



THE HISTORICAL HARP
SOCIETY OF IRELAND
Cumann Cláirsí Stairiúla na hÉireann

Scoil na gCláirseach–Festival of Early Irish Harp 2019

Tutor areas of interest and subjects offered

Siobhán Armstrong siobhanarmstrong.com	Simon Chadwick simonchadwick.net	Sylvia Crawford sylviacrawford.net	Eibhlís Ní Ríordáin eibhlis.ie	James Ruff jamesrufftenorharper.com
<p>A session with me can be all-playing (learn a tune), all-talking (discuss something) or anywhere in between. At the festival, I teach all levels except for the Beginners, who are left to the gentle care of Sylvia Crawford.</p> <p>I use the earliest available sources for the music I play and teach, most usually the field-notebooks of Edward Bunting, who transcribed directly from the last harpers but also early printed sources from Ireland, England and Scotland.</p> <p>You can bring relevant</p>	<p>Reconstructing the music of the late 18th - early 19th century Irish harpers, from the Bunting manuscripts, with an especial focus on particular individual harpers.</p> <p>Finger-tip playing styles (without long fingernails); New ideas on bass and ornamentation</p> <p>The music of Carolan</p> <p>Learning traditional harp tunes by ear, from listening to archive recordings of singers, fiddlers or pipers</p> <p>Adapting <i>ceòl mór</i> or pibroch for the harp</p>	<p>First tunes traditionally taught.</p> <p>Evidence-based left orientation, posture and placement of hands.</p> <p>Fingering / hand positions (working towards a non-visual approach).</p> <p>Bunting graces and other evidence of ornamentation.</p> <p>Traditional style.</p> <p>Understanding and using pentatonic modes.</p> <p>Study & analysis of Bunting manuscript sources,</p>	<p>In these sessions I will be focussing on <u>songs with harp accompaniment</u>. With a highly practical emphasis you will learn Irish language songs from the Bunting manuscripts and/or from the oral tradition. My aim in the week is to teach and encourage you so that you will get the tools and confidence to sing and play a harp song that you will enjoy 'polishing' at home!</p> <p>In the sessions with me, I will teach you a song and we can focus particularly on: pronunciation, translation, vocal technique (i.e., breathing, phrasing,</p>	<p>Ports (<i>Puirt</i>) attributed to Ruairaidh Dall (<i>Supair Thighear Leoid, Port Atholl, Da Mihi Manum, Is Eagal Leam am Bàs, Port Gordon</i>). Working with sources, transcribing, arranging, fingering.</p> <p>Ports (<i>Puirt</i>) from the Scottish MacLean-Clephane MS. Working with the source, transcribing, arranging, fingering, style.</p> <p><i>Airs by Fingal</i> – John Bowie's 1789 Collection of Strathspey Reels and Country Dances Transcribing, arranging, fingering, style.</p>

<p>material you want to work on (let's discuss that in advance to make sure it's something I can help you with) or you can choose from the following areas. Please email me at siobhan.armstrong@irishharp.org if anything isn't clear or if you have any questions.</p> <p>Any amount of musical literacy may be helpful but is not essential.</p> <p>We can work on TECHNIQUE (sort out problems; learn healthy ways to make sounds you like), MUSICAL PHRASING (a particular interest of mine!), METHODOLOGY (how to get from A to B in reconstructing fresh music from fragmentary written sources), Though, to be fair, I generally touch on some or all of these in every session.</p> <p>Coaching topics:</p> <p>FIFTEENTH CENTURY Latin plainchant from late-medieval Irish manuscripts: reading the neumes, singing, playing.</p>	<p>Re-imagining medieval Gaelic secular music: repertory for the Trinity College and Queen Mary harps.</p> <p>Exploring the Robert ap Huw manuscript of medieval Welsh harp music</p> <p>Scottish lute manuscripts and similar sources</p>	<p>particularly his field transcriptions taken directly from the harpers. Also consideration of Bunting's working method to create piano arrangements.</p> <p>Playing basses.</p> <p>Creating transcriptions and / or playable versions.</p> <p>Focus on the repertory of Patrick Quin particularly, and the repertory of other harpers from whom Bunting collected tunes.</p>	<p>ornamentation, intonation etc). As you learn the song, we can examine various relevant technical and stylistic elements of both traditional Irish language singing (i.e., 'sean-nós' singing) and seventeenth and eighteenth century classical singing. You can also learn how singing the harp song can, in numerous ways, inform your harp playing (e.g., in phrasing, 'word-painting' etc).</p> <p>In additional sessions with me you can choose to learn a harp setting of the song you have just learned (the setting will be provided), or, with my help or that of another Scoil tutor, you can work towards composing your own harp accompaniment.</p> <p>Time permitting I can work with you on more than one song of your choice.</p> <p>I also teach Beginner harp.</p> <p>Areas of interest:</p>	<p>The Next Step: for beginning / intermediate players – posture, exercises for finger strength, speed and rhythm, tips on how to tune the harp!</p> <p>Working with Medieval Manuscripts – Irish & Scottish Medieval Plainchant for Harp (and voice too!) – reading neumes, transcribing & arranging, fingering, also practical help for plainchant with the harp (Chants for St. Bridget, St. Patrick and St. Colmcille from medieval Irish and Scottish sources).</p> <p>Working with Early Irish Repertoire from Archive Fiddle Recordings (Denis Murphy & Padraig O'Keefe) – the O'Neill and O'Donnell Laments and more - transcribing, arranging, fingering</p> <p>Edward Bunting & The Ancient Music of Ireland – working with manuscript sources, transcribing, arranging – especially working with bass hand, fingering, techniques for practicing. Could focus on specific Irish harpers (Hugh Higgins, the Connellan</p>
---	--	--	---	---

<p>(All levels)</p> <p>SIXTEENTH CENTURY The oldest surviving Irish song airs, elegies, tuning preludes and variation sets. (All levels)</p> <p>English Renaissance music by Cormac MacDermott, (a royal Irish harper), Dowland and Campion. (Advanced)</p> <p>SEVENTEENTH CENTURY The <i>port</i> harp repertory in seventeenth-century Scottish lute manuscripts, inc. learning to read the tablature. (All levels)</p> <p>Clan marches. (All levels)</p> <p>The evocative song airs of the Connellon-brother harpers from Co. Sligo. (All levels)</p> <p>Original harp versions of the great laments: <i>Limerick's Lamentation, Wild Geese etc.</i> (All levels)</p> <p>'Figured bass': the European way of improvising music and accompanying melodies. (All</p>			<p>Finding and learning songs from archival sources.</p> <p>Seventeenth- and eighteenth-century harper/composers songs and their interpretation (on both voice and harp).</p> <p><i>Sean-nós</i> song, particularly from the East Munster <i>Déise</i> area of southern Ireland.</p> <p>Arranging songs (both <i>sean-nós</i> and harper/composers' songs) for harp and voice.</p>	<p>brothers, Denis O'Hampsey). Special possibility of working with the Cornelius Lyons Variations on Irish tunes as played by Denis O'Hampsey: <i>Eibhlín a Rún, Caillini, a bhfaca sibh Seoirse?, Lady of the Desert.</i></p> <p>The music of Turlough Carolan – working with sources, transcribing, arranging in this beautiful blend of early Irish and baroque style, fingering, techniques for practicing.</p> <p>Singing in Scottish Gaelic – working with the sounds and rhythms of the language, practicing with texts from historic Gaelic songs and applying these to their tunes. Songs of Mary MacLeod: <i>Fuaigheall, Cumha Iain Garbh</i>; Medieval songs: <i>A Mhairead Òg, King Orfeo</i> (Child Ballad in Scots & Norn!), Medieval Fenian Lays: <i>Laoidh Fhraoich</i> in forms collected by both Tolmie & Matheson. Songs of Sileas na Ceapaich inc. <i>Alasdair a Gleanna Garadh.</i></p> <p>Singing in Scottish Gaelic at</p>
---	--	--	--	---

<p>levels)</p> <p>Music from the English courtly entertainments known as <i>Masques</i>. (All levels)</p> <p>Popular dances and ballads from the vast English source, Playford's <i>Dancing Master</i> (All levels)</p> <p>EIGHTEENTH CENTURY Songs and instrumental music composed or played by Turlough Carolan (inc. his bass hand) Cornelius Lyons Dennis O'Hampsey (inc. his bass hand) Hugh Higgins Arthur Ó Néill Echlin O'Kane and others. (All levels)</p> <p>Variations sets (Advanced)</p> <p>Handel and Corelli as played by some Irish harpers (Advanced)</p>				<p>the harp! Sources, transcribing, using rhythms of the language to help arrange for the harp, techniques to help integrate self-accompaniment with the clarsach. Repertoire as above.</p>
--	--	--	--	---