University of Adelaide

Elder Conservatorium of Music

Faculty of Arts

Revisiting Irish Ceol Traditions:
Composing for Secondary School Strings

Portfolio of compositions and exegesis

by

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Submitted in fulfilment of the requirements
for the degree of

Master of Philosophy

Adelaide, October 2018

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ABSTRACT

This submission for the Master of Philosophy degree at the Elder
Conservatorium of Music, University of Adelaide, takes the form of a portfolio of
compositions supported by an exegesis. The musical investigation that has led to
this submission has been creative and compositional. It has drawn upon the Irish
ceol tradition and contributes to the repertoire of works for secondary school
string ensembles. The works in the portfolio are: Suite for Strings, in 6
movements (35 minutes); Suite for String Quartet, containing 5 movements (10
minutes) and 4 short sets of variations, that draw upon traditional Irish tunes as
thematic material. The exegesis contains four chapters; The Irish Ceol Tradition;
The Importance of Traditional Music in Secondary School String Ensembles;
Creating Irish Ceol in A String Orchestra; and Commentaries on Compositions.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

I give permission for the digital version of my submission (portfolio, exegesis, and CDs) to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines.

Signature: _____

Samantha Raftery

Date: _____

ACKNOWLEDGEMENTS

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List of Audio Examples

Track	Title	Performer(s)
1	**Clare Lunch Hour Series 2016 -** *Air*	John Weir Seán Mhaoir, Áine Mhaoir and Eithne Ní Dhonaile
2	**Fleadh Cheoil, Ennis 2016 –** *American Hornpipe*	Tara Breen
3	**Feakle Festival 2016 –** *The Lady's Cup of Tea*	Sorcha Costelloe
4	**Private lesson 2016 –** *The Maid Behind the Bar*	Pete Cooper
5	**Birmingham Folk Festival 2016 –** *Pure G-Ness*	Tola Custy
6	**Feakle Festival 2016 –** *West Clare Reel/East Clare Reel*	Martin Hayes
7	**Fleadh Cheoil, Ennis 2016 –** *Follow Me Down To Carlow*	MacDara Ó Raghallaigh
8	**Feakle Festival 2016 –** *Unknown Air*	Reí - Band
9	**Feakle Festival 2016 –** *Unknown – example of bass concertina sound*	Anonymous
10	**Feakle Festival 2016 –** *Unknown – example of session playing – Pepper's Bar*	Led by Karen Ryan
11	**Feakle Festival 2016 –** *Unknown – example of whistle playing*	Anonymous

12	**Birmingham Folk Ensemble 2016 –** *Unknown tune*	Joe Broughton and the students of the folk ensemble at the Birmingham Conservatoire
13	**Private Lesson 2016 –** *Morrison's and Kesh*	Cathy McEvoy
14	**Feakle Festival 2016 –** *Unknown Hornpipe*	Eilleen O'Brien
15	**Feakle Festival 2016 –** *Student Performance*	Student ensemble
16	**Feakle Festival 2016 –** *Male singers in a session*	Anonymous
17	**Fleadh Cheoil, Ennis 2016 –** *Flute Air*	Anonymous
18	**Fleadh Cheoil, Ennis 2016 –** *Wallop the Spot*	Tara Breen
19	**Feakle Festival 2016 –** *Rick's Rambles*	Eilleen O'Brien
20	**Fleadh Cheoil, Ennis 2016 –** *The Noisy Curly*	Tara Breen
21	**Fleadh Cheoil, Ennis 2016 –** *The Dawn Chorus*	MacDara Ó Raghallaigh
22	**Feakle Festival 2016 –** *Paddy's Resource*	Eilleen O'Brien

Introduction

This compositional project has resulted in a portfolio of compositions with a total duration of 60 minutes. This has been completed alongside a supporting exegesis. The portfolio contains a suite for string orchestra, a suite for string quartet and sets of variations, all inspired by traditional Irish music. The contents of the exegesis cover four separate chapters. The first chapter, 'The Irish Ceol Tradition', explores various song and dance forms of Irish music. Following this, the second chapter, 'The Importance of Traditional Music in Secondary School String Ensembles' provides a justification for the incorporation of traditional music forms in an educational setting, with reference to musical examples. The third chapter, 'Creating Irish Ceol in A String Orchestra' highlights ways in which traditional Irish music could be adapted for string players. Lastly, the fourth chapter provides a commentary on the resulting compositions, which have been included in the composition portfolio. Additionally, a set of audio examples and workshopped recordings of the compositions have been included as part of the appendices.

The research seeks to develop forms of traditional Irish music in an interesting and innovative way by adapting the fundamental ideas into works for secondary school string players. Popular instrumental and vocal forms of traditional Irish music have been implemented to create works for classically trained string ensembles. The exegesis explores how fundamental aspects of traditional Irish music can be adapted into a string orchestra setting. Traditional bowings and ornaments have also been considered and a discussion of how to incorporate these elements into the compositions has been included. Song forms are also addressed and adapted for instrumentalists. Another consideration of this research relates to designing works that can be played by a secondary school string ensemble. By creating these works, the research contributes to the repertoire for secondary-level string ensembles, particularly at a senior level. It

also provides a way of introducing traditional Irish music to students who may not have experienced a large amount of training in Irish music or similar traditional musical forms.

Research has been undertaken through analysis of transcriptions and recordings of traditional Irish music. Through immersive workshops and festivals in Ireland and the UK, the researcher was also able to gain a deeper understanding of traditional Irish music and typical performance practices. Within the exegesis and compositions, the researcher also divulges ways in which the sounds of traditional Irish music can be adapted into a classical string ensemble setting.

The resultant compositions contain multi-movement suites and smaller theme and variation works. Each movement or theme reflects a popular style of Irish music. As well as instrumental forms, the researcher has created lyrical movements based upon song forms. These works seek to adapt vocal styles and techniques to suit string players. One of the suites is aimed at a large-scale string ensemble, whilst the other is intended for a string quartet. Each movement can be performed singularly or together, which allows the works to be adaptable for various timeframes. The large-scale compositions have been adjusted to a level suitable for secondary school string players. Throughout the compositional process, the researcher has been mindful of the limitations regarding the performance abilities of secondary school students.

Repertoire and Literature Review

As this is a creative compositional project, most of the primary source materials are scores and recordings relating to the Irish Ceol tradition.

There are many archive locations, where musical artifacts, scores and recordings are collected and stored. The Irish Traditional Music Archive in Dublin boasts a large collection of traditional Irish music.[1] From this collection, scores from composers such as John Larchet, Michael Rooney and many more can be found. Larchet's *Two Traditional Irish Airs*[2] and *Caoineadh na Hoige* (*Lament for Youth*)[3] can be found within this collection. These two works were particularly helpful during the research and composition process as they contained traditional Irish tunes that had been arranged for string players. This allowed me to take note of particular techniques that Larchet employed to develop the traditional Irish tunes and how they could be employed in a string orchestra setting.

Michael Rooney's *Aifreann Gaeilge*[4] also appeared in the Traditional Music Archive. This work contains a wide variety of tunes for both vocal and instrumental ensembles. This collection provided me with insight into potential harmonising techniques, such as the use of open fifths and modal harmonies, which could be incorporated into my own compositions. It also revealed the potential for syncopated rhythmic development in Irish music.

The Traditional Music Archive also contained tutor books that provided insight into performance practices of Irish music. McNevin's *A Complete Guide to*

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[1] Anonymous, 'Irish Traditional Music Archive' (2017). Available from: http://www.itma.ie. Accessed on 4th January, 2017.
[2] Larchet, John F. *Two traditional Irish airs : Mac Ananty's reel* [and] *The dirge of Ossian : for string orchestra : full score.* London: Novello, 2005
[3] Larchet, John F. *Caoineadh na Hoige.* Dublin: Oifig an tSoláthair, n.d.
[4] Rooney, Michael. *Aifreann Gaeilge*. S.I.: Michael Rooney, 2012

Learning the Irish Fiddle[5] is one such tutor book containing advice regarding bowing, ornaments and technique. The book also contained many traditional tunes that were used to demonstrate ideas pertaining to this research. Other books containing helpful transcriptions of traditional Irish music can be found through the Comhaltas centres. Comhaltas is a global educational organisation that promotes Irish culture in Ireland and the rest of the world.[6] These centres promote the continuation of traditional Irish music performance and provide classes and music to aspiring musicians.[7] Comhaltas has released 3 volumes of Irish music transcriptions in books called *Foinn Seisiún* (session tunes).[8] These collections have provided a large bank of traditional tunes, which were used as inspiration for the composition portfolio. These scores also came with recordings, which proved very helpful in understanding the style and expressive aspects of the music.

As well as traditional music, there are also collections of contemporary Irish music. The Contemporary Music Centre in Dublin houses an assortment of Irish music embracing a wide variety of styles including works with traditional Irish influences.[9] Arthur Duff's *Irish Suite for Strings*[10] is available through this collection. Arthur Duff was strongly influenced by English folk music due to his studies in England, but his suite contains strong references to Irish folklore and mythology.[11] This provided inspiration for the overall structure of the resulting composition portfolio, including the incorporation of a poem by Oscar Wilde and references to various locations in Ireland.

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[5] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[6] Comhaltas Ceoltóirí Éireann, 'About Us', Comhaltas Ceoltóirí Éireann (2018). Available from: https://comhaltas.ie/about/structure/. Accessed on 9th October 2018.
[7] Ibid
[8] Prior, Brian. *Foinn Seisiún Book 1.* Dublin: Comhaltas, 2001 / Prior, Brian. *Foinn Seisún Book 2.* Dublin: Comhaltas, 2003.
[9] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.
[10] Duff, Arthur. *Irish Suite for Strings.* London: Novello, 1946.
[11] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.

As well as Duff's compositions, the Contemporary Music Centre contains various musical commentaries by Mícheál Ó Súilleabháin. Ó Súilleabháin is the founding chair and director of the Irish World Academy of music and is renowned for combining traditional Irish music with other styles including jazz and various forms of contemporary art music.[12] Ó Súilleabháin's works provided a realisation that Irish music can be effectively amalgamated with other forms of music to create new and interesting compositions.

Charlie Lennon's works for fiddle also proved to be a valuable resource from the Contemporary Music Centre. His volumes of *Musical Memories[13]* contained traditional tunes transcribed for fiddle with piano accompaniment. The books highlight possible ways of harmonising traditional Irish tunes. Lennon is also a successful fiddle player and his recordings were also a valuable resource as they highlighted the expressive intentions behind his arrangements.

Similar ideas were seen through attending various festivals across the UK and Ireland. At the Feakle Traditional Music Festival in County Clare, Junji Shirota and Mareka Naito blended traditional Irish music with bluegrass and tradition Japanese performance styles.[14] This provided inspiration for the *Reel* and *Hornpipe* in the *Suite for String Orchestra* component of the composition portfolio.

Festivals, such as the Feakle Traditional Music Festival[15] and the Fleadh Cheoil[16] also provided some excellent opportunities to take recordings of professional

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[12] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.
[13] Lennon, Charlie. *Musical Memories.* Ireland: Walton's Irish Music, 2012.
[14] *Mareka Naito, Junji Shirota Fiddle&Guitar,* 2015. Youtube video, Mareka Naito, Junji Shirota. Available from: https://www.youtube.com/watch?v=Q64Ez8Pddq0. Accessed on 22nd December, 2016.
[15] Burton, John, 'Feakle Festival 2019' (2018). Available from: http://www.feaklefestival.ie. Accessed on 9th October, 2018.
[16] Fleadh Cheoil, 'Fleadh Cheoil na hÉireann 2019' (2018). Available from: http://fleadhcheoil.ie. Accessed on 9th October 2018.

Irish performers. Through the festivals, workshops and tutorials were completed with Tara Breen, Martin Hayes, Sorcha Costelloe, Eilleen O'Brien, MacDara Ó Raghallaigh, Cathy McEvoy, Karen Ryan, Pete Cooper, John Sweeney and Tola Custy. Each of these musicians has their own distinct personal style and approach. It was interesting to hear their interpretations of Irish music and realise that there are many different styles that can be incorporated into the composition portfolio. Their recordings also provided valuable information about the expressive aspects of performing Irish music. Many transcriptions would not contain score markings such as dynamics or bowings, so the only way of understanding these was to use videos or recordings or see the performers live.

The Irish Traditional Music Tune Index[17] is another valuable resource for recordings of popular Irish tunes. This index arranges tunes by popularity and lists the name and a fragment of the score. Through this layout it was possible to see common rhythmic and melodic patterns amongst the various tunes.

The Session is another online resource of a similar vein.[18] It is not quite as accurate at the aforementioned index, but it does contain helpful tips and insights from Irish musicians. This also links to other materials such as poems from which the airs and tunes were inspired. It was through this site that I was able to find the information about an Irish air, *Easter Snow,[19]* which provided the inspiration for the *Prelude* in the string orchestra suite.

Education-based resources were also incorporated into this study. This includes scores aimed at secondary school students specifically. David O'Fallon is an American composer who has been commissioned on numerous occasions through the American String Teachers Association to write new works for young

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[17] Ng, Alan, 'Irish Traditional Music Tune Index', (2016). Available from: https://www.irishtune.info. Accessed on 4th January, 2017.

[18] Anonymous, 'The Session' (2016). Available from: https://thesession.org. Accessed on 21st April, 2016.

[19] Anonymous. *Easter Snow.* Traditional Irish Tune, c.1900. Available from: https://www.irishtune.info/tune/3444/. Accessed 4th January, 2017.

players.[20] His *Gaelic Overture* is one such work.[21] This score was helpful in determining the approximate level of performance appropriate for young musicians. It also highlighted possible ways of notating extended string techniques. These ideas have been incorporated into the composition portfolio. Another resource included the videos and concerts of the Meitheal Orchestra.[22] This ensemble comprises young performers ranging from 12 years old to young adults. The orchestra performs traditional Irish music entirely from memory, as well as newly composed works commissioned for the orchestra. Through listening to performances it was possible to understand the capabilities of young musicians trained in traditional Irish music performance.

Composers from the other regions, particularly from Europe and the United Kingdom, were also consulted. Many composers have written specifically for secondary school musicians. These scores often include influences from other forms of traditional music, including Hungarian and English tunes. Holst's *St. Paul's Suite,[23]* Kodaly's *Bicinia Hungarica[24]* and Bartok's *Dance Suite[25]* were consulted to provide an explanation as to why traditional music is often incorporated into works for young players.

[20] O'Fallon, David. *A Gaelic Overture.* California: Highland/Etling, Alfred Publishing, 2000.
[21] Ibid
[22] *Meitheal The Caroline Suite by Karen Tweed,* 2014. Youtube video, The Meitheal Orchestra. Available from: https://www.youtube.com/watch?v=ZXyy_KowSkY&list=PLo7LITLg485Ec-2DKFYZq0fQmMr_A0NDc&index=13. Accessed 19th April, 2016.
[23] Holst, Gustav. *St. Paul's Suite for String Orchestra.* New York: G. Schirmer Inc., n.d.
[24] Kodaly, Zoltan. Geoffry Russell-Smith Ed. *Bicinia Hungarica (Book One).* London, Boosey and Hawkes, 1941.
[25] Bartók, Béla. *Dance Suite, Sz. 77.* Vienna: Universal Edition, 1925.
Reissue — New York: Boosey & Hawkes, 1952.

Part A

Exegesis

Chapter 1 – The Irish Ceol Tradition

Ceol is a Gaelic term, referring to 'music'. A common expression in Ireland is "ceol agus craic",[26] which translates to 'music and fun'. Much of Irish ceol, particularly in its instrumental form, is created with fun and entertainment at the heart of its function.[27] The New Grove Dictionary of Music and Musicians discusses traditional forms of Irish music under two distinct categories: 'Songs and Singing' and 'Instrumental Music'.[28] This is due to the fact that both traditions spanned from different origins for contrasting purposes. Both forms of Irish music will be described, along with a brief discussion of the history that developed these traditions.

Over the years, Irish ceol and culture has survived and been shaped by a tumultuous history. According to Norman Davies' accounts of Scottish and Irish unions with England:

"Scotland may have united with England in 1707; and Ireland may have united with England and Scotland in 1800. But England has never united with anyone."[29]

The union between Ireland and Britain prompted a suppression and alteration of Irish cultural practice. According to Davies, by the late Victorian era, "the Irish language was almost defunct", with the vast majority of people favouring the English language.[30] Similar alterations were made to traditional Irish music. During the late 1700s, the first of many major developments in Irish music emerged through the introduction of harp festivals.[31] During this time, the first published works to incorporate traditional Irish music were released. Many of these were collected and arranged by Edward Bunting, who was employed to

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[26] Wilderness Ireland, 'Irish Phrases and Sayings: Your Essential Pocket Phrasebook', Wilderness Ireland. Available from: https://www.wildernessireland.com/blog/essential-phrasebook-irish-sayings/. Accessed on 11th October 2018.
[27] White, H & Carolan, N: 'Ireland, II. Traditional Music', in *The New Grove Dictionary of Music and Musicians*. second edition, ed. Stanley Sadie, (London: Macmillan 2001) vol. 12, pp.560-561.
[28] Ibid
[29] Davies, Norman. *The Isles: A History.* London: Papermac, 2000, p.552.
[30] Davies, Norman. *The Isles: A History.* London: Papermac, 2000, p.813.
[31] White, H & Carolan, N: 'Ireland, II. Traditional Music', in *The New Grove Dictionary of Music and Musicians*. second edition, ed. Stanley Sadie, (London: Macmillan 2001) vol. 12, pp.560-561.

notate Irish music for harp festivals.[32] Whilst this was a huge leap forward in the development and awareness of Irish music, these works were not authentic as they blended traditional Irish tunes with Classical, diatonic accompaniments. In the early 1800s, other composers began to take a similar approach to the development of Irish Music. One such composer was Thomas Moore. Moore was a prominent composer of Irish vocal works as he transformed them into popular parlour music.[33] These songs were not strictly authentic in style as they were all sung in English, rather than Gaelic.[34]

The subsequent years that followed occurred largely due to the British seizing land from Irish citizens, resulting in poverty and desperation.[35] The potato famine and diaspora, which occurred whilst Ireland was under British rule in the 1840s, had a significant impact upon the Irish people, as well as the development and output of traditional Irish music. Niall Ferguson's accounts shed light upon the effects of the famine and the lack of assistance from the British through the following passage:

"Direct rule from Westminster had without question exacerbated the disastrous famine of the mid-1840s, in which more than a million people had died of dearth and disease."[36]

The famine also had an impact upon the musical developments in Ireland. According to The New Grove Dictionary of Music and Musicians:

"Music was badly affected and only began to recover in the final decades of the 19th century when new instruments such as the accordion, concertina and metal whistles were taken up."[37]

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[32] Boylan, Henry. *A Dictionary of Irish Biography.* New York: St. Martin's Press, 1988.
[33] Boylan, Henry. *A Dictionary of Irish Biography.* New York: St. Martin's Press, 1988.
[34] Farrell, Rebecca E. *Across the Water: Teaching Irish Music and Dance at Home and Abroad.* Maryland: n.p, 2010, pp.22-31.
[35] Davies, Norman. *The Isles: A History.* London: Papermac, 2000, p.617.
[36] Ferguson, Niall. *Empire: How Britain Made the Modern World.* London: Allen Lane the Penguin Press, 2003, p.249.
[37] White, H & Carolan, N: 'Ireland, II. Traditional Music', in *The New Grove Dictionary of Music and Musicians.* second edition, ed. Stanley Sadie, (London: Macmillan 2001) vol. 12, p.561.

During the latter years of the 19th century, the Irish people began to push for independence from British rule and adopted a sense of nationalistic pride towards their traditional heritage.[38] In 1893, the Gaelic League was formed, to promote Irish values and the revival of the Irish language.[39] Traditional music was incorporated into this league as a way of providing a palatable approach to the learning of the Gaelic language.[40] In 1895, the first Irish music festivals were developed.[41] These are known as Feis Ceoil and are a series of competitions for musicians at varying levels of ability.[42] This allowed Irish music to regain prominence throughout the country.

On Easter Monday in 1916, the first claims of Irish Independence were heralded.[43] Following a series of bloody battles, Irish Independence was achieved and in 1922, the Irish Free State was founded.[44]

The Republic of Ireland's first radio service, '*Radio Éireann*', began broadcasting in 1926, shortly after the Republic was formed.[45] This station would broadcast from Dublin studios and promoted traditional Irish music.[46] For the first time, the different regional styles of Irish music were heard across the country. It was also around this time that North American recording companies started promoting Irish music, particularly the dance forms.[47]

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[38] Farrell, Rebecca E. *Across the Water: Teaching Irish Music and Dance at Home and Abroad.* Maryland: n.p, 2010, pp.22-31.
[39] Ibid
[40] Ibid
[41] Ibid
[42] White, H & Carolan, N: 'Ireland, II. Traditional Music', in *The New Grove Dictionary of Music and Musicians*. second edition, ed. Stanley Sadie, (London: Macmillan 2001) vol. 12, pp.560-561.
[43] Rooney, Michael. *Macalla 1916.* Ireland: Michael Rooney, 2016.
[44] Ibid
[45] Raidió Teilifís Éireann, 'About RTÉ - Watch, Listen, Discover' Raidió Teilifís Éireann (2017). Available from: https://www.rte.ie/about/en/how-rte-is-run/2014/0310/601244-about-rte/. Accessed on 9th October, 2018.
[46] Ibid
[47] Farrell, Rebecca E. *Across the Water: Teaching Irish Music and Dance at Home and Abroad.* Maryland: n.p, 2010, pp.22-31.

These established forms of Irish music can be utilized to assist in understanding and achieving an authentic Irish sound, both instrumental and song forms. Songs are common expressive outlets for Irish musicians. Traditionally, Irish songs are sung in Gaelic, but there are many modern Irish songs that have adopted other languages.[48] Some songs will also use multiple languages, often referred to as 'macaronic'.[49] The Gaelic term for Irish songs is *sean nós.*[50] Traditionally these are unaccompanied, highly ornate works, sung in the upper register of the voice. They are often melismatic and ornamented through the use of glottal stops and glissandi. The singers often use nasal sounds during the performance. Advanced sean nós singers will also vary the rhythm and ornaments between verses. The song is often performed alongside sean nós dancers.[51]

Earlier performers of sean nós sang with a distinct regional style. These styles have blended together in recent years due to the ease of accessibility and contact between the different regions. Most regions can be distinguished through the use of different dialects.[52]

In the northern regions of Ireland, the Donegal style sean nós is prominent. Scottish Gaelic singing has influenced the sounds of Donegal sean nós. This style contains frequent nasal sounds and the melodic line is less ornamented than other styles.[53] Doimnic Mac Giolla Bhríde is a sean nós singer from the Donegal region.[54] In 2002, Doimnic founded Cór Thaobh a Leithid; a four-part choir comprising singers from the Donegal area. Doimnic has also recorded his own albums, including *Sona do Cheird,* which means 'happy to trade'.[55]

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[48] O Madagain, Breandan. *Keening and Other Old Irish Musics: Caointe agus Seancheolta Eile.* Ireland: Clo Iar-Chonnachta, 2006, pp.1-20.
[49] Ibid
[50] Ibid
[51] Hatton, J.L. and Molloy, J.L. *Songs of Ireland,* 4th Ed. London: Boosey and Co., n.d, pp.1-5.
[52] Ibid
[53] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from: http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.
[54] Mac Giolla Bhríde, Doimnic, 'Doimnic Mac Giolla Bhríde', WordPress (2017). Available from: http://doimnic.com/ceol. Accessed on 7th January, 2017.
[55] *Sona Do Cheird,* n.d. CD, Doimnic Mac Giolla Bhríde. Available from: http://doimnic.com/ceol/sona-do-cheird. Accessed 7th January, 2017.

Doimnic performs in a highly ornamented manner, with a faster melodic line compared to other styles of sean nós.

Another regional style of sean nós arises from Connemara. The Connemara style is more decorated, with ornaments moving by step. It is quite similar to instrumental styles of Irish music.[56] Joe Heaney is an early example of the Connemara sean nós tradition. Heany recorded hundreds of traditional Irish songs throughout his life, which will provide a good insight into the Connemara singing style.[57]

The West Munster style sean nós is similar to the Connemara style, but the ornaments can contain leaps as well as steps.[58] The East Munster style is similar to the West but distinguished through a different dialect. Iarla Ó Lionáird is an example of a West Munster singer, whilst Nioclás Tóibín is representative of the East Munster style.[59]

As the Connemara is the most similar to instrumental Airs,[60] it is this style of singing that would prove most beneficial for an adaptation into a string composition.

A particular subset of Irish sean nós is the Caoineadh. The Caoineadh is also known as a Keen and is often performed to express sorrow and pain.[61] One of the most popular is known as the '*Crying Hymn of the three keening Marys'.[62]* Iarla Ó Lionáird is a prominent Irish sean nós West Munster singer who has performed and recorded this work through the BBC. He has developed a modern

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[56] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from: http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.
[57] *Seosamh Ó hÉanaí (Joe Heaney) : Johnny is the Fairest Man (Irish Sean-Nós Singing)*, recorded 1975, pub. 2013. Youtube video, Joe Heaney. Available from: https://www.youtube.com/watch?v=kcv3DfwART0. Accessed 19th April, 2016.
[58] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from: http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.
[59] *Nioclás Tóibín, Róisín Dubh,* rec. 1989, pub. 2015. Youtube video, Nioclás Tóibín. Available from: https://www.youtube.com/watch?v=gxBkmW62Us8. Accessed 23rd December 2016.
[60] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from: http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.
[61] O Madagain, Breandan. *Keening and Other Old Irish Musics: Caointe agus Seancheolta Eile.* Ireland: Clo Iar-Chonnachta, 2006, pp.11-19.
[62] *Iarla Ó Lionáird - Caoineadh na dTrí Mhuire,* 2005. Youtube video, BBC, Iarla Ó Lionáird. Available from: https://www.youtube.com/watch?v=mY7edACmuuA. Accessed 19th April, 2016.

interpretation of this work, with diatonic harmonies. Whilst it is interesting to hear the modern interpretation, it is a shame that a diatonic harmonic structure was imposed as it loses part of its modal charm.

Many musicians have already arranged effective sean nós styles for instruments. Davey Spillane has taken the *Caoineadh cu Chulainn* and arranged it for uilleann pipes.[63] His recording of this work has a very expressive and lyrical quality, which created an effective rendition of the song. The original lyrics were highlighted in subtitles, which provided insight into the meaning of the piece.

Traditional Irish music also contains many forms of instrumental music, which are commonly performed in a session. An Irish music session consists of many musicians gathered around a table in a pub. This layout provides them with an opportunity to interact with each other as they play. It also allows the audience to intermingle with the musicians and to be enveloped in the musical atmosphere. There are many merits to this method of performance. By sitting in a circle, there is no one relegated to the outer reaches of the ensemble. There is no specific leader, which provides the opportunity for everyone to be a leader. In a session, the players are not pressured to play all the time. If there is an unfamiliar tune or the music is difficult, the player can opt out of the performance or play small sections. This eliminates the pressure on the musician and allows the focus to remain upon the enjoyment and appreciation of the music.

This model of performance could be practised in a classical setting, particularly in educational institutions. By using a circular formation, the students can perform and rehearse in a way that allows them to interact with each other as a collective ensemble. It also eliminates the concept of having 'leaders' of sections and establishes an equal playing field.

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[63] *Caoineadh cu Chulainn,* 2008. Youtube video, Davey Spillane. Available from: https://www.youtube.com/watch?v=vDyMFP6yzfk. Accessed 19th April, 2016.

Session musicians will perform a series of different dance forms. Each dance can vary in style and execution depending upon the region. Clare and Galway, Sligo, Donegal, Kerry and Cork are the main regional areas.[64] Like the sean nós, the styles have blended together in recent years. Scottish and other Celtic traditions have also influenced many of these styles.[65]

The reel is one of the most common forms of Irish dance styles. It was originally a Scottish dance that was later adopted by the Irish in the late 18th Century.[66] It is fast and traditionally either in 4 or 2, with the music more commonly felt in two strong pulses.[67]

Figure 1 - The rhythmic emphasis of the reel

The reel primarily contains quaver movement, with accents on the first and third beats of the bar. Structurally, this dance form comprises 2 8-bar phrases, which are repeated.[68]

Another popular form of Irish dance is the jig. This lively dance was established in the 16th Century and was adopted by the Irish in the 17th Century.[69] The jig is structurally similar to the reel in that it contains 2 8-bar phrases.[70] Often, many different jigs will be strung together and performed as a set. The jig is in a compound time signature and generally contains lilting rhythmic phrases.

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[64] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.

[65] Ibid

[66] Ibid

[67] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.

[68] Ibid

[69] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.

[70] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.

There are a few different kinds of jigs, which are performed in slightly different styles. Slip and hop jigs are characterised by their 9/8 time signature. A slip jig requires dancers to dance higher on their toes, similar to a ballet style.[71] A hop jig is performed in a similar fashion, but requires a faster tempo.[72]

Figure 2 - Typical rhythmic pattern of 9/8 jigs

Double and treble jigs require a heavier, stomping sound when compared to the hop jig. Double jigs and treble jigs are named in this way due to the number of foot movements the dancer is required to make. In a treble jig, the steps are trebled, whilst in a double jig, they are doubled.[73] They are usually performed with a 6/8 time signature.[74] The double jig usually contains more quaver movement.[75] A treble jig is usually performed at a fast tempo, but there are non-traditional treble jigs that are performed significantly slower.[76] The advanced dancers often perform these slower jigs, whilst beginners frequently perform the faster treble jigs.[77]

Figure 3 - Typical rhythm pattern of 6/8 jigs

[71] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.
[72] Ibid
[73] Ibid
[74] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.
[75] Ibid
[76] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.
[77] Ibid

Another common jig style is the light jig, which requires a fast, light sound. They are not quite as fast as hop jigs.[78] This dance is more grounded, with the dancer's feet rarely leaving the floor.[79]

Another popular dance form is the hornpipe, which was also developed in the 16th Century.[80] It is distinguished from the reel due to its use of frequent swung rhythms. It can be fast or slow and is usually in 4/4.[81] Like the treble jig, the advanced Irish dancers will usually perform the slower version. The hornpipe is usually performed in hard shoes to keep track of the dancer's rhythmic pulse.[82]

Figure 4 - Typical hornpipe rhythm - performed in long-short pairs (swung)

Slides are another form of traditional Irish dance. They are commonly in 12/8, with 4 bars per section.[83] The slide originated in the Sliabh Luachra region in the southwest of Ireland.[84] They are often confused with jigs due to the similar compound time signature. The distinguishing feature is usually the length of the phrases in the tune. Slides will typically contain longer phrase lengths due to the longer bar length.

Figure 5 - Typical rhythm pattern of a slide

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[78] Ibid

[79] Ibid

[80] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.

[81] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.

[82] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.

[83] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.

[84] Ibid

Slides are often combined in a set with a polka.[85] The polka was developed in the mid-19th century in Bohemia. The word itself means "half" in Czech, and refers to the little half steps performed by the dancers.[86] The polka is usually in 4/4 or 2/4 and is performed at a slower tempo.[87]

Figure 6 - Typical polka rhythmic pulse

The mazurka is another European dance that has been adapted into traditional Irish repertoire. The Irish mazurka specifically relates to the region of County Donegal, where the dance form developed.[88] The music is in 3/4 and contains an accent on the second beat.[89]

Figure 7 - Typical rhythm pattern of a mazurka

When performing these song and dance forms, the *nyah* of Irish music should be encouraged. Nyah is a term used to describe the expressive quality of the music.[90] It can be in reference to a number of elements, including ornaments, rhythmic pulse, dynamics and articulations. When considering the nyah of Irish music, the traditional methods of learning the music must be considered. The teaching of the nyah is strongly aural-based, as evidenced in the available transcriptions of Irish music. An example can be seen below:

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85 Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-152.
86 Ibid
87 Ibid
88 Ibid
89 Ibid
90 Hast, D.E. and Scott, S. *Music in Ireland: Experiencing music, expressing culture.* New York: Oxford University Press, 2004, pp.1-40.

Figure 8 *Iniscealtra*

The above transcription highlights the basic tune of the Iniscealtra reel. It contains no dynamic suggestions, ornaments or articulations. These aforementioned factors are largely improvisatory in Irish music, thus providing performers with a sense of expressive freedom. Whilst the transcriptions provided a general idea of the melodic line, they do not provide suggestions in regards to achieving the nyah of Irish music. After viewing many transcriptions like this, it became apparent that the best way to develop an understanding of traditional Irish music is to listen and be immersed in it.

Upon listening to recordings of Irish music, it is apparent that the fiddle is a common Irish instrument that features prominently in dance music. As the instrument bears the closest resemblance to classical string instruments, popular fiddle players will be analysed and discussed. Eileen O'Brien[91] is a popular fiddle player and performs with the Tipperary regional style. Eileen O'Brien's combination of traditional Irish sounds with a classical inspired technique provided an excellent foundation to this research.[92] O'Brien's performance style creates a lyrical style punctuated by percussive left hand. She makes use of the lower half of the bow during climactic moments of the phrases. This provides a greater sense of expressivity in her performance.
O'Brien's techniques would be a good model for young string players learning about Irish music. Her performance style combines an expressive and authentically Irish sound with a polished and effective technical approach.
In regards to ornamentation, O'Brien incorporates a variety of techniques. A particularly prominent ornament in O'Brien's style of performance is the cran. This technique is intended to replicate the sound of uilleann pipes by emulating the transitionary sound of the instrument as it moves via a large interval.[93] This is achieved by lightly tapping the string to interrupt the sound of another note.

Another interesting fiddle player for young performers is Tara Breen. Breen has performed in many different genres of music, including classical violin. She is a member of a popular Celtic band, *The Chieftains* and is a tutor for the Scoil Eigse programs in the Ennis traditional music festival.[94] Her performance style encapsulates authentic Irish music with a good technical approach.

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[91] *Eileen O'Brien fiddle player plays Scoil Acla: Traditional Irish Music from LiveTrad.com*, 2013. Youtube video, Eileen O'Brien. Available from: https://www.youtube.com/watch?v=roAbkQYvpAQ. Accessed 18th April, 2016.
[92] Ibid
[93] Ducke, Stephen, 'Ornamentation in Irish Music', Tradschool (2009). Available from: http://www.tradschool.com/en/about-irish-music/ornamentation-in-irish-music/. Accessed on 4th January, 2017.
[94] Breen, Tara, 'Tara Breen', The Tri Tones (2016). Available from: http://3tonesmusic.com/bio/tera-breen/. Accessed 9th January, 2017.

Sorcha Costelloe also performs in a very similar style to Breen and O'Brien. Costelloe teaches fiddle and various Irish ensembles in East Clare and was a tutor and the Feakle Festival in 2016. She has released many CDs alongside concertina player, Mary MacNamara.[95] Costelloe's style is quite rhythmic and suited towards ensemble work, particularly with dancers. Her style could prove quite assistive to students performing a dance suite.

Martin Hayes is another notable fiddle player. His performances embody the East Clare style of fiddle playing.[96] He seems to have a much more lyrical quality compared to other styles, which would lend itself well to the melodic movements of the suite. There also appeared to be more slides, which seemed to amplify the lyrical quality of the performance. Hayes is also a member of the Tulla Ceili band, where he alters his style to suit the dance-driven performance style.[97] Whilst Hayes is an excellent fiddle player, his performance technique is not conducive to effective left hand technique from a classical performance perspective. As a result, it would not be wise to encourage his technique, only his sound and expressive quality.

Kevin Burke is a fiddle player from the UK, who embodies the Sligo style of performance.[98] Like, O'Brien, Burke performs with an excellent technique, and is frequently seen performing through the country. He has also performed with many other Irish musicians, through many established Irish bands.

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[95] *The Ladies Cup of Tea.* 2016. CD, Sorcha Costello, Mary Mac Namara. Andrew Mac Namara.
[96] *Martin Hayes - The Glen of Aherlow,* 2009. Youtube video, Martin Hayes. Available from: https://www.youtube.com/watch?v=JcxqWI93LCc. Accessed 18th April, 2016.
[97] *The Tulla Ceili Band,* 2016. Documentary, The Tulla Céilí Band. TG 4. Available from: http://www.tg4.ie/en/player/home/?pid=5258786282001&teideal=The+Tulla+Céil%C3%AD+Band&series=The+Tulla+Céil%C3%AD+Band. Accessed 9th January, 2017.
[98] *Kevin Burke & John Carty - Paddy Fahy's Hornpipe, Kylebrack Rambler, Bear Island,* 2015. Youtube video, Kevin Burke and John Carty. Available from: https://www.youtube.com/watch?v=4plCacl4DQ0&nohtml5=False. Accessed 18th April, 2016.

Another Sligo fiddler is Charlie Lennon. Lennon formed a ceili band in Liverpool, which became quite successful. He is also a composer and arranger of traditional Irish music. Lennon has published a series of books containing Irish tunes with piano accompaniment. The book series is known as '*Musical Memories'* and his latest book was published in 2012.[99] Each book comprises around 72 compositions for fiddle along with an authentic piano accompaniment. Charlie Lennon's compositions provide a detailed look into the composing of traditional fiddle music as well as the use of a stylistically authentic accompaniment. As such, Lennon's music provides useful inspiration for the harmonisation of Irish music. His approaches to the notation of Irish fiddle music are also quite interesting, particularly the use of ornaments and rhythmic qualities.

Charlie Lennon is amongst many other composers who have composed new Irish music, based upon Irish traditions. There are also many current Irish composers who have blended other styles with traditional Irish music to create interesting and new compositions. Mícheál Ó Súilleabháin is one such composer, as well as being the founding director and chair of music at the Irish World Academy of Music. Ó Súilleabháin is a pianist and composer and has adapted traditional Irish music into works for piano.[100] He also experimented with combinations of traditional Irish sounds alongside classical and jazz styles. An example of this is the '*'OileánIsland' for Irish traditional flute and strings'*,[101] where he combines techniques from Irish and classical traditions. He also founded the *Hiberno-Jazz Ensemble,* which explores the amalgamation of jazz, World Music and Irish genres. Ó Súilleabháin also established the University of Cork as one of the first educational bodies to work towards the integration of classical and traditional musicians, within a shared curriculum.[102]

[99]*Musical Memories – Charlie Lennon,* 2006. CD, Charlie Lennon, Brian Lennon and Michael O'Brien.
[100] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.
[101] *Oileán/Island* - Mícheál Ó Súilleabháin, 1989. CD, Irish Chamber Orchestra, Virgin/Venture.
[102] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.

Ó Súilleabháin's blending of musical styles are quite an interesting feature that could be incorporated into the composition portfolio. When Ó Súilleabháin's work with the University College in Cork was discussed, it appears that the synthesis of classical and traditional Irish music curriculums was an innovative move. This suggests that there hasn't been a huge amount of contribution to the amalgamation of traditional and classical music in Ireland, particularly in the education sector.

Michael Rooney has also composed works for large ensembles and is the founding director of the *National Folk Orchestra* and a prolific composer.[103] He has recently performed his new work with the orchestra that commemorates the first claims of Irish independence on Easter of 1916.[104] The work also reflects the Irish people's struggle for independence from the English. The work is called *Macalla 1916* and is composed for strings and harp.[105]

Rooney has also arranged many traditional Irish tunes as well as composed his own works inspired by traditional Irish music. He has composed works for commemorative purposes as well as compositions to broaden the harp repertoire for Irish harpists.[106]

Rooney has also composed a collection of works, which have been published in his book, *Aifreann Gaeilge.[107]* This collection was released in 2012*.* This title translates to *Irish Mass* and contains a selection of hymns in Gaelic as well as a series of instrumental works intended for chamber ensembles. Many of these works are aimed at a secondary school level of performance.

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[103] Rooney, Michael. *Macalla 1916.* Ireland: Michael Rooney, 2016.
[104] Ibid
[105] Ibid
[106] Ibid
[107] Rooney, Michael. *Aifreann Gaeilge.* S.I.: Michael Rooney, 2012.

Other composers have written works with high school students specifically in mind. David O'Fallon is an American composer who has been commissioned on numerous occasions through the American String Teachers Association to write contemporary works for young players.[108] *'A Gaelic Overture'[109]* was published in January, 2000 and combines a traditional Irish hymn called *St Patrick's Breastplate* and a newly composed Irish jig into a work for a high school string ensemble. The work incorporates traditional Irish modal harmonies, and occasionally creates harmonic dissonance through the combination of different modal patterns. O'Fallon also incorporates extended techniques such as pizzicato, clapping and foot stomping to provide a percussive element that is prevalent in traditional Irish dance forms.

John Larchet is another composer who contributed Irish music to a string orchestra setting. Larchet was a professor at the Royal Irish Academy of Music and the University College Dublin for thirty years spanning between the 1920s to the 1950s.[110] He has composed and arranged works for string and full orchestras, including *Two Traditional Irish Airs* for string orchestra.[111] This work was composed in 1917 and incorporates two traditional Irish tunes. These are known as *Mac Ananty's Reel* and *The Dirge of Ossian.[112]* Another work composed by Larchet is the *Caoineadh na hÓige* for full orchestra. The latter work translates as *Lament for Youth* and was composed in 1954.[113]

[108] *Gaelic Overture David O'Fallon Chamber Strings SYO Sydney Youth Orchestra,* 2010. Youtube video, Sydney Youth Orchestra. Available from: https://www.youtube.com/watch?v=xYfDQ56y3dE. Accessed 18th April, 2016.
[109] Ibid
[110] Boylan, Henry. *A Dictionary of Irish Biography.* New York: St. Martin's Press, 1988.
[111] Larchet, John F. *Two traditional Irish airs : Mac Ananty's reel* [and] *The dirge of Ossian : for string orchestra : full score.* London: Novello, 2005.
[112] Ibid
[113] Larchet, John F. *Caoineadh na Hoige.* Dublin: Oifig an tSoláthair, n.d.

Arthur Duff has also composed works for students that incorporate elements of Irish music. He composed his first string orchestra work, *Irish Suite for Strings[114]* in 1940, which is commonly performed by secondary school string ensembles. Most of Duff's harmonisations are inspired and influenced by classical music, particularly from England.[115] As a result, his works will not be deeply analysed for inspiration. However, the overarching structure of the work is quite compelling. Duff divided his compositions into movements, with each section reflecting upon a particular theme. This would be an effective structure to employ in a large-scale composition.

In addition to composers and performers, there are educational institutions across Ireland that maintain and promote traditional Irish music. The Meitheal Orchestra consists of a large group of young Irish musicians who take part in a summer school program.[116] This program is held annually in Limerick and combines a wide variety of traditional Irish instruments into a large ensemble. The group is also broken into smaller ensembles based upon ability levels. Throughout the summer school, students take part in workshops and tutorials that assist in the development of their performance skills. To be accepted into the program, students already need a good standard of performance skills and need to be at least 13 years old.[117] This popular program is indicative of the thriving education programs relating to Irish music. The orchestra commonly encompasses a combination of traditional and new Irish compositions. In 2014, the orchestra performed '*The Caroline Suite',* which was a new work composed by Karen Tweed.[118] This suite combined elements of traditional Irish music and new compositional styles. The orchestra would be interesting to study to see what is possible in regards to achieving the nyah of Irish music.

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[114] *Irish Suite for Strings – Arthur Duff,* 2015. Youtube video, Middle School Gifted and Talented Orchestra, Howard County Public School, Maryland. Available from:
https://www.youtube.com/watch?v=FHFkH_sfEhg. Accessed 18th April, 2016.
[115] Anonymous, 'The Contemporary Music Centre', Contemporary Music Centre Ltd (2016). Available from: https://www.cmc.ie. Accessed on 21st April, 2016.
[116] *Meitheal The Caroline Suite by Karen Tweed,* 2014. Youtube video, The Meitheal Orchestra. Available from: https://www.youtube.com/watch?v=ZXyy_KowSkY&list=PLo7LITLg485Ec-2DKFYZq0fQmMr_A0NDc&index=13. Accessed on 19th April, 2016.
[117] Ibid
[118] Ibid

Young East Clare musicians will often learn from Mary MacNamara and Sorcha Costelloe at the Irish music school. These talented musicians prove that young players can learn to play Irish music to a very high standard and many have become All-Irish Champions at the Fleadhs. They are often taught via rote learning.

There are also fiddle classes held at Walton's School of music in Dublin.[119] These include a broad range of classes from beginners to advanced pupils.[120] There are also introductory courses available for aspiring performers.

The Comhaltas branches also offer education programs for aspiring performers of Irish music. There are over 40 establishments in Ireland alone that are dedicated to the promotion of Irish music.[121] The Comhaltas centres provide music lessons for students as well as organise Fleadh Cheoils, which include competitions to encourage young musicians.[122] The Fleadh Cheoils also run workshops for a wide variety of skill levels.[123]

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[119] Anonymous, 'Waltons New School of Music', Waltons New School of Music (2018). Available from: https://www.newschool.ie. Accessed on 3rd August 2018.
[120] Ibid
[121] Prior, Brian. *Foinn Seisiún Book 1.* Dublin: Comhaltas, 2001 / Prior, Brian. *Foinn Seisún Book 2.* Dublin: Comhaltas, 2003.
[122] Ibid
[123] Ibid

Chapter 2 – The Importance of Traditional Music in Secondary School String Ensembles

School string ensembles can be challenging from a compositional standpoint due to the performance standard of the students. For string players, there are many technical hurdles to overcome in regards to bow control, intonation and shifting. Composers intending their works to be performed by students will employ numerous techniques to ensure comprehension of the music. Many composers have turned to traditional music to provide assistance in this area. This particular branch of musical performance is usually linked to a particular region, where the musical styles and customs have been passed down through generations.

The performance layout of traditional music can transferred into a string orchestra setting. Irish music is often performed in a session, where musicians will gather at a pub and play around a table.[124] This circular performance formation is quite effective as the performers can see and interact with each other. This would be quite beneficial for string players performing Irish ceol. It is not entirely unfamiliar either as many orchestras will adopt this formation for tutorial purposes.

The downside to this formation is that the conductor may not be the main direction of focus any more. However, this encourages students to focus upon the music and other members of the orchestra. The conductor can take on a more directorial role where they can demonstrate ideas through performance. This formation greatly enhances students' aural skills, as they are more reliant upon the sound of the music.

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[124] Hast, D.E. and Scott, S. *Music in Ireland: Experiencing music, expressing culture.* New York: Oxford University Press, 2004, pp.1-40.

The traditional string orchestral layout allows students to face the audience, thus catering towards the audience members and the conductor. Only a few select students are the 'leaders'.

Direction of focus
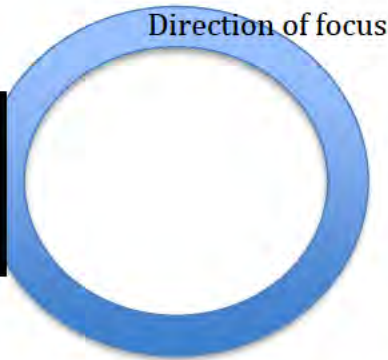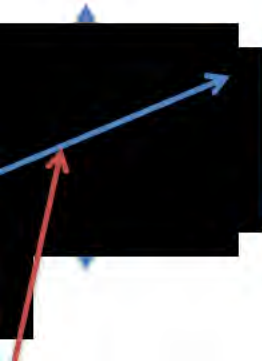
An Irish music session allows musicians to face one another. This allows a better sense of interaction between the players and caters towards the performers and the music itself. Every student can lead and everyone can learn from each other.

Directions of focus

The Birmingham Folk Ensemble incorporates this structure into their rehearsals and performances to great success.[125] The ensemble performs a wide variety of styles including traditional Irish Ceol.

There are many established works that also demonstrate the benefits of traditional musical influences. Zoltán Kodály was a Hungarian composer and educator who implemented traditional Hungarian music as a tool to teach his methodology to students.[126] Kodály's *Bicinia Hungarica*[127] is a set of pedagogical vocal works that incorporate traditional Hungarian traditions. Kodály often used this work when teaching his methodology to his students.

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[125] Broughton, Joe, 'Joe Broughton's Conservatoire Folk Ensemble', Bandzoogle (2016). Available from: http://www.joebroughton.com/the-folk-ensemble. Accessed on 4th January, 2017.
[126] Choksy, Lois. *The Kodály method I : comprehensive music education* 3rd ed. Upper Saddle River, N.J. : Prentice Hall, c.1999, pp.1-10.
[127] Kodaly, Zoltan. Geoffry Russell-Smith Ed. *Bicinia Hungarica (Book One)*. London, Boosey and Hawkes, 1941.

The first song allows students to learn about changing time signatures. This concept is also a strong component of traditional Hungarian music. The movement changes often between simple duple and triple time signatures.

Figure 9 - The Carol from *Bicinia Hungarica* contains alternating 2/2 and 3/2 time signatures

In many of the movements, Kodály uses pentatonic scale systems.[128] The restriction upon the notes used in the work allows the students to gradually learn about the notes and intervals, rather than having to learn all at once. The pentatonic tonality also allows for a distinct folk-like harmonic structure. This also allows students to learn about different harmonic structures, such as modes.

Like the *Bicinia Hungarica*, many other traditional compositions tend to contain clearly identifiable traditional structures. This is due to the close association with dance forms. The works need to align with the traditional dance form structure to successfully complete its function in society. For instance, basic reels are often in two parts, with the contrasting melodies providing compositional development.[129] More complicated reels can have multiple parts to learn. The

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[128] Kodaly, Zoltan. Geoffry Russell-Smith Ed. *Bicinia Hungarica (Book One).* London, Boosey and Hawkes, 1941.
[129] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998.

addition of different sections provides more challenging repertoire for advanced students, as it requires better memorisation skills and more material to learn. Teachers often make use of these clearly defined sections during lessons. Pete Cooper is a fiddle player residing in London, England. He has performed in many Irish ensembles and has published several books, including *The Complete Irish Fiddle Player*[130] and *Irish Fiddle Solos.*[131] Upon having a lesson with him, Pete began by performing a reel and requesting that it be recorded for home practice. He then proceeded to break the piece down into smaller sections and teach the piece through a primarily rote approach.[132] This allowed the traditional Irish expression and ornamentation to be effectively conveyed. He then produced a score with ornaments and articulatory suggestions marked throughout. The score can be seen on the following page:

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[130] Cooper, Pete. *The Complete Irish Fiddle Player.* USA: Mel Bay, 1995.
[131] Cooper, Pete. *Irish Fiddle Solos.* UK: Schott, 2004.
[132] Refer to recorded example 4.

Figure 11 - Pete Cooper's transcription of *Old Joe's Jig*

Paddy Kelly's Reel[133] is a more complicated example of an Irish tune that can be easily broken down and taught in sections. This reel is in four distinct parts, which could be taught separately. Many tutors will take a bar-by-bar rote method in which the tutor and students go through the work one bar at a time, with the student following the tutor's example. Once they reach the end of a main section, they go through the whole section together.[134]

Figure 12 – *Paddy Kelly's Reel* - A four-part reel with each section marked A, B, C and D accordingly.

Clear-cut, distinct sections could be incorporated into works for string students to make use of the sectional teaching approach. This way, the director of the ensemble can break the music down in to smaller, more manageable sections.

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[133] Kelly, Paddy. *Paddy Kelly's Reel.* Unpublished, 1936. Available from:
https://www.cranfordpub.com/tunes/Irish/PaddyKelly.htm. Accessed 28th December, 2016.
[134] Farrell, Rebecca E. *Across the Water: Teaching Irish Music and Dance at Home and Abroad.* Maryland: n.p, 2010, pp.22-31.

David O'Fallon makes use of this distinct sectional approach in his *Gaelic Overture.*[135] His work can be clearly divided into three distinct sections, which he has labelled in the score. The first is a slow hymn, which returns as the final section of the work. The contrasting second section is a jig, which provides a variance in tempo and time signature.

Traditional melodies have also been developed into new structures in existing works for string ensembles. Larchet's *The Dirge of Ossian*[136] encapsulates this idea. This work is structured in a monothematic, passacaglia style. The first violins play the thematic material in the opening passage. This is performed in D minor.

The Dirge of Ossian

www.abcnotation.com/tunes

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135 O'Fallon, David. *A Gaelic Overture.* California: Highland/Etling, Alfred Publishing, 2000.
136 Larchet, John F. *Two traditional Irish airs : Mac Ananty's reel* [and] *The dirge of Ossian : for string orchestra : full score.* London: Novello, 2005.

Figure 13 - The Dirge of Ossian theme

This is then transferred into the cellos with a modulation into G minor.

Figure 14 - Cello version of thematic material in G minor

The use of modulation during the repetition of a phrase is not commonly incorporated into traditional Irish music. This provides a new sense of harmonic development from the original tune. This process continues, with the melodic line continually passed throughout the orchestra.

Figure 15 - The tune reappears in the first violins in D minor at bar 68

Texturally, this work is also developed in an interesting manner. The work begins with a thick, bowed accompaniment with smoother bow strokes. This is later developed through a change to a pizzicato accompaniment in bar 38. This coincides with the cello iteration of the melodic line, thus accentuating the change of character. The textural alteration also highlights the various sections of the piece and creates the illusion of a change in instrumentation.

Figure 16 - Larchet changes texture shortly after rehearsal mark B. This is created through the change between a smoother, bowed sound (blue) to a short pizzicato (red). The melodic line appears underneath.

Whilst the passacaglia style is very effective in the work above, there could be more melodic development created through the theme and variation structure. This format is a fantastic approach for students as it teaches them about the possible ways a tune can be developed. As the work contains a single theme, the student does not need to worry about learning new melodic material. Instead, the focus can be drawn to other areas, such as articulation, rhythm and expression. Variation of melodic material is also a strong component of traditional music performance and therefore it is necessary to discover potential areas for melodic development.

Kodály uses this form in *The Peacock (Variations on a Hungarian Folk Song).*[137] The Hungarian influence is still present in the music, but the rest doesn't necessarily indicate a traditional Hungarian style, as the music is influenced by a classical structure. This form could be used to gradually introduce traditional music to classical musicians, as the traditional tune still maintains a strong presence in the music. The theme is useful for highlighting the traditional elements of the country's respective music, whilst the variations provide the student with ideas upon which they can develop the performance and different characters of the tune.

This structure is also used to develop traditional Irish music. Friedrich Kuhlau developed his *7 Variations on an Irish Folksong, Op. 105*[138] based upon this idea. This work is scored for flute and piano and is inspired by an Irish air called *The Last Rose of Summer.*[139] The original tune is seen below:

Figure 17 – *The Last Rose Of Summer* – Traditional Irish Air

[137] Kodaly, Zoltan. *Variations on a Hungarian Folksong 'The Peacock'.* London, Boosey and Hawkes, 1939.
[138] Kuhlau, Friedrich. *7 Variations on an Irish Folksong, Op.105*. Leipzig: C.F. Peters, n.d. (c.1830).
[139] Anonymous. *The Last Rose of Summer.* Ireland: Traditional Irish Tune, n.d. Available from: https://www.8notes.com/scores/5282.asp#info. Accessed 29th December, 2016.

The tune is developed in Kuhlau's work through modulation, additional ornamentation and the use of a piano accompaniment. Rhythmically, the work is developed through the addition of triplets and changing time signatures.

Figure 18 Variation 6 highlights a change into a 6/8 time signature, along with a key change into G major

Figure 19 Variation 2 incorporates a triplet rhythm

Another common form that traditional music is adapted for is the suite. When performing a more complicated dance, the work can have many different sections, thus creating a longer performance. In typical performances of traditional music, tunes can be strung together to create sets.

When adapting the traditional works into sets for orchestra, they are often referred to as *suites.* Béla Bartók created his *Dance Suite*[140] by combining a selection of traditional melodies. The work contains six movements, comprised of Arabic, Wallachian and Hungarian melodies.[141] His work also contains varying tempo markings to emulate different dance styles and provide character contrasts.

Figure 20 - Beginning of the firs Figure 21 - Beginning of the second movement
movement of Bartok's *Dance Sui* of Bartok's *Dance Suite*

Holst's *St Paul's Suite*[142] also emulates this structure. This work contains four movements inspired by traditional English music. Each movement contains varying tempos and dance forms.

[140] Bartók, Béla. *Dance Suite, Sz. 77.* Vienna: Universal Edition, 1925.
Reissue — New York: Boosey & Hawkes, 1952.
[141] Universal Edition, 'Béla Bartók Dance Suite', Universal Edition (2017). Available from:
http://www.universaledition.com/composers-and-works/Bela-Bartok/composer/38/work/5208.
Accessed on 11th January, 2017.
[142] Holst, Gustav. *St. Paul's Suite for String Orchestra.* New York: G. Schirmer Inc., n.d.

The first movement of Holst's suite is a jig, which is traditionally a type of folk dance that originated in 16th Century England.[143] It is a lively dance in compound duple time, with a lilting rhythmic quality. Holst displays this lilting idiom through the opening bars of his work. The rhythm is played in unison during the opening bars, to establish the initial tune and allow every member of the ensemble to familiarise themselves with it.

Figure 22 - St Paul's Suite begins in rhythmic unison

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[143] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-100.

Holst also develops his work rhythmically by alternating between compound duple and triple time signatures. This aligns with traditional jigs, which are generally in a compound time signature. The frequent changing of time signatures however, is not as common in traditional jigs. To make the transitioning time signatures easier for students to understand, the orchestra plays simple rhythms in unison at the change of time signature.

Figure 23 Use of rhythmic unison in change of time signature

Another rhythmic development is the extension of the theme. A traditional jig will have an 8-bar theme, whilst Holst implements a 12-bar passage.

Holst introduces a new theme, employing similar lilting rhythmic features at figure 3.

Figure 24 - New thematic material has been introduced

This theme contrasts the original by modulating into a different key. The opening of the first movement implements the D Dorian mode as the first theme is introduced. This later changes to A Mixolydian when the new theme is introduced at figure 3. This allows students to become familiar with modal harmonies.

The themes themselves are developed from their initial iterations. Following the introduction of the opening theme, an accompaniment is introduced in the second iteration. This auxiliary part is played as crotchets in rhythmic unison.

Figure 25 - Second iteration of opening theme

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The simple rhythmic accompaniment provides a light homophonic texture that contrasts the thick monophony from the opening bars. The use of drones and simple accompaniments is quite common in traditional music.

The opening theme is also developed through passing the melodic line amongst the different sections of the orchestra. For instance, in bar 24, the thematic material is passed from the first violins to the second violins and violas.

Figure 26 - The melodic line is passed from the first to the second violins

To effectively play this section, the transition would need to be seamless to avoid sounding disjointed. This would require a good sense of ensemble awareness from the students in the orchestra. This effect aligns with the call-and-response idiom that is commonly heard in traditional music.

Figure 27 - Simple accompaniments in the lower strings

By employing these compositional techniques, Holst has created a challenging work for students. However, he also introduces techniques to ensure that the

students can comprehend the challenges in this suite. For instance, Holst uses simple accompanying figures that outline the rhythmic pulses in each bar. This allows the students to understand the changing time signature changes and provides a strong rhythmic pulse for the students playing the trickier melodic passages. Holst also ensures that he remains in a comfortable note range to ensure students will not be required to shift into higher positions.

His thematic material is quite lyrical, due to the traditional influences. As traditional music is primarily aurally derived, the tunes need to be simple and easy to sing. The use of lyrical melodies allows students to easily retain the rhythm and shape of the phrases in their heads. This retention is important for reducing misinterpretations of the melodic material.

There are also suites developed from traditional Irish influences. Arthur Duff created a suite of works entitled *Irish Suite for Strings.*[144] This work is different from the aforementioned works as it contains programmatic aspects. This could prove rather effective for young performers as it introduces a narrative that students can draw upon for inspiration in performance.

His work contains a set of four movements. The first, *Midir's Song for Etain* is based upon an early text from the Irish Mythological Cycle, known as *Tochmarc Étaíne.*[145] This text follows the story of Midir's quest for Etain's hand in marriage. He enlists the assistance of Aengus, who had wronged him in the past. Unfortunately Midir's first wife, Fúamnach becomes jealous and transforms Etain into a fly[146].

Duff also incorporates locations as inspirations for his work. His second movement, *Windy Gap*[147] could reference a particular landmark. This could

[144] Duff, Arthur. *Irish Suite for Strings.* London: Novello, 1946.
[145] Anonymous, translated by Osborn Bergin and R. I. Best, edited by Benjamin Hazard and Janet Crawford. *The Wooing of Étaín* 2nd ed. Cork, Ireland: CELT, 2005, 2011. Available from: http://www.ucc.ie/research/celt/published/T300012/index.html. Accessed on 11th January, 2017.
[146] Anonymous, translated by Osborn Bergin and R. I. Best, edited by Benjamin Hazard and Janet Crawford. *The Wooing of Étaín* 2nd ed. Cork, Ireland: CELT, 2005, 2011. Available from: http://www.ucc.ie/research/celt/published/T300012/index.html. Accessed on 11th January, 2017.
[147] Duff, Arthur. *Irish Suite for Strings.* London: Novello, 1946.

provide a great visual representation that could inspire expressivity within the composition.

This idea of incorporating literature and setting into music is commonly used in traditional song forms. *Caoineadh cu Chulainn*[148] is an Irish lament based upon a mythological hero, Cú Chulainn, who appears in the Ulster Cycle.[149] David Spillane composed this work and arranged it for uilleann pipes for a documentary entitled *Wexford's First Rebellion 1973.*[150]

Adapting song forms into instrumental works can prove quite assistive in developing expressive characters within orchestral performance. The lyrics can provide inspiration for character and expressive development within the work. According to Gardner's set of seven multiple intelligences, there can be many students who are linguistically minded and appreciate stories and poems.[151] Combining literature with music may assist them in understanding the contrasting characters present in the music.

Whilst lyricism and collaborations with literature can be assistive in the retention of a melodic line, a demonstration can provide further visual and aural examples to students. David O'Fallon incorporates this idea into *A Gaelic Overture.*[152] This work includes existing Irish tunes as well as original themes composed by O'Fallon. The themes are all quite lyrical, which allows for optimal retention.

[148] *Davy Spillane - Caoineadh Cu Chulainn (Uilleann Pipes),* 2013. Youtube video, Davey Spillane. Available from: https://www.youtube.com/watch?v=Mc7LT8vLsGs. Accessed 22nd December 2016.
[149]Anonymous, translated by Jeffrey Gantz. *Early Irish Myths and Sagas.* Ulster: Penguin, 1981.
[150] *Wexford's First Rebellion 1793,* 2000. Documentary, Davey Spillane, Carraigbyrne Film Productions Ltd.
[151] Gardner, Howard and Hatch, Thomas. Educational Researcher, Vol. 18, No. 8, pp. 4-10. *Multiple Intelligences Go to School: Educational Implications of the Theory of Multiple Intelligences.* USA: American Educational Research Association, 1989. Available from: http://www.sfu.ca/~jcnesbit/EDUC220/ThinkPaper/Gardner1989.pdf. Accessed on 12th January, 2017.
[152] O'Fallon, David. *A Gaelic Overture.* California: Highland/Etling, Alfred Publishing, 2000.

Figure 28 - The first theme of O'Fallon's *Gaelic Overture.* This tune is based upon a traditional Irish hymn called *St. Patrick's Breastplate*

Figure 29 - The second theme of O'Fallon's *Gaelic Overture.* This is an original tune composed by O'Fallon.

As seen above, a soloist performs the opening of the second theme. This could be quite beneficial to aural learners and newer members of the orchestra. By having an experienced member of the orchestra play the thematic material, they can act as a demonstrator to the other students and assist in the learning process. They can also inspire the student to perform in an expressive manner. The use of a soloist can be an effective compositional tool to demonstrate effective expressive and technical devices to the other students.

This technique is also incorporated quite frequently in Irish music lessons and workshops. During the Scoil Eigse in the Ennis Fleadh Cheoil, all works were taught through demonstration. The tutor would play a small portion of the tune and the students would repeat it back. This allowed students to learn from the tutor and their peers through aural, visual and kinaesthetic methods. This proved to be quite effective as many of the students could play the tune all the way through by the end of the session.

Another important aspect to consider when composing for students is the use of rhythm. Traditional music often contains complicated rhythms that are made easier through an aural and kinaesthetic approach to learning. Irish music is often performed alongside dancers and therefore needs a strong, rhythmic pulse. This can also provide assistance in maintaining the rhythmic integrity of the music. Often, this strong rhythmic pulse is emphasised through the use of percussion. A bodhrán is a typical Irish drum that is used to emphasise the rhythmic pulse of Irish music.[153] The percussive sound provides a contrasting timbre and a strong rhythmic pulse to keep the ensemble together. Alternative measures would need to be sought to create this percussive timbre in a string orchestra setting.

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[153] Tung, Alexander S., 'Basic Rhythms', Bodhrán Lounge (2007). Available from: http://bodhran-lounge.de/e_tutorials_1.html. Accessed 22nd December, 2016.

O'Fallon produces percussive sounds in his composition through the use of body and instrument percussion. The distinctive difference of timbre and the strong sounds created provide a distinctive rhythmic pulse for students to follow.

Figure 30 - In the viola part, students are required to tap a rhythm using their instruments.

The use of body movement also allows students to feel the rhythmic pulse with their whole bodies. This idea is wholeheartedly encouraged through the Dalcroze methodology. The Dalcroze methodology was invented by Émile Jaques-Dalcroze in the early 1900s.[154] This methodology suggests that musical elements can be effectively taught through body movement.[155] By using motion, the whole body can be taught to understand a particular musical concept.[156]

Body movement for rhythmic strength can be adapted compositionally in a variety of ways. Body and instrument percussion has been used in O'Fallon's work, but extended techniques on the instruments could also provide a strong, rhythmic pulse, using rhythmic movements. This includes the use of pizzicato or col legno. All of these techniques create a distinct percussive sound that could maintain a steady rhythmic drive.

John Larchet is an Irish composer who arranged two traditional Irish Airs for string orchestra. These Airs are called *Mac Ananty's Reel* and *The Dirge of Ossian.*[157] These arrangements implement the percussive pizzicato sound as an accompanying figure.

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[154] Bachman, Marie-Laurie. *Dalcroze Today: An Education through and into Music.* trans. David Parlett, ed. Ruth Stewart. New York: 1991, reprinted, 1993.
[155] Ibid
[156] Ibid
[157] Larchet, John F. *Two traditional Irish airs : Mac Ananty's reel* [and] *The dirge of Ossian : for string orchestra : full score.* London: Novello, 2005.

Syncopation is another rhythmic element that is also used extensively in traditional music. An example appears in the instrumental works of Michael Rooney. His work, *Planxty Cúl Átha*[158] explores a syncopated melodic line in the flute.

Figure 32 - Opening bars of Michael Rooney's piece contain syncopation

Song forms, like those mentioned above, will often contain syncopation, as Irish songs tend to be more rhythmically free than the instrumental dance forms.[159] This is particularly true for songs that are intended for unaccompanied performance, as there is no need for a strong rhythmic pulse. These song forms are generally performed as a therapeutic method of releasing emotions.[160] Therefore, the song needs to be as free flowing and improvisatory as possible.

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[158] Rooney, Michael. *Aifreann Gaeilge.* Ireland: Michael Rooney (2012).
[159] Hast, D.E. and Scott, S. *Music in Ireland: Experiencing music, expressing culture.* New York: Oxford University Press, 2004, pp.100-172.
[160] Ibid

Syncopation is also present in earlier traditional tunes, like *The Green Mountain*,[161] through the use of joined ornamentations.

The Green Mountain

Figure 33 - Syncopation created through joined ornaments

Syncopation through ornamentation is often created to develop the tune and provide rhythmic diversity. The steady beat is often maintained by the rhythmic instruments and therefore works effectively alongside the slight uses of syncopation.

Ornamentation is commonly incorporated into traditional music and allows for development of relaxed finger movements and fine motor skills. This is quite important, particularly for string players, as they need to develop a relaxed left hand technique in order to play faster notes. The most effective ornaments to assist in this area are known as rolls.[162]

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[161] Anonymous. *The Green Mountain*. Ireland: Traditional Irish Tune, n.d. Available from: https://thesession.org/tunes/166. Accessed 31st December, 2016.
[162] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle*. Dublin: Waltons, 1998

There are two different types of rolls, and both are similar to the classical ornament known as a turn. They are known as short rolls and long rolls, the difference being the length of time required to complete the ornament. They can be taught in sections, starting with grace notes interspersed with longer notes.[163]

Figure 34 – Roll exercise no.1 - Intersperse long notes between grace notes.

The longer notes are then gradually condensed.
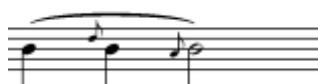
Figure 35 - Roll exercise no.2 - Shorten the longer sounds.

Until each note is of equal length.

Figure 36 - A short roll

The previous examples set up for a long roll. To complete a long roll, the first note will be slightly longer, whilst the other notes are condensed into a shorter timeframe.

Figure 37 - The first note of a long roll is slightly longer than the others.

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[163] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998

By slowing down the ornament, the students have time to learn it at a manageable rate. It also allows them to experiment with left hand shapes and positions to find an optimal shape to complete the ornament successfully. This idea aligns well with David Kolb's Experiential Learning Cycle. This cycle identifies that a large number of people like to learn through experimentation. This approach to ornaments allows for this kind of learning.[164]

There are also widely accepted performance practices amongst Irish fiddle players in regards to the improvisation of these ornaments and approaching the instrument.[165] These ideas align themselves particularly well to the styles of baroque performance in the classical music world. Irish fiddlers favour the brighter sound of open strings rather than the use of fourth fingers.[166] They will also avoid vibrato wherever possible, instead focusing on creating an expressive sound through the bow and through left hand ornamentation. If an Irish fiddler does use vibrato, it is usually on the end of a longer note. This practice is not considered traditional, but was adopted by fiddle players inspired by American styles of performance.[167] This technique could prove problematic when teaching Irish music to classically trained violinists. Julian Ferraretto experienced this problem when teaching his Irish composition, *The Norwood Cabra* to young string players.[168] He found himself continually reminding the students to avoid vibrato wherever possible.

Seemingly, the only way a composer could work around this problem is to clearly specify these performance aspects in the score. As a result, fingerings and non-vibrato signs will need to be included in the work. If this is successful, the performance style will be an important technique for students to implement in early music performance.

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[164] Kolb, David, *Experiential Learning: Experience as the Source of Learning and Development*. New Jersey: Prentice Hall, 1984, pp.1-50.
[165] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[166] As advised by Karen Ryan during lesson
[167] As advised by Karen Ryan during lesson
[168] Ferraretto, Julian. *The Norwood Cabra.* Unpublished, 2015.

Another important benefit present in traditional Irish music is the variety of bowing options due to regional variances. A composer can make us of these different bowing and articulatory styles to develop the work and create variances of character. Performers from the Donegal area tend to perform at a faster speed, favouring bowed ornaments over left hand ornaments. The music is highly syncopated, with the inclusion of drones and shorter bow strokes. This style is particularly useful in reels, as they are faster dance forms that require quicker bow movement.[169]

Fiddle players from Sligo tend to perform at a slightly slower pace to the performers in Donegal, but are still quite fast. They tend to rely upon a mixture of rolls and trebles in regards to ornamentation, and will make use of complex, slurred bowing. These ideas are particularly favourable in a jig, where the slightly slower tempo allows for more articulatory contrasts.[170]

Galway and Clare performers tend to play at a much slower tempo and favour a lyrical approach to the tunes. There is much more variation to the melodic line, with a strong incorporation of slides and left hand ornaments. Galway and Clare musicians will often perform many notes in one bow stroke to create a melismatic sound. This bowing style is particularly geared towards song forms, as it is much slower and more melodic in approach. This can be connected with the prominence of the Connemara singing style within the county Galway area.[171]

Lastly, Kerry and Cork performers offer a very rhythmic style of performance, with a strong adherence to the original melodic line. Set dancing is quite popular in the area and therefore the most common styles performed are polkas and slides.[172]

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[169] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[170] Ibid
[171] Ibid
[172] Ibid

Each of these bowing and ornamental styles provides a different challenge for students to master. A faster and shorter bow stroke is encouraged through the Donegal bowing style. It is created through the use of small hand and wrist movements. Students will also need to adapt their arm levels to suit the changing string crossings.

Similarly, the trebles present in the Sligo style will also need small hand and wrist movements. It is imperative, as the trebles will become too large and cumbersome to be an ornament otherwise. Students will be encouraged to think of them in a similar way to a tremolo. The rolls in the Sligo style will require a relaxed, curved left hand shape to effectively execute. These are similar to turns in classical music.

Contrastingly, the bow stroke in Clare and Galway styles will require larger amounts of bow to incorporate all the notes present in each slur. Bow use is quite important in creating a smooth, lyrical tone. Performers will need to create smooth transitions between the notes and use lots of left hand slides to maintain the style of performance.

These regional styles will be put into practice through compositional devices present in the score. This includes slurring, articulations and string crossings that the orchestra will already be familiar with. Students will not be encouraged to change their performance habits to suit a singular work. One of the reasons for this is that Irish fiddle players do not perform with a definitive, unified approach. One of the more common techniques is to perform with the right hand holding the bow a little further from the frog of the bow than a classical violinist. Others will also perform without shoulder rests or with their left hand wrists up, towards the body of the instrument. The latter technique is common amongst fiddle players, as they don't need to shift from first position frequently.

According to Martin Hayes, the upward wrist provides him with a sense of stability and allows him to play with free movement in his neck and shoulders.[173] When discussing technique, the instructors encouraged students to play with a technique that felt comfortable to them. Above all, expression is favoured over technical prowess in Irish music.

Ultimately from a compositional perspective, this hierarchy is important for achieving the desired sound. A change in technique will not be encouraged for the performance of this composition portfolio, as the most expressive sound will result from a comfortable and familiar technique.

Another benefit of the use of traditional music in string ensembles relates to the possibilities of varying timbrel effects. Whilst the fiddle is a common instrument in traditional forms of music, it is often not the sole instrument in the ensemble. If multiple fiddle players perform together, they will generally play with other instrumentalists and will be playing the same tune in a monophonic style, with slight variations in articulation and ornaments. Cellos and violas are not commonplace in traditional forms of Irish music. As a result, the string orchestra as a whole will need to adopt the sounds of other traditional instruments. Extended techniques could be incorporated into the performance to create the desired effect. These elements can assist the students in adopting new sound worlds to add to their timbrel pallet.

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[173] As advised by Martin Hayes during the Feakle Festival in 2016.

In *A London Symphony,*[174] Vaughan Williams provides an excellent example of how creative compositional practices can create interesting timbrel effects.

Figure 38 - An interesting timbrel effect through dynamic fluctuation – similar to the bellows of accordion

As seen in this example, Vaughan Williams creates a cross-dynamic effect between the strings and horns. This effect allows the strings and horns to sound like accordions. The use of mutes in the horns also assists in the creation of the desired timbre.

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[174] Vaughan Williams, Ralph. *A London Symphony.* London: Stainer and Bell, n.d. (circa 1920).

Ornaments can also create the illusion of other instruments. A cran is an effect commonly found in pipe instruments such as the uilleann pipes. As the players cannot play the same note twice, they use a quick ornament between the notes to rearticulate the note they wish to play twice.[175]

Figure 39 - A cran

Using an acciaccatura, string players can create the same sound. The grace note is barely present, but the effect allows for a pipe-like sound quality. According to research within the area of ornamentation in Irish music,[176] an effective use of a cran can be found in Seóirse Bodley's *Aislingí*,[177] which was a work composed for solo piano in an authentic Irish style. In this passage, the tonal centre is a repeated D. This note is divided by ornamental notes, which are reminiscent of a cran.

Figure 40 - The use of a cran in Seóirse Bodley's *Aislingí*.

[175] Ducke, Stephen, 'Ornamentation in Irish Music', Tradschool (2009). Available from: http://www.tradschool.com/en/about-irish-music/ornamentation-in-irish-music/. Accessed on 4th January, 2017.
[176] Flynn, David. *Traditional Irish Music: A Path to New Music.* Dublin: Unpublished, Doctorate thesis, Dublin Institute of Technology, Conservatory of Music and Drama in the College of Arts and Tourism, 2010. Available from: http://www.irishmemoryorchestra.com/uploads/9/7/5/4/9754549/dave_flynn_phd_-_traditional_irish_music_a_path_to_new_music.pdf. Accessed on 18th January, 2017.
[177] Bodley, Seóirse. *Aislingí.* Kilkenny: n.p., 1977.

Modal harmonic practices are also quite common in traditional forms of music. Students can learn about alternative harmonic practices through the incorporation of traditional music into their repertoire.

Figure 41 - The use of C natural in this hornpipe creates a D Mixolydian mode

Tonal centres are often created through the use of drones. Additionally, concertina and accordion and pipe performers will often add drones to create textural variation in performance. This is not a continual sound. The pitch of the notes will vary depending upon the direction in which the bellows of the instrument are moved. This timbrel effect could be created in a string orchestra by the occasional addition and subtraction of drones.

Figure 42 - The drones on D and A in the cellos in Larchet's *Mac Ananty's Reel.*

In Larchet's reel, the cello plays the drones with breaks in the sound due to the changing bows. The pizzicato in the bass adds a percussive quality to the music.

Drones are quite assistive in maintaining a good sense of intonation as they provide a stable, continual sound that produces a point of reference for the students.[178]

These tonal centres can be altered through modulation. This allows for new characters to emerge and is often enacted during later sections of the work. This also introduces accidentals into the scores and encourages students to focus upon developing their intonation and awareness of key changes.

Rooney incorporates this idea into the *Reconciliation* movement of his *Macalla 1916*[179] suite to create a rising, sequential motif. The work modulates from D major to E major to F# minor to A major between bars 49-56.

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178 Feldman, Evan. 'Tonality, Melody and Singing' in *Instrumental Music Education: Teaching with the Musical and Practical in Harmony.* United Kingdom: Routledge; Pap/Com edition, 2010, pp.45-60.
179 Rooney, Michael. *Macalla 1916.* Ireland: Michael Rooney, 2016.

Figure 43 - Modulation passage in Rooney's *Reconciliation* movement of the *Macalla 1916* suite.

Blue – D major, Red – E major, Purple – F# minor, Yellow – A major

Chapter 3 – Creating Irish Ceol in a String Orchestra

Both vocal and instrumental Irish ceol traditions have been considered for the purpose of a string orchestral adaption. In each case, the compositional techniques relating to the string orchestra medium will need to be adjusted to suit the intended style of performance.

The string orchestra itself contains instruments that are commonly found in Irish music, such as the fiddle and the double bass. However, it also contains non-traditional instruments, such as cellos and violas. In recent years, ensembles such as the Birmingham Folk Ensemble and the Meitheal Orchestra have integrated non-traditional instruments into Irish music performance.[180] As these ensembles demonstrate, it is possible to incorporate different instruments into an Irish ceol setting, through the utilisation of traditional ornamentation, dynamics and the use of extended techniques.

Another important factor is the consideration of the typical stylistic qualities, such as the tempo and character of the traditional Irish ceol. For example, when performing a reel, it is crucial to maintain a fast tempo. This is due to the similarity between reels and hornpipes. If the reel is too slow, it is in danger of lapsing into a hornpipe style. A metronome and tempo marking can emphasise the importance of this aspect. The combination of the different dance forms can provide contrasting characters due to fluctuation of tempo. When creating a suite of works, it is important to alternate the tempo of the movements to create character contrasts. Slower movements, such as the hornpipe or an Irish air can be interspersed between faster reels and jigs to create these contrasts.

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[180] Refer to 12th recorded example

Different regional styles of Irish music will result in different approaches to the aforementioned dance forms. In order to highlight the desired regional style, it is important to include the appropriate articulations in the score. A table describing this idea can be seen below:[181]

Region	Stylistic Features	Compositional Notes	Performers of this region
Donegal (North)	Fastest tempo Emphasis on bow use Highly syncopated More drones Shorter bows Scottish influences	The music inspired by the Donegal region will contain faster tempo markings and less slurred patterns. There can be a lot of syncopation, usually through rhythms containing a shorter note on the first beat, followed by longer sounds. The music can evoke the sounds of piped instruments through the incorporation of drones, particularly in the lower strings.	James Byrne Tommy Peoples Vincent Campbell Johnny Doherty
Sligo	Fast tempo (not as fast as Donegal) Mixtures of rolls and trebles Slurring and complex bowing	Sligo performance contains more left hand ornaments compared to Donegal. As a result, the tempo is slightly slower. The music can contain trebles (bowed triplets) and more slurs and complex bowing patterns.	James Morrison Michael Coleman Paddy Kiloran Andy McGann

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[181] *The table is inspired by notes from:* McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998

Galway/ Clare	Slower tempo More melodic variation Complex and subtle ornamentation Off-beat rhythm Lots of slurring Use of slides	The Galway and Clare styles of performance are quite useful for works inspired by song forms. There are more notes per bow and more left hand ornaments. The use of an offbeat rhythm could be incorporated into an accompanying figure. The music can also contain more slides.	PJ Hayes Bobby Casey Junior Crehan Tola Custy Siobhán Peoples Martin Hayes Seamus Connolly James Kelly
Kerry/ Cork	Adherence to original melody Popular tunes include slides and Polkas Very rhythmic	The music is less ornamented and stays faithful to the original melody. There is a strong rhythmic pulse with less syncopation.	Matt Cranitch Jackie Daly Seamus Creagh Denis Murphy Padraig O'Keeffe

By including performers of the region, students and teachers can look up recordings of these performers to gain a better understanding of these styles.

Instrumentation is another key element that needs to be considered when composing Irish music. Traditionally, Irish ceol includes a variety of instruments, which provides a wide array of timbrel colours. These instruments will need to be effectuated by string instruments to successfully recall an Irish sound. Recordings of other Irish instruments may be beneficial in developing an appropriate adaption of the sound. Effective timbrel contrasts can be created through various combinations of the Irish instrumental timbres.
Extended string techniques can create the illusion of a traditional Irish performance. Often, audience members and performers will add to the music by stamping their feet, clapping their hands and whooping.[182] These sounds can be added into the score to create the sounds of enthusiastic performers and audience members.

There are a few main types of instruments that are commonly heard in Irish ceol. Banjo, mandolin and guitar are commonly incorporated into Irish sessions to create a percussive sound. The guitar can also take on a harmonic accompanying role, similar to other chordal instruments in the session.

Pizzicato can provide a useful percussive sound to reflect these instruments in performance. Singular pizzicato notes can create the sound of a banjo. Students will be encouraged to use force to create the twanging sound of the strings. A softer pizzicato could be implemented to create the sound of a harp.

Figure 44 - Singular pizzicato creating the sound of a banjo or harp

[182] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-100.

As well as singular pizzicato, strummed pizzicato could create the sound of a guitar. The students would be required to gently move their fingers across the

As well as singular pizzicato, strummed pizzicato could create the sound of a guitar. The students would be required to gently move their fingers across the strings in a horizontal direction to create a lightly strummed sound. This could be notated through the use of rolled chord markings.

Piped and wind instruments such as bagpipes, uilleann pipes, flutes and tin whistles provide a lyrical, breathy sound to the music. They often play the melodic line in a smoother manner. This sound can be created through long, flowing melodic lines, with a sul tasto marking. Rooney creates this sound through the flute melody in his tune.
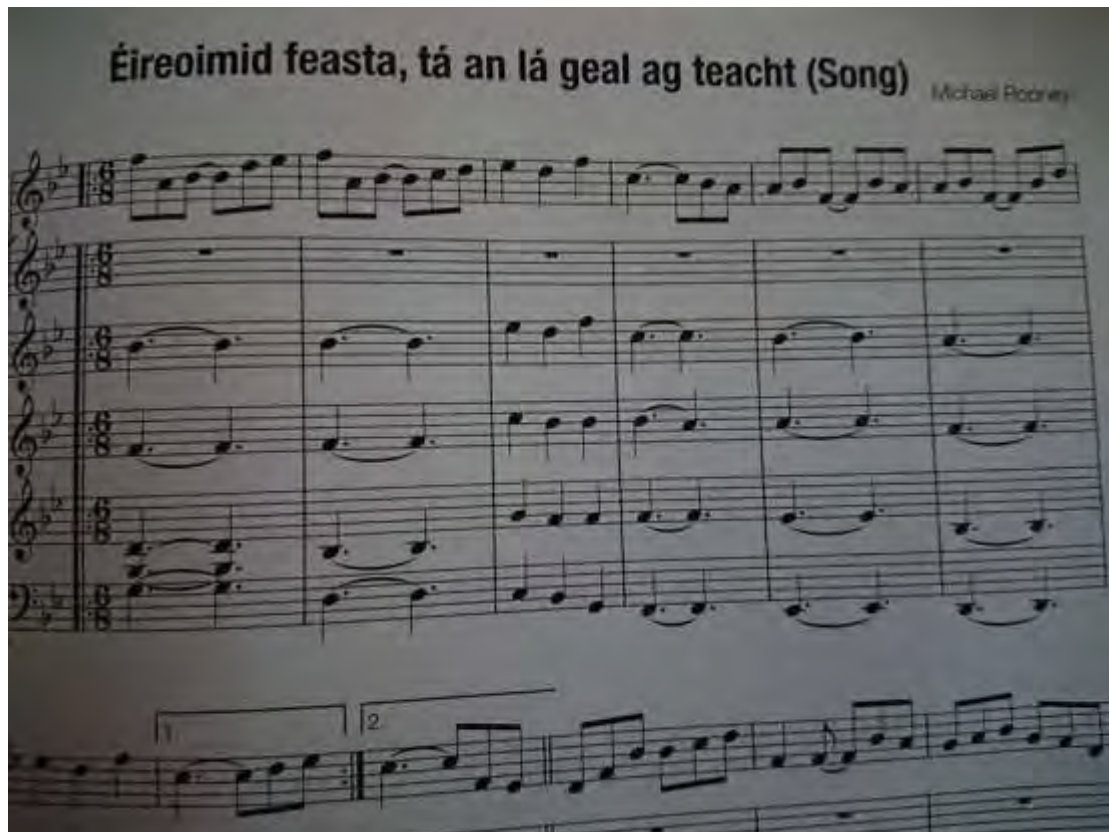
Figure 46 - Creating a smooth flute sound through a flowing melody

Accordions, melodeons and concertinas have a distinctive dynamic sound created by moving the bellows or blowing through the mouthpiece. They often incorporate occasional drones and chords. These sounds are not continual and will cut out and re-emerge due to the change of direction in the bellows. Double stops could be used to create occasional drones in the music. Larchet incorporates double stops into the trio section of *Mac Ananty's Reel* within his *Two Traditional Irish Airs.*[183]

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[183] Larchet, John F. *Two traditional Irish airs : Mac Ananty's reel* [and] *The dirge of Ossian : for string orchestra : full score.* London: Novello, 2005.

Figure 47 - Cello drones in *Mac Ananty's Reel*

Lastly, to provide a further rhythmic drive, bodhráns and drum kits are often incorporated into Irish ceol. Similar to audience evocations, the bodhrán could be recreated through the use of percussive sounds on the bodies of string instruments. Instructions would need to be incorporated into the score to explain the desired effect.

Figure 48 – Percussive sounds, using different note heads and instructions

Rhythmically, the music could be developed into an interesting work that aids in the understanding of changing time signatures, swung rhythms, syncopation and triplets. The Irish jig is typically in a compound time signature, with a lively atmosphere. They commonly consist of two eight-bar parts. In performance, many jigs are often strung together in sets.

There are a variety of different Irish jigs. A slip jig and a hop jig are often in a compound triple time signature.[184]

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[184] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-100.

The Snowy Path

Figure 49 – An example of a slip jig

A double or treble jig is usually in a compound duple time signature.[185]

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[185] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-100.

Figure 50 - An example of a double jig

By combining these types of forms into one work, rhythmic contrast can be achieved through changing time signatures. The structure could incorporate a ternary form in which two jigs are created.

The changing time signatures could also occur at a rapid frequency by fragmenting and combining the two jigs together.

Figure 51 – The combination of a slip jig and a double jig creates changing time signatures.

Another interesting rhythmic concept can be found in Irish hornpipes. Hornpipes are a slower dance form, generally in a simple quadruple time signature. The quavers are swung, which provides an interesting traditional rhythmic feature.[186] The swung rhythm must not be too abrupt, as this would interrupt the lilting nature of the music. It could be mixed between triplets to provide variation.
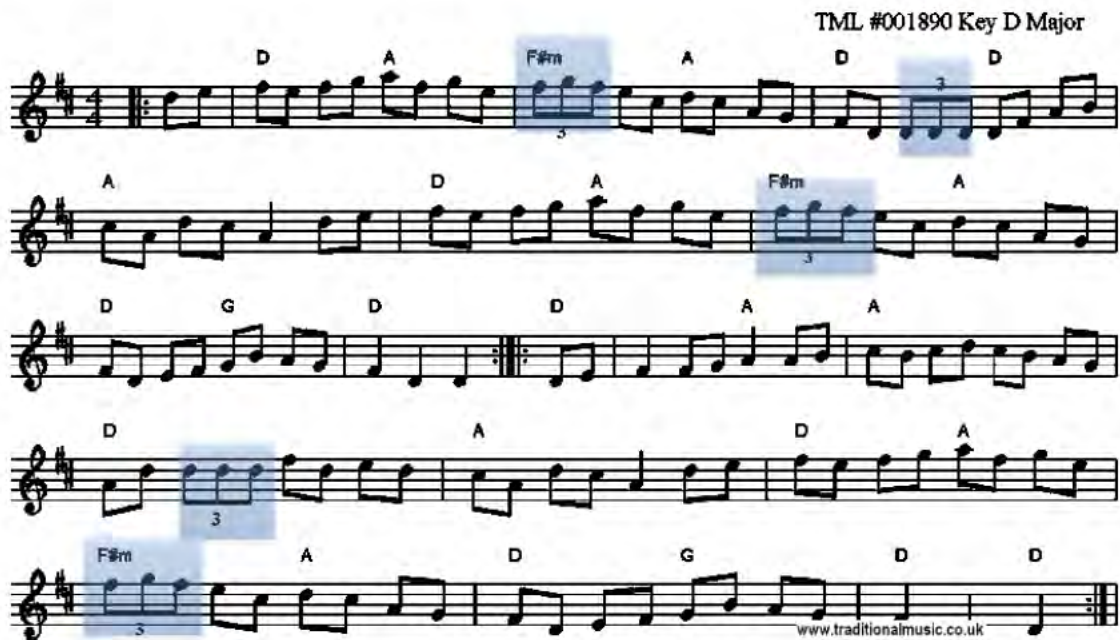
Figure 52 – Triplets interspersed between swung quavers in Chief O'Neill's Hornpipe

Accents also play an important role in maintaining the rhythmic pulse in Irish dance forms. In Irish reels, the accents often fall on the second and fourth beats. These accents frequently occur during the middle or towards the end of the slur,

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[186] Breathnach, B. *Folk music and dances of Ireland: A comprehensive study examining the basic elements of Irish folk music and dance traditions.* Cork, Ireland: Ossian Productions, 1996, pp.1-100.

particularly when the second note requires a string crossing. To maintain the rhythmic integrity of the tune, performers can use a fast bow during the accent to create a louder sound.[187]

Figure 53 - Second note in this slurred group is stronger as it lies on the first beat
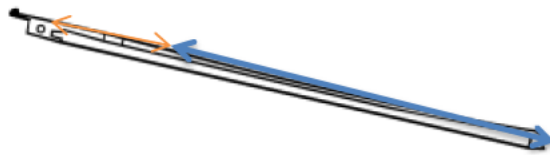
Figure 54 - The use of bow would need to be distributed so that a larger amount is used for the second note (blue)

In order to effectively perform this, the student would need to be in the right part of the bow. Indications in the score such as *LH* (lower half), *mid* (middle) or *UH* (upper half) can assist in providing advice for effective use of bow in the compositions. This could be an effective compositional device to encourage appropriate articulations.

The use of slurs allow for articulatory contrast within the music. It is important to vary the articulations throughout the score as the development of the tune depends upon ornamental and articulatory contrasts through the repetitions. Lack thereof will result in continual repetition of the same melodic material, with no development.

Slurs are often placed between notes moving in steps, rather than large leaps.[188] It is common to slur two notes on different strings, as well as vary the use of slurs upon the repetition of a phrase. The Galway and Clare styles of

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[187] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[188] As advised by Karen Ryan during lesson

performance will contain more slurs to produce a lyrical sound, whilst the Donegal style will contain less slurring due to the fast pace of the music.[189]

The use of triplets and articulations within the melodic line can also provide melodic development. Triplets require rapid movement with the left hand and occasionally with the bow. Each note needs to be articulated clearly to maintain the rhythmic nature of Irish dance forms. There are two types of triplets apparent in Irish music. The first type is implemented to provide ornamentation of the melodic line.[190]

Figure 55 - *Chief O'Neill's Hornpipe* - triplets used to ornament the melodic line, played slurred or separated

The second type provides a rhythmic sound to create variety on a single note. It is often called a treble. This type requires a strong, articulated first note, while the next two notes are barely heard.

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[189] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[190] Ibid

Figure 56 - Triplets intended to provide a rhythmic contrast to the music - played with separate bows

Another important aspect of the performance of Irish music is the use of ornamentation. It is important to include program notes highlighting the

definition of each ornament seen in the score. Students can also learn about the ornaments by trying the exercises in the table below:[191]

Ornament	Meaning	Exercises for practice
	Cut: similar to an acciaccatura, but often slightly delayed. Double cut occurs when two grace notes appear before the main note. The grace note needs to be above the original note to be a traditional cut. It can be any note above the original note as long as it's on the same string and fits within the key of the tune.	Begin by holding one finger down and tapping the string with other fingers above the original note. Once this is working, take away the long note preceding it so that you are left with a grace note at the beginning of the sound. Try this with all the possible finger combinations. The wider the distance between the original note and the grace note, the more rhythmic the sound becomes.
	Cran: This ornament is a very light, halting sound.	Complete the same exercise seen above, but touch the strings in a lighter fashion so that the tone of the

[191] These exercise are inspired by descriptions from the following source: Ducke, Stephen, 'Ornamentation in Irish Music', Tradschool (2009). Available from: http://www.tradschool.com/en/about-irish-music/ornamentation-in-irish-music/. Accessed on 4th January, 2017.

This is designed to create an interruption between two of the same note. Reminiscent of the sound created by piped instruments. The grace note can be any note up the original as long as it's on the same string and within the key of the tune.

grace note is not present. This should interrupt the sound of the original note.

Casadh: Starting on the main note and cutting with another note above, before returning to the original note. The higher note of the ornament can be any note as long as it's higher than the original note.

Start with a slower version of the ornament.

Gradually increase the speed, whilst leaving the last note longer.
Relax fingers as much as possible – the sound should be like a flicker.

Slide: A slide can be from one note to the next or from an indeterminable position up to the top note.

Practice sliding your left hand finger back and forth between two notes. Make sure the notes are in tune – use a tuner to check!

Once this is comfortable, it can be put back into the context of the piece. Slides need to be relaxed and audible but not too slow.

To slide from an undetermined position, pick a spot slightly under the intended note and slide up to it.

Short roll:

The tenuto marks the stronger note in the ornament. It is performed in one bow.

Start slowly with longer notes interspersed between grace notes.

Gradually increase the speed – make sure every note is clearly audible. The note that the ornament is centred around needs to be the most prominent sound.

Long roll:

In a similar fashion to the short roll, the long roll is also taught by using

longer notes interspersed between grace notes.

Played in one bow. The difference between the long roll and the short roll is that the long roll begins on a slightly held note that the ornament surrounds.

Once this feels familiar, the first note needs to be lengthened slightly to allow for an emphasis and to fill out the whole dotted crotchet. The last notes are very fast but still quite clear.

Joined short roll:

Practice this ornament in sections. Begin with the first part, which is also known as a cran. Incorporate the two semiquavers at the end once the cran is working nicely.
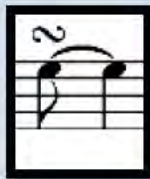
The joined short incorporates a grace note between the tied notes, as well as the addition of semiquavers to complete the roll.

Below is an example of long and short rolls that could be incorporated into a traditional Irish reel. These particular short rolls are joined short rolls, which means that a note is tied to the beginning of the short roll.

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The Green Mountain

Figure 57 - Long rolls (blue) and joined short rolls (red) in *The Green Mountain*

Another approach to the ornamentation of the work can be seen below:

The Green Mountain

Figure 58 - Incorporation of slides (orange), triplets (purple), crans (yellow) and double stops (green) in place of rolled ornaments

Ornamentation provides a strong role in the development of the melodic line in Irish music. Ornaments are included in scores of Irish music, however they still require knowledge of Irish ornamentation to effectively execute. One of the

potential difficulties that may arise regarding the use of ornaments in Irish music is that there is no uniformity amongst the various regional styles. East Clare musicians tend to use more slides and legato sounds in their performance style, whilst Donegal players tend to use a percussive sound containing more trebles. These differences in styles are starting to blend together, which creates more variation in performance.

Even amongst the singular regional styles, there is a lot of variation. According to East Clare fiddle player Martin Hayes, this is largely due to the individual performance styles of different musicians. Those who are used to performing with dancers will often take a strong rhythmic approach to performance, whilst those used to playing as soloists or for purely musical performances will take a lyrical approach. Hayes himself will vary his own style depending upon the type of performance.[192]

As well as this, the authenticity of Irish music is difficult to establish due to outside influences, particularly from American jazz and bluegrass styles. As a result, it is at the discretion of the composer to decide which styles of Irish music performance they wish to adopt. To make this process easier on the students, it would be beneficial to include a recommended listening list. This would allow the students to hear the traditional Irish expression intended by the composer, and align with the commonplace teaching methods implemented by Irish musicians.

In Irish music performance, these ornaments are performed in an improvisatory way. As long as the rhythmic integrity of the music is maintained, musicians will

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[192] As described by Hayes during the Feakle festival in 2016.

perform ornaments where they deem necessary. This creates a problem compositionally. How can a composer effectively notate improvised ornaments in a way that provides performers with freedom and flexibility? Another important factor to consider is the wide variety of levels apparent amongst the performers in student ensembles.

Sorcha Costelloe effectively implemented a solution to this issue during her tutorial.[193] Before demonstrating this idea, it is important to discus her score and approach. Below is a picture of her score, using ABC notation. This work is a reel, therefore in a simple quadruple time signature. Each note is therefore equal to a quaver unless stated otherwise. There are two distinct sections, which implies a two-part reel.

<div align="center">

The Ladies Cup of Tea

AD'D'A CAGE | ABAG EG**G̃-** | AD'D'A CAGE | ABAG EDD- |

AD'D'A CAGE | ABAG EG**G̃-** | ACD'A CAGE | ABCG EDD - ||

E'D'CD' E'G' **G̃'-** | E'A'**Ã'-** E'G'**G̃'-** | E'D'CD' E'G'G'- | E'A'G'E' D'- - D'|

E'D'CD' E'G'**G̃'-** | E'A'**Ã'-** E'G'**G̃'-** | E'D'CD' E'G'G'E' | A'F'G'E' F'E'D'C ||

A'D'D'A CAGE||

</div>

Figure 59 - ABC notation of *The Ladies Cup of Tea*

There are a few symbols implemented in ABC notation for ease of understanding. These are described in a table below:

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[193] Sorcha Costelloe ran a workshop at the Feakle Feastival in 2016. The following information has been taken from this workshop.

D'	When a note moves away from the initial C-to-C octave that the music begins in, it is followed by an apostrophe
G -	A dash after a note (e.g. G -) indicates a longer, crotchet beat. When there are two dashes, a further quaver beat is added.
~	The '~' sign above a note indicates a roll. These particular ornaments are short rolls as they only last a single crotchet beat.
|	The '|' sign indicates the end of a bar.
A'F'G'E' F'E'D'C || **A'D'D'A CAGE||**	The change of colour indicates a first time bar and second time bar respectively. The second time bar is essentially leading into a da capo repetition of the first section.

An issue with ABC notation is that it relies heavily upon a recording or aural demonstration in order to make sense. This is excellent for students wishing to develop their aural skills as they can use the ABC notation simply as a tool to aid in memory retention of the piece. However, it is not particularly assistive towards those relying upon reading the music purely from a score. The form, rhythm and pitches can get quite confusing, especially if the music contains a wide pitch range. For instance, it is difficult to determine how a semiquaver or accidentals would be notated, as well as repetitions and da capo signs. Furthermore, whilst ABC notation is commonly implemented as an assistive tool to students learning Irish music, it is not used universally in all styles of music. It is therefore wiser to incorporate traditional forms of music notation when

teaching traditional music in an orchestral setting. The aforementioned tune has been transcribed into music notation below:

Figure 60 - A transcription of *The Ladies Cup of Tea*

Costelloe implemented ABC notation for a particular reason. The class she was teaching contained a wide variety of age groups and performance levels. Many students could not read traditional notation, so Costelloe therefore used other approaches to cater to the range of different musicians. This is an important issue to consider when composing music for an educational institution. Any unique terms or signs need to be clearly defined and understood in order to ensure maximum retention. It is for this reason that any different ornamentations existing outside the common varieties expected from the students within the orchestra should be clearly defined within the score.

Costelloe wrote many suggestions into her score, where ornaments could be performed in an authentic way. During the tutorial, she encouraged everyone to select only a few of the ornaments depicted and to ignore the others. She emphasised that students should select to play elements that we felt comfortable with. If it was beyond our comprehension, they did not have to play it. This allowed for enjoyment and appreciation of the music from students of varying ages and abilities.

A similar technique could be applied to other compositions. Instead of insisting upon the performance of every ornament in the score, the ornaments can be

optional each time. This can create a more traditional atmosphere, due to the improvisatory style of ornament performance. This concept of improvisatory score details is already implemented in a classical performance setting through the use of staggered bowing. This is a common technique in orchestral performance, where string players have a held note and can choose when to change bow. The idea is to change at a point different to other surrounding string players so that a smooth sound is effectively created. A similar idea can be implemented through the ornamentation, whereby a player can select whether or not they will play the ornament and aim to select different ornaments to their desk partner. This also allows players to disregard ornaments that they feel uncomfortable playing, thus providing them with a more enjoyable musical experience.

Another important element to consider is the noticeable lack of dynamic markings in the scores. In the Irish music lessons, it is expected that the student will consider the shapes of the phrases and be inspired by their tutor when performing the tunes. They will also take into consideration the performance style of the tune they are playing. For instance, reels and hornpipes are interchangeable – the only difference between them is the tempo and the use of swung rhythms. Sorcha Costelloe demonstrated this idea by performing *A Lady's Cup of Tea*[194] in the style of a reel and a hornpipe during a workshop session.

When composing an Irish tune for classical musicians, the traditional Irish dynamic structure is not familiar to them. As a result, the composer will need to provide detailed dynamic and rhythmic details in the score. Karen Ryan, a

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[194] O'Neill, Francis. *Dance Music of Ireland.* Chicago: Lyon & Healy, 1907.

London-based Irish fiddle player, uses arrows to highlight stronger notes in the score.

Condon's Frolics

Figure 61 - Condon's Frolics, with markings by Karen Ryan

This is assistive from a dynamic and rhythmic perspective. A more traditional style of notation could incorporate crescendo and diminuendo notations alongside accents and tenutos to create a similar effect.

Condon's Frolics

Figure 62 - Condon's Frolics with dynamic markings

Harmonically, traditional Irish music contains more modal harmonic structures. The music often contains a few main chords that the tune will alternate between.

Figure 63 - This work fluctuates between three main chords - E minor, D major and G major. The tune is in an E Dorian mode.

In tunes with more complicated harmonic structures, the works can briefly modulate into different modes.

Chief O'Neill's Hornpipe

Figure 64 - Brief modulation into a D Aeolian mode (red), before arriving in a D Mixolydian mode (blue)

These modal harmonic devices are effective techniques to implement into a work for strings. The fluctuation between two main chords could still occur, with modulations added for further harmonic development. Other modal systems, such as pentatonic scales could be incorporated into the melodic line to further develop the modal harmonic structure.

Through these aforementioned ideas, it is possible to create a work inspired by traditional Irish music within a string orchestra setting. Using effective compositional devices, the work can be successfully suited for performance by secondary school string players.

Ch. 4 – Commentaries on Compositions
Suite for Strings

Introduction

This work is intended for a senior secondary school level string ensemble. The suite contains six movements that can be performed together or singularly. This allows for flexibility within the performance model of the work. The piece is to be performed with students sitting in a circular formation. This allows them to perform in a similar atmosphere to a session. It also allows the students to engage with all members of the ensemble. Vibrato should be used sparingly and all of the ornaments in the work are not compulsory. This allows students to play only the ornaments they feel comfortable with. An improvisatory style should be strived for to create an authentic performance. All of these aspects will be described in further detail in the performance notes.

The work as a whole is programmatic. It focuses on the lives of Irish men and women living up to and through the years of the potato famine. The first movement, *Prelude* depicts a happy Easter morning in Ireland, where a lucky sheep farmer spies the love of his life. The second movement explores the typical festivities enjoyed by the Irish, including dancing, and pub performances. The *Caoineadh* explores the devastating feeling of loss, which was all too common during the potato famine. This particular lament focuses on Oscar Wilde's loss of his sister, Isola. A happier jig called *Away from Home* follows a child-like excitement of travelling abroad. The following *Hornpipe* explores the Irish adapting to life in America, whilst the *Finale* reflects upon the overall journey through the suite.

Prelude

A traditional Irish air called *Easter Snow*[195] provided the inspiration for this work. It is speculated that the tune was composed sometime during the end of the 1800s by a blind piper, Jimmy Fallon.[196] Séamus Ennis was a musician and collector of Irish music and this tune was amongst his collection.[197] Ennis originally heard it performed by Donegal fiddle players and added it to his popular collections.[198]

Figure 65 - Easter Snow

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[195] Anonymous. *Easter Snow.* Traditional Irish Tune, c.1900. Available from: https://www.irishtune.info/tune/3444/. Accessed 4th January, 2017.
[196] Ibid
[197] Ibid
[198] Ibid

The lyrics appear below:

In the twilight of the morning as I roved out upon the dew,
With my morning cloak around me intending all of my flocks to view.
'Twas there I spied a fair one and oh, she was a beauty bright,
And I took her for Diana or the evening star that rules the night.

I being so much surprised by her, it being the forenoon of the day,
To see this lovely creature coming over the banks of sweet Lough Ree.
Her snow white neck it naked and oh she was a beauty bright,
And my heart was captivated by the two dark eyes rolled in her head.

I said, "My dear your love I crave for Cupid is a cruel foe,
I'll roll you in my morning cloak and I'll take you home with me to Easter Snow.
You go and acquaint my parents," and "indeed kind sir I'll do the same,
And if both our parents give consent then neither you nor I will bear the blame."[199]

The poem refers to a young man who is captivated by a beautiful woman. The tone of the poem is one of longing and happiness and the resulting composition strives for these qualities. The *Prelude* is in a harmonious G major key, with an uplifting melodic line, similar to the original *Easter Snow* tune. It also contains the compound triple time signature.

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[199] *Alone by the Wildwood,* 2006. CD, South Roscommon Singers Circle, Declan Coyne.

The *Prelude* is composed for solo violin and orchestra. This allows for more freedom of expression through the use of cadenza passages. The solo violin part is requested to perform the work *ad libitum* as the orchestral part plays sustained drones beneath. The melodic line appears below:

Figure 66 - Opening solo violin melodic passage

This tune is to be played smoothly, in a lyrical fashion. This is to reflect the vocal origins of the work and to symbolise the uncomplicated, pleasant tones of the poem. This combined with the strong use of ornaments and emphasis upon upper string timbres is reflective upon the Connemara performance style.[200]

Other timbrel effects include the use of percussive effects. Claps and stomping are incorporated into the violin parts to reflect the sounds of an audience reacting to the music.
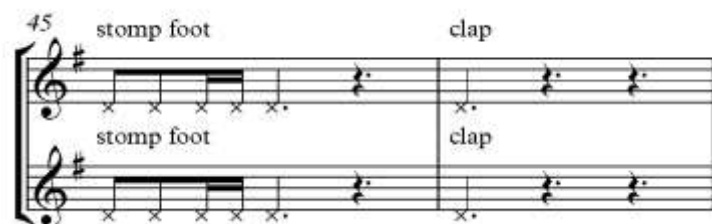
Figure 8 - At bar 45, the first and second violins incorporate percussive effects such as clapping and stomping.

This provides textural contrast to the sustained bowing figures found within the rest of the orchestra.

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[200] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from:
http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.

The ornamentation in this work has been constructed in a specific way. Compulsory ornaments that are deemed necessary to the performance have been written out, as seen below.

Figure 9 - A compulsory ornament in the solo violin

This also provides clarity regarding the type of roll that is expected at this point. In other areas, rolls have been written using symbolic forms. During these stages, the ornaments are open to interpretation or could be omitted entirely. This allows for freedom of expression within the music.

Figure 69 – Two double cuts and a long roll are suggested in this example.

The orchestra imitates many of the ornaments performed by the soloist. An example appears in bar 36, which creates an echoing effect. The first and second violins need to imitate the soloist's initial iteration of the ornament as closely as possible.

Figure 10 - An initial motif is introduced in the solo violin in bar 35, followed by echoes in the first and second violins.

Dynamically, the work is to be performed in subtler, softer dynamics to reflect the sweet, intimate nature of the poem. A climactic point is reached at bar 38, where the full orchestral sound is heard. This provides a textural contrast to the relatively monophonic lines previously encountered.

This composition works well for students of varying levels. A more advanced student can tackle the solo violin line, whilst some of the novice players will feel more comfortable playing the softer drones. This work encourages students to listen carefully to the solo line and react accordingly. This allows students to develop their ensemble skills.

Members of the orchestra also have the opportunity to develop different timbres and techniques. This includes the creation of a soft, muted sound as well as the extended techniques created through the use of percussive effects.

Feakle Reels

This movement is called *Feakle Reels* as much of the inspiration for this work was drawn upon experiences at the Feakle Traditional Music Festival in County Clare. Many of these experiences involved century-old traditions that have been recently revived. Traditional reels are often strung together and performed in sets, as this movement depicts. The *Feakle Reels* contain three tunes, with the first reappearing at the end. Each reel is inspired by a particular location or event.

The first reel is inspired by the significance of the crossroads in Irish history and mythology. Years ago, before the invention of recording devices, Irish musicians would play and learn new tunes at sessions in local pubs. On their journey home, the musicians would stop at a crossroad, and play the tunes they learnt at the pub. This would assist in retaining the tune in their memories.[201]

Irish people also held festivals with dancing at crossroads. Often farmers would host Harvest Festivals at the crossroads as a way of thanking their workers for their hard labour throughout the year.[202] This tradition was a popular form of entertainment for the Irish people in the 16th and 17th Centuries.[203] During British rule over Ireland, these customs changed depending upon the severity of the laws at the time. Crossroad festivals became less frequent through the 18th Century. This was due to the rising popularity of indoor dance halls with the introduction of céili bands in 1697.[204] These dance halls and festivals were later banned and forbidden by the Catholic Church, as they were considered sinful and corruptive.[205] Through the Public Dance Hall Act of 1935, crossroad festivals and public dance halls were supressed by the local law enforcement.[206]

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[201] As described by musicians of the County Clare region during the Feakle Festival
[202] Anonymous, 'Crossroads in Irish Folklore', Mayo Folk Tales, Celtic Druid (2013). Available from: http://amayodruid.blogspot.com.au/2013/07/crossroads-in-irish-folklore.html. Accessed on 14th January, 2017.
[203] Ibid
[204] Ibid
[205] Ibid
[206] Ibid

The dance halls and crossroad festivals have since been revived. Ireland's independence from the British spurred a revival of traditional Irish cultures and language. Below is an example of crossroads dancing in county Galway around 1891.[207]

Figure 71 - Crossroads dancing in Galway, 1891

Crossroads also hold significance in Irish folklore. The crossroads were seen to represent an area of land that belonged to nobody and common grounds for restless spirits.[208] The crossroads are said to confuse restless spirits and prevent them from returning to haunt the living.[209] As such, those who had died in an unpleasant or violent manner were buried at crossroads. This was particularly true for those who committed suicide. They were not deemed worthy for the gates of heaven and as such, they were buried at crossroads to ensure that they would not haunt those who had caused them suffering.[210] It was also thought that witches would gather at crossroads to carry out rituals as the intersections were considered to be a place where anything could happen; a place beyond the real world.[211]

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[207] Fowler, Trevor Thomas, 'Dancing Feet', Cobh Museum (2016). Available from: http://www.cobhmuseum.com/Exhibitions/DancingFeet/DancingFeet.html. Accessed 14th January, 2017.
[208] Anonymous, 'Crossroads in Irish Folklore', Mayo Folk Tales, Celtic Druid (2013). Available from: http://amayodruid.blogspot.com.au/2013/07/crossroads-in-irish-folklore.html. Accessed on 14th January, 2017.
[209] Ibid
[210] Ibid
[211] As described by musicians of the County Clare region during the Feakle Festival

The music for *Crossroads* is uplifting to reflect the jovial emotional atmosphere of a festival. The music is quite rhythmic, to reflect its purpose as dance music. This section also adheres to many traditional aspects of the reel. The music in in 4/4 time with traditional 8-bar repeated phrases. This reel is a two-part reel as there are two distinct phrases that are developed. The initial iterations appear below:

Figure 72 - First part of the tune for 'Crossroads'

Figure 73 - Second part of the tune for crossroads, with simple accompaniment.

The first iterations of the tune are combined with a relatively thin homophonic texture. The melody weaves between different sections to suggest that it's being passed around and shared with many people. This allows students to take a break from the complex melodic line and play a simpler accompanying figure. The lower strings in particular provide a percussive sound through the use of a pizzicato accompaniment.

Figure 74 - Light, pizzicato accompaniment from the opening bars of 'Crossroads'.

There are also foot stomps to signify audience and dancer participation in the music.

Figure 75 - Foot stomping appears in the violin and double bass parts.

These are interspersed between drones, which provide a smoother texture that acts in contrast to the opening bars.

Figure 76 Longer, droning sounds in the cello and double bass parts.

Tempo-wise, the music departs slightly from tradition. The tempo becomes slightly slower during the second part of the reel.

Figure 77 - This section becomes slightly slower due to the 'meno mosso' tempo marking.

This allows for a change in character at this point and provides opportunity for students to adjust to a modulation from G major to A Mixolydian mode.
The music remains in this mode until the return of the first part in bar 18. The tempo also returns to its original brisk pace at this point.

The tune is altered many times throughout the movement. As it progresses, the texture becomes thicker. This is to reflect the idea of musicians and dancers gradually joining in on the festivities.

Ornaments are also introduced into the parts. When the violins are performing in unison, each section contains different sets of ornamentation to evoke the natural variances seen in traditional Irish music sessions.

Figure 78 - Demonstration of different ornamentation applied in the same melodic line for first and second violins

This includes a combination of bowed and left-hand ornaments.
All of these ornamental figures are optional – if the student feels uncomfortable performing them, then they do not have to. This provides the student with freedom and flexibility in performance.

A later version of the second section reveals further modulation into C Mixolydian and an addition of strummed chords.

Figure 79 - Strummed chords in the second violin part.

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These chords represent the timbre of a guitar. The guitar is commonly incorporated into Irish music sessions to provide a harmonic structure and percussive element to the performance.

The second reel in the set is called *Set Dancing for Children.* This was based upon a personal experience of attending a children's set dancing class at the Feakle Festival. Set dancing was a very common practice at the crossroad festivals and it was fantastic to see young generations developing enthusiasm for the tradition. The music is designed to convey a sense of child-like innocence through the use of light textures and light-hearted melody.

Like the first reel, *Set Dancing for Children* consists of two parts with 8-bar durations. The melodic lines appear below:

Figure 80 - First part of the melodic line of *Set Dancing for Children*

Figure 81 - Second part of the melodic line of *Set Dancing for Children*, appearing in the viola and violin 2 parts

The tune is combined with a light pizzicato accompaniment, intended to represent a harp. During the light pizzicato movements, the children's innocent characters are defined. The music contains an uplifting, innocent character due to the high registers and light textures.

Figure 82 - The innocent character of the children is represented through the high pizzicato sounds in the violin, reminiscent of footsteps.

The set dancing class contained a confident adult instructor. His demonstrations and pleasant, confident demeanour can be heard through the music. In bar 43, the tune and accompaniment shifts towards the lower strings and drones are heard in the cello section.

Figure 83 - Richer, lower string sounds and drones are used to represent the confident instructor.

The shift towards the lower strings creates the lower tones of an adult's voice and a heavier, grounded texture.
The children's lighter character returns in bar 47.

Figure 84 - The children's sound is filled with light pizzicato textures

The melody heard in both cases is almost identical. This symbolises the instructor's demonstration of a technique and the children's response.

The melodic line is developed through fragmentation in the later iteration. Double stops are also incorporated as well as an alteration of ornaments.

Figure 85 - Addition of double stops in the melodic line at bar 51

Set Dancing for Children transitions into the third reel. This is called *Peppers Bar*, which is a popular bar in Feakle and the location for many of the concerts during the festival. Sessions would take place in this bar and it was a hub of musical activity during the festival.[212]

An image of Peppers Bar appears below:

Figure 86 - Peppers Bar in Feakle, Co. Clare

[212] Burton, John, 'Peppers of Feakle' (2015). Available from: http://www.peppersoffeakle.com. Accessed on 14th January, 2017.

There were many performers at this bar who combined music of other genres alongside traditional Irish music. Junji Shirota and Mareka Naito play guitar and fiddle respectively and combine traditional Irish music with Japanese and bluegrass styles. This particular blend of styles provided inspiration for this reel.[213]

The reel contains an introductory passage performed by soloists. This particular section is more challenging musically as it contains rapid string crossings and a strong sense of expression. This provides a challenge for more advanced members of the orchestra. This section also allows the soloists to act as demonstrators to the rest of the orchestra. Their solos provide visual suggestions regarding bow movements for the string crossings that are introduced in bar 86.

Figure 87 - Examples of rapid string crossing solo passages

Figure 88 - Examples of rapid string crossing solo passages

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[213] *Mareka Naito, Junji Shirota Fiddle&Guitar,* 2015. Youtube video, Mareka Naito, Junji Shirota. Available from: https://www.youtube.com/watch?v=Q64Ez8Pddq0. Accessed 22nd December, 2016.

The main melodic material is introduced at this point, where the full orchestra joins the soloists. The work contains slides at this point, which are to be performed in a slow, relaxed manner. Whilst they also a part of the Irish tradition, these slides are intended to evoke the sounds of the kokyū. This is a traditional bowed Japanese instrument. Performers will often slide between notes to provide ornamentation and their distinctive sound. There is no vibrato used to create this effect. The interesting element to this technique is that the slide can be in either direction.[214] This contrasts traditional Irish performance, where the slide is usually moving in an upward motion.

Figure 89 - An example of a slide within *Peppers Bar*

Instead of following a traditional 8-bar structure, this reel creates an additive effect through the gradual incorporation of repeated patterns. The repetitive nature of this reel allows students to become accustomed to the melodic fragments found within this piece.

Later patterns reveal a pentatonic structure, particularly in the upper strings. This is reflective of the Yo scale pattern found in traditional Japanese music.[215]

Figure 90 - Yo scale pattern

[214] *Kurokami by kokyu and shamisen, Sendai, 2012 summer,* 2012. Youtube video, anonymous. Available from: https://www.youtube.com/watch?v=cQJm6mBsGlE. Accessed 14th January, 2017.
[215] Anonymous, 'University of Wisconsin-Green Bay Cross-Cultural Communication: World Music – Japanese Music' (1998). Available from:
http://web archive.org/web/20080313144427/http://www.uwgb.edu/ogradyt/world/japan.htm. Accessed on 14th January, 2017.

Peppers Bar also contains extended techniques. These include foot stomping, as seen in the double bass line.

Figure 91 - Stomping is notated using an 'x'-shaped notehead

Pizzicato is also incorporated into the viola part to provide timbrel contrast.

Figure 92 - Pizzicato in the viola part provides a percussive timbrel contrast.

This pizzicato figure leads into a return of the opening reel, *Crossroads.* This represents the idea of replaying the tune learned at the pub and trying to remember it again at the crossroads.

This tune acts as a coda to finish the work. It is much the same as the original iteration of the tune, with the addition of a descant line in the first violins.

Figure 93 - Descant passage in the first violin part

Caoineadh

Caoineadh is a Gaelic term meaning *Keen* or *Lament.*[216] The music for this work contains a strongly programmatic form and follows a poem written by Oscar Wilde. Wilde was also a playwright, novelist and essayist who was born in Dublin, Ireland.[217] He wrote a poem entitled *Requiescat,* which is a hope or wish for a peaceful rest for the deceased.[218] Wilde wrote this poem in memory of his sister, Isola. In 1867, Isola passed away tragically at the age of 10 from meningitis[219]. Her death affected Wilde deeply and even upon his death in 1900, he still carried an envelope containing Isola's hair.[220] The poem consists of 5 stanzas, which make up the five sections of this work.[221] The music aims to depict the words of the *Requiescat.*

The first stanza appears below:

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

The *Caoineadh* begins with a soft, haunting melody that is gradually passed through the orchestra. The music is soft to depict the "tread lightly" and "speak gently" aspects of the poem. This is also depicted through the thin monothematic texture. This kind of texture is especially common in instrumental arrangements of Irish songs, particularly in the opening. This is due to the fact that vocal works were traditionally unaccompanied. The passing of the melody between the sections allows all members of the orchestra to equally experience the melodic line. As the melody appears frequently in the music, all performers need to understand it so they know when to emphasise it.

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[216] O Madagain, Breandan. *Keening and Other Old Irish Musics: Caointe agus Seancheolta Eile.* Ireland: Clo Iar-Chonnachta, 2006, pp.1-40.
[217] Wilde, Oscar, 'Requiescat', Poetry Archive (2002). Available from: http://www.poetry-archive.com/w/requiescat.html. Accessed on 31st December, 2016.
[218] Ibid
[219] Ibid
[220] Ibid
[221] Ibid

The tune is not particularly mournful or heavy. The music is composed in higher registers and alternates between F major and D minor tonal centres. The major inflections and the higher, light melodic lines are intended to represent the innocent young girl that Wilde is recalling.

Figure 94 - The opening melodic passage of *Caoineadh*.

After the first iterations of the melodic material, a harp-like accompaniment is introduced in bar 17.

Figure 95 – A light pizzicato accompaniment, reminiscent of a harp sound

The harp is a common accompanying instrument for vocal performances, as its softer tones don't overwhelm the vocal line. This sound can be created with a lighter pizzicato, using the flesh of the finger rather than the nail. The pizzicato is passed through the lower sections of the orchestra whilst the first violins play the melody. By passing the pizzicato through the orchestra, it provides orchestral members with time to revert back to bowed sounds when necessary.

Figure 96 - By passing the pizzicato to another section, the second violins have two beats to prepare their bows for an arco passage.

The music becomes texturally thicker as the section nears the end. This is to symbolise a 'growth' in sound, similar to the growth of the daisy. It reaches a climactic point at bar 31.

Figure 97 - Loud dynamics and full orchestra sound in bar 31 create a climactic moment

The last dying sounds of this section incorporate the perfect fourth interval that maintains a strong presence in the melodic line. This rising fourth motifs represent Wilde calling out for his sister and yearning to see her again.

Figure 98 - Perfect fourth interval is echoed through the orchestra (highlighted in red)

The next section is introduced with the following stanza:

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Many of the phrases in this section end with a downward movement towards a minor chord. This reflects the depressing nature of the poem at this point. If the stanza is divided in two, the first lines appear bright and innocent. The second lines tarnish the happier inflections by referencing her decay. This idea is reflected in the music. The beginning of the phrase starts in a higher register and gradually moves down towards a heavier, thicker texture.

Figure 99 - Violin parts highlight a downward moving phrase, finishing on an A minor chord

Students will be required to shift for certain passages. This shifting is minimal and due to the slow tempo and ample space provided before and after the shift, it is achievable.

Figure 100 - Each shifting passage, such as the passage at bar 53, is marked with recommended fingering

The music contains spirited ornamented phrases that contain a sinister, mocking edge. Additions of pizzicato add a playful, percussive touch, but the minor inflections give it an ominous edge. The downward movement also suggests a sense of depression in spirit.

A playful theme is also depicted in the violin.

Figure 101 - A playful theme is introduced in the violin

This theme returns numerous times. The downward motion and the A minor chord at the end of bar 60 add to the aforementioned depressed state.

A descending motif depicting Wilde's falling hopes and emotions is frequently imitated throughout the orchestra. A syncopated descending A minor arpeggio pattern is incorporated towards the end of the section. The pattern moves down through the orchestra to the desolate drone in the double bass. This rhythmic pattern has been adapted from the opening thematic material.

Figure 102 - A descending, syncopated minor arpeggio is passed through the orchestra

The use of imitation provides aural examples for students to follow. The earlier iterations act as demonstrative models for this passage.

Harmonically, this section contains a large amount of suspensions. The dissonance supplied by these suspensions gives the music a disconcerting, unresolved atmosphere. This symbolises the idea of Isola never living to her full potential and dying a young innocent girl.

Figure 103 - Suspensions are created through the F and and D in the violin 2 and double bass parts respectively

The next stanza contains more light-hearted inflections.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

This portion of the work is intended to be Wilde's happier memories of his sister. In contrast to the previous section, this passage contains more uplifting nuances through the emphasis upon the F major and D major chords. Students will need to be aware of the modulations during this passage.

This section signals the return of the theme in the opening bars of the work. It has been developed through fragmentation and represents memories of the innocent young sister Wilde recalls.

Figure 104 - Fragments of the opening theme are passed between the first and second violins.

Short ostinato patterns are introduced alongside elements of the opening innocent, playful melody.

Figure 105 - An ostinato pattern can be seen in the second violin part.

These ostinatos suggest a sense of momentum and growth due to the thicker texture it creates. As the pattern is repeated, it provides students with time to understand the figure.

A childhood game is created through interwoven melodies, suggesting the idea of each part joyfully calling out to one another.

Figure 106 - This passage highlights the interwoven, calling phrases between the violin 2s and violas

This is combined with playful pizzicato with D major inflections. The emphasis is on the perfect 4th interval that was utilised in the first section.

Figure 107 - The strong use of the perfect 4th interval is present in the highlighted cello and viola parts.

As seen in the previous examples, the music at this point explores a much higher pitch range. This is to suggest a brighter, happier time and to represent the girl up in the heavens. The shifting in these passage incorporates the same note

patterns as before, so the students will not have to familiarise themselves with a new fingering shapes. However, the students will be required to shift into multiple positions on their instrument. These changes contain finger markings to show which position the students need to be in.
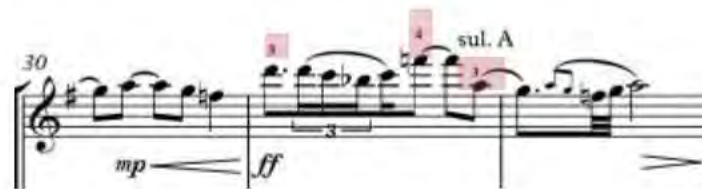
Figure 108 - An example of position changes at this point, to maintain the desired tone quality.

The music builds towards an open fifth sound that doesn't quite resolve the section. Instead, it leads into a desolate D minor chord that marks the beginning of the next stanza:

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone,
She is at rest.

The music at this point takes on a much heavier, homophonic sound. This represents the heaviness heaped upon the girl's chest. At the reference of Isola, her innocent theme returns, with a much more desolate resolution. This theme is performed an octave higher than the original iteration. As such, it becomes more complex for the first violins. However, as they are already familiar with this melody and the fingering has been marked in, these elements will allow for easier comprehension.

This melody is followed by a slow processional sound in the lower strings, representing a memory of Isola's funeral.

Figure 109 - Processional sound in the lower strings

Following this transition, the texture thins, almost towards monophony. A thin melodic line is performed with pizzicato in the lower strings.

Figure 110 - Thin texture containing viola melody with cello accompaniment

The pizzicatos represent the thudding of Wilde's heart. The heartbeats die away in bar 27 and leave a completely monophonic violin melody. This symbolises Wilde's feelings of loneliness as he calls out for someone to help him and receives no response. It is represented by the silence that occurs in bar 101.

Isola's theme returns towards the end of the section to create a harmonious, serene ending. This insinuates the idea that she is resting in peace.

Figure 111 - A harmonious G major chord concludes this section.

The next stanza continues the serene endings of the previous section.

Peace, Peace, she cannot hear

Lyre or sonnet,

All my life's buried here,

Heap earth upon it.

A peaceful iteration of the thematic material is passed through the orchestra alongside a harmonious, sustained accompaniment. Fragmentation occurs at this point, allowing little motifs to echo through the orchestra.

Pizzicato motifs return at bar 117 to represent the lyre. This is a small, U-shaped harp that originated in Ancient Greece.[222]

Figure 112 - An Irish lyre

Traditionally, lyres were plucked with a plectrum, which produced a harder, more percussive sound than a harp.[223] This harsher tone is encouraged at this point.

Figure 113 - The pizzicato sound at this point is reminiscent of a lyre.

[222] King, Michael, 'Irish, Scottish or Celtic Wire Strung Lyres', Kompozer (2014). Available from: http://michaeljking.com/irish-lyre.htm. Accessed on 2nd October, 2018.
[223] Ibid

Falling sequences and heavy, homophonic textures symbolise the transition into the depressing reality of Wilde's last lines. His life, buried with his sister and the earth buried on top. This depressing end is symbolised by the descending into the final death knock of the piece.

Figure 114 - Pizzicatos representing a death knock, leading towards a heavy D minor chord
Open fifth sound allows for a cadential transition into next movement

Away From Home (Jig)

During the Potato Famine that began in the 1840s, the Irish population fell by over 2 million people. Many people were dying from starvation during this time. Others, fearing the same fate, fled to other countries to survive. This event is one of the larger contributors to the Irish diaspora.[224]

This movement conveys the hope and the journeys of these people as they travel to their new homes. The jig focuses upon the positive aspects of travelling abroad, to provide a contrast to the desolation of the previous movement.

The work is in ternary form with two different kinds of jigs. The first is a double jig in 6/8, whilst the second is a slip jig in 9/8. The contrasting time signatures provide a rhythmic challenge for students, as well as contrasting rhythmic characters in the work.

The first jig alternates between G major and E minor chords. There is no clear tonal centre at this point. This creates a sense of uncertainty, similar to the uncertainty felt by the Irish people as they travelled to their new homes. The chords are never fully resolved until the end of the work.

The lilting phrases in the thematic material characterise the rocking of a ship, upon which the Irish people are travelling.

Figure 115 - A lilting melody is introduced at the beginning of the jig.

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[224] White, H & Carolan, N: 'Ireland, II. Traditional Music', in *The New Grove Dictionary of Music and Musicians*. second edition, ed. Stanley Sadie, (London: Macmillan 2001) vol. 12, pp.560-561.

The theme is initially stated in an almost monophonic texture, but a thicker accompanying figure later joins the thematic material. This accompanying figure incorporates double-stopped notes, suggesting thicker sounds, with more people contributing to the music. This is typical of Irish music sessions. In a traditional session, a "leader" will usually start a tune, with the others following, after they have determined which piece it is and how fast the piece will be played.[225]

Figure 116 - Thinner texture in the opening bars, with later entries from violins in bar 5, to create thicker texture (highlighted in red)

The lilting rhythm is inverted to provide rhythmic contrast in bar 8. This also marks the entry of the second part of the first jig.

Figure 117 - An inversion of the rhythm seen in the opening bars is used to create the second part of the jig.

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[225] Based upon my own experiences attending sessions

The first jig repeats many times. Each repetition of the tune is developed compositionally. Drones are introduced to provide thicker textures and double bass pizzicatos provide a strong rhythmic element in bar 28.

Figure 118 - Pizzicatos provide a strong rhythmic element in the double bass part.

The double bass pizzicato rhythm incorporates the typical bodhrán rhythm for a double jig at this point.

The melodic line is also fragmented and incorporated into descant parts.

Figure 119 - Fragments of the melody appear in the first violin as a descant part.

This represents the wide variety of Irish people on the ships travelling to other countries. They all have different stories and different hopes for the new homes they are moving to. This also allows the repurposing of the melodic line into accompanying fragments. By incorporating the melodic line into the accompaniment, the students performing the work can become familiar with the elements of the melodic material, even when they aren't performing the melody.

The melodic line from the second part of the tune is also retrograded in bar 48.

Figure 120 - A retrograde of the melodic line appears in the second violin part.

This creates a melodic contrast, punctuated by fragments of the melodic line in the double bass section.

This final iteration leads into the slip jig section of the work. There is a change of time signature at bar 58 to signal the start of this section. The alteration into the new character suggests the new land the Irish people have immigrated to. The music also modulates at this point from G major/E minor into a stable D major key. This creates the idea that this land is their new home.

The slip jig also contains two parts. The first part contains familiar lilting rhythms alongside small interjections by other sections of the orchestra. The interjectory motif is derived from the second part of the slip jig tune.

Figure 121 - Slip jig melody

Figure 122 - Interjectory motif

The second part of the slip jig contains strong emphasis upon the first beat to highlight the sense of three beats in a bar, with the interjectory motif inserted during gaps in the melodic line.

Figure 123 - Tenutos on the first beat of each bar provide emphasis on the first beat

The interjectory motif appears after the first phrase (highlighted in red)

In Irish music, the concertina and the uilleann pipes perform using drones. These drones are not continual. The performer can decide whether the drone is played or not and can alter the pitch of the drone to suit different keys.

The occasional use of drones appears within *Away from Home* and cuts out at strategic intervals. The appearance of drones on second beats creates syncopation and hemiolas. This creates a challenge for the students, as they still need to keep the 3-beat pulse in their minds as they play the syncopated sections.

Figure 124 - The use of a hemiola (highlighted in red), along with the use of drones in the lower strings.

The return of the typical slip jig bodhrán pattern appears as a soft pizzicato pattern in the cello. This creates a percussive element at this point in the score, which offers rhythmic stability for the students to follow.

Figure 125 - Bodhrán pattern appears as a pizzicato ostinato.

Following the pizzicato section, a bridging passage occurs, comprised of the interjectory pattern. This pattern is developed through imitation, modulation and stretto in bars 80-81.

Figure 126 - Fragments of melody are played in second violins, whilst lower strings interrupt phrase with the same melodic material

Towards the end of the slip jig section, the two parts overlap each other. The students will need to bring out the interesting components of each, as demonstrated through the dynamic markings.

Figure 127 - Louder dynamics and crescendos are used to highlight melodic passages in each part

The third section begins at bar 103, with a return to the original double jig. This section marks the idea that even though the Irish people are in a new place, they are still Irish at heart. Their music, culture and beliefs were bought with them to their new homes.

The double jig is interrupted in bar 121 by a return of the slip jig. This provides students with a challenge of navigating the changing time signatures. The combination of the two jigs in this section suggests the idea of two homes as the Irish people settle into their new residences. This is further emphasised by the incorporation of the slip jig elements into the double jig.

Figure 128 - Overlapping of different jigs creates a polyphonic texture

These

elements are combined with a thick, harmonious texture. This suggests that the Irish people have been welcomed and are celebrating their new home. The jig ends on an E minor chord, suggesting that the Irish people have finally found stability in their lives, having moved to a new country.

Hornpipe

Many Irish emigrants, particularly from wealthier backgrounds, travelled to America to escape the famines and wars in Ireland.[226] As a result, the Irish musicians intermingled with their American counterparts. This allowed Irish music to gain popularity and become a worldwide phenomenon, particularly in the 1890s.[227] Irish and American styles of music began to intermingle, and this produced performers such as Michael Coleman and James Morrison.[228] These fiddle players combined American and Irish styles together and introduced touches of vibrato into Irish fiddle music to make it more lyrically driven.[229]

Composers are still exploring this particular combination of American and Irish musical styles today. Mícheál Ó Súilleabháin is one such composer who incorporates American jazz styles into his music. He founded an ensemble called *Hiberno-Jazz,* which focuses upon the amalgamation of Irish, classical, jazz and world music.[230]

The combination of Irish and American styles inspired the creation of the *Hornpipe.* This work contains the typical swung rhythms and 4/4 time signature. The *Hornpipe* is a slower Irish tune and therefore provides a rhythmic and tempo contrast to the previous movement. The work contains three main sections, with each section containing two parts. The middle section in particular contains the American influences.

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[226] Farrell, Rebecca E. *Across the Water: Teaching Irish Music and Dance at Home and Abroad.* Maryland: n.p, 2010, pp.22-31.
[227] Ibid
[228] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998.
[229] Ibid
[230] Boylan, Henry. *A Dictionary of Irish Biography,* vol.7, New York: St. Martin's Press, 1988.

The melodic line contains ornaments and bowing variations as depicted in the score. This provides articulatory contrast and develops different characters within the melodic line. Students can also learn different bowing patterns through this approach.

Figure 129 - Grace notes, bowing variations and triplets allow for development of the melodic line

Pizzicato chords are also incorporated into the music to represent a harp sound. This occurs after the initial statement of the melodic material and provides textural contrast as this point.

Figure 130 - Chordal pizzicato in the cello - bar 9.

The double bass section also provides some percussive effects in the music during this section. At bar 14, the double bass players create a stomping sound, which occurs over the next few bars, including the excerpt below:

Figure 131 - The double bass creates percussive and vocal sound effects.

The players also shout "hup" in bar 21. This is an Irish slang term. It means, "get up" and refers to the idea of encouraging dancers to get up and join the festivities. It is often used towards a change of key or a transition into a new tune.[231] In this instance, the sound takes on a percussive role in the music.

"Hup" can also mean an encouragement for an increase in tempo from a musical perspective. Instead of acceleration, the *Hornpipe* gets texturally thicker at this point. This is due to the gradual addition of accompanying figures, similar to a gradual inclusion of dancers.

During the double bass passage, the second violins and violas are playing the same tune. However, their ornaments are quite different. This allows for a more authentic Irish sound, as different Irish performers will naturally perform ornaments at different spots. This is largely due to their improvisatory performance style.[232]

Figure 132 - The use of different bowings in the violin parts creates an authentic Irish sound.

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[231] McCarthy Fell, Kieran. *HUP! The Presence of Virtuosity in Irish Traditional Music.* North Carolina: Unpublished, 2014. Available from:
http://uncw.edu/csurf/explorations/documents/volume%209%202014/fell.pdf. Accessed on 16th January, 2017.
[232] Ibid

The melody is passed around to different members of the orchestra, to provide character contrasts and allow all the students to experience and understand the melodic passage.

Figure 133 - Melodic passages are passed through the orchestra (highlighted in red).

A brief rhythmic interlude occurs twice during this movement. The interlude contains the aforementioned "hup" sounds, as well as foot stomping and percussive sounds on the respective instruments, to represent the sounds of an audience.

Figure 134 - Rhythmic interlude

Another common development occurring during the *Hornpipe* is the use of modulation. This allows for different characters to emerge throughout the movement due to lower or higher pitch ranges. The music slips into a low, gruff C Dorian mode at bar 41, to contrast the brighter D Dorian mode. At this point, the thematic material is performed in canon by soloists.

Figure 135 - A change in key occurs (C dorian - highlighted in red), as well as a canonic iteration of the thematic material.

The tutti build-up that follows provides a transition into the second section of the work. This is punctuated by the key signature change into D major. This section is quite light hearted and contrasts the heavier Dorian modes. A new theme is introduced at this point. This theme is inspired by an American Hornpipe that was introduced as part of the Scoil Eigse program in Ennis.[233] Unfortunately the name of the tune is unavailable but a score of the American hornpipe can be found below:

Figure 136 - The first section of the American hornpipe

The rhythmic ideas in particular provided inspiration for the tune at this point. The use of the longer crotchet notes interspersed between faster passages and the continual repetition of a small cell were the main elements drawn from this work to assist in creating the new thematic material.

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[233] Refer to second recorded example

164

The new melodic passage is initially stated in the cellos and passed to the first violins after four bars.

Figure 137 - Cello melodic passage

Figure 138 - First violin melodic passage

Upon the entry of the violins, a bass line emerges. The strong use of a bass line is typical in American styles of Irish music, particularly those blended with jazz and blues styles.[234]

Figure 139 - Double bass passage

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[234] This was observed by watching Ceili bands and groups with American influences in the *Feakle Folk festival*, Ennis *Fleadh Cheoil,* Birmingham *Tradfest* and the *Birmingham Folk Ensemble*.

Elements of the earlier thematic material from the beginning of the movement have been developed to suit the major key in bar 67.

Figure 140 - D major version of thematic material

This combination of the old and new themes creates an interesting polyphonic texture. The students performing this section will need to emphasise both themes at their significant moments. This is assisted through dynamic markings.

Contrasting timbres are created at this point by incorporating pizzicato into the bass line.

Figure 141 - Timbrel contrast is created through the introduction of pizzicato in the bass line.

166

At bar 72, the stylistic qualities of barbershop quartets are incorporated into the music.[235] Barbershop quartets often keep the melodic line in the upper two voices, with the lower of the two providing a close harmonisation.[236] The lower voices will fill out the chordal structure. This idea is placed into effect in bar 73. The violin players play a sequential motif whilst a simple bass line occurs underneath.

Figure 142 - A sequential motif is introduced in bar 73, whilst a bass line continues underneath.

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[235] Refer to recorded example 16
[236] Soundconnection, 'Barbershop Definitions' (n.d.). Available from:
https://www.soundconnection.com.au/files/Barbershop_Definitions.pdf. Accessed on 16th January, 2017.

Similar barbershop inspirations are drawn at bar 80, where a popular, syncopated accompaniment is seen in the violin part.[237] The syncopation assists in offsetting the melodic line at the point.

Figure 143 - A syncopated pizzicato part is played by the first violins.

Double-stopped pizzicato is employed in the aforementioned passage. To create this sound, students will need to implement a wider pizzicato motion to sound both strings. As this is an accompanying figure, the students should use the flesh of their finger to create a softer tone, rather than the nail.

[237] Soundconnection, 'Barbershop Definitions' (n.d.). Available from:
https://www.soundconnection.com.au/files/Barbershop_Definitions.pdf. Accessed on 16th January, 2017.

The syncopated pizzicato is interrupted by a loud iteration of a fragment from the second theme. From this section, a polyphonic texture is created as the newer and older themes in this section battle for dominance. The barbershop theme also creates a small interlude in the music.

Figure 144 - Polyphony is created through the overlapping of different pieces of thematic material.

This transitions into the final section, which marks the return of the opening thematic material. This is developed by the inclusion of the American Hornpipe theme as a descant line above the opening thematic material. The final section contains a very similar layout to the beginning. This allows students to reapply the concepts they learnt earlier in the piece and provides them with a more manageable amount of music to learn.

Finale

The Finale contains very similar melodic ideas to the opening *Prelude.* The contrasting factors between the two movements include a differing form, with the *Finale* being in ternary form, as well as the inclusion of more orchestral involvement. As well as this, the work contains more movement and modulations than the *Prelude.*

The *Finale* also draws inspiration from *Away from Home.* Just like the *Away from Home* references a journey, the *Finale* reflects upon the journey of this suite of works. This is also reflected upon through the use of fast ostinato patterns to symbolise momentum and motion.

Figure 145 - Ostinato patterns in the solo and first violins.

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Texturally, the work is significantly larger and grander than the *Prelude.* This symbolises the strength and growth that has occurred through the stories behind this suite. Drones are incorporated into the work to create the desired sense of depth and strength to the sound.

Figure 146 - Drones (highlighted in red) create a thicker texture.

Modulations occur throughout the work to symbolise the changes that the Irish people faced as they journeyed from their homes. Students will need to prepare for these changes and alter their left hand finger patterns.

Figure 147 - A modulation from E minor into B major.

Percussive sounds are created to provide a contrasting timbre. This involves tapping on the body of the instrument to produce the sound. The tapping sound should be muted and not too harsh, as explained in the performance notes.

Figure 148 - Percussive sounds in the viola part.

Irish Suite

For String Quartet

Introduction

This work contains a collection of Irish dances and songs. They are not programmatic like the previous composition, but they do draw inspiration from existing Irish works. The composition is designed to suit senior secondary string players, as it requires each player to feel confident in performing independently in polyphonic textures.

All of the ornaments in this work are not compulsory. A set of performance notes will be provided, describing the different ornaments in the work. The performers should strive for an improvisatory sound to create an authentic performance. Vibrato should be used sparingly and mostly in the song-based movements.

Jig

Many older tunes will contain two phrases, where the second phrase contains many similar elements to the first. This is apparent in The Green Mountain, as seen below:

The Green Mountain

Figure 149 - Use of repetition in *The Green Mountain*

This idea was incorporated into the *Jig.* The first sections of the two opening phrases contain similar melodic material and bowing styles. The melody ideas of the first phrase are seen below:

Figure 150 - Opening melody, with bowings (highlighted in red) that connect notes across strong beats.

Similar ideas are introduced into the second phrase:

Figure 151 - Similar bowings and notes are seen in the second phrase.

174

often a musician who starts the tune and the rest will join in once they catch the gist of it. The melody is passed between the various instruments of the ensemble and gradually builds texturally. This is apparent through the gradual layering of instruments and heavier sounds in the *Irish Suite for String Quartet*. In the second phrase, the first violin takes the melodic line, whilst the second violin and viola take on a bowed accompaniment, thus offering a thicker texture compared to the light pizzicato in the opening bars. The cello is then introduced in bar 6.

A second melodic idea is introduced in bar 32. The modulation at this point is not a common trait in traditional Irish music, but helps to create a contrasting, darker character. Once again, the two phrases introduced in this section contain repetitive material.

Figure 152 - Second melodic idea - first phrase

Figure 153 - Second melodic idea - second phrase, with similar notation (highlighted in red)

An accompanying pizzicato motif is also introduced. This provides a contrasting character and builds the texture of the work.

Figure 154 - Pizzicato motif

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This motif is later offset by a dotted crotchet and also played as a bowed accompanying pattern. This offset provides a rhythmically challenging component for students, whilst maintaining a familiar rhythmic pattern.

Figure 155 - Pizzicato motif, with rhythmic offset

Figure 156 - Bowed version of pizzicato motif

A bridging passage amalgamates the two parts to lead into a final rendition of the opening phrases. This final iteration incorporates the earlier pizzicato motif, as well a drones to great a grand finale to the movement.

Air

The *Air* was inspired by a performance heard at the Clare Lunch Hour Concert series at the Feakle Traditional Music Festival.[238] The performers at this concert were John Weir Seán Mhaoir, Áine Mhaoir and Eithne Ní Dhonaile. Áine and Eithne performed a beautiful duet incorporating voice and harp. The vocal line contained many ornaments including cuts, rolls and casadhs. These have been incorporated into the melody in *Air.*

Figure 157 - Ornamented melodic line of *Air,* demonstrating cuts

Figure 158 - Ornamented melodic line of *Air,* demonstrating rolls

A counter-melody is introduced to create a polyphonic texture. This is not a feature of traditional Irish music but was used to provide textural contrast and melodic development. This provides a challenging ensemble component for students, due to variances between each part.

Figure 159 - Two melodic lines (highlighted in red) occurring concurrently, to create polyphony

A new, brighter melodic line is introduced at bar 95, which alters the character of the movement.

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[238] Refer to first recorded example

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Figure 160 - A new melody is introduced in the first violin.

The melody is developed through fragmentation at various points in the work, as well as being combined with fragments of the original melody. This creates a contrasting, polyphonic texture, thereby developing the original homophonic introduction of the second melody.

Figure 161 - A fragment from the end of the second theme, played by the first violin

Figure 162 - A fragment of the second theme is passed between the second violin and the viola.

The last note of each phrase creates a drone over the next bar. The drones reflect the open harmonic sounds of traditional Irish music, through the use of open fifth intervals. Students will be required to save bow during these long sounds, to create a continual drone effect.

Figure 163 - A drone on E is passed between the players.

The melodies are interspersed with stomps and shouts. This is intended to emulate the raucous sounds of a pub, in which tunes are often performed.

Figure 164 - Stomps and shouts are incorporated into the cello part.

As these sounds disperse, the original melody returns in its original monophonic state to signal the end of the movement.

Reel

This movement contains two contrasting parts, organised in a ternary form. The first section contains a syncopated melodic line, with the notes bowed across the

strong beats of the bar. The latter component is a strong feature of traditional Irish fiddle playing. Advice on the performance of these bowings can be found in the performance notes, to assist students in creating an authentic sound.

Figure 165 - A syncopated theme is introduced in *Reel,* alongside traditional bowing patterns.

Often, Irish performers will create syncopation from existing tunes by extending the length of particular notes to tie across the stronger beat. This is seen particularly in lyrical styles, such as the solo performances of Martin Hayes.[239]

The syncopated idea is incorporated in this piece through an opposite approach. In this instance, notes have been shortened and shifted to off-beats to create syncopation. This approach allows for accompanying secondary parts to be interwoven into the music, amongst the spaces in the melodic line.

Irish music will often focus upon a small set of notes and continually return to that note to create a strong tonal centre. In the opening, the tune focuses upon G and D and the melodic line continually flows around these notes. As these are open strings on the violin, G and D keys are generally easier to perform in, due to

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[239] *Martin Hayes and Dennis Cahill playing a slow air,* 2012. Youtube video, Martin Hayes, Dennis Cahill. Available from: https://www.youtube.com/watch?v=178Hm4JzKfQ. Accessed 21st December, 2016.

the stable hand shapes and the ability to focus upon open strings as anchor notes for tuning purposes.

Figure 166 - The melody focuses upon G and D (highlighted in red).

The perfect fifth interval is developed into a strong motif throughout this section. It is implemented frequently in the melodic line and appears in melodic fragments throughout. It is also a strong component of the accompanying drones.

Figure 167 - Perfect fifth interval as parts of the melody and as drones (highlighted in red).

A brighter sound is created through a transition into A major at 138. This creates a higher melodic range and allows for a contrasting harmonic character at this point.

There is a quick transition into the second section of the work. A new theme is introduced in C major, which is passed amongst the performers.

Figure 168 - New melody (highlighted in red) passed between different parts, requires a number of string crossings

Popular Irish tunes, such as *Drowsy Maggie*,[240] contain frequent movement between a pedal note and a melodic line above. This concept is incorporated into the second section of the reel. The pedal note is the C, whilst the upper notes change around it.

Figure 169 - A pedal note on C is present throughout the highlighted section.

Performers will need to coordinate the rapid string crossings in this movement. This is created through the use of small bows and arm movements. The right hand and wrist needs to be very flexible.

The perfect fifth interval is still quite prominent in this section, particularly in a harmonic sense. A syncopated figure draws attention to this in bar 153.

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[240] Anonymous. *Drowsy Maggie.* Ireland: Traditional Irish Tune, c.1850. Available from: http://slowplayers.org/2014/04/20/drowsy-maggie/. Accessed 16th January, 2017.

Figure 170 - The syncopated interjections from the second violin and viola highlight the perfect fifth interval.

In bar 175, the materials from the first section return. This time, the texture is much more polyphonic, with echoes of the perfect fifth interval and canonisation of parts.

Figure 171 - Second violins and violas echo the perfect fifth interval in bars 176-177, followed by a canonical iteration of the melody

Towards the end of the movement, the music shifts back into the G major key. This transitions into the bright, fanfare-like ending. This is created through the

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grand homophonic drones and the strong use of perfect fifths to create a calling sound.

Figure 172 - Drones (bar188), bright, high-register sounds and perfect fifth intervals can be seen in the final bars

In the section above, the first violinist has a notated double stopped drone on D and G. Whilst this is tricky for a violinist, there is the option of playing a single note, as the rest of the ensemble fills out the G and D sounds, if required.

Lament

This lament follows the typical features of sean nós. The movement focuses upon the higher registers of the instruments through most of the piece, with the occasional injections from the lower strings. This aligns with the common practice of high register singing in sean nós. Another element of common amongst the lament and sean nós is the frequent use of ornamentation and the repeated verse-style format.[241]

The melody appears below:

Lament

Figure 173 - Melodic line of *Lament.*

A contrasting melodic line is seen at bar 212, leading into the key change. This provides melodic and harmonic contrast to the original material. The new melodic line it is slower paced and rhythmically free due to its use of syncopation.

Figure 174 - Syncopation appears in bars 214-215 in this melodic line.

[241] Payne, Stephen, 'Sean-nos Song', The Info List (2014). Available from: http://www.theinfolist.com/php/SummaryGet.php?FindGo=sean-nos_song. Accessed on 4th January, 2017.

Harmonically, the key changes from B minor to A minor. The change is subtle, but creates a contrasting atmosphere to suit the secondary melody. At bar 234, the work returns to the B minor key.

Performers of this work with need to produce a lyrical sound with a light, sul tasto bow stroke to create a shimmery, ethereal effect. The tune should be hauntingly soft to highlight the solemnity of the music. This will create a good contrast to the surrounding movements and reflect the serious and painful nature of the movement. Additionally, the students performing this work may need to practice the work with a metronome set to a slow tempo, to ensure that every note is held to the desired length.

Hornpipe

The Hornpipe was inspired by an ensemble heard at a music recital in Saint Mary's Church in Feakle.[242] This group is called *Ré*, which means 'moon' or 'era' in Irish. Liam Ó Maonlaí plays piano and bodhrán, as well as backing vocals for the ensemble. Peter O Toole is also a vocalist, as well as a guitar and bouzouki player. Eithne Ní Chatháin is the main vocalist as well as fiddle player for Ré. Cormac Begley plays a variety of concertinas, whilst Maitiu Ó Casaide plays whistle and uilleann pipes.[243]

The dances that the group perform tend to have an additive structure. Often the performance will start with a solo performer and gradually new patterns are added to the music to build the texture. Once the music reaches a climactic point, the work dies away or transitions into a new tune. The *Hornpipe* contains a similar structural idea. The main theme is initially introduced monophonically. It is a light, lilting tune in a D Mixolydian mode. The music is swung in a triplet-style long-short rhythm. Recordings are included in the performance notes to demonstrate the swung rhythm style to performers.

Figure 175 - A swung rhythm indicator is typical of hornpipe performances and creates a lilting tune

[242] Refer to recorded example 8
[243] *Ré,* rec. 2014, pub. 2014. CD, Liam Ó Maonlaí, Peter O Toole, Eithne Ní Chatháin, Cormac Begley, Maitiu Ó Casaide. Available from: https://reband.bandcamp.com/releases. Accessed 23rd December, 2016.

Once the melody is passed to the cello, a pizzicato element is introduced. This provides a percussive sound, similar to the role of the guitarist in *Ré.*

Figure 176 - A pizzicato element is introduced, thereby adding a new texture to the overall sound.

Drones are added shortly after. These are performed as double stops and will need careful consideration in regards to intonation, particularly later in the work, around bar 260.

Figure 177 - Drones are added in the cello

At this point, the work moves into E Mixolydian. This provides a brighter sound and brings the work to its climactic point.

Following a monophonic iteration of the original melody, a new melodic idea is introduced in bar 272.

Figure 178 - The new melodic idea is passed from the second to the first violins.

A similar additive structure is incorporated into this section. This is seen through the incorporation of drones and counter melodies.

Figure 179 - A countermelody is introduced in the first violins at bar 282.

This section goes through more key changes than the previous passage. The section begins in G major, modulates to B major at bar 288 and back to G major in bar 296. This creates different characters through the different pitch ranges. When the G major key returns, it is intended that the work sounds earthier and richer due to the lower timbres.

In bar 304, the violin sections perform the melody in unison, with different ornaments and bowings. This is intended to create an authentic sound and improvisatory style due to the varied articulations. As described in the performance notes, students may choose not to play the ornaments that have been written in symbolic form. An example of this is the mordent in bar 304.

Figure 180 - Differing articulations are introduced between first and second violins and between viola and cello parts

This section transitions into a return of the original thematic material. It is introduced in a similar way and built up to create a dramatic ending to the work.

Variations of Traditional Tunes

Introduction

These works are duets for various stringed instruments. Each work incorporates a traditional Irish tune, which has been developed compositionally through a theme and variation format. These works were not created with student performers in mind; rather, they were created to discover the opportunities available for compositional development.

With the compositional development of traditional Irish tunes in mind, the works are not intended to create a stylistically authentic performance. However, the use of traditional Irish idioms is still present in the music.

This compositional exploration seeks to explore an alternative to introducing Irish music to classically trained musicians than the previous works. By introducing materials like these variations first, performers can learn about elements of traditional Irish music, as it is incorporated into a familiar environment. These works introduce tunes in a small duet context with classical influences, which provides more familiar techniques in a smaller ensemble setting.

The works are inspired by Friedrich Kuhlau's *7 Variations on an Irish Folksong.*[244] Similar developments such as the incorporation of triplets, changing time signatures, modulations and ornamentation have been included into the new sets of variations.

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[244] Kuhlau, Friedrich. *7 Variations on an Irish Folksong, Op.105*. Leipzig: C.F. Peters, n.d. (c.1830).

Variations on Paidín O Raifeartaigh's Jig[245]

This jig is usually part of a set containing another jig of the same name. This collection of variations is inspired by the first part of a two-part jig.

Figure 181 - Original transcription of Paidín O Raifeartaigh's jig

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[245] O Raifeartaigh, Paidín. *Paidín O Raifeartaigh's Jig*. Ireland: Traditional Irish Tune, n.d. Available from: https://thesession.org/tunes/741. Accessed 31st December, 2016.

The original tune contains a second section that has been omitted from these variations. There are two phrases in the first section, which are very similar. These have been altered slightly to create the thematic material.

Figure 182 - The theme (highlighted in red)

The tune continually passes between the violin and viola parts. This allows both performers to experience challenging melodic material and easier accompanying passages respectively. It also allows young musicians to take breaks from physically and mentally challenging sections during a performance.

There are seven variations of this theme. The first alters the thematic material by providing contrasting articulations and accompanying material. To create the contrasting articulation, certain notes are omitted from the melody to create a long note slurred to a staccato note.

Figure 183 - Omission of notes allow for the creation of the highlighted contrasting articulations.

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This is paired with a pedal note accompaniment that lasts for the first four bars of the variation. The rhythm of this accompaniment is syncopated to provide a rhythmic contrast to the melodic line. This pedal note provides a tonal anchor that can help a melodic player to establish good intonation through relative pitch.

Figure 184 - Syncopated pedal note

Texturally, this variation is thinner than the theme as it doesn't contain the double-stopped notes.

The second variation creates a G Lydian mode due to the inclusion of the C#. This alters the work from a harmonic perspective, as it can no longer be linked to a diatonic key. The rhythm has been altered to create a faster iteration with more passing notes through the use of triplets. The performer will have to rapidly alternate between triplet and regular quaver rhythms to successfully perform this variation.

Figure 185 - Use of triplets and quavers to provide rhythmic variation

The previous passages transitions into a texturally thinner variation with certain notes of the tune omitted to create silence within the music. These notes are interspersed between pizzicato accompaniments. The pizzicato provides a percussive timbrel variation to the work and should be reminiscent of a plucked guitar sound.

Figure 186 - Melodic notes are interspersed with pizzicato to provide timbrel contrast

The fourth variation contains more legato sounds to contrast the previous variation. Elements of the triplet passage are returned, with a legato version of the thematic material. The double stops at this point create a thicker texture, which offers a contrast to the previous variation. The fourth variation also reaches the loudest dynamic point in the score.

Figure 187 - Slurs create smoother articulation

Use of double stops and triplets, along with the fortissimo in bar 37 creates textural and dynamic contrast

The use of double stops continues into the fifth variation, to create a thicker texture. Performers will need to be acutely aware of the melodic line in these variations, as it is passed quite frequently between the two instruments. There is a danger that the double stopping could overpower the melodic line, particularly in louder, dynamic moments.

During the fifth variation, the articulated motif from the first variation is returned in fragments. The slur with a staccato at the end returns in bar 41.

Figure 188 - A similar articulation from the first variation can be found in the fifth variation, as highlighted.

The use of lower instrument ranges, particularly in the viola, gives this variation a heavier, richer quality.

The following variation introduces an irregular time signature of 5/8. There is a strong use of accents to highlight the altered time signature. Performers will need to note the intended 3-2 grouping pattern.
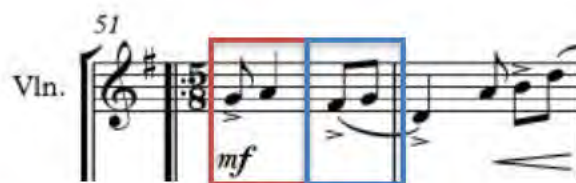
Figure 189 - Group of 3 quaver beats (red box) with group of two quaver beats (blue box) make up the 5/8 grouping

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The cello plays an A pedal note, similar to the passage in bar 11. This time the pedal note is stronger due to the accents.

Figure 180 - Accented pedal note

In the seventh variation, the theme is repeated in its entirety, alongside altered versions from previous variations. The first phrase contains the theme alongside the version heard in the second variation. The textural change at this point provides variation to the heavier homophonic sounds of previous variations. The performers are playing almost monophonically, with slight deviations. This is very similar to the authentic Irish performance style, as players will often alter the tune slightly in their own, unique way. The performers will need to highlight the variances in their melodic lines so that they are not lost to the audience. The last bars of the work reiterate the original thematic material in its entirety to provide a final coda.

Variations on An Rógaire Dubh

This jig contains fourteen separate sections, including the thematic material. It is organised in a similar format to the way that *An Rógaire Dubh (the Black Rogue)²⁴⁶* would have traditionally been performed. The jig contains two sections, which are repeated each time with variation through each repetition of the material. This process is usually repeated until the performers feel it's time to move onto a new tune.

The first part of the tune appears as the theme in the opening. It is monophonic and performed solely by the violist.

<div align="center">

Figure 191 - Theme - *The Rogue*

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²⁴⁶ McNicholas, Paddy. *An Rógaire Dubh.* Ireland: n.p., 1860.

The first variation of this tune incorporates a pizzicato chordal accompaniment. This is similar to a strummed guitar sound and provides timbrel and textural contrast to the opening theme.

Figure 192 - Incorporation of pizzicato accompaniment

The ornamentation in the viola melody has also been altered to provide variation to the melodic material. The variation of ornaments is a development that occurs throughout the piece.

Figure 193 - Highlighted passages show variation of the thematic material through ornamentation

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The second part of the tune is introduced in bar 17.

Figure 194 - Second part of *The Rogue*

As seen above, it is paired with a simple, double-stopped accompaniment in the cello, which creates a thicker texture compared to previous sections.

This is varied through the introduction of a counter melody in the cello part at bar 25.

Figure 195 – Counter melody

The first part returns in bar 33. The tune has been developed through the omission of certain notes to create rests in the music.

Figure 196 - The omission of various notes of the melody can be seen in the second variation.

The melodic line has also been transferred to the cello part at this point. The viola plays simple suspended notes over the melodic line, which leads into the next variation. Whilst the suspended notes continue, the cello melody has been rhythmically altered into a faster, triplet rhythm, which occurs along with a change of time signature into simple triple. A D pedal note is created throughout. The cellist at this point will need a loose, flexible wrist to effectively create small, rapid string crossing motions. The use of the open string allows the player to focus upon the bowing, as the left hand components do not need to move a huge amount.

Figure 197 - The melody is rhythmically altered through the change of time signature and the use of triplets.

The work also contains a feeling of three in a bar at this point. In the following variation, this feeling alternates between three and two in a bar. This is due to the inclusion of semiquaver ostinato patterns in the accompaniment.

At bar 57, the tune is varied through a modulation into a D Dorian mode. The slower drones and quaver movement provide a contrasting tempo change to the previous fast-paced variations.

Figure 198 - The use of drones in this variation creates a slower-paced tempo and thicker texture.

This leads into a variation of the first section and the music moves into F major. Aside from harmonically, the theme is also varied through the introduction of counter melodic phrases in the cello.

Figure 199 - A counter melody is introduced in the cello at bar 69.

This leads into a canonised, polyphonic version of the theme. Certain notes are omitted to create a fragmented, motivic sound.

Figure 190 - A canon occurs between bars 73-76 (highlighted in red), while note omissions occur in the following bars (highlighted in blue).

The last part incorporates a monophonic texture using two different timbres. This is due to the combination of pizzicato and arco sounds.

The pizzicato and D dorian modal variants are combined to create the following variation, which leads into a return to the D major key.

At the key signature change, the variation from bar 41 is returned. This time the accompanying figure contains double stops to create a thicker texture. The accompanying figure is developed into a descant line to provide the climactic moment of the piece.

At bar 105, the music moves into the lower registers to create contrasting pitch ranges. This variation combines the triplets and semiquaver patterns within the second part of the tune.

Figure 201 - Use of triplet rhythm, alongside lower register sounds in the cello (in red highlighted passage)

This transitions into a harmonic reduction of the tune, which acts as a final coda to the work. The viola's double stops are syncopated and act in rhythmic contrast to the cello double stops on the strong beats of the bar.

Variations on Sonny Murray's

Sonny Murray's[247] is a traditional two-part hornpipe, which has been arranged into a set of variations. Each variation is repeated and there are three variations containing the two separate parts. The tune is in a swung 4/4 time. Recordings provided in the performance notes help performers to determine how the swung rhythm should sound. The melody alternates between D major and D Mixolydian, due to the alternations between C and C#. Cello drones accompany the tune.

Figure 202 – First part of melody (in violin part)

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[247] Ceoltóirí Cultúrlainne. *Sonny Murray's Hornpipe.* Ireland: n.p., 2004.

Upon the second iteration of the theme, the drones are replaced with pizzicato chords. This creates a timbrel contrast and a thinner texture.

The second part of the tune appears at bar 10. It provides contrast to the first section due to the higher pitch range, before returning to a passage similar to the first part of the theme.

Figure 203 - Second part of melody (in violin part)

The first variation transfers the melodic line to the cello part and modulates into E major. This version of the melodic material also contains more triplet ornaments. Certain notes of the thematic material are omitted to create a sparse texture. This is combined with the use of pizzicato, which alternates between the two instruments.

The next variation marks a return of the thick, bowed texture. Often in the performance of Irish music, certain notes may be omitted and replaced with longer notes. These can often be double-stopped. This variation explores that idea. The passing of melodic line between the violin and cello creates further melodic development. Texturally, this variation becomes thicker and heavier due to the increased use of drones, particularly in the lower registers. Performers will need to save bow to create the desired legato sound, particularly where a drone is present.

Figure 204 - A large amount of drones and double stopping occurs in this passage, to create a contrasting, thicker texture.

This builds into the climactic moment in bar 46. The performers will need to make a strong, passionate sound at this point, as this is the loudest point of the work. Small interjections are introduced into the accompaniment to provide momentum to this final section.

Variations on Church Street Polka and Tommy Peoples' Mazurka

The polka and mazurka are Polish dances that were adapted into Irish culture, particularly in Sliabh Luachra music. This is a particular style of Irish music that hails from the Kerry and Cork regions.[248]

The work begins with the *Church Street Polka,[249]* which contains two distinct sections. There are two variations of each section. The tune is in the traditional G major key in 4/4. The theme itself is played with minimal ornamentation, as it would be in the Kerry performance tradition.[250] There are some occasion drones that are reminiscent of a concertina.

Figure 205 - Opening theme – first part

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[248] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998
[249] Anonymous. *Church Street Polka.* Ireland: Traditional Irish Tune, n.d. Available from: https://thesession.org/tunes/1560. Accessed 31st December, 2016.
[250] McNevin, Paul. *A Complete Guide to Learning the Irish Fiddle.* Dublin: Waltons, 1998

The second section contains more counter-melodic writing. This kind of countermelody is particularly common when there are multiple whistle, flute or violinists performing.

Figure 206 - Opening theme - second part

The first part of the first variation explores the incorporation of the whole tone scale and chromatic movement. The use of a whole tone section appears in the cello at the start of the variation in bar 20.

Figure 207 - Whole tone section

Chromatic movement can also be seen in the cello through bars 23 and 24.

Figure 208 - Chromatic movement

This creates an interesting harmonic variation to the work.

The second section explores thicker textures through the incorporation of thick double stops and chords. A syncopated passage is also introduced in the cello part. This provides a rhythmic contrast to the droned sounds in the viola part.

Figure 209 - Syncopated passage (highlighted in red) provides rhythmic contrast

This is also the climactic point of the polka variations, which is highlighted by the loud dynamic markings.

The second variation begins with a canon, using elements of the thematic material.

Figure 210 - Canon

The two instruments continually bounce off of each other through this section to create an echoing effect. Due to this, the cello is often syncopated and the sound is much smoother than the previous passages.

The last part of this section explores the use of rhythmic variation through the incorporation of triplets.

Figure 211 - Use of triplets to provide rhythmic variation

This leads into the mazurka section, which is marked by a time signature change into 3/4. This set of variations is inspired by a traditional tune, known as *Tommy Peoples' Marzurka.*[251] The music also modulates here to the key of D major. Like the polka, the mazurka has two parts. The mazurka contains three variations of the thematic material, with the final variation acting as a coda to finish the piece.

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[251] Peoples, Tommy. *Tommy Peoples' Mazurka.* Ireland: n.p., c.1970.

During the first section of the theme, the melodic material is passed between the instruments, alongside simple, sustained accompaniment.

Figure 202 - The melody is passed between instruments in the first section of the theme.

This leads into the second section, which is primarily consisting of downward sequential patterns.

Figure 213 - Downward sequential pattern

This is combined with simple sustained notes in the cello.

The first variation develops the theme through the alteration of the rhythmic patterns. Triplet ornaments are introduced in the melodic line, which has been passed into the cello part. The characteristic triplet ornaments are common in Irish music, as a form of embellishment.

Figure 214 - Triplet embellishments appear in the cello to provide melodic development.

A descant line is introduced above, which contains some double stopping. This thickens the texture of the work.

The second half of the variation explores a change of articulation. This section features primarily staccato notes, with large jumps, particularly in the viola part. The performer will need to be prepared for a rapid string crossing at that point by maintaining a flexible right arm. These staccatos are interspersed by strong, tenuto sounds. This provides articulatory contrast during the variation.

Figure 215 - Staccato and tenuto markings provide articulatory contrast.

The following variation introduces a change of time signature into 7/8 time. The accents are specified to highlight the groupings to the performers. This change of time signature provides rhythmic contrast due to the elongation of certain notes to fit the time signature. The emphasis of the melodic line is also altered.

Figure 216 - The accents in this passage highlight the groupings for the change of time signature into 7/8.

This movement also introduces timbrel contrast through the use of pizzicato in the viola part.

The second half of the second variation contains similar articulatory contrasts to the second half of the first variation. However, this is further developed through the harmonic changes at this point. The variation explores an octatonic scale pattern. This can be seen below:

Figure 217 - Octatonic scale

Performers will need to be aware of the changing accidentals. This is particularly relevant to the alternating A and A#.

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The final variation develops the thematic material through a thicker texture and the incorporation of the G lydian mode. This is created through the thick, double-stopped drones and the introduction of the G# into the theme.

Figure 218 - Use of drones and appearance of G#s

This variation development is quite similar in the second section, which creates a thick, grand sound, leading into the end of the work.

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Part B

Portfolio of Compositions