

Ag Múineadh na hAmhránaíochta Traidisiúnta

BREITHNIÚCHÁIN AGUS TREOIRLÍNTE

Á chur in eagar ag Comhaltas Ceoltóirí Éireann



Teaching Traditional Singing

CONSIDERATIONS AND GUIDELINES

Compiled by Comhaltas Ceoltóirí Éireann

Cultúrlann na hÉireann

Ag Múineadh na hAmhránaíochta Traidisiúnta
Breithniúcháin agus Treoirínte
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Front Cover Photo: Tadhg and Molly Verdier perform at the Dublin Comhaltas Traditional Singing/ Amhránaíocht ar an Sean-Nós event for young people in The Mansion House at the invitation of the Lord Mayor, an tArd-Mhéara Mícheál Mac Donnchadh. (Photographer: John Gray)

Réamhrá

AMHRÁNAÍOCHT AR AN SEAN NÓS and TRADITIONAL SINGING

Ón uair a bunaíodh an Comhaltas ba í ceann de na cuspóirí, i measc eile, ná:

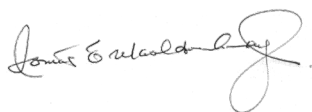
“Amhránaíocht sheanósach Ghaeilge agus Béarla a thionscnamh agus a shaothrú le díograis bhuan sár-éifeachtach – To promote and foster traditional singing in both Irish and English”

In the intervening years since 1951, we have witnessed continued growth and the achievement of high standards in the area of instrumental music uptake and performance. This has been adequately supported by the excellence of the music teacher training module, namely the TTCT programme.

It has also been noted that for many years a similar teacher training module could be made available in support of Amhránaíocht ar an Sean Nós & Traditional Singing. This challenge is now being addressed by a dedicated core of practitioners in this niche area and, rather than replicating a similar TTCT programme in addressing this, a series of conferences is being planned over the next few years. These planned conferences, supported by regional MEITHEAL teams, have come about as a follow on from the national seminar Ag Amhránaíocht & Traditional Singing which was convened in September 2017. The regional conferences will be facilitated by singing teachers who attended the national seminar.

Comhaltas is now embarking on a project, supported by AN RÉ NUA road-map, and looks forward to a new era where every branch will consider encouraging members to learn songs agus amhráin by organizing singing classes side by side with music classes.

Gabhaim buíochas le mórán daoine ach go háirithe, le Deirdre Scanlan, Máire Ní Chéilleachair, Bairbre Uí Theighneáin agus Mary Tisdall atá an-ghnóthach sa bhfeachtas seo.



Tomás Ó Maoldomhnaigh,
Ardrúnaí CCE





Achoimre Feidhmeach

Tionóladh seimineár sa Chultúrlann ón 2 go dtí 3 Meán-Fómhair 2017 chun tuairimí amhránaithe agus múinteoirí amhránaíochta a fháil faoi na dúshláin a bhaineann le cur chun cinn Amhránaíocht ar an Sean-Nós agus Amhránaíocht Traidisiúnta as Béarla. Ba é Tomás Ó Maoldomhnaigh, Ardrúnaí CCÉ an cathaoirleach ar an tseimineár a tionóladh mar thoradh ar cheistneoir a scaipeadh ar na craobhacha CCÉ agus a ndearna Ardoifig CCÉ sainscagadh orthu. Bhí trí grúpa plé á éascú ag Deirdre Ní Scanláin, Bairbre Uí Theighneáin, Máire Ní Chéilleachair agus Mary Tisdall, ag cíoradh an méid a raibh na rannpháirtithe ag súil leis ón tseimineár, taithe múinteoireachta amhránaíocht traidisiúnta, seachadadh amhránaíocht sin faoi láthair, agus an staid ina bhfuil sé sin i sochaí an lae inniú atá ag síorathrú. Dhírigh an phlé ar (*inter alia*):

- » Comhtháthú amhránaíocht traidisiúnta sna curaclaim scoile agus tríú leibhéal
- » Cur chun cinn amhránaíocht sna craobhacha CCÉ
- » Áiseanna a sholathar do lucht múinte amhránaíochta
- » Láithreáin gréasáin agus na meáin digiteach a úsáid chun amhránaíocht traidisiúnta a chur chun cinn
- » Na difríochtaí idir amhránaíocht ar scoil agus amhránaíocht á chur ó ghlúin go glúin sa teaghlach
- » Na meoin éagsúla atá ann i leith amhránaíocht ghrúpa agus aonarach
- » An tábhacht a bhaineann le bunús an amhránaíocht ar bhonn áitiúil agus réigiúnach.

Bhí spreagaithisc againn ó Mhairéad Ní Oistín faoina taithe pearsanta san amhránaíocht ar an sean nós, ó Dr Sandra Joyce faoi amhránaíocht agus cur i láthair, ó Deirdre Ní Scanláin faoi mhúineadh amhránaíocht; ó Thomás Ó Maoldomhnaigh faoi chosaint leanaí; agus ón Dr Katie Sweeney faoi Chairt na nEalaíon san Oideachas. Bhí níos mó plé ann ansin faoi na fadhbanna a bhaineann le amhránaíocht a chur i láthair, a sheachadadh, a mhúineadh, le stór amhráin a fhorbairt agus conas na tréithe den amhránaíocht traidisiúnta atá tarraingteach don tosaitheoir a shainaithint. Leagadh béim freisin ar an tábhacht a bhaineann le amhránaíocht a chomhtháthú sna gníomhaíochtaí agus comórtais a bhíonn ar siúl ag CCÉ.

Executive Summary

A seminar was held in An Chultúrlann, 2-3 September 2017 to ascertain the thoughts of singers and teachers as to the challenges involved in promoting both Amhránaíocht ar an Sean-Nós and Traditional Singing in English. The seminar, the product of a questionnaire distributed among CCÉ branches and collated by Head-Office, was chaired by CCÉ Ardrúnaí, Tomás Ó Maoldomhnaigh. Three discussion groups, facilitated by Deirdre Scanlan, Bairbre Uí Theighneáin, and Máire Ní Chéilleachair with Mary Tisdall, explored participants' expectations of the seminar, experiences of teaching traditional singing, the current transmission of that singing, and its position in today's changing society. The discussions focussed on (*inter alia*):

- » Integration of traditional singing into school and third level curricula
- » Promotion of singing in individual CCÉ branches
- » Provision of resources for teachers of singing
- » Use of websites and digital media in the promotion of traditional singing
- » Differences between school and family transmission of singing
- » Varied attitudes to group and individual singing
- » Importance of local and regional foundations of singing.

Keynote addresses were given on personal experiences of traditional singing and Amhránaíocht ar an Sean Nós by Máiréad Ní Oistín and Dr Sandra Joyce (on singing and performance) and Máire Ní Chéilleachair and Deirdre Scanlan (on teaching); by Tomás Ó Maoldomhnaigh on child protection; and by Dr Katie Sweeney on the Arts in Education Charter. Subsequent discussions explored further the issues of performance, transmission, teaching, repertoire and especially on how to identify those traits of traditional singing that render it attractive to beginners. The importance of integrating singing into CCÉ activities and competitions was also emphasised.



Deirdre Scanlan,
Coiste Ceoil CCÉ.
Photo: Ena Doocey, CCÉ.

Amhránaíocht ar an Sean-Nós

Gan dabht, ceann de na difríochtaí is mó idir amhránaíocht as Béarla agus amhránaíocht as Gaeilge is ea an teanga fhéin. Tá tábhacht an-mhór ag baint leis an dteanga agus leis an gcanúint inar scríobhadh an t-amhrán san amhránaíocht Gaeilge agus amhránaíocht ar an Sean Nós. Má tá suim ag dalta d'aois ar bith amhrán as Gaeilge a fhoghlaim, is ceart díriú isteach ar dtús ar an gcanúint atá timpeall orthu, nó más dalta nach as Éireann é/í díriú isteach ar chanúint an mhúinteora Ghaeilge.

Ó thaobh na n-amhráin de, ní mór tosú le h-amhráin a chuimsíonn tréithe a dhéanann amhrán atá níos éasca do thosaitheoir, mar a chéile leis an mBéarla. San áireamh ar na tréithe sin, gan ord ar leith:

- » scéal deas simplí
- » athrá sa cheol agus sna línte chomh maith
- » fonn bríomhar, b'fhéidir
- » amhrán nach bhfuil a lán véarsaí ann
- » éasca le múineadh nó le piocadh suas ó bhéal, gan díriú isteach ar na focail ar dtús
- » nach mbíonn mórán mothúcháin le cur in iúl
- » ornáidíocht simplí agus nádúrtha
- » anáil deas simplí, gan aon bhéim a chur ar fhrásaí fada fós
- » amhrán ón a gceantar féin, an bhéim a chur ar an gcanúint atá acu nó atá timpeall orthu.

Ag leanúint ar aghaidh, bheadh ar an dalta barr feabhais a chur ar a cheird/ceird ó thaobh deacracht na n-amhráin – scéal, fad, smacht ar anáil, ornáidíocht, mothúcháin, structúr an amhráin, frásaí, réim ghutha, rogha maith d'amhrán bunaithe ar a thaithe/taithí san amhránaíocht.

É sin go léir ráite, is é stíl traidisiúnta arís atá tábhachtach. Mar atá luaite cheana, caitheann an t-amhránaí díriú isteach ar an gcanúint atá timpeall orthu, nó ag an múinteoir atá acu. Tá sé riachtanach don bhfoghlaiméoir/bhfeabhsaitheoir éisteacht le hamhránaíthe cáiliúla ar an Sean Nós, chun an stíl atá acu a chloisint agus a aithint. Ag tosnú ar an stíl, beidh an foghlaiméoir ag déanamh aithris ar an stíl atá le clos acu, ach le taithí, tosódh sé/sí ar a stíl féin a fhorbairt agus a chothú.

Nóta: Níl na hamhráin sna liostaí seo leanas ach moltaí, agus ní liostaí deifnídeacha iad seo.

Stór Amhráin in Amhránaíocht ar an Sean-Nós

AMHRÁIN CHUN TOSNÚ AR AMHRÁNAÍOCHT AR AN SEAN NÓS

MALL

Brid Óg Ní Mháille

Deoindí

A Mháire Bhán Óg

Seán Ó Duibhir an

Ghleanna

Sliabh Gheal gCua

Eibhlín a Rún

Ailliliú na Gamhna

Fear an Bhata

Seoladh na nGamhna

An Droighneán Donn

Droimeann Donn Dílis

'Sé Fáth mo Bhuartha

An Mhaighdean Mhara

An Cailín Álainn

Ardaigh Cuain

Bleán na Bó

Cailín Deas Crúite na mBó

Éamonn an Chnoic

Jimmy mo Mhíle Stór

An Raibh tú ag an gCarraig

Turas go Tír na nÓg

Ar Éireann Ní Neosfainn

Cé hí

An Páistín Fionn

Buachaill ón Éirne

Oileán Éadaí

Fill Fill a Rún Ó

Bheir Mí Ó

MEAR/BEOMHAR

Beidh Aonach Amárach

Thugamar Féin an

Samhradh Linn

Dilín Ó Deamhas

An bhFaca tú mo

Shéamaisín

An Poc ar Buile

Bó na Leathadhairce

Óró Sé Do Bheatha Abhaile

Fuaireasa Cuireadh

Níl na Lá

Dúlámán

Cailleach an Airgid

Mo Ghile Mear

An Spailpín Fánach

Amhrán na Cuiginne

Cuach mo Lon Dubh Bhuí

Bean Pháidín

Máire Mhór

Nóra Bheag

Fuígfidh Mise an Baile Seo

Poirtín Sheáin an tSíoda

A Mhic mo Chroí

Táimse in Arrears

Greasáí Bróg

Trasna na dTonnta

Báidín Fheidhlimidh

Ailliliú na Gamhna

A Stór a Stór a Ghrá

Gáire na mBan

Peigín is Peadar

An Seanduíne Dóite

Cúnnla

Nead na Lachan

Faoitín

Stór Amhráin in Amhránaíocht ar an Sean-Nós

AG LEANÚINT AR AGHAIDH AR AMHRÁNAÍOCHT AR AN SEAN NÓS

MALL

Cill Chais	An Buachaillín Bán	Cuaichín Ghleann Neifín
Bruach na Carraige Báine	Liam Ó Raghallaigh	Seoithín Seoithó
An Ciarraíoch Mallaithe	Amhrán na Trá Báine	Tá mo Chleamhnas
An Beinnsín Luachra	Amhrán Mhuighinse	á Dhéanamh
An Clár Bog Déil	Dónal Óg	Jimmy mo Mhíle Stór
Slán le Máigh	Eanach Dhúin	An Páistín Fionn
Raghadsa 's mo Cheataí	An Bonnán Buí	Cailín Deas ag Crúite
Amhrán na Leabhar	Úirchill an Chreagáin	na mBó
Máirín de Barra	Oakum an Phríosúin	Casadh an tSúgáin
Na Connerys	Caoineadh na dTrí Mhuire	Tiocfaidh an Samhradh
Iníon an Fhaoit' ón nGleann	Eleanor Plunkett	Táimse im' Chodladh
An Goirtín Eornan	Bean an Fhir Rua	Bean an Leanna
A Chomaraigh Aoibhinn Ó	Brid Óg Ní Mháille	Eleanor na Rún
An Raibh tú ar an gCarraig	Bean Dubh a Ghleanna	Amhrán Rinn Mhaoile
Roisín Dubh	Cath Céim an Fhia	Baile Uí Laoí
A Spailpín a Rúin	Dónal Óg	Púcán Mhicíl Pháidín
Sliabh Geal gCua	Úna Bhán	An Sagairtín
Sliabh na mBan	Currachaí na Trá Báine	A Chailín Álainn
An Droighneán Donn	Tá na Páipéir á Saighneáil	Contae Mhaigh Eo

MEAR/BEOMHAR

Ailliliú na Gamhna	Bó na Leath Adhairce	Cearc agus Coileach
An Spealadóir	Na Táilliúirí	Peigín is Peadar
An Maidrín Rua	Sadbh Ní Bhruineallaigh	Cill Aodán
Táimse in Arrears	Slán agus Beannacht le	Na Cleaganna
An Cailín Álainn	Buaireamh an tSaoil	Píopa Aindí Mhór
Dónal Binn Ó Conaill	Bheadh Buachaillín Deas	Mailí San Seoirse
Táimse 'gus Máire	ag Síle	Neainsín Bhán
Táilliúir an Mhagaidh	An bhFaca tú mo	Cill Mhuire
Beairtín an Gadaí	Shéamuisín	Líontar Dúinn an Cruiscín
Cuaichín Ghleann Neifín	Cad é sin don Té sin?	Siún Ní Dhuibhir
Molly na gCuach	An Poc ar Buile	An Spailpín Fánach
Ní Chuilleanáin	Amhrán an Tae	



Repertoire in Traditional Singing in English

At the recent seminar on Traditional Singing and Amhránaíocht ar an Sean-Nós, participants were asked to compile lists of songs suitable for beginner, intermediate and advanced singers. They were also asked for their thoughts on what made these particular songs good beginner/improver songs. One of the first points to be made was that a beginner singer should not be considered in terms of age; people are drawn to the art form at various points in their lives and therefore, repertoire, and in particular the content of songs, may vary according to age and life experience.

However, there was a general consensus on traits that make songs more suitable for a beginner. In no particular order, these traits include:

- » simple in structure, short lines, short verses and a small number of verses overall
- » catchy: a lively tune, possibly with a chorus
- » a simple story: a song of place, a local hero, a love song
- » limited expression needed to convey story of song
- » easy to break into steps to teach, repetition in the melody, repetition in phrases
- » obvious long notes to allow for the introduction of ornamentation when appropriate
- » easy phrases, limited breath control necessary and limited vocal range.

Following on from the beginner songs, the intermediate songs should:

- » have a stronger storyline, including historical/political references
- » be longer in length overall, with longer lines and phrases throughout, necessitating an improvement in breath control from beginner level
- » require greater vocal range
- » have a more complicated verse structure, such as an A part and a B part
- » contain limited repetition in melody/phrases
- » require a deeper level of understanding and expression to convey the story to the listener.

Repertoire in Traditional Singing in English – Continued

The advanced songs are another step up from the intermediate lists as they require a more experienced understanding of all the techniques involved in the performance of a traditional song. The story once again is key and understanding of what is being sung. Phrasing should reflect the flow of the phrases, with breath control being used to great effectiveness. Variations in melody, phrasing and ornamentation should be used throughout, though sparingly, so as not to overpower the song itself. At this level, singers should be picking songs that suit their voice, their vocal range and their ability. This level of confidence and understanding of self comes with experience.

However, while all the technique and ‘bells and whistles’ are important, there is no doubt that what makes a good traditional singer is acquiring a traditional style of singing. This can only be developed by listening to singers singing in a traditional style. A discussion document compiled by Séamus Mac Mathúna and Coiste Ceoil CCÉ of the styles of singing in the English language, is available on request from Cultúrlann na hÉireann; eolas@comhaltas.ie. Exposure to different traditional styles will help develop a sense of the style that the singer is attracted to. This may be what the singer hears in their particular area/province, but for the Diaspora it is important to be exposed to the many different styles from across Ireland, in order to figure out the style that they are drawn to, especially if they haven’t access to a teacher or a chance to hear traditional singers from around their area. The initial development of a traditional style will take the form of copying what they are exposed to. With more experience, the singer will begin to develop and nurture their own style.

Note: The following lists of songs are suggestions only, and not definitive lists of Traditional songs.



Photo: CCÉ, Contae Átha Cliath – Dublin County Board of Comhaltas’ Traditional Singing event at The Mansion House, at the invitation of Lord Mayor Micheál Mac Donnchadh. The young singers were from a variety of Dublin CCÉ branches. (Photographer: John Gray)

Repertoire in Traditional Singing

BEGINNER REPERTOIRE FOR TRADITIONAL SINGERS

SLOW

Hills of Tyrone	The Hare	The Banks of the Callan
Shores of Lough Bran	The Dear Little Isle	The Croppy Boy
Lough Sheelin Side	The Wild Rapparee	Brian Óg and Molly Bán
Home I left Behind	Banna Strand	The Green Fields Around
Erin Grá mo Chroí	The Boys of Barr na Sráide	Ferbane
Rocks of Bawn	The Ballyboy Song	The Ballyboy Macra na
The Mulcair River	Molly Bán	Feirme Ball
My Blue Eyed Mountain	A Stór mo Chroí	Rodge Deegan's Combine
Queen	The Parting Glass	Machine
Banks of the Lee	The Maid of Coolmore	Barnagh Hill
Once I loved	The Maid on the Shore	The Banks of the Moy
The Praties They Grow	The Quiet Land of Erin	Down Erin's Lovely Lee
Small	The Month of January	Willie the Ploughboy
May Morning Dew	Bunclody	Pádraig Óg mo Chroí
Sweet Kingwilliamstown	Dear Old Newport Town	My Old Home Far Away
Carraig River	Eileen McMahan	Keady Town

LIVELY

When I was Young	The Sean Bhean Bhocht	Paddy and the Whale
Brian O'Lynn	Four and Nine	Ballyconnell Fair
Siúl a Rún	Shiny-O	The Little Skillet Pot
P stands for Paddy	The Drunken Sailor	The Song of the Cheese
Rory Óg McRory	Still I Love Him	The Row in the Kitchen
Pat Came Over the Hill (The Whistling Thief)	The Two Sisters	The Piper (Ms Gilhooley's Party)
Thousands are Sailing to America	The Maid of the Sweet	The Bodhrán Song
The Jobber from Clare	Brown Knowe	Come with me Over the Mountain
Do You Love an Apple?	ABC song	The Jug of Punch
Kind Friends and	A Cobbler's Daughter	Blackwater Side
Companions	Blackbirds and Thrushes	Paddy O'Brien's Trip
My Father's Cabin Small	Great Big Roaming Ass	Fair of Cappamore
Old Maid in the Garret	Patsy Fagan	The Magherafelt Fair Day
The Road to Claudy	Going to Mass Last Sunday	
	Wee Paddy Molloy	
	Johnny Lovely Johnny	

Repertoire in Traditional Singing

FOLLOW ON REPERTOIRE FOR TRADITIONAL SINGERS

SLOW

Caoch O'Leary	The Home I Left Behind	The Shady Woods
The Constant Farmer's Son	Dónal Óg	of Truagh
Sweet Kingwilliamstown	John Mitchell	Shanagolden
Brocagh Brae	The Rocks of Bawn	Land of the Gael
The Streams of Bunclody	Misses Limerick, Kerry	Dear Old Newport Town
The Banks of the Moy	and Clare	The Kerry Hills
The Flower of Magherally O	The Bonny Bunch of	Mac and Shanahan
The Lady of Loughrea	Roses O	Erin's Green Shore
Pádraig Óg mo Chroí	The Night we Rode	Between the Mountains
The May Morning Dew	with Sarsfield	and the Sea
Iniscarra	The Rambling Boys	Summer is Coming
Where is our James	of Pleasure	Bridget O'Malley
Connolly?	Griffinstown Hill	The Mall of Lismore
The Blooming Maid of	The Green Fields of	The Valley of Knockanure
Sweet Killeigh	America	Gráinne Mhaol
The Maid of Ballygow	The Green Fields of Canada	Dark Slender Boy
The Boys of Barr na Sráide	Ballyneety's Walls	Willie Rambler
Craigie Hill	Ballyseedy Cross	Once I Loved
The Green Fields of France	Moorlough Mary	Matt Hyland
The Factory Girl	Easter Snow	The Wee Croppy Tailor
A Stór Mo Chroí	Old Ardboe	The Muttonburn Stream
Ye Lovers All	Adieu to Lovely Garrison	The Trees they be High
The Groves of Kiltveevan	The Banks of the Nile	The Banks of the Bann
McCormack Brothers	The Lady of Loughrea	Dobbin's Flowery Vale
The Wounded Huzzar	The Flower of Gortade	My Bonny Blue Eyed Lassie
Kilnamartyra Exile	Lough Erne Shore	Sweet Lurgy Streams
Ar Éirinn Ní nEosfainn Cé hí	The Banks of the Clyde	The Rose of Ardee
Daybreak O'er Rathea	The Boys of Mullaghbawn	The Jolly Roving Tar
Lonely Banna Strand	The Hills Above Drumquin	Ballad of O'Carolán
Fare Thee Well Lovely Mary	Lovely Ann	Country
Farewell to Miltown Malbay	Buachaillín Donn	It's of my Rambles
Clare v Cork Munster	Ballyshannon Lane	The Dear Little Isle
Hurling Championship	St Helena's Shore	Sweet Omagh Town
1914	The Lovely Four Green	The Verdant Braes of
Boating on Lough Ree	Fields	Screen

The Maid of Culmore
Sweet Portadown
Alone at Twilight
Meet me Tonight on
the Shore
The Lily of Meene
The Banks of Sullane
The Wild Raparee

The Blackbird of Sweet
Avondale
Kerry Candlelight
Cabin With The Roses
Round the Door
Hills of Coore
The Banks of Blaine
Slieve Gallion Braes

The Mulcair River
My Blue-Eyed Mountain
Queen
The Leaving of Limerick
The Evelyn Marie
The Green Hills of Clare
Sean Ó Duibhir a' Ghleanna
The Cratloe Woods

Repertoire in Traditional Singing

FOLLOW ON REPERTOIRE FOR TRADITIONAL SINGERS

LIVELY

The Making of the Cheese
The Yorkshire Pigs
The Bodhrán
The Bold Tenant Farmer
My Father's Cabin Small
Tandragee
Come with me Over the
Mountain
The Irish Tinker
Murphy's wife
Is your Wife Gone Away?
Bellagh Fair
Pol and Nancy Hogan
The Caherciveen Races
The Binder Twine
Song of the Dawn
Mary Ann
Ten Minutes Too Late
Maid of the Sweet Brown
Knowe
The Bullock Fair Day

Murphy's Running Dog
Whiskey me Boys
Going to Mass Last Sunday
Nell Flaherty's Drake
Hymn to St Finbarr
Dick Mooney's Daughter,
Battle on the Field
The Hill of Campile
The Rusty Mare
Tom Dolan's Attempt
to get Married
Limerick Rake
Cloughamon Mill
Making Babies By Steam
The Youth that Strayed
from Miltown
Spencil Hill
The Kilmacthomas Girl
Wearing of the Britches
Pleasant and Delightful
The High Walls of Derry

Eileen O'Neill
Pat Came Over the Hill
Roger the Miller
The Fleadh Down in Ennis
Heather Down the Moor
The Mice are at it Again
Me Bit of a Stick
The Inside Car
Sean Bhean Bhocht
The Yorkshire Pigs
Bunclody on Fair Day
Seven Years Since I Ate
an Egg
The Creggan White Hare
The Hare's Lament
Thousands are Leaving
for America
Horo Johnny
The Cocks are Crowing

Cuimsíonn clár oideachais Chomhaltas Ceoltóirí Éireann ina chroílár, gníomhaíochtaí ina n-áirítear amhránaíocht thraidisiúnta i nGaeilge agus i mBéarla.

Sna gníomhaíochtaí sin áirítear:

- » Ranganna pobalbhunaithe sa chraobh áitiúil
- » Comórtais ag Fleadhanna Ceoil
- » Scoil Éigse
- » Camchuirteanna Cheolchoirme
- » Pléaracha agus Scoraíocht
- » Ceardlanna agus Féilte CCÉ
- » Campaí Samhraidh an Chomhaltais
- » Imeachtaí d'Oíche Chultúir
- » Scoil Fonn 's Amhrán (Cúige Mumhan)
- » Ceol an Gheimhridh (Cúige Mumhan).

Gníomhaíochta sna Craobhacha/Contaetha amhail Sult na nÓg Co. Chiarraí srl.

Bíonn imeachtaí ar siúl go minic ag Fleadhanna Ceoil, Féilte Chomhaltais agus imeachtaí cultúrtha eile chun amhránaíocht a chur chun cinn m.sh. ciorcail amhránaíochta.

Gach Samhradh cuireann *Seisiún Chomhaltais* – a bhfuil níos mó ná 450 ionaid oíche ann – ardán don amhránaíocht thraidisiúnta, do na healaíontóirí ceoil agus don lucht féachana.

Tá a lán tairbhe le baint as amhránaíocht thraidisiúnta do leanaí agus daoine óga, baineann agus fireann; níl uirlis ag teastáil agus is ealaín féinchuimsitheach í – níl aon thionlacan ag teastáil ón amhránaí thraidisiúnta. Tagann barr feabhais ar scileanna béil, éisteachta agus na cuimhne leis an amhránaíocht agus méadaítear leibhéal féinmhuinín agus cur i láthair. Tugtar deis don amhránaí óg dul i ngleic le coincheapanna amhail rannpháirtíocht agus léiriú mothúcháin.

Tuigtear go bhfuil luach faoi leith ag baint leis na hamhráin a bhíodh á múineadh sna bunscoileanna tráth m.sh. *Baidín Fheidhlimidh, An bhFaca tú mo Shéamuísín? An Gréasaí Bróg*, a mhúineadh do leanaí na linne seo. Nuair a nochtáitear amhránaíocht as Gaeilge do dhaoine óga déantar forbairt ar a gcuid scileanna sa teanga Ghaeilge (éisteacht agus labhairt) mar aon leis na scileanna ginearálta agus inniúlachtaí a bhaineann leis an amhránaíocht.

Nochtáitear saibhreas na teanga don bhfoghlaimoír agus bíonn sé níos éasca í a shealbhú 'gan stró' de bharr athrá na heochairfhocail agus nathanna. Tríd na hamhráin seo bíonn téamaí agus scéalta Éireannacha chomh maith le gnéithe béaloidis agus staire na hÉireann os comhair na ndaltaí m.sh. *Eanach Dhúin, Bean Dubh a' Ghleanna* and *Dónal Binn Ó Conaill*.

Tá sé ar intinn go gcruthódh an leabharán seo níos mó gníomhaíocht agus plé – *tús maith leath na hoibre*.

Comhaltas Ceoltóirí Éireann's education programme comprises core activities that are inclusive of traditional singing in both Irish and English.

Such activities include:

- » Local branch community based classes
- » Fleadhanna Ceoil Competitions
- » Scoil Éigse
- » Concert Tours
- » Pléaracha and Scoraíocht
- » CCÉ Workshops and Festivals
- » Campaí Samhraidh an Chomhaltais
- » Culture Night events
- » Scoil Fonn 's Amhrán (Cúige Mumhan)
- » Ceol an Gheimhridh (Cúige Mumhan).

CCÉ Branch/County activities such as concerts, Sult na nÓg Co. Chiarraí etc.

Fleadhanna Ceoil and various other Comhaltas festivals events frequently include events to promote singing e.g. singing circles.

Each Summer *Comhaltas Seisiún* – with over 450 venue nights – provides yet another platform for traditional singing, for both artists and the audiences.

Young singers also benefit from attending and participating in other local and national events focused on Traditional Singing and Amhránaíocht ar an Sean-Nós e.g. an tOireachtas, Traditional Singing Clubs and Circles as appropriate.

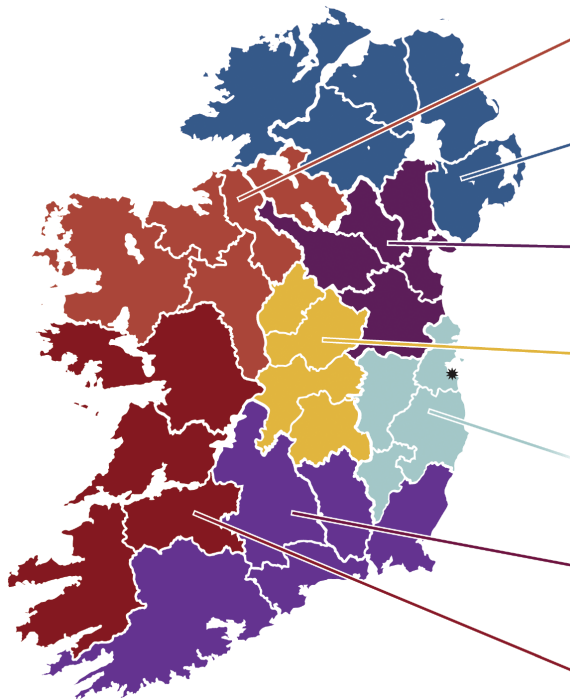
The value of introducing children and young people, female and male, to traditional singing has many strands; no instrument is required and singing is a self-contained art form – the traditional singer does not require accompaniment. Oral, aural and memory skills are all enhanced through singing, as are general levels of self-confidence and delivery. The young singer gets an opportunity to explore concepts such as expression, emotion and engagement.

Comhaltas encourages its branches to introduce children to songs in Irish including songs that were part of the Irish primary school experience e.g. *Báidín Fheidhlimidh, An bhFaca tú mo Shéamuisín? An Gréasaí Bróg*. By exposing our young people to singing in Irish their Irish language skills (listening and speaking) are developed side by side with the general skills and competencies associated with singing.

The learner is exposed to a richness of language that is easily absorbed 'gan stró' through the repetition of key words and phrases. Many of the songs also introduce the pupils to unique Irish themes and stories as well as aspects of our history and folklore e.g. *Eanach Dhúin, Bean Dubh a' Ghleanna* and *Dónal Binn Ó Conaill*.

This booklet is intended to promote further activity and discussion – *tús maith leath na hoibre*.

Ionaid Réigiúnacha an Chomhaltais



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