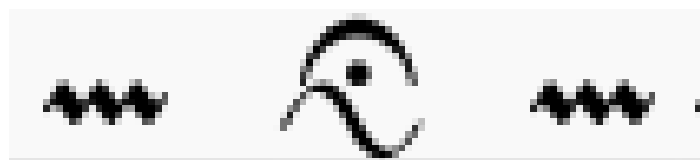


Music from the Jig Rig



Tune and Theory

Volume 2



Contains Airs and Dance Tunes as well as some History and Theory.

Compiled and arranged by Mick Denieffe – July 2020

www.jigrig.net

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Music from the Jig Rig

Tune and Theory Book Volume 2

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*Compiled and Arranged By Mick Denieffe - August 2019
1st Edition*

Introduction

More than 2000 years ago the Celts came to Ireland bringing with them their language, customs and music. Ever since we have been a nation of minstrels.

Life in Ireland down the centuries was difficult. Isolation, poverty, famine and invasion by foreign powers all served to shape the personality and resilience of the people and of the culture.

Our traditional music song and dance, like our poetry and folklore is an expression of the personality of our people.

Despite the events of history and modern influences Irish Traditional Music is known world wide with more people practicing the art than ever before.

Characteristics of Irish Traditional Music (ITM)

Irish Traditional Music consists of Instrumental Music and Sean Nos Singing with it's roots in the ancient music of Ireland. (Pre 1700 AD)

This music was handed down aurally through the ages, and so has retained an individual sound and a unique style. The sound and shape is different to music heard in other parts of the world.

The Practice of Irish Traditional Music

ITM is primarily a solo art form that allows the musician or singer freedom of interpretation. The music consists of a single melody line without accompaniment.

The melody is decorated by the musician through subtle ornamentation of the notes and rhythmic variation. This is done at will by the musician making each journey through the melody different. Interpretation differs between musicians and the style of delivery will differ between localities in much the same way as language and accent differs between people and places.

The art is in allowing the expressive nature of the music to affect the performer and listener in a positive way rather than to focus on the ability of the performer to deliver a prescribed melody.

Present Day Music

Much of what we play today as traditional Irish Music has been composed and handed down over the past 300 years. The same can be said of Sean Nos Songs and Sean Nos Dance.

Many of the Jigs, Reels, Hornpipes and Dance Tunes were written to accompany the popular dances of the day, introduced to Ireland from Europe by returning armies of the late 18th and early 19th centuries. Very few examples of songs and music were written down pre 18th century.

About the Tunes

The printed music in this book serves only as a guide to the basic notation of the tunes.

- The tunes as transcribed cannot convey any sense of rhythm. Hornpipes, Barndances and Highlands are notated in equal measure quavers.
- Likewise, the notation does not suggest any ornamentation or melodic variation. These techniques are very important in traditional music and are best learned aurally taking account of the instrument you play.
- The playing of slow song airs must take account of the song words and therefore it is essential that you listen to the song version in order to appreciate the rhythm and phrasing.

Listening and Learning

Irish Traditional Music is best learned through listening, much in the same way as language is learned through listening and speaking. Through listening you pick up on the subtle variations, shape and accent of the music. In time you will become aware of the natural, internal rhythm of the music.

It is important to develop good listening skills:

- ✧ Listen and learn from your music tutor.
- ✧ Listen to solo musicians who are good at their craft.
- ✧ When listening to Duets, for example, flute and fiddle, practice distinguishing one instrument from the other.
- ✧ Listen to the complete tune several times over a period of days before attempting to play it.
- ✧ Play every day.

Playing Irish Traditional Music

- ✧ Play at a speed that you are comfortable with.
- ✧ Allow space in the tune. Do not fill every bar with ornaments etc.
- ✧ Use only the ornamentation that you feel competent with.
- ✧ Play tunes that suit your style of playing.
- ✧ Vary each cycle of the tune but use melodic variation and ornamentation sparingly.
- ✧ Accordion players: use basses to punctuate a note or phrase rather than a constant rhythmic accompaniment.

Group Playing and Sessions

Attending a music session is a great way to practice the music, meet people and learn new tunes.

Use common sense when attending a session for the first time.

- Establish if it is an Open Session with All Musicians welcome.
- Is the session compatible with your ability as a player?
- Ask the host's permission to join in.
- Remember, the core musicians usually dictate the tune sets and tempo. Observe how the session operates in this regard.
- Only join in on tunes you can play and follow the lead for the complete set.
- If asked to take a lead, state the order of the tunes you intend to play.
- Do not dominate the session. Observe natural breaks.
- Do not introduce obscure or self penned compositions in the middle of well known sets.
- Usually only one guitarist and bodhran player per session

Amhran na Tra Baine

Air



ABC' D' E'F' E'D' B A B AF DE F E D D D A A F A BD'
 E' D'E' F' E' D' A B AF A A A F A BD' E' D'E' F' E' D' A
 B AF A ABC D' E'F' E'D' B A B AF DE F E D D D

Casadh an tSugain

Air



G A B GED E G ABC' A BAG E E E D G G A GA B GED E
 G GAG BD' E' E'D'D' G' E' E'F'E'D' B C' ABAG E DE
 G G A G A B G E D E G G A G

Cath Ceim an Fhia

Air



A F DD E ED D E F ABC' E'D' B A BF FE E F A B A A BAF E
 D F E DD D E F ABC' E'D' B A B F EF F E D D DD A
 B³C'D'D' BC' D'E' C' D' BC' AB³C'D'E' C' D' BC' AB C'BAF A B C'E'D'
 F DE DD D E F ABC' E'D' B A B F EF F E D D DD

Fath Mo Bhuartha

Air

D' C' B A G B D' G' A' G' D' B C' D' B A B A G F G D' C'

B A G B D' G' A' G' D' B C' D' B A B A G F G B C' D' E' F'

G' A' G' F' D' E' F'n G' A' G' F' D' C' A G G A D' C' B A G B D'

G' A' G' D' B C' D' B A B A G F G

Geaftai Bhaile Bui

Air

G A B A B D G G G' G' D' G' D' C' B D G A B B A G E G A

B A B D G G G' G' D' G' D' C' B D G A B A B B D' D' B D' E'

G' E' E' D' G' E' D' D' C' B D G A B A G E G A

B A B D G G G' G' D' G' D' C' B D G A B A G G

An Phaistin Fionn

Air

A D' D' C' D' F' E' D' E' F' E' D' E' D' C' A B C'n B A F G

A D' D' C' D' F' E' D' E' F' E' D' C' A G E A D D D

F G A D' A A B G G A F D F G A C' D' E' D' D' D

F G A C' A G D' E' F' G' F' E' D' C' A G E A D D

Sliabh na mBan

Air

DEF G C A B A G B D' G' A' G' F' D' B C' B C'

D' E' D' C' B G B D' C' B A DEF G C' A B A G B D'

G' A' G' F' D' B C' B C' D' E' D' C' B G C' A G F G D' E' F'

G' B C' D' F' E' D' A B B A G B D' G' G' B C' D'

F' E' D' D' D E F G C' A B A G B D' G' A' G' F' D' B

C' B C' D' E' D' C' B G C' A G F G

Slan Le Magh

Air

D G F E D E F G F E D C B, D E C' B A G F G G D

G F E D E G F E D C B, D E C' B A G F G G D G G A B C'

D' E'D' C' B G E D B C' D' B G F G E D B C' D' C' B C' A

B B C' D' E'D C' B G E D C B, D E C' B A G F G

The Trip over the Mountains

Air

G D G G A B G G A G A F' G' A' G' D' D' D' C' A G A G F D G F E

D G G A B G G A G A F' G' A' G' D' D' D' C' A G B A G F G

G' G' D' G' G' A' B' A' G' F' D' E' F^h G' A' B' A' G' D' D' D' C' A F G B A G F E' F'

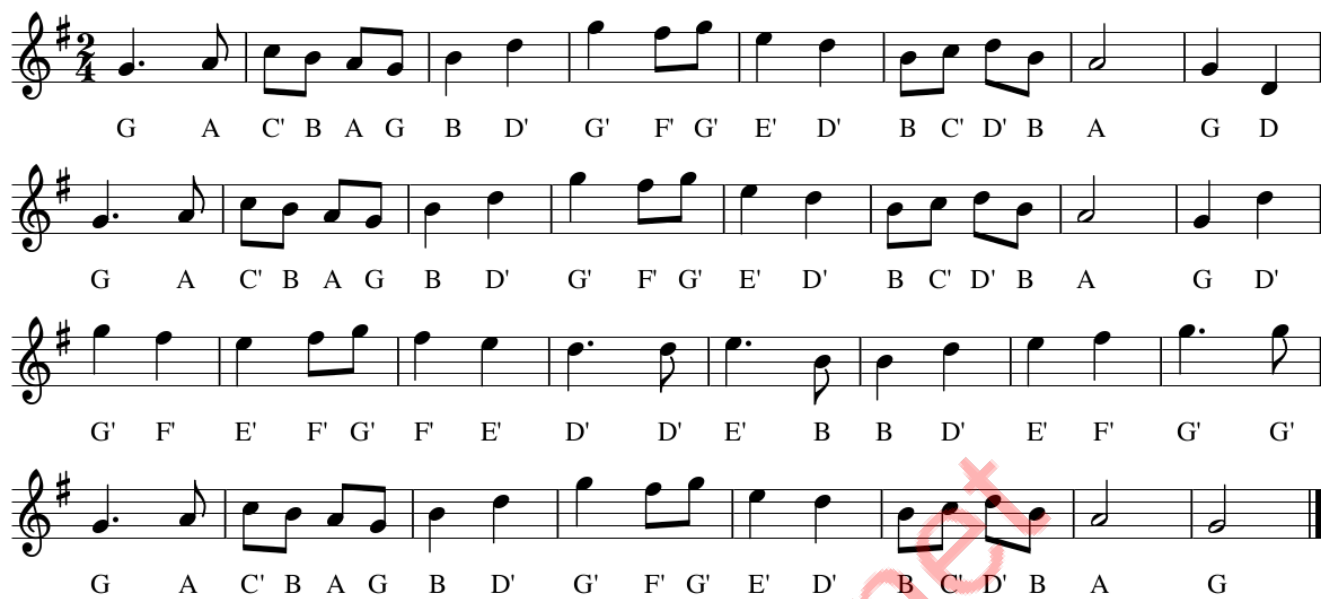
G' D' G' G' A' B' A' G' F' D' D' E' F^h G' A' B' A' G' D' D' D' C' A F G B A F G G'

G' D' G' G' A' B' A' G' F' D' E' F' G' A' B' A' G' D' D' D' C' A F G B A G

F G F D G G A B G G A G A F' G' A' G' D' D' D' C' A G B A G F G

The Minstrel Boy

March



G A C' B A G B D' G' F' G' E' D' B C' D' B A G D

G A C' B A G B D' G' F' G' E' D' B C' D' B A G D'

G' F' E' F' G' F' E' D' D' E' B B D' E' F' G' G'

G A C' B A G B D' G' F' G' E' D' B C' D' B A G

O'Donnell Abu

March



D F G A F A F' D' B A G F E E F G F E D F G A

D F G A F A F' D' B A G F E E' D'C' A B C' D' D' C'D'

F' F' E' D' B A D' D' B A F D G B G F A F E E F E G F E

D F G A F A F' D' B A G F E E' D'C' A B C' D' D' C'D'

Lord Mayo

March



A G A B E' E' D' B D' E' A A B A G A G F E D
 A G A B D' E' F' G' F' E' F' G' D' B G A
 A' G' E' G' A' B' B' A' G' E' D' D' E' G' G A G E A' G' E' G' A'
 B' B' A' G' E' D' D' E' G' A' A' G' E' G' A' B' B' A' G'
 E' D' D' E' G' G A G E A B D' B A G A B G' E' F' G' D' B G A

The Battle of Aughrim

March



A G E A A B D' E' D' C' A B G G F G A B A G E D
 E A A B D' E' G' E' D' E' A' G' E' D' B E' D' B A
 F' G' A' A' G' E' F' G' A' B' A' G' E' F' G' A' B' A' F' G' E' D' B G F' G'
 A' A' G' E' F' G' A' B' A' G' F' E' D' B E' D' B A

Return to Fingal

March

B G F E F G A B G F E A G F A D' A B A B C' D'

B G F E F G A B G F E A G F A D' A G F E E

F' E' E' D' C' B A D' A B A D' A B A B C' D' E'

F' E' E' D' C' B A D' A A G F A D' A G F E E

O'Sullivan's March

March

D G B A A B D' E' D' B A G G B A B B A G G G D

G B A A B D' E' D' B A G G B A B B A G G G G'

E' G' E' G' E' G' E' E' D' B D' E' D' D' B D' D' E' B B A G

C' B C' D' C' D' E' F' G' B A G G B A B B A G G G

The Rose Tree

Polka

Two staves of music in 2/4 time, key of D major. The melody is written on a treble clef. The notes are: F' E' D' B A F A A B D' E' D' E' F' E' E' F' E' D' B A F A A B D' E' D' E' F' D' D'.

The Boys from County Wesrmeath

Polka

Four staves of music in 2/4 time, key of D major. The melody is written on a treble clef. The notes are: F G A D' F' E' D' C' D' F A D' C' E G B A D F A, A D' F' E' D' C' D' F A D' C' B G E D D, F' G' A' D' F' E' D' C' B B' B' B' C' E' C' B A A' A' F' G', A' D' F' E' D' C' B B' B' B' C' C' B C' E' D' D'.

The Road to Lisdoonvarna

Polka

Three staves of music in 2/4 time, key of D major. The melody is written on a treble clef. The notes are: B C' D' A F A D' D' D' F' E' D' C' D' E' F' G' A' F' G' E' D' C' A F G B A B A G F D D, D' E' F' F' F' F' G' G' G' G' F' F' F' A' G' F' E' F' G', A' F' G' E' D' C' A F G B A B A G F D D.

Memories of Ballymote

Polka

G B A B A G G' E' F' G' E' D' B B A G A B B A G F E F

G B A B A G G' E' F' G' E' D' B A B A G G

B D' G' A B D' G' A B D' G' E' F' F' G'

Church Street Polka

Polka

B G D G E C' C' A B C' E F E D D' D' E' D' C'

B G D G E C' C' A B C' B A G F G A B G G

G' F' C' C' D' E' D' B B C' D' E'D' B A A BA G A B C' D' E' F'

G' F' C' C' D' E' D' B B C' D' E'D' B A A BA G G' F' A' G' G'

Dan O'Keeffe's Slide

Slide



Musical score for "Dan O'Keeffe's Slide" in G major, 12/8 time. The score consists of four staves of music with corresponding letter names written below the notes. The key signature has one sharp (F#). The time signature is 12/8. The melody is written on a single staff.

Staff 1: G A E' E' D' B A B D' B A E' E' D' B G G A B

Staff 2: A E' E' D' B A B D' B A B D' E' B A A

Staff 3: D' E' A' A' B' A' G' E' D' E' A' A' B' A' G' E' F'

Staff 4: G' F' G' F' E' D' B A G A B A B D' E' B A A

The Kaiser

Slide



Musical score for "The Kaiser" in G major, 12/8 time. The score consists of four staves of music with corresponding letter names written below the notes. The key signature has one sharp (F#). The time signature is 12/8. The melody is written on a single staff.

Staff 1: B A F' A F' A F' F' E' D' B G' B G' B G' G' F' E'

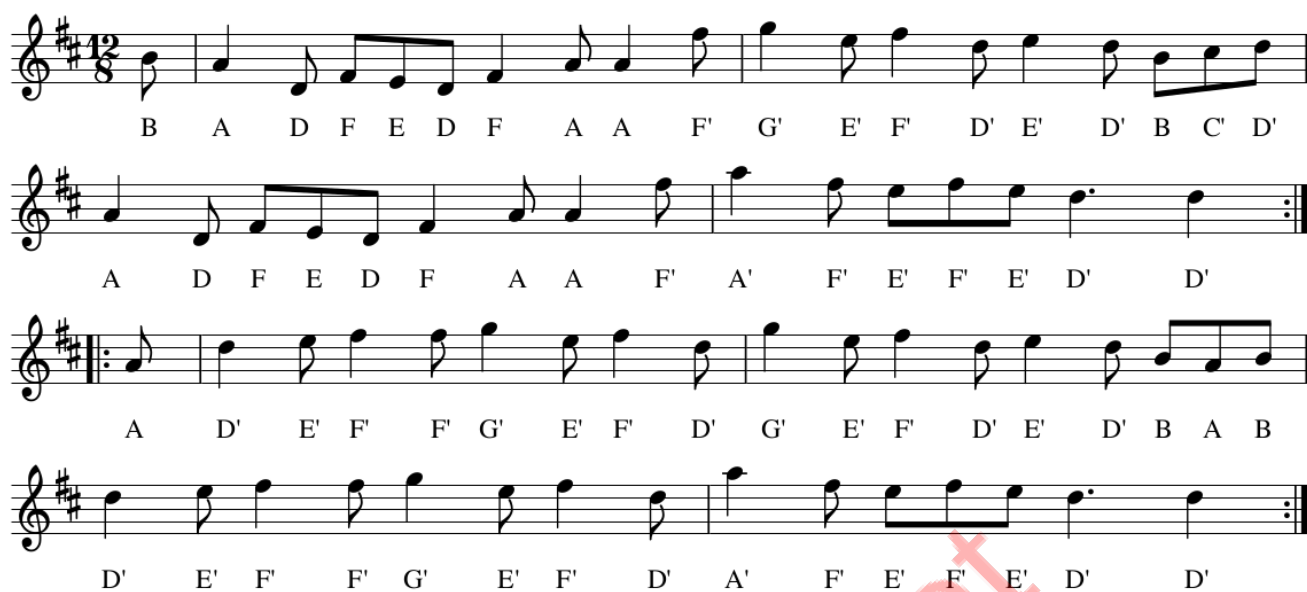
Staff 2: C' E' C' B C' B A B A A' F' G' E' C' D' E' D' D'

Staff 3: E' F' F' F' E' D' E' E' E' D' C' D' D' D' C' B C' C' C' B A

Staff 4: G B B G B B F A A F A A E D E E' D' C' B C' D'

Denis Murphy's Slide

Slide



Musical score for "Denis Murphy's Slide" in 12/8 time, key of D major (two sharps). The score consists of four staves of music with corresponding letter notation below each staff. The notation includes natural notes, sharps, and accidentals to indicate specific pitches.

Staff 1: B A D F E D F A A F' G' E' F' D' E' D' B C' D'

Staff 2: A D F E D F A A F' A' F' E' F' E' D' D'

Staff 3: A D' E' F' F' G' E' F' D' G' E' F' D' E' D' B A B

Staff 4: D' E' F' F' G' E' F' D' A' F' E' F' E' D' D'

The Old Favourite

Slide



Musical score for "The Old Favourite" in 12/8 time, key of D major (two sharps). The score consists of four staves of music with corresponding letter notation below each staff. The notation includes natural notes, sharps, and accidentals to indicate specific pitches.

Staff 1: B C' C' C' B C' E' C' B A C' E' F' E' E' C' E' F' E' C' B

Staff 2: C' C' C' B C' E' C' B A C' D' E' F' E' D' C' B A A

Staff 3: G' A' A' G' A' G' F' A' F' E' C' E' F' E' E' C' E' F' E' C' E'

Staff 4: A' A' G' A' G' F' A' F' E' C' E' F' E' D' C' B A A

A Fig for a Kiss

Slip Jig



F G B E B B A G F A D A A G F G B E B B A G B D' B A G F E

F' G' E' G' E' E' D' B F' D' D' C#D' F' E' D' G' E' G' E' E' D' B D' B A G B D' E' F'

G' E' G' E' E' D' B F' D' D' E' D' F' E' D' G' F' E' F' E' D' E' B B D' B A G F E

The Bells of Tipperary

Slip Jig



F A A B A A F D G B B A B C' D' F A A B A A B C' D' A F D E F E D

D' C' B A F B A B D' B E' E' F' G' F' E' D' C' B A F B A B C' D' A F D E F E D

James Byrne's Slip Jig

Slip Jig



A D' F' A' A' F' D' D' C' D' B C' D' E' F' D' C' B A D' F' A' A' F' D' D' C' D' B C' D' E' C' A D'

F' E' C' A A B A E' C' A D' E' F' D' F' A' G' F' E' C' A A B A E' C' A D' E' F' D' C' D'

Dever the Dancer

Slip Jig



Two staves of music in 3/8 time, key of D major. The first staff has a repeat sign at the end. The second staff has a repeat sign at the beginning and a repeat sign at the end.

B E E B E F G A B E E B A G F G A B E E B E F G A B C#D' A B G F E D

D'E'D'C'A F G A D'E'D'D'E' F' G' F' E' D'E'D'C'A F G A B C#D' A B G F E D

Bean Paidin

Slip Jig



Two staves of music in 3/8 time, key of D major. The first staff has a repeat sign at the end. The second staff has a repeat sign at the beginning and a repeat sign at the end.

F E D F A A F A A F E D F E D F A A F A A B A A D' A F E D

A B C' D' F' E' E' D' B A B C' D' F' E' D' A B C' D' F' E' E' D' B A F A D' A F E D

Na Ceannabhain Bhana

Slip Jig



Two staves of music in 3/8 time, key of D major. The first staff has a repeat sign at the end. The second staff has a repeat sign at the beginning and a repeat sign at the end.

A B G G A G E G E D E G D D E G A G B G G A G E G E D E G D D E F G

A B D'D'E'D'D'B A G B D'D'G'D'B A A B D'D'E'D'D'B A G E G D D E F G A

The Kid on the Mountain

Slip Jig

E D E F E F G F E C' B A B G E E D E F E D G A B A G F A G F E D
 E D E F E F G F E C' B A B G E E D E F E D G A B A G F A G F E D
 B G B A F A G D G A B D' G' E D' B A B G B A F A G A B A G F A G F E D
 B G B A F A G D G A B D' G' E D' B A B G B A F A G A B A G F A G F E D
 G F G' E F E E' F G F G' E F G A' F D' G' F G' E F E E' A' B A' G' F A' G' F E D'
 G F G' E F E E' F G F G' E F G A' F D' G' F G' E F E E' A' B A' G' F A' G' F E D'
 E B B E F G' F E B B E F G A' F D' E B B E F G' A' B A' G' F A' G' F E D'
 E B B E F G' F E B B E F G A' F D' E B B E F G' A' B A' G' F A' G' F E D'
 E D' B D' B A G D G A B D' G' E D' B D' E D' B D' B A G A B A G F A G F E D
 E D' B D' B A G D G A B D' G' E D' B D' E D' B D' B A G A B A G F A G F E D

Boys of the Town

Double Jig



D G G G B D' E' D' B D' B A G G G B D' E' D' B A F D

G G G B D' E' D' B G' E' D' B A G A B G G G

B D' E' F' G' G' A' F' D' E' D' B D' E' F' G' G' A' F' D' E' D' D' E' F' G' F' G'

A' F' D' E' F' G' E' D' B A G A B G G G B D' E' F' G' G' A' F' D' E' D' B

D' E' F' G' G' A' F' D' E' D' D' E' F' G' B' B' F' A' A' E' F' G' E' D' B A G A B G G G

Jackson's Jig

Double Jig



A B G G B C' D' E' C' C' E' F' G' D' B D' G' D' B A B A A G A

B G G B C' D' E' C' C' E' F' G' D' B D' G' D' B A G F G

D' G' G' B' A' G' F' E' D' C# D' E' D' B D' G' D' B A G A A B D'

G' G' B' A' G' F' E' D' C# D' E' D' B D' G' D' B A G F G

Apples in Winter

Double Jig

D' C' B E E D' E E B A G F G E D C D F D F A B C' D' E' D'

B E E B A B D' E' F' G' F' E' F' D' B A D' F F E D E

B D' E' F' E' E' D' B G' E' F' D' B D' E' D' D' A F D F A D' E' F' E' F' E' E' D' B D' E' F' G' A'

B' G' B' A' F' A' G' E' E' E' B E' F' E' E' D' B G' E' F' D' B D' E' D' D' A F D F A D' E' F'

E' D' B D' E' F' G' B' A' G' F' E' F' D' B A D' F G E D E

Donnybrook Fair

Double Jig

D G F G A G A B E' E' D' B A B A B G A B A G E E D

G G A G A B E' E' D' B A B A B G A B A G F G

D' G' F' E' F' E' D' E' F' E' D' B A B E' E' D' B A B E' E' E' F' G' F' E' F' E' D'

E' F' E' D' B A B A B G A B A G F G G' F' E' F' E' D' E' F' E' D' B A

B E' E' D' B A B E' E' E' F' G' F' G' A' G' A' B' G' E' D' B A B A B G A B A G F G

Biddy from Sligo

Double Jig

E' D' A A F A B D' B A F' E' D' A A F A G' F' E'

D' A A F A B D' B A F' G' A' B' A' A' G' F' E' D'

E' F' A' A' B' A' F' A' A' B' A' F' A' A' F' A' A' E' F' G' F' E'

F' A' A' B' A' F' A' A' B' A' F' A' A' A' G' F' E' D'

Smash the Windows

Double Jig

F E D E D F A D' F' E' C' A G B F A E F G F E

D E D F A D' F' E' C' A B G' F' E' D' C' D'

F' G' A' F' F' E' F' A D' F' A' G' F' G' E' E' D' E' A C' E' G' F' E'

A' F' F' E' F' A D' F' A' G' F' G' E' C' A B C' D' D' F' G'

A' F' F' E' F' A D' F' A' G' F' G' E' E' D' E' A C' E' G' F' E'

F' D' G' E' A' F' B' G' F' E' D' A B C' D'

The Rakes of Kildare

Double Jig

F E A A A G A B C# D' E' D' G' F' G' E' G' E' D' B G B A G

E A A A G A B C# D' E' F' G' F' E' D' C' B A A

G' A' E' A' A' E' A' A' E' A' B' A' G' B' G' E' G' E' D' B G G A' A' E' A' A' E' A'

A' E' A' B' A' G' F' E' D' C' B A A A' E' A' A' E' A' A' E' A' B' A' G' B' G' E' G' E'

D' B G B A G E A A A G A B C# D' E' F' G' F' E' D' C' B A A'

Sweet Biddy Daly

Double Jig

F' E' C' A B A F A F E E F A B D' C' B A B C' B B B

E' C' A B A F A F E E F A B D' C' B A B C' A A A

B C' E' E' D' F' F' C' E' E' E' C' A C' E' E' F' A' F' E' C' A B

C' E' E' D' F' F' C' E' E' E' C' A B D' C' B C' A A A

The Eavesdropper

Double Jig

C' A C' C' C' B A C' E' E' E' C' A D' F' F' E' C' A C' B B B C'

A C' C' C' B A C' E' E' E' C' A D' F' F' E' C' B C' A A A

E' A' G' A' B' G' E' F' G' A' E' C' D' F' F' E' C' A C' B B B E' G'

A' G' A' B' G' E' F' G' A' E' C' D' F' F' E' C' B C' A A

The Wandering Minstrel

Double Jig

B A D D B A F A D' E' F' D' B A D D B A G F A F G F E

A D D B A F A D' E' F' D' B A D' B A F E F D D D

E' F' A' F' E' D' E' F' D' B A F A B D' B A F A A G F E G'

F' A' F' E' D' E' F' D' B A F A B D' B A F E F D D D

E' F' D' F' A' F' D' G' B' E' G' B' E' F' D' F' A' F' D' C' E' A C' E' A

F' D' F' A' F' D' G' B' E' G' B' E' F' D' F' E' D' E' F' D' D' D'

Gallagher's Frolics

Double Jig

D E E G F E B A B D' B A B D' B B A B G B G A F D

E D E G F E B A B D' B A B A G F A F G E D E

D' E' F' G' F' E' G' A' B' G' E' D' C' D' F' E' D' A' F' D' F' E' D'

E' F' G' F' E' D' F' E' D' B A B A G F A F G E E E

Jackson's Morning Brush

Double Jig

F D F E F D F A A F A B A B D' E' F' G' F' G' E' C' A

D F E F D F A A F A B A B D' E' F' D' C' D'

E' F' E' D' F' A' F' E' D' E' F' D' B A F A D' E' F'

G' F' G' E' G' F' E' D' F' A' F' E' D' E' F' D' B A F A D' E' F' D' C' D'

Tell Her I Am

Double Jig

D' E' D' B G A B D E D G A B D E D C' B A B G E E B D'

E' D' B G A B D E D G A B A F D C' B A B G F G

A B D' D' D' E' F' G' F' E' D' B G A B A A G A B G E E D'

B D' D' D' E' F' G' F' E' D' B G A F D C' B A B G F G

The Connaughtman's Rambles

Double Jig

F A A D' A A B A B D' A G F A A D' F' E' D' B B B A G

F A A D' A A B A B D' E' F' G' F' E' D' F' E' D' B B B

F' B' B' F' A' F' F' E' F' D' E' F' F' B' B' F' A' F' F' E' D' E'

F' B' B' F' A' F' F' E' F' D' E' F' G' F' E' D' F' E' D' B B B

Sonny Brogan's Jig

Double Jig

B C' A B C' D' C' D' E' D' E' A G A C' D' E' D' C' A A G A

E A B C' B C' D' C' D' E' D' E' A' B' A' G' E' D' C' A A A

B E' A' A' A' B' A' G' E' F' G' E' D' E' A' A' A' B' A' G' E' D' C' A A

E' A' A' E' A' A' G' E' F' G' A' B' A' G' E' D' C' A A A

Willie Coleman's Jig

Double Jig

A B A G A G E G E D G B D' E' D' B D' G' B' A' G' E' D' B A

B A G A G E G E D G B D' E' D' B D' B A B G F G

F' G' F' G' E' D' B D' G' B' A' G' E' G' F' G' E' D' B G B D' E' F'

G' F' G' E' D' B D' G' B' A' G' E' D' B C' D' G' D' B A G F G

Old Man Dillon

Double Jig

F E A A A B D' E' D' B C' A B G G D G G B D' C' B A G

E A A A B D' E' D' E' A' E' E' D' C' B C' D' E' C' A A

F' G' E' F' G' A' G' E' F' G' D' B G G D G G B D' C' B A G G' E' F' G' A'

G' E' F' G' D' E' D' C' B C' D' E' C' A A G' E' F' G' A' G' E' F' G' D' B G G D G G

B D' C' B A G E A A A B C' D' E' D' E' A' E' E' D' C' B C' D' E' C' A A

The Ship in full Sail

Double Jig

E D G G B G G D' G G B A G E' F' G' D' B G A B A A G E

D G G B G G D' G G B A G E' F' G' D' B G A G F G

E' D' G' G' B' G' G' A' G' A' B' G' E' D' G' G' B' G' G' A' A' G' E'

D' G' G' B' G' G' A' G' A' B' G' D' E' F' G' D' B G A G F G

Paddy Kelly's Jig

Double Jig

F G E E B G B E' B D' C' A G F D D A F A D' F' D' A G F

G E E B E E G F E B C' D' F' D' A G F G E E E

D E G B E' F' G' E' G' F' D' A D F A D' E' F' A' F' D' A F

E G B E' F' G' E' G' F' E' D' C' A G F A F G E E E

The Luck Penny

Double Jig

B A G A F D G G F G A B A G B D' B C' A G F D' C'

B A G A F D G B D' G' G' D' E' F' G' D' B C' A F G B

D' G' G' F' G' A' B' G' F' G' A' B' A' G' A' G' F' D' E' F' G' A'

B' A' G' A' G' F' G' G' F' D' C# D' E' F' G' D' B C' A F G B C'

D' B G G F G D G B D' B G C' A F# F E F C F# A C' B A

D' B G G B D' G' G' F' D' C# D' E' F' G' D' B C' A F G

The Tenpenny Bit

Double Jig

E' A A E' A A B A B G B D' E' A A E' A A D' E' F' G' F' G'

E' A A E' A A B A B G A B D' E' F' G' E' D' B A G A

E' A' A' A' G' A' B' A' G' G' E' D' E' A' A' A' G' A' B' A' G' A'

E' A' A' A' G' A' B' A' G' G' E' D' D' E' F' G' E' D' B A G A

Tobin's Jig

Double Jig

D F A D' C' D' E' C' A C' D' E' F' E' F' G' F' G' E' C' A G F E

D F A D' C' D' E' C' A C' D' E' F' A' F' G' E' C' E' D' C' D'

D' F' A' A' G' F' E' F' G' E' F' G' F' E' F' G' F' G' E' C' A G F E

D F A D' C' D' E' C' A C' D' E' F' A' F' G' E' C' E' D' C' D'

The Black Rogue

Double Jig

D' C' A A B G B C' A A A B C' A A B G B A F D D D'

C' A A B G B C' A A A G F G F G B G B A F D D

E' F' G' F' G' A' F' D' C' B A F' E' F' G' F' G' A' F' D' D' F' G'

A' G' F' G' F' E' F' E' D' E' D' C' A A B A G A F D D

Strike the Gay Harp

Double Jig

D' B C' B A D' A F F E D D' B C' B A D' A F E F A

D' E' F' B C' D' A B A F E D E D D E F A F E E F A

D' C' D' F' D' F' A' B' A' A' F' E' D' E' F' A' F' A' B' G' E' E' D' B

D' E' F' A' F' A' B' G' B' A' G' F' E' D' D' F' E' D' A F E F A

D' E' F' D' E' F' D' A F D F A D' E' F' D' E' F' D' A F E A

D' E' F' B C' D' A B A F E D E D D E F A F E E F A

McCann's Jig

Double Jig



A G F D F A D' C' E' D' C' B A D' B A F D E F D E A G

F D F A D' C' E' D' C' B A D' E' F' G' A' F' G' E' C' D'

F' G' A' A' F' D' F' G' E' C' A F' E' D' B' C' D' E' C' B A B C'

D' C' D' A F A B E' D' C' B A F' G' A' F' G' E' C' E' D' C' D'

Knights of Saint Patrick

Double Jig



F A D' C' D' F' E' F' D' E' D' A F D G A G F A F E F G A B C'

D' C' D' F' E' F' D' E' D' A F D G A G F A F E D C D

F' G' A' B' A' F' D' F' A' B' A' A' F' D' G' F' G' E' C' A E A C' G' F' E'

D' C' D' E' D' E' F' E' F' G' F' G' A' F' D' B' G' E' D' A F D'

Kevin Loughlin's Jig

Double Jig

F A D' F' E' D' B B A D' B A F D D B A F E F D E F A

D' F' E' D' B B A D' B A F G B D' A F D E D C D

D' E' F' F' D' F' A' G' G' D' G' B' A' A' B' A' F' E' D' E' A A' G' F' E' F' D' C' Cⁿ

B A B G B D' A' G' A' B' G' E' E' D' C' D' E' F' F' A' F' D' G' F' G' B' A' G'

F' E' F' B' A' F' E' D' E' A A' G' F' E' F' D' C' Cⁿ B A B G B D' A' G' A' B' G' E' E' D' C' D'

Martin Fahy's

Double Jig

D G A B D E G A B A G E G A B D E G B A G E D

G A B D E G A B D' G' E' D' B G A G A B G F G

E' D' B B D' B B D' B G A B C' D' B B D' B A G B A G E D

D' B B D' B B D' B D' G' E' D' B G A G A B G F G

The Lark in the Morning

Double Jig

B A F A A F A B G B B G B A F A A D' E' F' E' D' B D' B

A F A A F A B G B B G B D' E' F' A' F' E' F' D' B B

B D' E' F' A' F' A' B' A' F' A' F' E' D' E' F' A' F' E' F' D' B B A B

D' E' F' A' F' A' B' A' F' A' A' G' A' G' F' G' F' E' D' B B A B

D' F' F' E' F' F' E' F' F' E' F' D' F' F' E' F' E' D' B B A B

D' F' F' E' F' F' E' F' F' E' F' G' A' G' F' G' F' E' D' B B A B

A D' D' F' D' D' E' D' D' F' D' D' A D' D' F' D' D' E' D' B B D' B

A D' D' F' D' D' E' D' D' F' F' G' B' G' F' G' F' E' D' B B

An Comhra na d'Tonn

Barndance



Musical score for "An Comhra na d'Tonn" in 4/4 time, key of D major. The score consists of four staves of music with corresponding letter notation below each staff. The notation uses natural notes (A, B, C, D, E, F, G) and accidentals (sharps for F# and C#) to represent the melody. The piece concludes with a double bar line and repeat dots.

F G A B A F A D' E' F' G' F' E' D' A B C' D' A B D' A G F E E F G

A B A F A D' E' F' G' F' E' D' A B C' D' A B D' A G F D D

D' E' F' E' F' G' A' F' D' E' F' E' F' G' A' F' D' F' G' A' B' G' F' G' A' F' E' D' E' F' E' F G

A B A F A D' E' F' G' F' E' D' A B C' D' A B D' A G F D D

Jim McFadden's Barndance

Barndance



Musical score for "Jim McFadden's Barndance" in 4/4 time, key of D major. The score consists of six staves of music with corresponding letter notation below each staff. The notation uses natural notes (A, B, C, D, E, F, G) and accidentals (sharps for F# and C#) to represent the melody. The piece concludes with a double bar line and repeat dots.

D' B A F E F D D E F D F A D' D' E' F' E' D' B A F D E F E E D E D' B

A F E F D D E F D F A D' D' E' F' E' D' B A F E F D D D

D' E' F' E' D' F' E' D' E' F' E' D' B A D' E' F' E' D' B A F D E F E E D E D' E'

F' E' D' F' E' D' E' F' E' D' B A D' E' F' E' D' B A F E F D D D D' E'

F' E' D' F' E' D' E' F' E' D' B A D' E' F' E' D' B A F D E F E E D E D' B

A F E F D D E F D F A D' D' E' F' E' D' B A F E F D D D

Curlew Hills

Barndance



D E G A B C' D' G' F' A' G' B D' B C' B A B C' C' B A G A B C' B A
 G A B C' D' G' F' A' G' B D' B C' B A B C' A F A G G F G
 B C' D' B' C' A' B G' G' F' G' D' B G F G A B C' A F A G F G A B A B C'
 D' B' C' A' B G' G' F' G' D' B G F G A B C' A F A G G F G

Paddy Byrne's Barndance

Barndance



A' G' F' D' A F G F G B E' E' D' C' D' E' F' G' F' G' A' B' A' G# A'
 F' D' A F G F G B E' E' D' C' D' E' G' B' C' D' D'
 F G A F' F' E' D' C' D' B B E F G E' E' D' C' D' E' D' C' B A B A F G
 A F' F' E' D' C' D' B E' E' D' C' D' E' G' B' C' D' D'

Derry Hornpipe

Hornpipe



Musical score for Derry Hornpipe, 4/4 time, key of D major. The score consists of four staves of music with corresponding letter notation below each staff. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The letter notation uses a mix of uppercase and lowercase letters with primes to indicate pitch. There are three triplets marked with a '3' in the second, third, and fourth staves. The piece ends with a double bar line and repeat dots.

A G F A D' F' D' A F G B D' G' D' B G F A D' F' D' A F E A C' E' C' A G

F A D' F' D' A F G B D' G' B' A' G' F' E' F' D' F' E' F' E' C' E' D' F' E' C' D'

F' G' A' F' D' A D' F' A' G' E' C' A C' E' G' A' F' D' A F' G' F' E' F' E' D' C' B A F' G'

A' F' D' A D' F' A' G' F' E' F' G' B' A' G' F' A' F' D' F' E' F' E' C' E' D' F' E' C' D'

Greencastle Hornpipe

Hornpipe



Musical score for Greencastle Hornpipe, 4/4 time, key of D major. The score consists of four staves of music with corresponding letter notation below each staff. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The letter notation uses a mix of uppercase and lowercase letters with primes to indicate pitch. There are three triplets marked with a '3' in the first, second, and fourth staves. The piece ends with a double bar line and repeat dots.

D' C' B G D G B G D G G' A' G' F' G' E' D' C' B G D G B G D G D' C' B C' A D' C'

B G D G B G D G G' A' G' F' G' E' D' C' B G' F' G' E' C' A F G B G

G' A' B' A' G' F' E' F' G' A' B' A' G' F' E' F' G' A' G' F' E' D' E' F' G' A' G' F' E' D' E' F'

G' F' G' D' E' F' G' D' B C' B A B C' D' E' F' G' F' G' D' E' C' A F G B G

Tomgraney Castle

Hornpipe



C' B A A B A G E G A G A B C' B C' D' E' F' G' F' A' G' E' D' C' B G G C' B
 A A B A G E G A G A B C' B C' D' E' F' G' F' A' G' E' D' B C' A A
 E' F' G' A' A' B' A' G' E' G' A' G' A' B' A' G' E' D' E' G' A' G' E' D' C'
 B G G C' B A G A B A G E G A G A B C' B C' D' E' F' G' F' A' G' E' D' B C' A A

The Honeysuckle

Hornpipe



A B C' D' C' A B C' D' A F D F A F G B A G F A D' A F A D' F' E' D' C' B A B C' E'
 D' C' A B C' D' A F D F A F G B A G F A D' B A G F E D C D
 A B C' D' D' E' F' D' E' C' D' E' F' G' A' A' F' G' E' E' G' F' D' D' F' E' D' C' B A B C' E'
 D' C' A B C' D' A F D F A F G B A G F A D' B A G F E D C D

Rights of Man

Hornpipe



G A B C' A B G A F G E F G A B E' F' G' F' E' D' E' D' B D' C' B A G A G A

B C' A B G A F G E F G A B E' F' G' F' E' D' B G' F' G' E' E E

G' A' B' A' B' G' E' F' G' A' B' A' B' G' E' G' F' E' D' D' C# D' E' F' G' A' F' B' F' A' F' D' F'

E' D' E' F' G' F' G' A' B' G' A' F' G' F' E' F' G' F' E' D' B G' F' G' E' E E

The Plains of Boyle

Hornpipe



F G A F D E F E D F ABAG B A F D E' F' E' D' F' E' D' C' E' D' C' A B C'n A G B

A F D E F E D F ABAG B A F D E' F' E' D' B A F G E F D D

F' G' A' F' G' E' F' D' E' C' D' E' F' D' B A F G ABAF A B A F G ABAF A D' E' F' G'

A' F' G' E' F' D' E' C' D' E' F' D' B A F G ABAF A D' B A G F D D

The Friendly Visit

Hornpipe

B A G D G B G B D' C' A B C' D' E' F' G' D' B D' E' C' A G F G A B C' B A F A

G D G B G B D' C' B A B C' D' E' F' G' D' B G F G A D' C' B G G

B D' G D' B G B D' G' E' C' A F G A G' F' E' D' C# D' E' G' F' E' D' E' D' C' D' C' B A

G D G B G B D' C' A B C' D' E' F' G' D' B G F A D' C' B G G

Liverpool Hornpipe

Hornpipe

A G F D F A D' F' A' F' G' F' E' C' D' C' B A G B G F A F E D E F G B A G

F D F A D' F' A' F' G' F' E' C' D' C' B A D' F' A' F' B' G' E' C' D' D' C' D'

B C' D' F' D' C' E' C' B A B C' D' C' B A G B G F A F E D E F G B A G

F D F A D' F' A' F' G' F' E' C' D' C' B A D' F' A' F' B' G' E' C' D' D' C' D'

Home Ruler

Hornpipe

A, B, C D F A D A F A D' F' E' D' B D' B A A B A F D E F E D E D B, A, B

D F A D A F A D' F' E' D' B D' B A A B A F E G F D D

A B C' D' D' C' D' D' F' A' F' B' F' A' F' E' D' E' F' E' D' B C' D' E' F' E' D' E' D' B D' A B

D' D' C' D' D' F' A' F' B' F' A' F' E' D' E' E' D' B A D' B A F E F D

Kitty's Wedding

Hornpipe

F' E' D' B D' A F A B A F A D E D B, D A, D D F B F A F D F E F' E'

D' B D' A F A B A F A D E D B, D A, B, D F B F A F E F D

F' G' A' F' E' D' B' A' F' D' A D' F' D' E' D' B D' D F A D' F A D' E' F' A' D' F' E' F' A'

A' F' E' D' B' A' F' D' A D' F' D' E' D' B D' D F A D' F A D' F' E' A B C' D'

Pleasures of Hope

Hornpipe

B C' D' A F A B G E G F E D F A D' C' B A E E' E' F' G' F' E' F' D' E' C' A B A G F E

F A D' D' D' A F D E E' E' F' G' F' E' C' A D' F' A' F' B' G' E' C' D' D' C' D'

B C' D' F' A' F' B' G' E' C' D' F' A' F' G' E' C' A D' F' A' F' G' F' E' F' D' B B A B D' A G

F A D' D' D' A F D E E' E' F' G' F' E' C' A D' F' A' F' B' G' E' C' D' D' C' D'

The Showman's Fancy

Hornpipe

F G A G# A B A D' F' D' B G' G' F' E' D' C' B A G# A B A F D F E D E F E F G

A G# A B A D' F' D' B G' G' F' E' D' C' B A D' F' A' G' E' C' D' E' D' D' C' D'

C' D' E' D' E' F' G' E' C' A D' C' D' E' F' D' A F' G' A' G' F' G' E' F' D' E' C' D' C' B C' A F G

A G# A B A D' F' D' B G' G' F' E' D' C' B A D' F' A' G' E' C' D' E' D' D' C' D'

The Devil in the Kitchen

Fling

G' F' E' A A E' F' G' F' E' A A A A' G' F' E' A A A E' F' G' E' D' B G B D' G' F'

E' A A E' F' G' F' E' A A A A' F' G' A' F' G' E' F' D' E' C' D' B G B D'

F' G' A' A A A E' A A A A' A' A A A G' F' G' A' A A A E' F' G' E' D' B G B D' E' F' G'

A' A A A E' A A A A' A' A A A G' F' G' A' F' G' E' F' D' E' C' D' B G B D' E'

Dulaman na Binne

Fling

A' G' E' D' B A G A B D' E' D' B A B D' D' D' E' D' B A G A B D' E' B D' B A G'

E' D' B A G A B D' E' D' B A B D' D' D' E' D' B A G A B D' E' G' D' B A G'

E' A' A' G' E' D' E' D' B A B D' G' E' A' A' G' E' D' G' E' D' B A G'

E' A' A' G' E' D' E' D' B A B D' D' D' E' F' G' E' D' B D' E' F' G' E' D' B E' D'

Corn Riggs

Highland

E F G F G A B A G F E F G A D G G A B C' B A G D' D' D

G F G A B A G F E F G A D E F G E A G F E D G G

E F G D' B D' F E F G A D G D' B D' B A G D' D'

G D' E' D' C' B C' B A G F D E F G E A G F E D G G

Green Grow the Rushes

Highland

G G A B G G B A B C' D' E' A A B C' D' E' D' B C' D' B A C' B A G E D E

G' G' A' G' E' D' E' A' A' B' A' G' E' F' G' A' G' E' D' B G' B A C' B A G E D E

The Lady on the Island

Reel

D' C' B A F B A F E F D F A B A D' B B A F B A F A D' E' F' D' E' D' B

B A F B A F E F D E F A B A D' B B A F B A F A D' E' F' D' E' B C'

D' F' D' E' F' G' E' A' F' D' F' E' D' B A D' F' D' E' F' G' E' A' F' D' F' E' A B C'

D' F' D' E' F' G' E' A' F' D' F' E' D' B A D' E' F' G' A' A' B' A' F' D' F' E'

The Sailor on the Rock

Reel

D' E' F' D' B A F B A D F E D F A A D' E' F' D' B A F B A B D' F' E' D' B C'

D' F' D' B A F B A D F E D F A B C' D' E' F' D' B A F B A B D' F' E' D' D' E'

F' A' A' G' F' D' D' G' F' G' A' B' G' E' G' F' A' A' G' F' E' D' B A B D' F' E' D' D' E'

F' A' A' G' F' D' D' G' F' G' A' B' G' E' G' F' G' F' E' D' D' B A B D' F' E' D' B C'

Maud Millar

Reel



Musical score for Maud Millar Reel, 4/4 time, key of D major. The score consists of four staves of music with corresponding letter notation below each staff.

Staff 1: G' F' E' D' B A G E D E G B G D G B D' E' B D' B A G A B E' E' D' E' F' G' F'

Staff 2: E' D' B A G E D E G B G D G B D' E' B D' B A G A B E' E' D' E' G' E'

Staff 3: D' E' G' A' B' G' G' A' G' E' F' G' A' G' E' D' E' G' A' B' G' G' A' G' E' D' E' A' G' E'

Staff 4: D' E' G' A' B' G' G' A' G' E' F' G' G' A' B' G' A' F' G' F' E' D' B E' E' D' E'

Molloy's Reel

Reel



Musical score for Molloy's Reel, 4/4 time, key of D major. The score consists of four staves of music with corresponding letter notation below each staff.

Staff 1: F A D' A D' F D' A F G F E F G A B C' D' A D' F D' A F G B A G F D F A

Staff 2: D' C' D' E' F' D' A F G F E F G A B C' D' A D' F D' A F G B A G F D

Staff 3: E' F' G' G' F' G' B' A' G' F' G' A' F' G' F' E' F' G' G' F' G' B' A' G' F' G' A' E' A' F' D' D' C' (triplets indicated over the last three notes)

Staff 4: D' F' A' F' G' B' A' G' F' G' A' F' G' F' E' G' F' E' D' C' D' C' B A G# A B C' D' G'n

Cooley's Reel

Reel

G F E B B A B E B B A B D' B A G F D A D B D A D F E D A D B A G F

E B B A B E B B A B D' E' F' G' A' F' E' C' D' B A F D E F D E

G' F' E' B B E' F' G' F' E' B B G' E' D' B A F A D A F A A F A D' E' F' G'

E' B B E' B G' B E' B B D' E' F' G' A' F' E' C' D' B A F D E F D E

The Wise Maid

Reel

D E F G F E D E F A A B A F E D D' E' G' F' D' E' C' D' B A F B E E

F F E F E D E F A A B A F E D D' E' F' G' F' D' E' C' D' B A G F D

F A D' B A G F D F A D' F' A' F' G' F' E' G' F' D' F' E' D' C' E' D' F' E' D' C' A A D'

B E G B A D F A D' F' A' F' G' F' E' C' D' F' E' C' D' B A G F A E F D E

The Cameronian Reel

Reel

D' B A F A D A F A G F E F G B D' B A F A D A F A G B A G F D F G

A F F D F A F G F E F G B D' B B A F A D A F A G B A G F D

F G A D' D' C' D' D' B C' D' E' F' G' F' E' D' C' B A E' A F' A E' D' C' D' E' F' G' F' E' G'

F' A' E' G' F' A' E' F' G' F' D' D' C' D' E' F' G' A' F' G' E' F' D' E' C' D' B A G F D

Drowsey Maggie

Reel

E B E D' E B E E B E A F D F E B E D' E B E B A B C' D' A F D

E B E D' E B E E B E A F D F E B E D' E B E B A B C' D' A F A

D' F' D' C' E' C' D' E' F' G' A' F' G' E' D' F' D' C' E' C' B A B C' D' A F A

D' F' D' C' E' C' D' E' F' G' A' F' G' E' A' F' G' E' F' D' E' C' B A B C' D' A F D

Sheahan's Reel

Reel

E F G B G D G B G A B C' A B G G A G A B C' B A G F G A G F D E F

G B G D G B D' C' B A B C' D' E' F' G' F' E' D' B C' B C' D' B C' A B G

E' F' G' B' G' D' G' B' G' G' B' G' F' D' D' E' F' A' F' D' F' A' F' G' B' A' G' F' D' E' F'

G' B' G' D' G' B' G' G' B' A' G' F' D' E' F' G' F' E' D' B C' B C' D' B C' A B G

Miss Monaghan

Reel

F E D F E D F A A B D' B A F A A B D' E' D' B A B D' E' F' E' D' F' E' F E

D F E D F A A B D' B A F A B C' D' E' D' B A B D' B A F E F D

D' E' F' A' A' B' A' F' D' F' G' E' F' D' E' D' B C' D' E' D' B A B D' E' F' E' D' F' E' F' G'

A' A' B' A' F' D' F' G' F' D' E' D' B C' D' E' D' B A B D' B A F E F

The Tarbolton

Reel

D E E' E' D' E' B A G B A F G F E F D D' D' C' D' A F G B A G F D D F

E E' E' D' E' F' G' E' F' E' D' F' E' D' B A G B G F G A C'n B G A F G E E

F' G' E' F' G' E' B' E' G' E' B' E' G' F' E' F' D' E' F' G' A' F' E' F' D' B A G F D D F

G B G F A F E E' F' G' F' E' D' B D' B G A G A B G A F G E E

The Trip to Durrow

Reel

D D F A D F A D' F' E' D' B B C' D' B B A D' B B A F A D E F E E

D D F A D F A D' F' E' D' B B C' D' B B A F A D' B A F E F D

B C D' C' D' E' F' E' F' G' A' F' D' F' G' F' E' D' B C' D' E' F' G' E' B' E' G' E' B' E' G' F' E' F'

D' C' D' E' F' E' F' G' A' F' D' F' G' F' E' D' B C' D' E' F' G' B' A' G' F' G' E' F' D' D' E'

F' D' E' C' D' D' E' F' D' E' D' B B C' D' B B A F A D' B A F D E F E E F

D D F A D F A D' F' E' D' B B C' D' B B A F A D' B A F E F D

The Swallow Tail

Reel

G' F' E' A C' A E' A C' A B D' E' F' G' E' D' B G B G D' G B G B D' E' F' G' F'

E' A C' B A E' A C' B A B D' E' F' G' F' G' A' F' G' E' D' B G A B A A G A

A G A A' A' B' A' G' E' D' E' F' G' E' D' B G B G D' G B G B D' E' F' G' D'

E' A' A' B' A' G' E' D' E' F' G' F' G' A' F' G' F' E' D' B G A B A A G A

The Wind that Shakes the Barley

Reel

D' B A A B A F E D B B A B C' D' B A A B A F E D G' F' E' D' B C' D' B

A A B A F E D B B A B C' D' B A A B A F E D G' F' E' D' B C' D' E'

F' F' D' G' G' E' F' F' D' B C' D' E' F' F' D' G' F' G' A' F' E' D' B C' D' E'

F' F' D' G' G' E' F' F' D' B C' D' E' D' E' F' G' A' A' B' A' F' E' D' B C' D' B

The Maids of Montcisco

Reel



E A A B A A E A A B A A G E G G B G G G A G B G A G E D

E A A B A A E A A B G B D' E' D' E' F' G' A' G' E' D' B G B A

A A B D' B A B G A B G D G B G A G A B D' G B D' E' F' G' E' D' B G B

A A B D' B A B G A B G D G B G A G A B D' G B D' E' F' G' E' D'

E' A' A' B' G' A' F' G' E' D' B G A B D' E' A' A' B' G' A' F' G' E' D' E' G' G' B'

A' A' B' G' G' E' D' E' D' B G A B D' E' A A E' F' G' E' D' B G B A

The Boyne Hunt

Reel



B A F A D A F A A F A B E E A F A D A F A A B D' E' F' D' D'

A F A D A F A A F A B E E B A F A D A F A A B D' E' F' D' D'

F' A' A' F' A' F' G' F' G' A' B' E' E' F' A' A' B' A' F' D' B A B D' E' F' D' D'

F' A' A' F' A' F' G' F' G' A' B' E' E' F' G' F' E' D' E' D' B A B D' E' F' D' D'

Last Nights Fun

Reel

A D F E D A A B A D F D E F G B A D F D A B³C'D' E' F' E' D' B B D'

A D F D A A B A D F E D E F G B A D F E D A B³C'D' E' F' E' D' B A B

D' F' F' A' F' F' D' E' F' D' E' F' E' D' F' F' A' F' F' E' G' F' E' D' B A B

D' F' F' A' F' F' D' E' F' D' E' F' A' B' F' A' F' E' G' F' D' E' D' B C' D' B

The Boys of Ballisodare

Reel

D' G G D' G E' G D' G G A B A A B D' G G D' E' D' B A D' B A G E D E

D' G G G D' G E' G D' G G A B A A B D' D' B E' B D' B A D' B A G E D E

G' A' B' G' A' F' G' F' G' A' B' G' E' F' G' D' G' B' G' A' F' G' F' E' D' B³C'D'E' F'

G' A' B' G' A' F' G' F' G' A' B' G' E' G' B' G' A' F' G' E' D' B A D' B A G E D E

B D' D' B D' G' D' B D' G' D' B A A B D' D' B D' E' D' B A D' B A G E D

B D' D' B³C'D'G' D' B³C'D'G' D' B A A E' B B E' B D' B A B A G E D E

The Dairymaid

Reel

D' B A F F D F B F A F D E F E E B A F F B F A F E D E F D D F

A F F D F B F A F D E F E E F G G E F A F E F D E F D

F A D' F' A' B' A' G' F' G' E' F' D' B B A D' F' A' G' F' G' A' G' F' A' E' G' F' D' D' C'

D' F' A' F' G' A' G' F' G' E' F' D' B B A D' F' A' F' G' B' A' G' F' G' A' E' G' F' D'

Come West Along the Road

Reel

D' B G D' G B G G B D' E' F' G' E' D' B G D' G B G A B C' D' E' D' B E'

D' B G D' G B D' G B D' E' F' G' E' D' B G D' G B G A B C' D' E' D' B D'

G' B' G' E' F' G' D' G' E' G' D' G' E' D' B D' G' B' G' E' G' D' B A B C' D' E' D' B D'

G' B' G' E' F' G' D' G' E' G' D' G' E' D' B D' G' A' B' A' G' E' F' G' E' D' E' G' A' B' A' G' E'

The Hares Paw

Reel

G B A G A B E E G E D E G G A B A B D' E' F' G' F' G' E' D' B A

G A B G A G A B E E G E D E G F G A B A B D' E' F' G' F' G' E' E' F'

G' F' G' E' D' B C' D' E' D' B D' E' F' G' F' G' E' D' B D' E' F' G' F' D' E' F'

G' F' G' E' D' B C' D' E' D' B D' D' E' F' E' D' B D' E' F' G' F' A' G' E' D' B

The Star of Munster

Reel

A B C' B A C' B A G B A G E F G E D G E A A B C' B C' D' E' A' F' G' E' D' B

C' A C' B A G B A C' B A G E D G E A A B C' B C' D' E' G' D' B A

B D' E' A' A' B' A' G' E' G' A' B' G' A' G' E' F' G' G' A' G' E' D' E' G' A' B' A' G' E' D' G'

E' A' A' G' A' G' E' G' A' B' G' A' G' E' F' G' E' F' G' A' G' A' B' A' G'

The Cup of Tea

Reel



G A B A G F G E E F G E B E G E E B A G F G E E G F D A D F D F A

B A G F G E E F G E B E G E E A B A G F G A B C' D' B A G F D

F A D' E' G' F' D' E' C' D' E' G' F' D' B C' D' E' F' G' F' D' E' C' D' B A G F D F A

D' E' G' F' D' E' C' D' F' A' F' G' F' G' A' G' F' G' E' F' D' E' C' D' B A G F D

D E F A D' A B A D' A F A D' A F E E G F A D' A B A B C' D' B A G F D D E

F A D' A B A D' A F A D' E' F' E' E' G' F' D' E' C' D' B A F G B A G F D D

The Donegal Reel

Reel



E D D E F D F A D' F A F B F A F E D E F G F G A B³ C' D' A F E G F E

D D E F D F A D' F B F A B D' E' F' D' E' C' D' C' B A G F G E F D

A D' E' F' G' A' F' D' F' A' F' D' F' A' G' F' E' D' E' F' G' F' E' D' B³ C' D' E' F' G' F' E'

D' E' F' G' A' F' D' F' A' F' D' F' A' B' A' G' F' E' C' D' C' B A G F G E F D

The Musical Priest

Reel

F B B A B B D' C' B A F' E' C' B A F B B A B B D' C' B A C' B B A

F B B A B B D' C' B A F' E' C' B A F B B A B B D' C' B A C' B B C'

D' D' C' D' F' E' D' C' B A E' A F' A E' A D' C' B C' D' E' F' B' A' F' E' C' B B C'

D' B B B' A' F' B' A' F' E' C' A B C' E' D' B B B' A' F' B' A' F' E' C' B B C'

D' B B B' A' F' B' A' F' E' C' A B C' E' D' C' B C' D' E' F' B' A' F' E' C' B

The Ships are Sailing

Reel

E' D' B E' E' D' B C' D' B A D F D A D F E D E D E F G G A B E' E' F' G' F' E' D'

B E' E' D' B C' D' B A D F E D A D F D E D E F G F G A B E' E' D' E'

E' F' G' G' A' B' G' E' G' F' F' G' A' F' D' F' G' F' G' A' B' G' E' G' F' E' D' F' E' E' F'

G' F' G' A' B' G' E' G' F' E' F' G' A' F' D' F' G' B' G' F' A' F' E' D' E' F' G' F'

The Salamanca

Reel

D' B A D F E D A D F E D A D' C' D' F' E' D' C' B E G F E B E G F E B E' E' D' C' D' E' G'

F' B B F' B B F' E' F' D' F' A' G' F' D' E' C' D' B A G F G E F D

F' G' A' F' D' G' B' G' E' G' F' D' E' C' D' C' B C' A D' D' C' D' E' F' G' A' G' B' A' F' G'

A' B' A' F' G' F' E' G' F' D' E' C' D' F' A' G' F' D' E' C' D' B A G F G E F D

The Mountain Road

Reel

D E F A F B F A F F A F E F D E F A F B F A F G F E F D E D B, D

F A F B F A F F A F E F D E F A A D' B A F B A B D' E' F' D'

B C' D' D' C' B A D F A D' C' D' E' F' D' E' C' D' E' D' B A D F A G E F E D E D B, D

D' E' D' B A D F A D' C' D' E' F' D' E' C' D' E' F' D' B A F A G F E F D E

O'Carolan's Draught

Planxty

D G A B C' D' E' F' D' G' F' E' D' B D' E' C' E' D' B D' C' B C' A C' B A

G A B C' D' E' F' D' G' F' E' D' C# B' A' G' G' F' E' D' A C# ID'

F' G' A' F' G' A' B' A' G' F' E' F' G' F' E' E' D' C' B E' D' E' F' G' F' G' A' B' A' G' F' E' F' G' A'

B' B' B' B' A' B' A' B G' B G' B F' B F' B E' D' E' F' G' F' E' D' E' E' D' E' F'

G' F' E' D' C' B A G E' D' D' B G C' B C' A B G A F G A F D E F D

E F G E F G A F G A B G A B C' A D' G' B' A' G' F' G' G' F' G'

Planxty Irwin

Planxty

A D' C' B C' D' A G F E D G E F G A C D E A

D' C' B C' D' A G F E D G E F G A D E C D

A D' D' D' C' D' E' E' E' C' A F' F' E' F' D' C' B A B C'

D' C' B C' D' A G F E D G E F G A D C D

Lord Inchiquin

Planxty



A D' D'E'F'E' D' E'D'C'B A F A F' E' D' E'D'C'B A G F G B A G F
 E A'G' F' E'D' D' C' B A F A F' E' D' E'D'C'B A D' F E D D
 A A B C'D'E' E' D' E' F' D' F' E' D' D'E'F'G'A' A' B' G' F' D'F' E' D'
 D'E'F'G'A' A' B' G' F' G'E' D' F' G'F'E' E' E' F' D' C' D' B A A' G'
 F' E'D' D' C' B A F A G' F'E' D' E'D'C'B A D' F E D D

O'Carolan's Welcome

Planxty



G F E G A B E G A B A B A G F E F D B, G F E A G F G B B, D
 E G F E G A B E G A B A B A G F E F D B, D' C'B E' D' B A G B A G F G E
 E B E' F' G' B E' F' G' G' F' E' D' E' F' G' B B C' E' C' B A
 B D' B A G A B D' E' E' D' B D' E' D' B A B D' B A G A B G
 A F D G F E A G F G B B, D E E

Planxty George Brabazon

Planxty



G' E' D' G C' B A G D' G C' B A G E' A A B C' D' E' A A B C'

D' C' B G' F' E' E' D' C' B C' B A G B A G E D E G A B G G

G' A' B' G' B' A' F' A' G' D' G' E' D' C' B E' A A B C' D' E' A A G' A'

B' G' B' A' F' A' G' D' G' E' D' C' B C' B A G D E G A B G G

Planxty Browne

Planxty



G' E' D' B G G A B E E E C' A F D D E F G G G G'

D' B G B C' D' E E E C' A F D D E F G G

G' A' B' G' B' A' F' D' E' F' G' G' F' E' D' B G' D' B G A F D D G' A' B' G' B' A' F' D'

E' F' G' G' F' E' F' A' F' G' E' C# D' D' E' F# E' C' E' D' B D' C' A' C' B G' B

A C' E' D' B G F A F D E F G A B E F G A B C' D' E' F' G' D' B C' A F G G

Give Me Your Hand

Air

D E G G G D E G G G D E G G G A B B E' E'D' B A G A A E'D'

B B D'B A A B A G E D E G G G D E G G G D E G G G A B

D D B A B G D E G G G A B B E' E'D' B A G A A E'D' B B D' A A B D'

E' D'B D' D' E' G' E'D' E' E' G' A' G'E' G' G' D'E' G' G' D'E' G' G' A' B'

B' B' B' B' A' G' A' G' A' B' A' B' A' G' F' E' E' G'E' D' D' G'D' B B D'B

A B A G G B D' F'n E'D' E' E' G' E' D'B D' D' G' B B D'B A A C' B A G

Eleanor Plunkett

Planxty

G A B B A G G G A' G' E' E' E' D' B B A G E A A B

A G' A' B' A' G' E' D' E' E' F' G' G' B' A' B' A' G' F' G' A' G' F' E'

D' B D' E' G' G B B A G E A A B A

The Galtee Hunt

Set Dance

D G A B G A G E D C' C' A B G E D G A B G A G E D E A A G A C' B A

G A B G A G E D C' C' D' E' F' G' E' D' B G B A G E D E G G F G

D G G B D' D' E' F' G' F' D' E' D' E' D' G' D' E' D' B C' D' B G B

C' C' B C' E' G' B B A B C' D' B A A B A G E D G' F' G' B' A' G' F' E'

D' B G B A G E D C' B C' D' E' F' G' E' D' B G B A G E D E G F G

The Jockey at the Fair

Set Dance

D G A B C' D' G' D' C' B D' B G F G C' B C' A C'

D' C# D' E' F' G' A' F' D' G' F' E' D' A B C# D' D'

G' A' F' D' A' F' D' C' C' B D' D' G' D' D' G' D' C' C' B D' E' F' G' F' E'

D' C' B D' E' D' C' B A G B G E F G G G B D' E' F' G' E'

D' B G G A B E F G A B G' B A G

The Garden of Daisies

Set Dance

F G' A' A' F G' B' A' G' F' E' F' A' G' F' E' F' D' C' D' E' F' D' E' C' D' E' D' C' A G F G

A B C' A D' C' A G F E F G A B C' A D' D' F' E' D' C' E' D' D' C' D'

A D' C' D' E' F' E' F' G' A' A' F' D' E' F' G' A' A' F' G' B' A' G' F' F' E' D' E' F' G'

A' A' F' G' B' A' G' F' E' F' A' G' F' E' F' D' C' D' E' F' D' E' C' D' E' D' C' A F G'

A' A' F' G' B' A' G' F' E' F' A' G' F' E' F' D' C' D' E' F' D' E' C' D' E' D' C' A G F G

A B C' A D' C' A G F E F G A B C' A D' C' D' F' E' D' C' E' D' D' C' D'

The Job of Journeywork

Set Dance

F' E' D' C' A G F G A B Cⁿ A B G A F' E' D' C' A B C³ D' A F G B A F D E F G

A B A F G F E F D D E F G A D' C' D' E' F' D' D' C' D'

E' F' E' F' G' F' E' F' D' C' A G A D' E' F' E' F' G' F' E' F' D' C' A F' G' A' G' F' A' G' F' E' F'

D' C' D' E' F' E' C' D' C' A G F G A B Cⁿ A B G A F' E' D' C' A B C³ D' A F

G B A F D E F G A B A F G F E F D D E F G A D' C' D' E' F' D' D' C' D'

Madam Bonaparte

Set Dance

E' D' C' C' B C' E' C' A D' D' C' D' F' D' B A C' E' A' G' A' F' E' F' E' D' C' B

C' C' B C' E' C' A D' C' D' E' F' G' A' F' E' C' A³ B C' D' B G B A A G A

C' B A C' E' G' A' G' A' F' E' F' E' D' C' B A C' E' A' G' A' F' E' F' E' D' C' B

C' E' A' E' C' E' A' E' D' F' B F' D' F' B F' C' E' A' E' C' E' A' E' G B E B G B E B

C' E' A' E' C' E' A' E' D' C' D' E' F' G' A' F' E' C' A C' D' B G B A A G A

Shoe the Donkey

Mazurka

D' E' F' D' A D' E' F' D' A D' E' F' A' G' F' E' F' E' D' C' B A E' D'

C' B A B C' D' E' G' E' F' D' D' E' F' D' A D' E' F' D' A D' E'

F' A' G' F' E' F' E' D' C' B A E' D' C' B A B C' D' E' G' E' F' D' F G

A D' C' E D E F G B A F F G F E F G F G A B A G F E F G

A D' C' E D E F G B A F F G F E F G F G A B A C' D'

The Music of Ireland

The ancient music of Ireland is said to have three different categories:

Geantraí: Happy Music and Songs for dancing and celebration.

Suantraí: Soothing music such as a slow air or a lullaby. Melodies played not for dancing but for listening.

Galtraí: Sad music and songs such as a lament for someone who has died or has gone away.

Ancient music consisted of songs in the Irish language commemorating events, airs, clan marches and simple dance tunes. The music was learned aurally and handed down from generation to generation within communities.

Musical instruments were primitive by today's standards, whistle, timpan, simple flute, reed pipe, and harp. History shows that stringed bowed instruments were played back in the 12th century.

The Harp in Irish Music

The Irish term for Harp is Cruit (Clairseach). History has recorded harp playing in Ireland as far back as the 9th century. Ireland's earliest surviving harp, from the 11th century, is the Brian Boru Harp and is on display in Trinity College Dublin.

The Harp is the emblem of Ireland and the present day emblem is designed on the Brian Boru Harp. There are numerous accounts of famous Irish Harpers in Ireland going back to the 12th century.

Harp Playing in Ireland

The Harp is the most important instrument in Irish Musical History. For centuries, Harpers were especially respected at home and abroad for their skill as musicians and the beauty of the music.

Gaelic Monarchs and Persons of High Nobility employed a Harper as part of their household to provide entertainment. However, as the occupation of the English in Ireland grew stronger the Gaelic Monarchs finally left Ireland in the early 17th century (Flight of the Earls) leaving the harpers and musicians without any support. Professional Musicians became itinerants, travelling from place to place trying to make a living. They suffered greatly under English rule in the centuries that followed as England tried to suppress Irish culture in a bid to take over Ireland.

In the 17th century Penal Laws were introduced against Catholics in Ireland and Irish Language and culture in general was oppressed. During Oliver Cromwell's rule of Ireland on behalf of Britain in 1650 he ordered that all Harps and Organs throughout Ireland to be confiscated and destroyed.

A small number of Harpers received support from the new Anglo Irish nobility in the 17th and 18th centuries among them, Rory Dall O'Cahan (Born 1645) and composer of "Give Me Your Hand". Also, Turlough O'Carolan (1670 to 1735) a blind harper from Co. Meath. Many of O'Carolan's tunes are documented and have become part of the tradition. Oppression of Irish culture continued through the 1700's. Also, changing tastes in music among the upper classes saw European music, not suitable for the Irish wire strung harp becoming popular and by the end of the century it was clear that traditional Irish harpers were nearly extinct and with them a millennium of oral tradition.

Belfast Harp Festival and Edward Bunting

In a bid to preserve the old harping tradition a festival was held in Belfast in 1792. Cash prizes were offered but only ten harpers, ranging in age from fifteen to ninety seven, could be found.

Edward Bunting, a nineteen year old Armagh church organist was in attendance to notate the music. Bunting went on to travel all around the country collecting tunes and folklore and he became the first archivist of Irish music. He published three collections of traditional tunes, in 1797, 1809, and 1840 and saved hundreds of old Irish airs from being lost forever. All the surviving O'Carolan tunes are part of his work.

The Fiddle

The Fiddle was already well established in Ireland by the late 17th century. The standard violin as we know it today is said to have been introduced to Ireland by Ulster Scots planters.

As the Harp declined the fiddle became more popular. It was cheap and fairly easy to play and was widely used by the ordinary people of rural Ireland. Through the 18th 19th and early 20th centuries the fiddle has been used for dances, weddings, fairs and funerals. Fiddle teachers travelled from place to place bringing entertainment and passing on the skill of fiddle playing to the next generation. Just like accents and language, Fiddle Playing Styles differed from Parish to Parish throughout the country. However over the past century due to audio recordings, mobility of people and changes in musical tastes many local styles have disappeared.

The Uilleann Pipes

The Uilleann Pipes started development in the early 1700's and were originally known as the Irish Pipes and later called the Union Pipes.

The pipes grew in popularity during the 1700's and the famous uilleann piper Walker Jackson was the first musician to have a book of his compositions published. "Jacksons Celebrated Irish Tunes" was published in 1774 and many of his tunes are played today including Jackson's Morning Brush and Strike the Gay Harp.

By the early 1800's the pipes were fully developed with drones and three regulators.

Pipers although fewer in numbers than fiddlers were held in higher regard due to the complexity of the instrument and the skill required to master it. It was said it took 21 years to master the pipes, 7 years learning, 7 years practicing and 7 years playing.

The early 1800's was a good time for music and step dancing in Ireland. Uilleann Piping was especially popular and held in high regard. However, the same could not be said later in the century. The Great Famine of 1845 to 1852 and of 1879 with the deaths of 1 million people and the emigration of 2.5 million had a detrimental effect on the musical culture of the nation.

In the later part of the century the old dances began to give way to dances based on quadrilles and more suitable for the melodeon rather than the pipes. By the end of the 19th century it looked as if the uilleann pipes were a thing of the past.

The founding of the Gaelic League in 1893 to preserve the Irish language began a renewed interest in all aspects of our native culture. Clubs dedicated to piping were founded in Dublin and Cork.

Irish Traditional Music in the 20th Century

In the 20th century the challenges for Traditional Music did not come from oppression by foreign powers or poverty but rather from modernisation, changing tastes, church interference and teaching methods.

The Early 20th Century

The fiddle was still the most popular instrument and keeper of the tradition. The Irish concert flute was popular especially in Leitrim, Sligo and Clare. The concertina was popular particularly in Co. Clare. Melodeons and Accordions were widely used and the banjo was growing in popularity.

Set dancing was popular throughout the country especially in rural areas. Dance houses were commonplace and dances were also organised at crossroads during the summer. Sunday afternoon dancing, patterns, music at weddings and funerals were also commonplace much to the disapproval of the church in Ireland. Ceili dancing was actively promoted by Conradh Na Gaelige. The Kilfenora Ceili Band was formed in 1910 and is still in existence today.

Gramophone Recordings and Irish Music

Irish music was thriving amongst the Irish immigrants to New York, Boston and other large cities in America. Audio Recording Technology and radio broadcasting was on the rise.

One of the first Irish fiddlers playing Irish music to be recorded was the New York based Michael Coleman. He was born Killavil, Co. Sligo in 1891 and was one of our most influential fiddle players of the 20th century. He was a gifted musician in the South Sligo fiddle style. His music was full of ornamentation and variations and seemed spontaneous and varied as the tune was repeated. The recorded tunes were fast and lively and with piano accompaniment. This new slick arrangement sounded very attractive and a departure from the familiar solo performances of a single tune played at a slower pace and repeated several times to display variations. These recordings along with later 1920's recordings of fellow Sligo fiddlers James Morrison and Paddy Kiloran popularised the Sligo fiddle style throughout the country.

As access to audio recordings and radio broadcasting grew local regional styles became diluted in favour of what was considered the more attractive sound of studio produced music.

Traditional music continued to gain popularity supported by radio broadcasts and gramophone records.

Ceili bands became bigger as a bigger sound was required to fill the dance halls which catered for larger crowds. Ceili bands often consisted of more than 10 musicians playing a variety of melody instruments, fiddle, flute, accordion, concertina, banjo and sometimes even a saxophone. They also had a rhythm section of a piano played with a vamping rhythm and drums to keep a simple and strict steady beat for the dancers.

Regional Musical Styles

When we talk of Regional Playing Styles we mean a Fiddle Style or to a lesser extent Flute Playing style particular to an area. Before the advent of audio recordings, radio and mobility regional fiddle styles often developed from the playing style of talented musicians who left their mark on their communities, their style of playing and repertoire absorbed and continued by the generations that followed.

Characteristics of a Fiddle Style

A combination of bowing technique with the use of ornamentation, cuts, double cuts, long and short rolls, triplets, double stopping, on and off beat emphasis, speed and subtle melodic variation.

Distinct Regional Styles

Clare Style:

- The rhythm is pronounced with a mixture of single bowing and slurring.

Sligo Style:

- The rhythm is not as pronounced as the Clare style, more slurring in the bowing technique and more ornamentation.

Donegal Style:

- Very even rhythm due to lots of single bow strokes.
- Tone tends to be louder and even.
- Use of droning by holding down a string when playing the melody.
- Playing in low octave in group playing.

Decline in Traditional Music in the 20th Century

For a time traditional music continued to gain popularity supported by radio broadcasts and gramophone records and the popularity of Ceili Bands and Group playing.

However by the 1940's interest declined due to Irish emigration to post war Britain and also to changing musical tastes. Rock and Roll and popular music was seen as modern whereas our native music was considered a backward way of life. By the 1950's public interest in traditional music was at an all time low and this remained the case for almost 20 years. At the same time traditional music was growing in Britain and America among emigrants. Also during this period there was a lot of movement of people from rural areas to Dublin bringing many good musicians and creating a new Traditional music scene in the capital. The Pipers Club in Thomas Street re-opened and became a focal point for Irish Traditional Music in Dublin city.

Of course during this bleak period the tradition was being handed down among some musical families. Musicians still gathered together in private houses to play music and swap tunes. House sessions and "Big Nights" with music, song and dance occurred in some rural areas. The tradition of Set Dancing survived in Cork, Kerry and Clare throughout this time.

Comhaltas Ceoltóirí Éireann

In 1951 Irish Traditional Music members of the Thomas Street Pipers Club set up the organisation Cumann Ceoltóirí na hÉireann in a bid to revive and promote interest in Traditional Music. A Fleadh Cheoil was organised to coincide with the Gaelic League Feis in Mullingar Co. Westmeath that year. In 1952 the name of the organisation was changed to **Comhaltas Ceoltóirí Éireann** and has grown from strength to strength to the present day promoting traditional music, song and dance. There are Comhaltas branches in every County in Ireland and across the world. Weekly classes take place as well as concerts, sessions and fleadhanna. Each year the **Fleadh Cheoil** takes place at county, province and at All Ireland level. Competitions are held in music, song and dance. Some participants attend Scoil Eigse at the All Ireland Fleadh and learn from master musicians and singers.

Renewed Interest in Irish Traditional Music

The 1960's saw the beginning of a renewed interest in ITM. The following events have helped to preserve the tradition and bring about the healthy situation we have today.

- The Folk revival at home and abroad with folk groups such as The Dubliners, The Clancy Brothers were popular on the international stage. , At home Sean ó Riada and Ceoltóirí Chualann and in the following decades, Planxty, The Chieftains, De Dannan, The Bothy Band and Altan to name but a few.
- Establishment of Cairde Na Cruite organisation in 1960
- The continued efforts of CCE in tuition and Fleadhanna..
- The establishment in 1968 of Na Píobairí Uilleann in Dublin to promote Uilleann Piping.
- The establishment of Radio na Gaeltachta in 1971..
- The founding of the Willie Clancy festival and Summer School in Miltown Malbay in 1973 and numerous other Summer and Winter Schools since then..
- The Irish Traditional Music Archive (ITMA) in 1987.
- The success of the musical Riverdance raised the profile throughout the world.
- The launch of TG4 in 1996
- The recognition of Irish Traditional Music in education.
- The rise in Cultural Tourism and interest throughout the world..

The Internet and Irish Music.

The rollout of the Internet in the early part of the 21 st century brought new opportunities for the development of Irish traditional music.

- The Internet supports online archives of written and recorded music for musicians, collectors and enthusiasts.
- Social Media sites like Youtube, Facebook etc. provide a platform for performance and discussion and broadens the interest base.
- Online Learning sites like the Online Academy of Irish Music (OAIM) and real time classes via Skype provide tuition to a wider audience.

Irish Traditional Music Studies

- Irish Traditional Music can now be taken as a subject in secondary school at Junior Certificate and Leaving Certificate Examinations.
- The London College of Music and Comhaltas (SCT) also provide certification in Irish Traditional Music.
- Many Universities offer Degree and Diploma courses in Irish Traditional Music.
- CCE Tutor Certification Training.

Cultural Tourism

Recent years has seen an increase in the number of visitors coming to Ireland. Many have an interest in our culture and music. This has given rise to a demand for traditional music, song and dance shows throughout the tourist season in venues around the country. The “Pub Session” began in London in the 1960’s and has become a regular event in almost every town in Ireland. Each week all over the country and beyond, musicians gather at local sessions to play music and learn new tunes.

Summary

The foregoing text gave a brief overview of how our Irish Traditional Music was affected by external sources over the centuries. Also, how in the last hundred years it has been influenced by technology, commercialism and education.

The individuals, music groups and organisations mentioned in the text are only a fraction of those who have influenced the survival and shape of what is largely considered today as Irish Traditional Music.

It is worth remembering that there are thousands of individuals who practice the art of traditional music as part of their daily lives and rarely perform in public. Individuals who play as a means of self expression, playing music inherited from people who mattered to them, interior music that nourishes their sense of self and place.

Music Collectors and Collections

Traditional Irish music is an aural tradition and no collections of tunes existed before the 1700’s.

Some Notable Collections are as follows:

- John and William Neal in 1724
- Walker Jackson 1774
- William Bunting 1796
- George Petrie 1855
- R M Levey 1858
- Stephen Grier Collection 1894 (not published)
- Canon James Goodman Collection 1866
- Captain Francis O’Neill 1903
- Breandán Breathnach 1963

Archives and Resources

- ITMA: Irish Traditional Music Archive. (www.itma.ie)
- Na Piobaire Uilleann. (pipers.ie)
- Folklore Society University College Dublin. (www.ucd.ie)
- Cairdeas na bhfidileiri. (donegalfiddlemusic.ie)
- Cairde na Cruite (<http://www.cairdenacruite.com>)
- CCE Archive

Musicians and Groups of Note

The following pages lists a small number of the many musicians and groups that have left their mark on Irish Traditional Music. The full impact of their contribution is beyond the scope of this publication and serves as pointer towards further exploration by you. When exploring the list consider the following:

- Timeframe and place of origin and the source of their music.
- Stylistic traits.
- Become familiar with their repertoire.
- Compare their approach to the approach of others musicians.
- Determine their contribution to traditional music.
- Note their connection with other musicians organisations etc.

Local Musicians, Organisations and Events

- When researching local musicians in your area and apply the same rigour as above.
- Investigate the Traditional Music Organisations in your local area.
- Learn about events and festivals of traditional music in your area.

Some National Festivals and Events

- CCE Fleadhs
- Oireachtas
- NYAH Festival
- Fleadh Nua
- Cooley Collins Festival
- Cairde na Cruite Annual Festival
- Armagh Pipers Club – William Kennedy Piping Festival
- Scoil Geimhridh Gweedore
- Willie Clancy Week
- Cairde na Cruite Annual Festival
- Ceol na Coille
- Joe Mooney Summer School

Musician	Instrument	Comments
Michael Coleman	Fiddle	South Sligo Style. Recorded in the 1920's
James Morrison	Fiddle	South Sligo Style. Recorded in the 1920's
Pauric O'Keeffe	Fiddle	Sliabh Luachra style. Teacher.
Paddy Canny	Fiddle	East Clare Style
Sean McGuire	Fiddle	Classical Violinist and Traditional Fiddler
John Kelly	Fiddle	West Clare Style
Tommy People	Fiddle	East Donegal. Member of Bothy Band
James Byrne	Fiddle	South West Donegal Style
Johnny Doherty	Fiddle	South West Donegal Style
Con Cassidy	Fiddle	South West Donegal Style
Paddy Cronin	Fiddle	Sliabh Luachra with Sligo style influences
Tommy Potts	Fiddle	Dublin born Fiddler with unique style. Jazz influences.
Denis Murphy	Fiddle	Sliabh Luachra style.
Leo Rosome	Pipes	Founder member of Na Piobairi Uilleann,
Séamus Ennis	Pipes	Broadcaster, singer and collector with the Folklore Commission.
Paddy Moloney	Pipes	Member of the CeolTORI Chullainn and The Chieftains.
Liam O'Flynn	Pipes	Member of Planxty Music Group.
Willie Clancy	Pipes	Miltown Malbay Co. Clare.
Derek Bell	Harp	Member of Chieftains group
Janet Harbison	Harp	Harper and composer.
Michael Rooney	Harp	Harper and composer.
Matt Molloy	Flute	Member of the Bothy Band and the Chieftains.
Vincent Broderick	Flute	Flute player and composer.
John Blessing	Flute	Leitrim Style.
Mary Bergin	Whistle	Whistle Tutor and member of De Dannan
Finbar Dwyer	Accordion	Button Accordion player. BC style and Composer
Joe Cooley	Accordion	Button Accordion player. C#D style.
Johnny Leary	Accordion	Button Accordion player. C#D style.
Dermot Byrne	Accordion	Button Accordion player. C#D style.
Paddy O'Brien	Accordion	Button Accordion player. BC style and Composer.
Joe Burke	Accordion	Button Accordion player. BC style.
Johnny Connolly	Melodeon	Connemara Style.
Tony McMahon	Accordion	Button Accordion player. C#D style. Radio and TV producer.
Bobby Gardiner	Melodeon	Button Accordion player. C#D and BC style and tutor
Paddy Murphy	Concertina	West Clare Style
Mary McNamara	Concertina	East Clare Style
Noel Hill	Concertina	West Clare Style
Mrs Crotty	Concertina	East Clare Style
Barney McKenna	Banjo	Member of the Dubliners ballad group.
Kieran Hanrahan	Banjo	Banjo player and presenter of Ceili House. Radio programme.
Tom Cussen	Banjo	Banjo maker and founder of Shaskeen Ceili Band
Tulla Ceili Band	Ceili Band	Founded in 1946 by Paddy Canny.
Kilfenora Ceili Band	Ceili Band	Founded in 1909.
CeolTORI Chualann	Group	Founded in 1960 by Sean O'Riada.
Chieftains	Group	Founded in 1963 by Paddy Moloney, Sean Potts and Michael Tubrid
Bothy Band	Group	Founded in 1975 by Donal Lunny.
De Dannan	Group	Founded in 1975 by Frankie Gavin.
Micheal O'Suilleabhain	Piano	Academic and composer. Founder of the Music School in Limerick University.
Sean O'Riada	Harpsichord	Arranger and composer. Founder of CeolTORI Chualann. Lecturer in UCC.

Ornamentation and Variation in Irish Traditional Music

- Cuts: Use of a higher grace note to cut into the note being played
- Grace note: using a higher note to break up the note being played
- Single Note Triplets: Playing the same note in rapid succession (3 quavers spaced over two notes).
- Three Note Ascending and Descending Triplets: these use consecutive notes: Examples: EFD or DEF
- Two note Triplets: These use the note being played and a note above. Examples: DED or GBG etc.
- Triplet with grace note: This involves interrupting the triplet grace note below the note being played. Examples: E E(d)E or GG(f#)G
- Replacing a Triplet with Four Notes in the space of three: This device is often used in Jigs. Example written DFE and played DeFE.

The Roll

Rolls are basically triplets with one or two added grace notes

Example of one added grace note: BcBBB.

Long roll using five notes (note, cut, note, cut note): BcBaB

Other Devices

Vibrato: Useful in slow air playing.

Syncopation: Breaking up the timing a bar or phrase. (Not traditional)

Rhythm Variation: Emphasising the on or off beat of a piece of music to create a pulse in the music.

Melodic Variation:

- Departing from the standard setting for a couple of notes or a short phrase (improvisation).
- Extending the duration of a note to replace subsequent notes.

Octave Playing:

- Playing a note or short phrase of the melody an octave below what is written or playing both octaves as with concertina playing.

Button Accordion Basses:

Irish music traditionally is not accompanied so sparse use of the basses is the best approach.

- Use single root bass notes to accentuate the melody and chords to create drone effect in passages. Occasional rhythm playing for short passages is Ok. Also, absence of basses for sections of the tune will give more effect when the bass is resumed.

Summary:

The execution of ornamentation will differ between instruments and is best learned from your tutor. Sparse use of ornamentation, variation and basses is the best way. Ensure the natural rhythm of the tune is maintained. Play at a pace that allows you to be in control of the sound produced and allows the tune to flow and ornamentation to be seamless. This approach creates a communication between the tune and musician.

The following tunes are over ornamented for demonstration purposes.

In the first part of the Jig we have examples of Cuts, Double Cut (bar 5) and Grace Notes.
In the second part of the Jig, in addition, we have examples of 4 notes played in the space of 3 quavers.

Old Man Dillon

Double Jig



In the first part of the Reel we have examples of Cuts, Gracenotes and triplets.
In the second part, in addition, we have rolls. (Bar 1 and 2)

Cooley's Reel



* Remember the execution of these devices differ between instruments.

Scales and Modes – A Brief Explanation

In Irish and Western music we will come across twelve different musical tones (notes). The notes when played consecutively make up the chromatic scale. These are represented on the piano by the White and Black Keys.

Important Note:

Each note in the **Chromatic Scale** is separated from the previous note by a Half- Tone (a Semi-Tone).

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C octave	Chromatic Scale (12 notes)
C		D		E	F		G		A		B	C octave	Diatonic Scale of C Major
1		2		3	4		5		6		7	Octave	Degree of Scale (1 st , 2 nd , 3 rd etc)
I		II		III	IV		V		VI		VII		Degree in Roman Numerals
		2		2	1		2		2		2	1	Separation of notes in Semi Tones

Important:

Unlike the Chromatic Scale, each note in the **Diatonic Scale** is separated from the previous note by either **One semi-tone** or **Two semi-tones** (half tones)

In any Major Scale the Separation follows the pattern **2,2,1,2,2,2,1**

It is this pattern of semi-tone separation that gives us the familiar sound of any Major scale.

In singing: Doh, Ray, Me, Fah, So, La, Te, doh is used to demonstrate the Major Scale in any Key.

Practice the Major scale and become familiar with the sound.

Constructing Major Scales

We can construct a 12 different Major Scales by starting on each different note of the Chromatic Scale and following the Semi Tone pattern of **2,2,1,2,2,2,1**. All scales will sound similar in construct but different in pitch depending on the start note (Tonic).

The number of Sharp Notes (#) in the scale will again depend on the start note.

Exceptions: When constructing the Major Scale of F the Note of A# is termed B flat to avoid duplication..

Scales popular in Irish Traditional Music.

The Major Scales of D, G and A are most common. The Keys of C major and F major sometimes occur.

Construction the Scales.

The **Major Scale of C** is shown in the example above and does not contain any Sharp Notes.

Major Scale of D

D Major includes 2 sharps (F# and C#) when the pattern of separation is applied.

D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	Chromatic Scale (12 notes)
D		E		F#	G		A		B		C#	D	Diatonic Scale of D Major
1		2		3	4		5		6		7	Oct	Degree of Scale (1 st , 2 nd , 3 rd etc)
		2		2	1		2		2		2	1	Separation of notes in Semi Tones

Major Scale of G

G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	Chromatic Scale (12 notes)
G		A		B	C		D		E		F#	G	Diatonic Scale of G Major
1		2		3	4		5		6		7	Oct	Degree of Scale (1 st , 2 nd , 3 rd etc)
		2		2	1		2		2		2	1	Separation of notes in Semi Tones

Likewise in the Scale of A Major

A B C# D E F# G# A

Musical Modes

Modes can be thought as a set of seven Alternative Musical Scales each one beginning on a degree of the Major Scale and using only the notes contained in that Major Scale.

The Scale based on the 1st Degree of the Major Scale will sound exactly like the Major Scale following the pattern of semi tone separation **2,2,1,2,2,2,1**.

However all the other modes will sound quite different as the major pattern is not maintained.

The Modes are given Greek names and not all modes are use in Irish traditional music.

Degree of Scale	Name of Mode	Remarks
1 st .	Ionian	Sounds the same as Major Scale. Used in ITM
2 nd .	Dorian	Used in ITM
3 rd .	Phrygian	Not used in ITM
4 th .	Lydian	Not used in ITM
5 th .	Mixolydian	Used in ITM
6 th .	Aelonian	Used in ITM
7 th .	Locrian	Not used in ITM

Modes in the Key of C Major

Degree of Scale	Start Note	Mode	Degree of Scale in Mode							
			1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7th	Octave
1 st .	C	Ionian	C	D	E	F	G	A	B	C
2 nd .	D	Dorian	D	E	F	G	A	B	C	D
3 rd .	E									
4 th .	F									
5 th .	G	Mixolydian	G	A	B	C	D	E	F	G
6 th .	A	Aelonian	A	B	C	D	E	F	G	A
7 th .	B									

Modes in the Key of D Major (F# and C#)

			Degree of Scale in Mode							
Degree of Scale	Start Note	Mode	1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7th	Octave
1 st .	D	Ionian	D	E	F#	G	A	B	C#	D
2 nd .	E	Dorian	E	F#	G	A	B	C#	D	E
3 rd .	F#									
4 th .	G									
5 th .	A	Mixolydian	A	B	C#	D	E	F#	G	A
6 th .	B	Aeolian	B	C#	D	E	F#	G	A	B
7 th .	C#									

Modes in the Key of G Major (F#)

			Degree of Scale in Mode							
Degree of Scale	Start Note	Mode	1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7th	Octave
1 st .	G	Ionian	G	A	B	C	D	E	F#	G
2 nd .	A	Dorian	A	B	C	D	E	F#	G	A
3 rd .	B									
4 th .	C									
5 th .	D	Mixolydian	D	E	F#	G	A	B	C	D
6 th .	E	Aeolian	E	F#	G	A	B	C	D	E
7 th .	F#									

Modes in the Key of A Major (C#, F#, G#)

Degree of Scale	Start Note	Mode	Degree of Scale in Mode							
			1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7 th	Octave
1 st .	A	Ionian	A	B	C#	D	E	F#	G#	A
2 nd .	B	Dorian	B	C#	D	E	F#	G#	A	B
3 rd .	C#									
4 th .	D									
5 th .	E	Mixolydian	E	F#	G#	A	B	C#	D	E
6 th .	F#	Aeolian	F#	G#	A	B	C#	D	E	F#
7 th .	G#									

Comparing the Modal Scale to the Major Scale

- Ionian Mode is the same as the Major Scale
- Dorian Mode when compared to the Major Scale has flattened 3rd. And 7th. Notes
- Mixolydian Mode when compared to the Major Scale has a flattened 7th. Note
- Aeolian Mode when compared to the Major Scale has flattened 3rd. 6th. And 7th. Notes

Example of Major Scale of A compared to Modal Scales of A

Degree of Scale	1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7 th	Octave	
Major Scale of A	A	B	C#	D	E	F#	G#	A	
Ionian Mode	A	B	C#	D	E	F#	G#	A	Same as Major Scale
Dorian Mode	A	B	C	D	E	F#	G	A	Flattened 3 rd . And 7 th .
Mixolydian Mode	A	B	C#	D	E	F#	G	A	Flattened 7 th
Aeolian Mode	A	B	C	D	E	F	G	A	Flattened 3 rd . 6 th . And 7 th .

Identifying the Mode of a Tune

Determine what is Relative Major Key. (How many Sharps)

Determine the Tonal Centre of the tune. What Note does the resolve on.

Determine what degree of the Major Scale is the Tonal Centre.

Example 1

Harvest Home

Hornpipe



This Tune has contains C# and F# as with the Major Key of D.

The Tonal centre for the tune is the Note of D. (The tune resolves to D in the final Bar)

D is the 1st. Degree of the Scale of D Major.

The Mode is D Ionian

Example 2

Cooley's Reel

Reel



This Tune has contains C# and F# as with the Major Key of D.

The Tonal centre for the tune is the Note of E. (The tune resolves to E in the final Bar)

E is the 2nd. Degree of the Scale of D Major.

The Mode is E Dorian.

Example 3

The Musical Priest

Reel



This Tune has contains C# and F# as with the Major Key of D.
The Tonal centre for the tune is the Note of B. (The tune resolves to B in the final Bar)
B is the 6th. Degree of the Scale of D Major.
The Mode is B Aeolian

Example 4

Dinky's

Reel



This Tune has contains C# and F# as with the Major Key of D.
The Tonal centre for the tune is the Note of A. (The tune resolves to A in the final Bar)
A is the 5th. Degree of the Scale of D Major.
The Mode is A Mixolydian

The Pentatonic Scale.

This Scale is built on five notes of the Major Scale: 1st. 2nd. 3rd. 5th. And 6th.
The 4th. And 7th. Degrees of the scale are omitted.

Pentatonic Scale	1 st .	2 nd .	3 rd .	4 th .	5 th .	6 th .	7 th	
C	C	D	E		G	A		
D	D	E	F#		A	B		
G	G	A	B		D	E		
A	A	B	C#		E	F#		

Many Ancient Irish tunes are structured around the Pentatonic Scales and their Modes.

Examples of tunes in G Pentatonic

The Rattling Bog Polka

Sergeant Cahills Favourite Single Jig

Chords for Accompaniment

Below is listed the more commonly used chords for some of the various modes.
Remember some tunes may switch modes during the tune.

Mode	Main Chords in Mode (from Left to Right)						Remarks
D Ionian	D	A	G	Bm	Em	A7	D Major (C# and F#)
G Ionian	G	D	C	Em	Am	D7	G Major (F#)
A Ionian	A	E	D	F#m	Bm	E7	A Major (C# F# and G#)
C Ionian	C	G	F	Am	Dm	G7	C Major
A Mixolydian	A	G	D	Em			Key of D
D Mixolydian	D	C	G	Am			Key of G
G Mixolydian	G	F	C	Dm			Key of C
D Dorian	Dm	C	Am	G	F		Key of C
E Dorian	Em	D	Bm	A	G		Key of D
A Dorian	Am	G	D	Em	C		Key of G
B Dorian	Bm	A	E	F#m	D		Key of A
E Aelionian	Em	D	C	Am	Bm	G	Key of G
A Aelionian	Am	G	F	Em	Dm	C	Key of C
B Aelionian	Bm	A	G	F#m	Em	D	Key of D

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