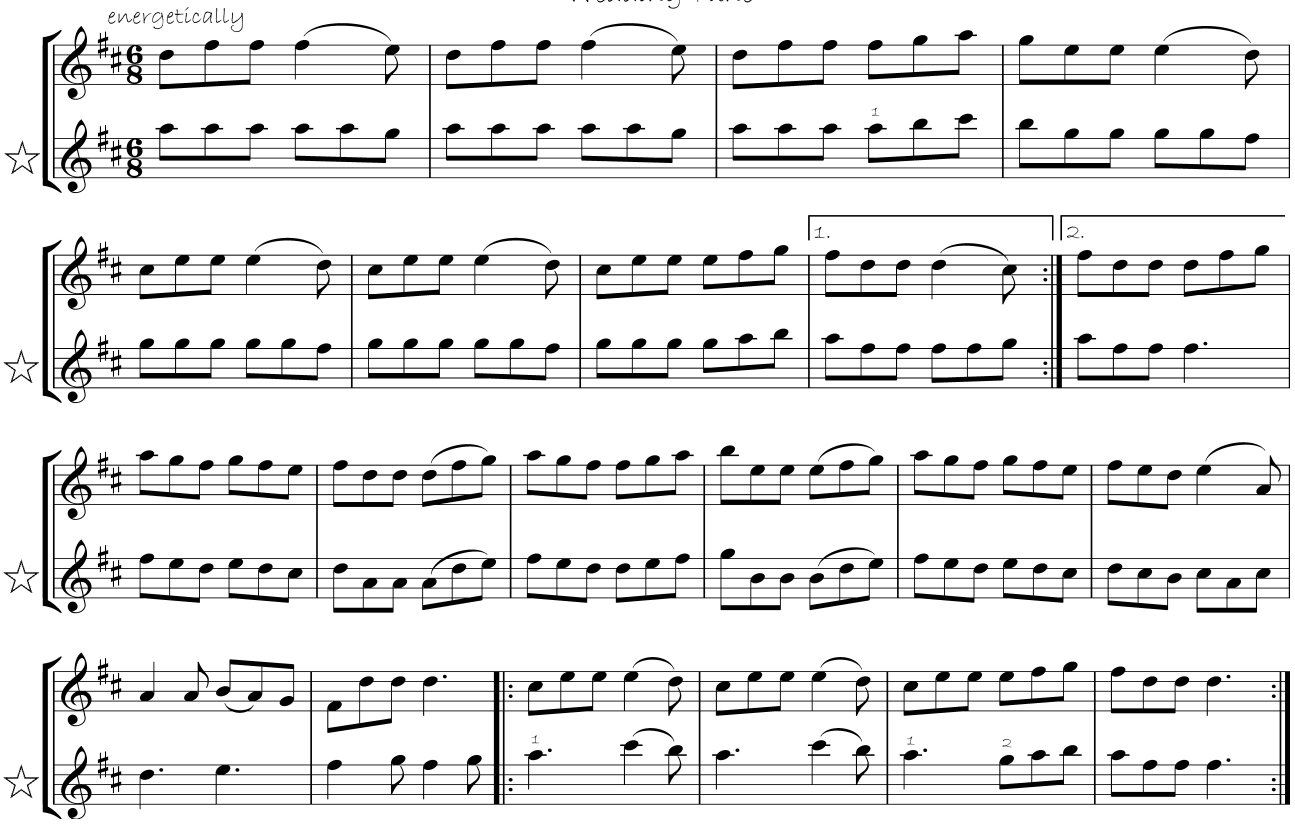
Car y Phoosee

Wedding Tune



Here is a duet which has some third position passages in the harmony.

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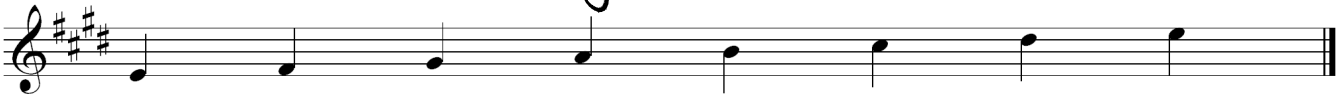
E Major Scale

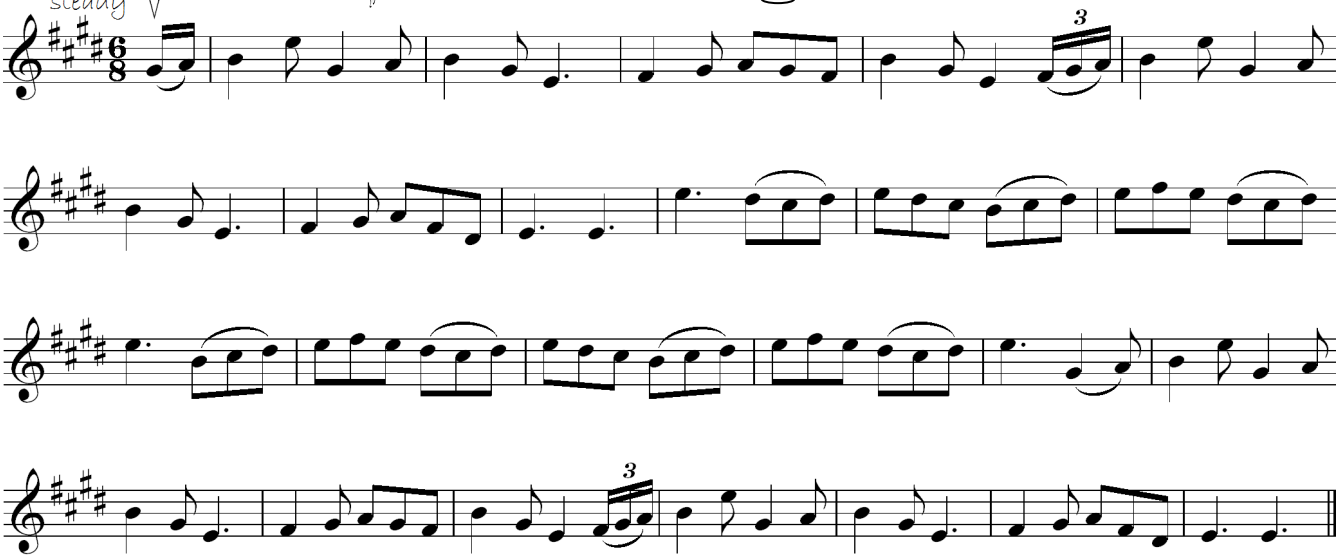


Here are two jigs that use the key of E major. Be careful of the wide third fingers in this scale!

Fairy Music

This is another tune said to have been learnt from fairy fiddlers!

steady



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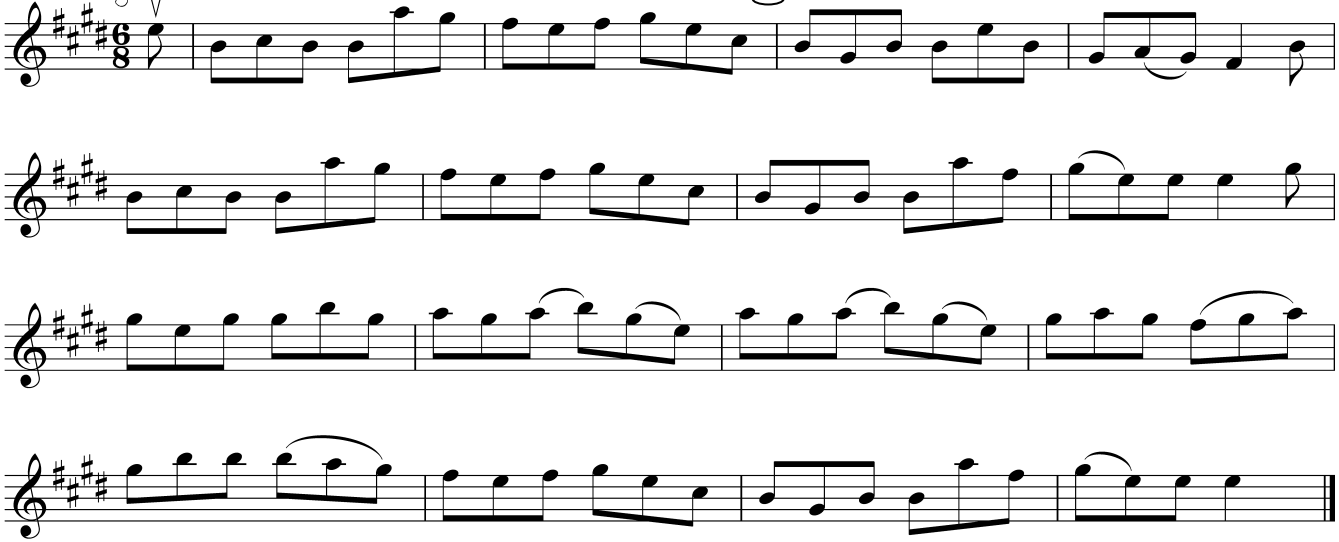
This tune is also known in other countries as Haste to the West, or Haste to the Wedding.

Thurot

lively



Thurot was a famous French sailor who lost a sea battle with the British Navy in 1760. The battle was fought in Ramsey Bay, and parts of Thurot's ships can still be seen around the Island— some of the cannons were recycled and used as gateposts!

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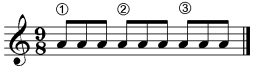
Slip Jigs

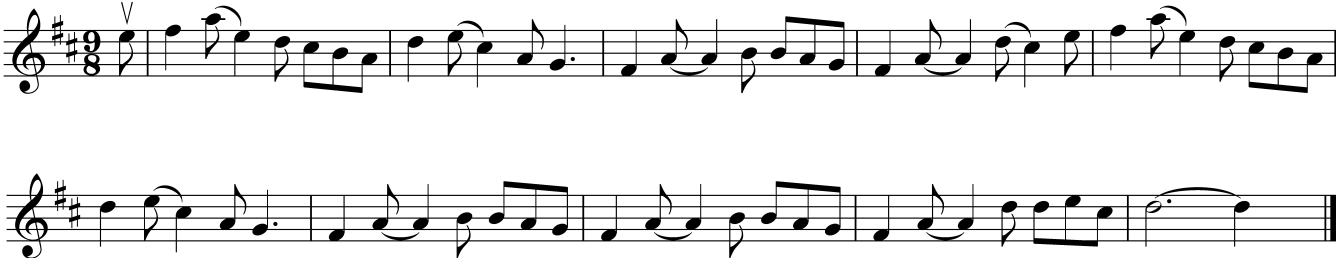
A slip jig is in which means that there are nine quavers in a bar. The quavers are grouped into threes, so it should feel like there are three strong beats in a bar:



A slip jig is another type of dance that is performed on the Isle of Man.

Griff

Laura Rowles



Here is a modern slip jig. Watch out for some of the bowings which go across the strong beats in the bar. This is called syncopated bowing.

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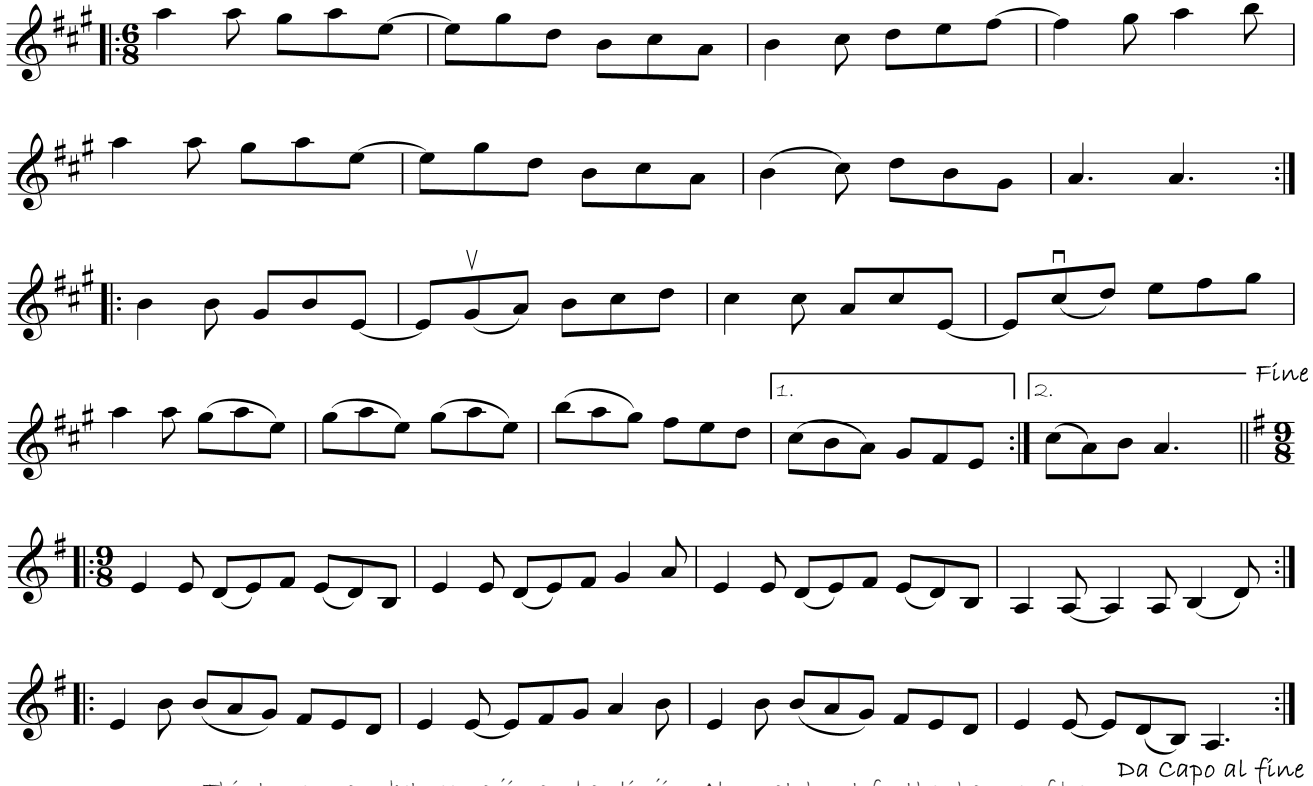
Clare's Wedding Jig

Laura Rowles



This tune swaps between a jig and a slip jig. Also watch out for the change of key.

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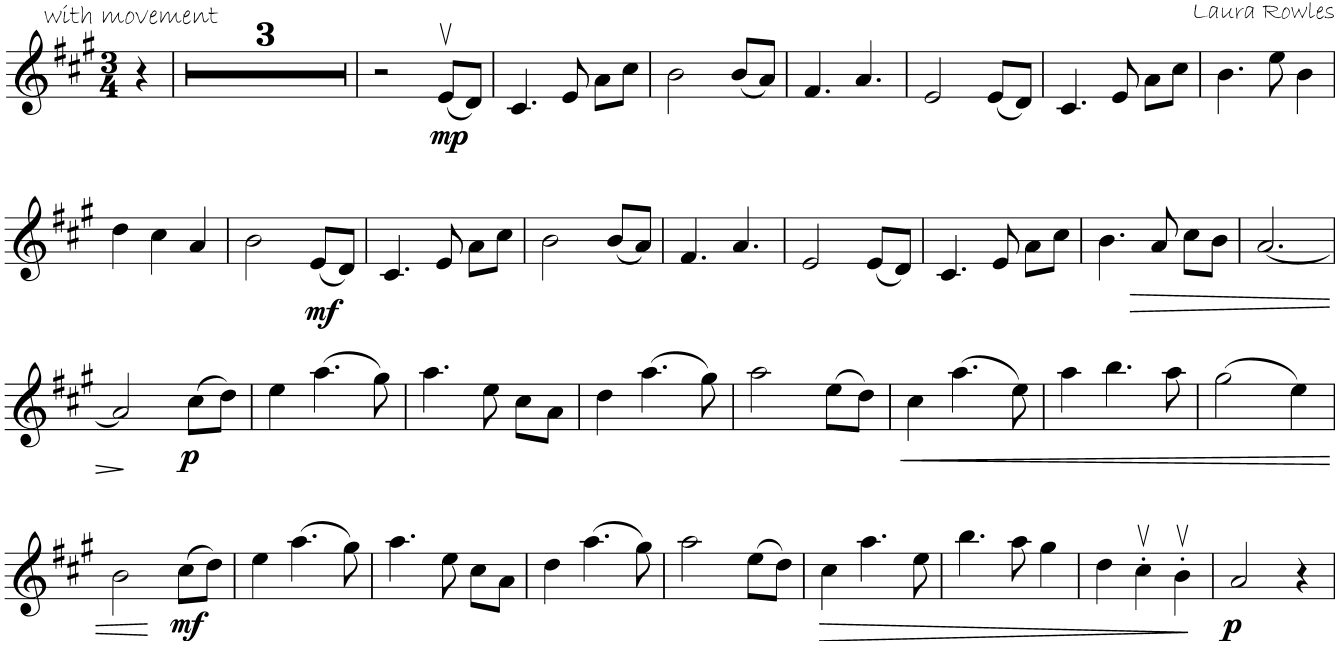
Keim Tree

T1: Sheena's Waltz

with movement

Laura Rowles



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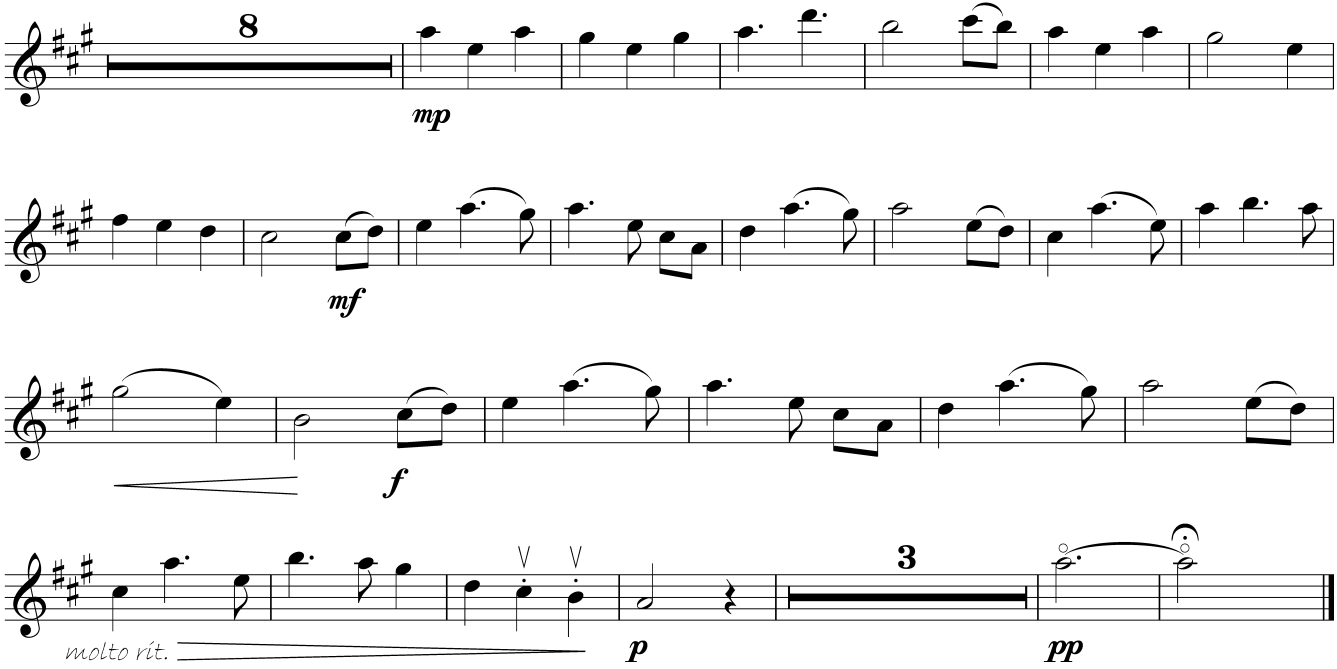

This modern composition needs to be played quite fast, so that it has a feel of one beat in a bar. Use long flowing bows to make it sound like a graceful dance. *Sheena's Waltz* was selected for the semi-final of the Amber Fiddle Award in 2010

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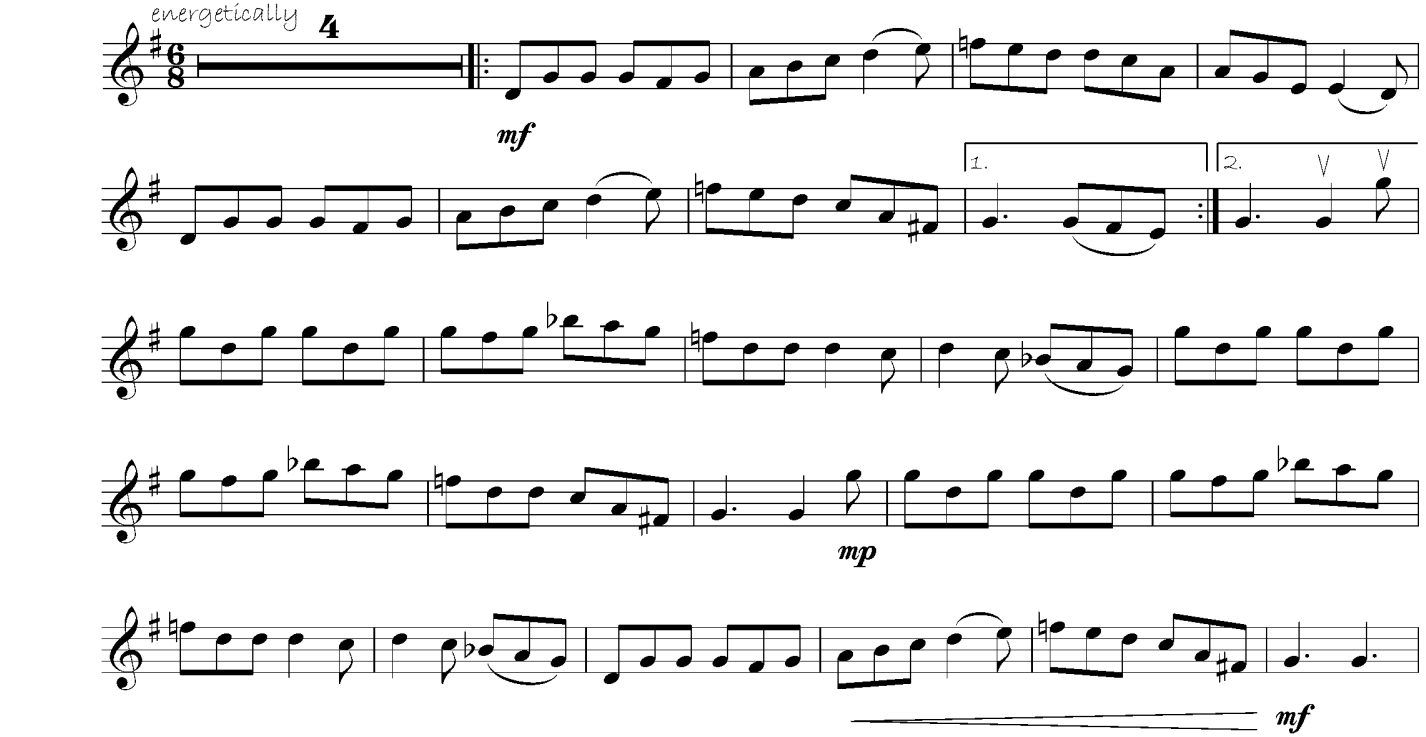
Keim Tree

T2: Cum yn Shenn Oanrey Cheh

Keep the Old Petticoats Warm

Trad. Manx, arr. Laura Rowles



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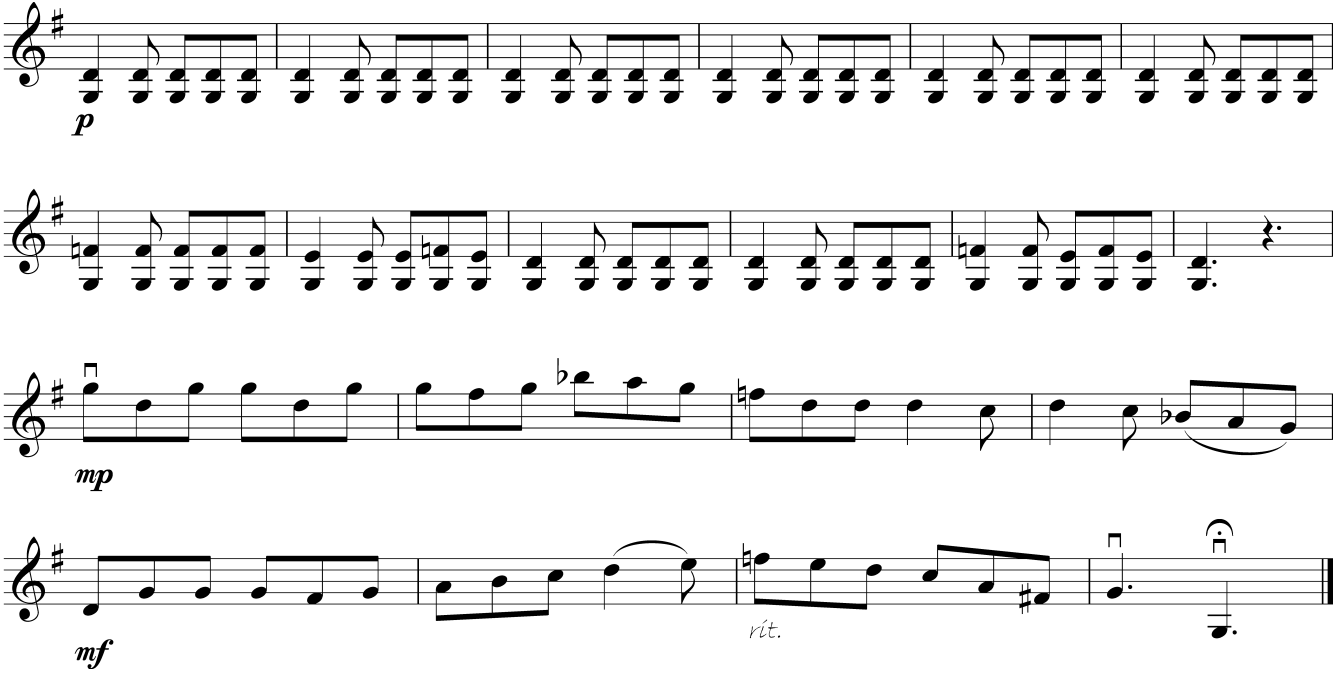

This jig needs to have plenty of energy, but watch out for all the accidentals. In the double-stopping section make sure you use plenty of bow, even though it is quiet.

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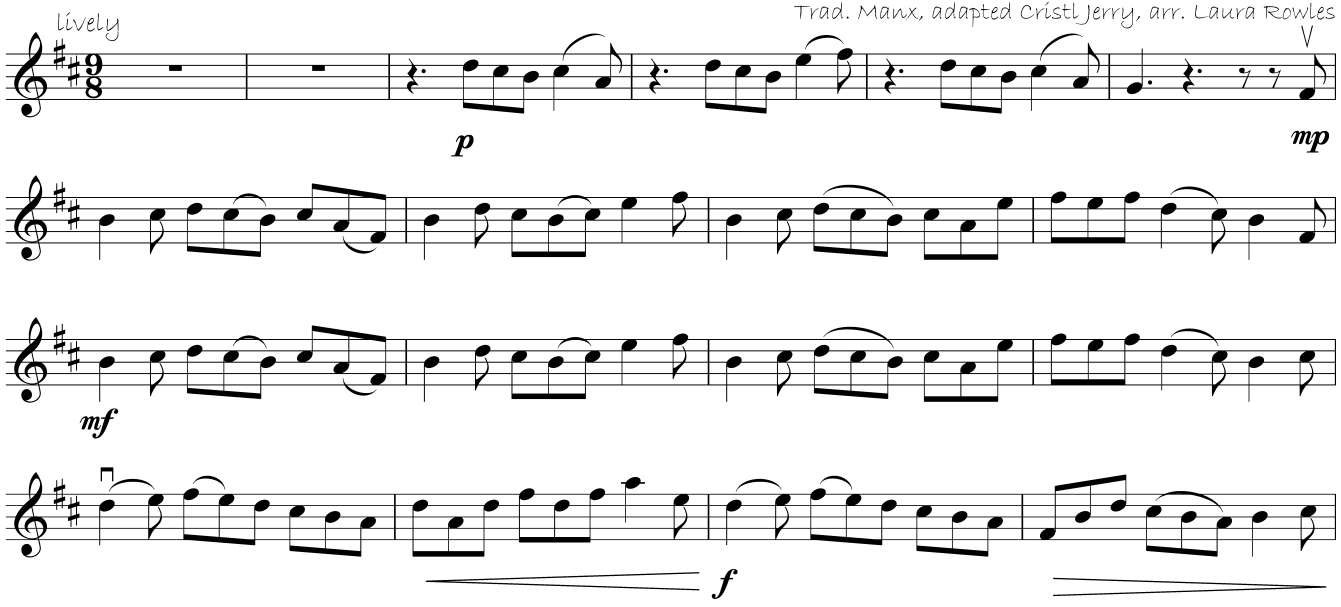
Keim Tree

T3: Ta Cashen Ersooyl dys yn Aarkey

Cashen Has Gone to Sea

Trad. Manx, adapted Cristl Jerry, arr. Laura Rowles



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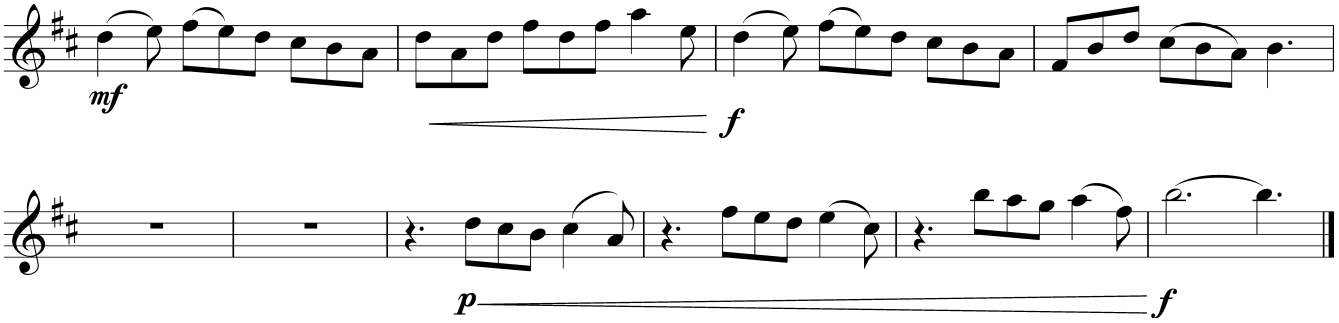

Be careful of the bowings in this piece—you need to use light bows in order to create a lilting feel to the piece. Use all the dynamics to shape the piece effectively.

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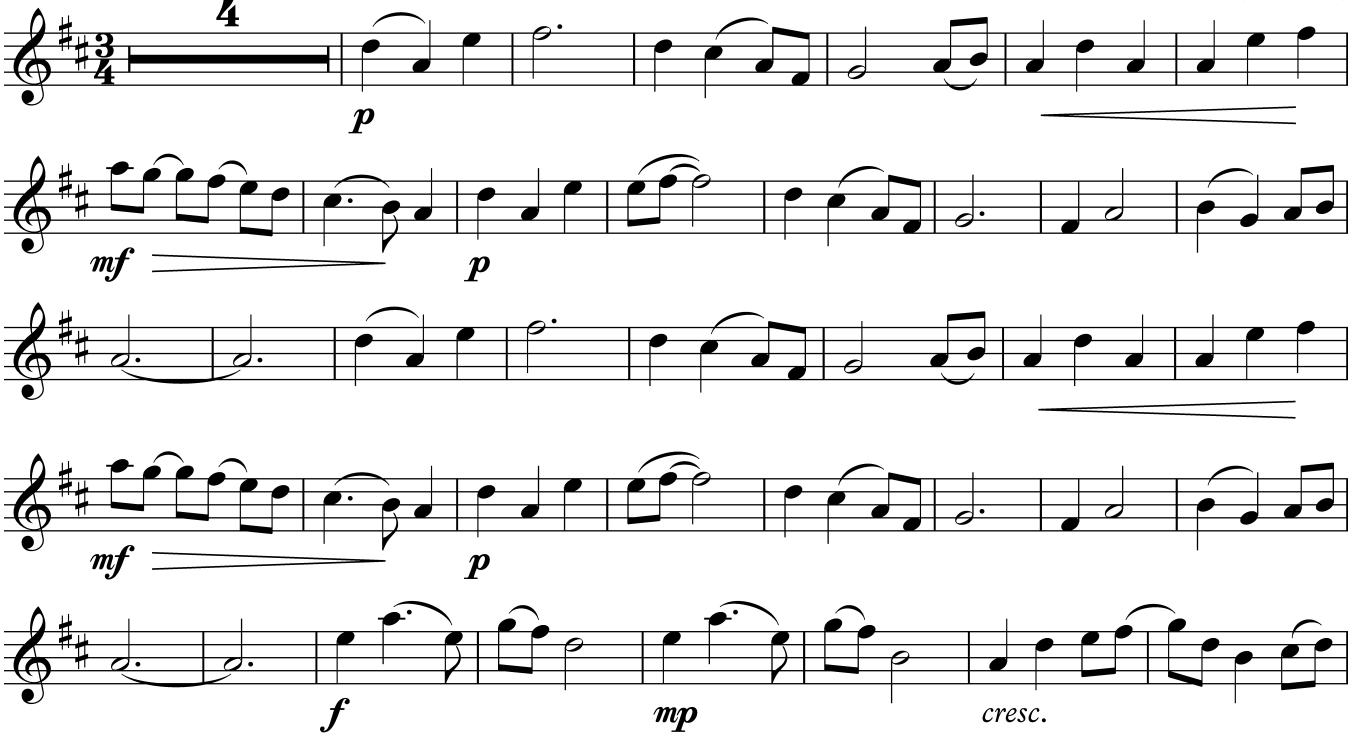
Keim Tree

T4:Tune for Grandad

with love

Katie Lawrence



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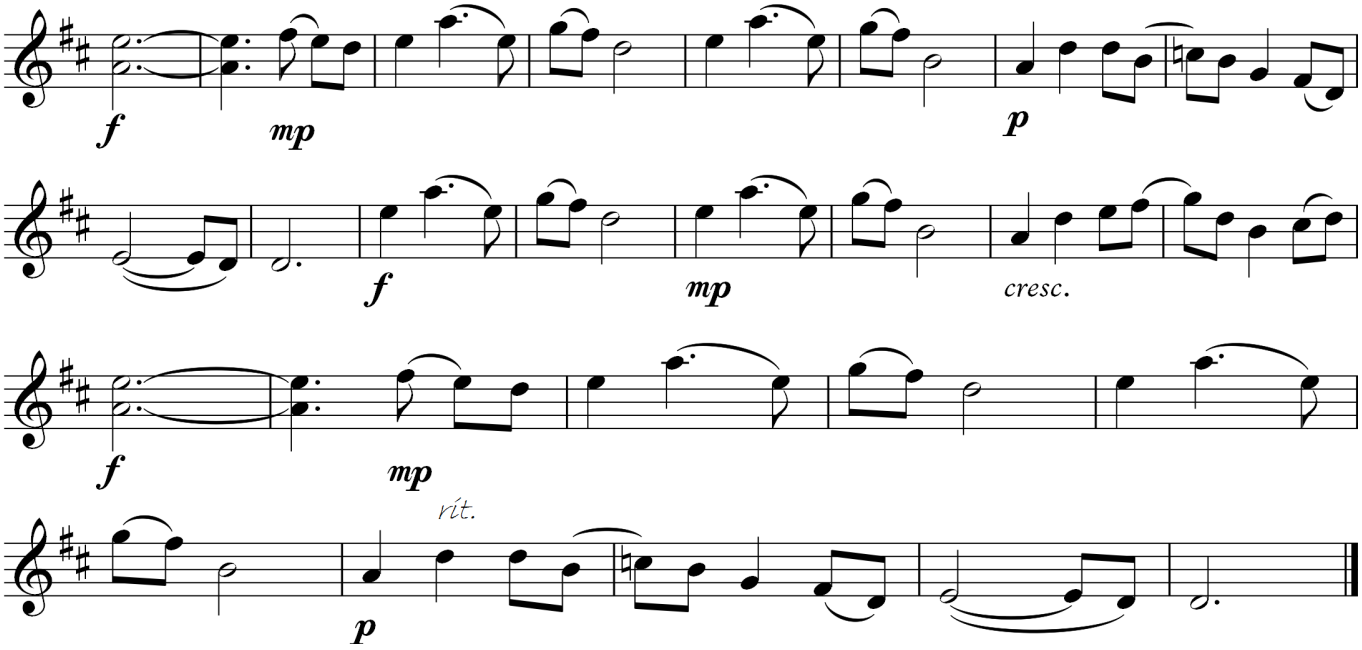

This is a lovely slow air written in 1999 by Katie Lawrence, who is a fiddler, teacher and composer from Peel.
Pay careful attention to the bowings to give a gentle lilt to the tune.

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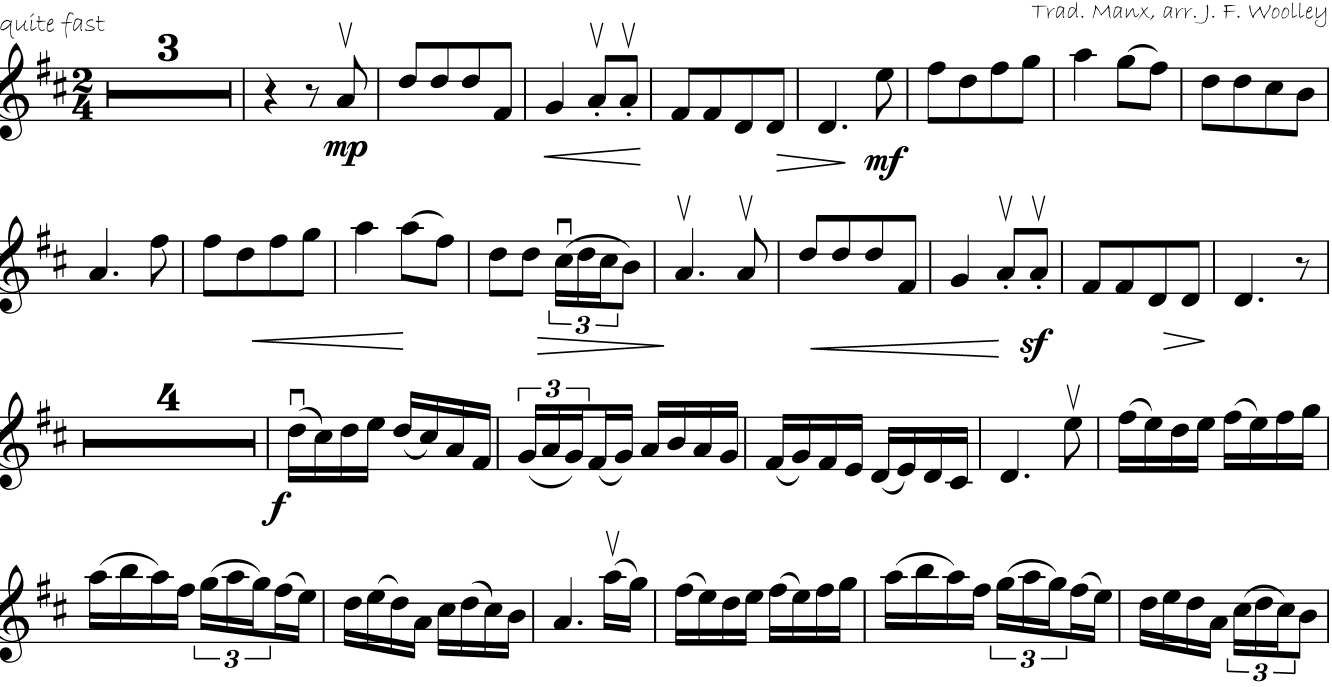
Keim Tree

T5: The Tiger

Trad. Manx, arr. J. F. Woolley



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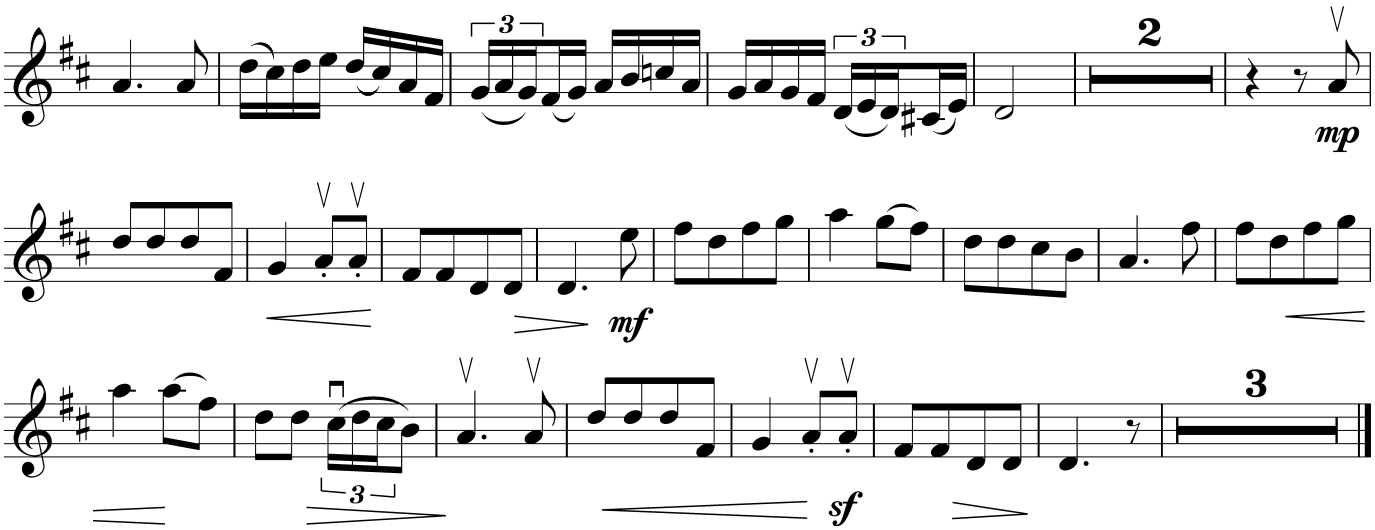

The Tiger (or Tyger, as it is sometimes spelt!) was a Manx privateer ship during the Eighteenth Century. The tune probably went with a ballad written about the ship by one of its crew, John Moore of Braddan. Imagine that the faster middle section of the piece was a hornpipe, that the sailors would have danced to on deck.

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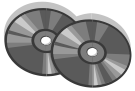
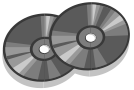


Discography



Here are some CDs of Manx music that feature fiddlers. You may want to listen to some of these CDs to get an idea of the style of playing the fiddle that is used on the Isle of Man.

Charles Guard, Peter Lumb and Bernard Osborne – *Kiaull Manninagh* (2008)

Katie and Kirsty Lawrence – *Three Baatyn Beggey* (2006)

King Chiaullee – *Nish!* (2006); *Reel: Ode* (2003); *Baase Cooil Stroo* (2000)

Mactullagh Vannin – *Twisted Roots* (2004)

Nish as Rish – *Nish as Rish* (2011)

Phynnodderee – *Y Reesht* (2003); *There's no' F' in Phynnodderee* (1999)

The Mollag Band – *Into the Tide* (1997)

Staa – *She Lhong Honnick Mee* (2009)

Various Artists - *The Best That's In* (1996)

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Further Material

If you want to learn more about Manx music, or if you want to learn some more Manx tunes on the fiddle, these books might be helpful. You might also want to try www.manxmusic.com to find out more.

Bazin, F., *Much Inclin'd to Music: The Manx and Their Music Before 1918* (1997)

Jerry, C. (ed.), *Kiaull yn Theay 1* (1978); *Kiaull yn Theay 2* (1979); *Kiaull Vannin* (1987)

Guard, C. (ed.), *The Manx National Songbook Volume 2* (1980)

Maddrell, B. (ed), *Kiaull yn Theay 3* (2009); *Kiaull yn Theay 4* (2011)

Gura Mie Eu!

I would like to thank everyone who has helped in the making of this book. Most of all I would like to thank all the composers and arrangers who have allowed their music to be included. I would also like to thank Melvin Booth and Tom Field, the upper strings peripatetic staff from the Isle of Man Music Service, for all their advice and suggestions.

Finally, I would like to thank everyone at the Manx Heritage Foundation for giving me the opportunity to produce this book, and especially Charles Guard, Breesha Maddrell and Chloë Woolley for all their support. Thanks also goes to Breesha and Chloë for their help in spotting all my mistakes! Any remaining mistakes are mine alone.

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