

	Sylvia Crawford	Siobhán Armstrong	James Ruff	Simon Chadwick
Thur 15th Aug 2019	<p>“First tunes”: <i>Mailí Bhán</i>, <i>Féileacán</i>, and two different versions of <i>Burns’s March</i> <b>Level: beginners</b></p> <p><i>We will use the three first tunes traditionally taught to harpers as a basis for studying early Irish harp techniques and fingering.</i></p>	<p>A Bunting MS air from the playing of Mayo harper, Dominic O’Donnell in 1811: <i>A Mhuirnin</i>. <b>Level: easy.</b></p> <p><i>We will start from the melody on the manuscript page and get to a working version with fingerings and a simple bass, looking at phrasing and breathing our way through the tune. Melodic ornaments if there is time.</i></p>	<p>Carolan’s <i>Mr. O’Connor</i> – tune and its jig – from the 18th c. ‘Carolan Fragment’. <b>Level: intermediate to advanced</b></p> <p><i>We will look at this tune and its jig, experiment with fingering and phrasing, as well as learn one possible harp bass.</i></p>	<p>Learning an old Irish harp tune from listening to an archive recording of Irish pipes: <i>Mailí Nic Ailpín</i> <b>Level: intermediate to advanced.</b></p> <p><i>Listening and re-listening to the old recording in detail, and trying to copy the melody, ornament, phrasing and bass / harmony on the harp by ear.</i></p>
Fri 16th Aug 2019	<p>“First tunes”: <i>Mailí Bhán</i>, <i>Féileacán</i>, and two different versions of <i>Burns’s March</i> <b>Level: beginners</b></p> <p><i>We will use the three first tunes traditionally taught to harpers as a basis for studying early Irish harp techniques and fingering.</i></p>	<p>What do Carolan’s basses sound like? A case study: <i>Miss Dillon and Jigg</i>. <b>Level: intermediate to advanced.</b></p> <p><i>A look at evidence of Carolan’s bass hand style in this composition captured in the Bunting MSS. We will work from the draft MS page, through my typeset transcription, towards a performable setting.</i></p>	<p>The lively, traditional Irish lament, <i>Caoineadh Uí Dhomhnaill</i>, from an archive fiddle recording. <b>Level: Intermediate to advanced</b></p> <p><i>We will listen to the archive recording, talk about transcription issues and setting it for harp, and learn my arrangement.</i></p>	<p>An old Scottish pibroch tune from the bagpipe tradition: <i>Cumha Craobh nan Teud</i>. <b>Level: all levels</b></p> <p><i>Looking at the 18th-century “cannteraichd” manuscript source and my typeset transcription into staff notation, and playing the tune and variations on the harp</i></p>
Sat 17th Aug 2019	<p>“First tunes”: <i>Mailí Bhán</i>, <i>Féileacán</i>, and two different versions of <i>Burns’s March</i> <b>Level: beginners</b></p> <p><i>We will use the three first tunes traditionally taught to harpers as a basis for studying early Irish harp techniques and fingering.</i></p>	<p>A monumental piece from the playing of the eighteenth-century harper, Arthur O’Neill: <i>Tiarna Mhuigh Eo</i> [Lord Mayo]. <b>Level: intermediate to advanced.</b></p> <p><i>We will work from a Bunting MS setting, trying to recognise features of original performance practice with regard to bass and ornamentation. You will leave this class with many different collected settings of this important song and hopefully a setting of your own.</i></p>	<p>The Scottish <i>Port</i>: old harp tunes from the MacLean-Clephane MS . <b>Level: Easy</b></p> <p><i>We will look at one or two of the short puint (plural of port!) from the MacLean-Clephane manuscript from the Isle of Mull, learning my setting while focusing on fingering, phrasing and style.</i></p>	<p>Stringing and tuning the harp. Using historical and archaeological sources to inform our practical methods. <b>Level: all levels</b></p> <p><i>Looking at manuscript sources and photos from the old harps, to find out how the harps are traditionally tuned and set up. How to replace a broken string, how to wind a toggle. Traditional methods of tuning the harp by ear.</i></p>

<p>Sun 18th Aug 2019</p>	<p>“First tunes”: <i>Mailí Bhán</i>, <i>Féileacán</i>, and two different versions of <i>Burns’s March</i> <b>Level: beginners</b></p> <p><i>We will use the three first tunes traditionally taught to harpers as a basis for studying early Irish harp techniques and fingering.</i></p>	<p>A melancholic Renaissance English air from the Playford Collection (1652): <i>I’ll love no more</i> <b>Level: all levels.</b></p> <p><i>Irish harpers worked in Renaissance England. This class will introduce you to a beautiful English air, performable on an early Irish harp, together with an appropriately European Renaissance style of accompanying the tune.</i></p>	<p>A lovely Bunting MS tune: <i>Is Galar Cráite an Grá</i> [Love is a Tormenting Pain] MS 29/158 – played by Dennis O’Hampsey, who said it was a Scottish tune. <b>Level: all levels</b></p> <p><i>Learn this haunting slow air, talk about and experiment with bass hand and ornamentation possibilities.</i></p>	<p>Learning an old Scottish Gaelic harp tune from listening to an archive recording of Gaelic singing: <i>Oran do Iain Breac Mac Leòid</i> <b>Level: all levels</b></p> <p><i>Listening and re-listening to an old recording of a traditional singer singing this song by Rory Dall; trying to copy his melody, phrasing and ornamentation on the harp by ear.</i></p>
<p>Mon 19th Aug 2019</p>	<p><i>Nurse putting the child to sleep</i>, from Patrick Byrne. <b>Level: all levels</b></p> <p><i>Learning a tune by touch (without looking)</i></p>	<p>Fifteenth-century plainchant from Kilkenny cathedral: <i>Pange lingua</i> <b>Level: all levels.</b></p> <p><i>In this class we will look briefly at a medieval church music manuscript page, learn to read the notation system used, sing in Latin and then play and add a bass hand to this hymn, which was sung in St. Canice’s cathedral nearly 600 years ago.</i></p>	<p>The Scottish <i>Fàilte</i> [Salute]: <i>Fàilte Mhic Cai</i> from the 1776 Dow fiddle publication. <b>Level: all levels</b></p> <p><i>We will talk briefly about the Fàilte or Salute as part of the Harper’s repertoire, and how this lively genre of tune can be helpful in programming. Learn the tune, look at fingerings, phrasing and stresses, and work with my setting for harp</i></p>	<p>Carolan’s two tunes for the Irwins of county Sligo. <b>Level: intermediate to advanced</b></p> <p><i>A well-known planxty, and a little-known song air, from the earliest sources. We will look at the old notations from Bunting’s manuscripts and from the 18th century book of Carolan’s tunes, and try to play the tunes on the harp.</i></p>