

Chapter 2

Historical Continuities: Music, Dance, and the Making of a Nation

(1) AA

Pages 20-21

The Celts in Ireland: Background

The Celts were an Indo-European group who were ancestors of the Irish, the Scots, the Welsh, the Bretons and the people of the Isle of Man. While they likely surfaced at the beginning of the Iron Age in Europe, around 1000 BC, they had emerged as a dominant people by the beginning of the third millennium BC. They were known as the Keltoi to the Greeks and the Gauls to the Romans. From somewhere in mid Europe, they travelled eastward and westward, bringing with them not only their swords and chariots but also their language and culture. In Britain they were driven back into Scotland, Wales and Cornwall, by the Romans and Angels/Saxons. In Ireland they survived in large part because the country remained free of Roman colonization.

The Celts were attuned to nature and their spirituality originated in their relationship to the earth, nature, and the cycle of the seasons. Here are some short Celtic verses that show their interest in and attention to nature:

Delightful is the season's splendour,
Rough winter has gone:
Every fruitful wood shines white,
a joyous peace is summer.
(“Song of Summer,” 9th century source)

My tidings for you: stag bells,
Winter snows, summer is gone.
Wind high and cold, low the sun,
Short his course, sea running high.

(“Summer is Gone,” 9th century source)

These gems of Celtic wisdom were woven into Irish poetry and literature throughout the centuries. Even today, Celtic lore, history, literature, and culture continue to inspire poets, artists, and musicians. For musical examples, listen to *Celtic Visions* (RCA Victor, 1999); *Missa Celtica* by John Cameron (Erata, 1999); *Invocations* by Anúna (Anúna Teo, 1994) and other recordings by the same group.

The Celts had a rich store of sagas and origin legends, but they kept no records. The stories were passed down orally; centuries later, they were written down, often by monks whose goal was essentially to write down knowledge, starting as early as the eighth century AD. Celtic lore was preserved in a series of magnificent “Books” which contained poetry and stories that originated in pre-Christian and pre-Celtic eras. There are four great collections or cycles – the Mythological Cycle, the Ulster Cycle, the Fianna

Cycle and the Kings Cycle. These sagas are populated with kings, queens, fighters, druids, seers and musicians. Some of the most famous stories from the Celtic era are: The Wooing of Etain, Deirdre and the Sons of Usna, The Love Story of Diarmaid and Gráinne, Oisín and the Land of Youth, The Cattle Raid of Cooley.

The power of music was seen in three different categories: *geantraí* (music of happiness), *goltraí* (music of sadness or lament), and *suantraí* (music of sleep).

(2) E, S

Pages 20-21

The Celts in Ireland

Legend: “Cormac’s Cup of Gold”

In the story, “Cormac’s Cup of Gold,” from the Fianna Cycle, the power of music to induce sleep is evident throughout. The story is set in Tara, a historic location and the site of the palace of the high kings of Ireland. There is a famous passage tomb located nearby at Knowth (see map and for more information go to: www.knowth.com)

Cormac Mac Art was a legendary high king whose reign may have been in the 3rd century BC. It is not known whether he was a historical character or a mythical figure. The magical powers of music are presented as part of the world that is created in this legend. Complete Worksheet 2.1:

1. Go to p. 21 in your book, and find Tara on the *Map of Celtic Ireland*. Tara is close to the banks of the River Boyne, to Knowth burial site, and the nearby Hill of Slane on which St. Patrick was later to have lit the fire of Christianity.
2. This legend, from the Fianna Cycle, is found in Frank Delaney’s *Legends of the Celts* (Grafton Books, 1991) and in many other collections of Irish myths and legends.
3. Act out the story as presented in Worksheet 2.1.
4. Answer the following questions on Worksheet 2.2.
 - a. Describe and draw a picture of the warrior who came to visit King Cormac at Tara.
 - b. Identify and list the magical events that took place in the story.
 - c. Discuss the role of music in the development of the story.
 - d. Imagine one more different way in which music could have changed behavior or influenced the course of events in the story.

(3) AA

Pages 20-23

The Coming of Christianity

Christianity was brought to Ireland in the 5th century AD. St Patrick is known to have been the leader in that movement. There are several places in Ireland that have associations with St. Patrick: Croagh Patrick in Co. Mayo, Lough Derg in Co. Donegal, St. Patrick's Cathedral in Dublin, and the Hill of Slane in Co. Meath. Schools, hospitals, churches, holy wells, are also called after him. St. Patrick's Day, on March 17, is a national holiday in Ireland to honor the patron saint. The day is also marked in Irish communities throughout the world.

During and after St. Patrick's lifetime, monasteries were set up around the country and they were well known as centers of learning. In fact, Ireland was referred to in other parts of Europe as *insula sanctorum et doctorum* (the island of saints and scholars). The monks produced manuscripts including the famous *Book of Kells*, which was written around 800 AD. It illuminated the gospels through word and picture, and is now displayed in Trinity College, Dublin. It is named after the monastery in which it was produced (Kells, Co Meath, see map on p. 21)

Celtic art work in today's world:

1. Celtic designs are frequently used today to illustrate books, to accompany poetry, in jewellery, in art media, on clothes, CD covers, and tombstones, to name some. Over a period of one week, collect examples of places where Celtic designs are used. Let the class collection of citations and/or artefacts be a basis for a discussion on this topic.
2. Examine the image of the page from the *Book of Kells* on p. 22, or from another source that includes Celtic designs (e.g. *Celtic Designs*).
 - a. Describe what you see in terms of lines (melody), shapes (rhythm), and plan (form), and texture (quality of feeling).
 - b. Using your descriptors, compose an eight-bar melody that embodies these characteristics.

(4) E, S

Pages 20-23

Poem: "Pangur Bán"

The writing of books such as The Book of Kells was one activity that was part of monastic life. We get a glimpse of this activity in the well known poem, "Pangur Bán," that is said to have been written by a monk describing the process of writing in the company of his white cat ("Bán" is pronounced "bawn"= white). Follow the words of the poem on Overhead 2.1.

1. Identify the pairs of words that rhyme in the poem.
2. "In our arts we have our bliss, I have mine and he has his." What idea is the poet expressing in these lines?
3. What message do you take from the poem?
4. Imagine that a harpist from the monastery music school accompanied the chanting of this poem. Describe what you "hear".

5. Draw a picture of the monk and the mouse at work.
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(5) AA

Pages 22-23

Music in Colonial Ireland: The Harping Tradition

CD Track 5: Planxty Johnson

1. Read about music in the bardic schools and later in colonial Ireland on pp. 22-23. Discuss the impact of the coming of the English on the harping tradition.
 2. Discuss Turlough Carolan's life before you listen to one of his planxties. A planxty is a type of tune written in honor of a patron, and the word is particularly associated with Turlough Carolan. In the book, *The Complete Works of O'Carolan*, there are 170 tunes for patrons including Lady Athenry, Sir Ulick Burke, Fanny Dillon, Mrs. Anne MacDermott Roe, and Mrs. O'Rourke.
 3. As you listen to "Planxty Johnson," (using the letters A and B for the first and second parts of the tune, respectively), count the number of times you hear each part and decide on the form of the piece.
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(6) C/U

Pages 22-23

The Harping Tradition in Contemporary Music Making

The Chieftains popularized the music of Turlough Carolan from the 1960s forward. Listen to one of their renditions and conduct a class discussion to examine the way in which they took an old harp tune and arranged it for a contemporary traditional ensemble. Use these topics to focus the discussion.

- (1) instrumentation
- (2) presentation of the tune
- (3) accompaniment
- (4) form of the arrangement

Possible selections: "Carolan's Concerto or Mrs. Power," *The Chieftains 3* (Claddagh Records, 2000); "Mrs. Judge" or "Carolan's Welcome," *The Chieftains 9* (Claddagh Records, 2002).

(7) C/U

Pages 22-23

Play a Tune from the Harping Tradition

1. Listen to tunes composed by Carolan several times. Examples: "Planxty Irwin" and "Sí beag, Sí Mór" (translation: small fairy, big fairy).
2. On tin whistle, recorder, or another melody instrument, play the tunes.

Mícheál Ó Súilleabháin, among others, has recorded these tunes. You will find “Planxty Irwin” on *The Dolphin’s Way* (Venture Records, 1987), and “Sí beag, Sí Mór” on *A River of Sound* (Hummingbird Productions/Virgin Records, 1995).

(8) S, C/U

Page 25

The Revival of the Harping Tradition

You are a newspaper reporter for *The Belfast Newsletter*. You attended the Belfast Harp Festival in 1792. You listened to the music, and interviewed harpers as well as Edward Bunting who was commissioned to transcribe “the most beautiful and interesting parts of the harpers’ performances. Present the report (350-500 words) that you subsequently submitted for publication in the newspaper.

(9) C/U

Page 25

Old Irish Melodies in New Form

Read p. 25 and answer the questions that appear on Worksheet 2.3, either in class discussion or as a written assignment.

(10) S, C/U

CD Track 6, “The Harp that Once Through Tara’s Halls”

Follow the words of the song on Overhead 2.2, as you listen to it.

Follow-up tasks

1. Recall the story of Cormac the high king of Ireland who lived in Tara (where applicable). Is this song describing music-making at that time in Tara, or is there another level of meaning in it? Elaborate on your answer.
 2. Moore personifies the harp as a woman. What effect does this have on the message of the lyrics? Might this personification stand for anything else besides the harp? If so, what might that be?
 3. Find other Moore’s *Melodies* that invoked the image of the harp or the bardic tradition. What common themes are found in these songs? See any of the following: “Dear Harp of My Country”; “Let Erin remember the days of old”; “My Gentle harp, once more I waken”; “Oh! Blame not the bard”; “Oh! For the swords of former time”; “Oh! The days are gone, when beauty bright”; “Remember the glories of Brian the Brave”; “Shall the harp then be silent?”; “Silence is in our festal halls”; “Sing, sweet harp, oh, sing to me”; “Strike the gay harp”; “The origin of the harp”; “The wandering bard”.
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(11) C/U

Page 26

CD Track 6, “The Harp that Once Through Tara’s Halls”

CD Track 7, “The Rocks of Bawn”

On Worksheet 2.4, compare the lives and singing styles of John McCormack and Joe Heaney who perform in the two selections on Tracks 6 and 7.

(12) C/U

Pages 27-29

Traditional singer, Joe Heaney

Use the internet to find out why Joe Heaney’s (Seosamh Ó hÉanaí) collection is housed at the University of Washington? Name other items that are in his collection besides the photograph on p. 28.

(13) S, C/U

Page 29-36

Songs of Emigration

After you have listened to these songs of emigration, compare and contrast them, using the grid on Worksheet 2.5 as a guide: “Rocks of Bawn,” “The Green Fields of Canada,” and “Edward Connors”.

(14) C/U

Page 29-36

CD track 8 “Edward Connors” sung by Andy Irvine

The purpose of this listening exercise is to study changing instrumental accompaniment in traditional music, and to evaluate how it serves to highlight the events and/or feelings of the text of each verse. As you listen for the first time, follow the chart on Overhead 2.3. After the second listening, fill out the column to the right.

(15) S, C/U

Page 36-38

The Celtic Revival

Look at the front cover of the Feis Ceoil program that is reproduced on p. 38.

1. Examine the shields at the top of the cover. What do they stand for?
2. Examine the letters. Which ones are different to today’s script? Try writing those letters. Write words that contain those letters, for example, “tea,” “boat,” “ate.”
3. How much did the program cost? What currency was in use in Ireland in 1927?
4. How does this program cover reflect the nationalist movement in Ireland in the early twentieth century?

5. Examine a program from a concert you attended recently. Compare its cover with this one.
6. Create a design using Celtic images and/or letters to decorate either a personal item such as a photo album, diary, notebook, or an upcoming concert program at your school.

(16) S, C/U

Page 39

Learn a Céilí Dance, “The Walls of Limerick” (Falláí Luimní)

This is an Irish reel for sets of two couples. Line up in a square, couple facing couple, with girls on the boys’ right.

Part	Bars	Music	Figures
1.	8	A	Advance and retire twice.
2.	8	A	A’s change places by sidestepping to the L with ti-ti ti-ti ti-ti ta, followed by ti-ti ta, ti-ti ta, and return to original places. B’s repeat, moving to the right.
3.	8	B	Place R hand in R hand of opposite partner, and sidestep away from the center with the same step as the previous part, then back to place.
4.	8	B	Partners take both hands and dance a complete circle around the other couple to finish where they started, facing the other direction.

(17) S - C/U

Page 41

CD Track 9, Michael Coleman (fiddle) with two reels: “Dr. Gilbert/The Queen of May”

Michael Coleman (1891-1946) was born and brought up on a small farm in the Killavil district of County Sligo. He grew up listening to local fiddlers and family members playing in the Sligo style. He set out for America in 1914 and settled down in New York. His reputation grew from his recordings which were produced between 1921 and 1945. They were sent back to Ireland and influenced players in his home country. Gael Linn and Viva Voce issued a collection of his recordings and a detailed account of his life.

Sources: “Coleman, Michael,” in *The Companion to Irish Traditional Music*; video of Irish traditional music in NYC.

See also Chapter 7 of this manual for a comparison between Coleman’s rendition of “Dr. Gilbert” and that of contemporary group *Lúnasa* (track 28).

(18) S, C/U

Page 42

War and Peace: Politics and Music

Music can serve to incite people to go to war *and* to unify people in the name of peace and reconciliation. Through the centuries Irish song provided a medium for expressing nationalist and rebellious sentiments, describing rebellions and those who died for Ireland, criticizing the oppressor, celebrating political independence, or invoking patriotism in singers and audiences.

On page 42, the authors introduce the U2 song, “Sunday Bloody Sunday” which was inspired by the events of Bloody Sunday in Derry in 1972 (from *U2 Live: Under A Blood Red Sky*, Island Records, 1983).

1. After reading the lyrics on Overhead 2.4, discuss what feelings are expressed in the words and their structure and presentation.
 2. What strategies does the song writer use to achieve depth of feeling?
 3. Listen to the recording. What musical characteristics/events serve to express the feelings identified above? Comment on their effectiveness.
 4. Listen to John Lennon’s recording of this song. Explore his motivation for recording the song, and compare with U2’s performance.
 5. The song “The Memory of the Dead” on Overhead 2.5 was composed in response to the 1798 rebellion in Ireland. Both are songs of Irish rebellion and describe efforts to gain freedom from England. How are the songs similar and how are they different? (era, nature of battle, outcome, feelings portrayed in the song, musical elements).
 6. Find a song from another culture that laments the ravages of war.
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References:

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- Ó hAllmhuráin, Gearóid. *O'Brien Pocket History of Irish Traditional Music*. Dublin: The O'Brien Press, 1998.
- Simms, George Otto. *Exploring the Book of Kells*. Dublin: The O'Brien Press, 1988.
- Simms, George O. *Irish Illuminated Manuscripts*. The Irish Heritage Series 29. Dublin: Eason & Son Ltd., 1980.
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Overhead 2.1

Pangur Bán (Translation: Robin Flower)

I and Pangur Bán, my cat,
'Tis a like task we are at;
Hunting mice is his delight
Hunting words I sit all night.

Better far than praise of men
'Tis to sit with book and pen;
Pangur bears me no ill will,
He too plies his simple skill.

'Tis a merry thing to see
At our tasks how glad are we,
When at home we sit and find
Entertainment to our mind.

Oftentimes a mouse will stray
In the hero Pangur's way;
Oftentimes my keen thought set
Takes a meaning in its net.

'Gainst the wall he sets his eye
Full and fierce and sharp and sly;
'Gainst the wall of knowledge I
All my little wisdom try.

When a mouse darts from its den,
O how glad is Pangur then!
O what gladness do I prove
When I solve the doubts I love!

So in peace our tasks we ply,
Pangur Bán, my cat, and I;
In our arts we find our bliss,
I have mine and he has his.

Practice every day has made
Pangur perfect in his trade;
I get wisdom day and night
Turning darkness into light.

Overhead 2.2

The Harp that Once Through Tara's Halls

The harp that once thro' Tara's halls,
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled;
So sleeps the pride of former days
So glory's thrill is o'er;
And hearts, that once beat high for praise,
Now feel that pulse no more!

No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone, that breaks at night,
Its tale of ruin tells.
Thus Freedom now so seldom wakes,
The only throb she gives,
Is when some heart indignant breaks,
To show that still she lives.

Overhead 2.3
“Edward Connors” sung by Andy Irvine

Part	Narrative highlights	Accompaniment	Effect of accompaniment on expression of meaning
Introduction		guitar and harmonium	
Verse 1	Come and listen to my advice about emigration	harmonium	
Verse 2	Introduces himself and the sadness of his plight	guitar, harmonium, bouzouki	
Verse 3	Influenced by those who went to Canada before him	guitar, harmonium, bouzouki	
Verse 4	He left the Ireland for Quebec, full of hope for a better life	guitar, harmonium, bouzouki	
Interlude		violin plays melody; lutes provide harmonic accompaniment	
Verse 5	Storm at sea on the way	violin doubles melody, guitar, harmonium, bouzouki	
Interlude		Shorter than first	

Verse 6	A long and harsh journey	violin doubles melody, guitar, harmonium, bouzouki	
Verse 7	Landed in Quebec and were met by Irishmen	violin, guitar, harmonium, bouzouki	
Verse 8	Spent his money in Quebec but got no work		
Verse 9	Many others did not find work either, all wishing they were back home		
Verse 10	Advises those at home to stay there, where things are as good as in Canada	violin, harmonium, bouzouki	

Overhead 2.4

Sunday Bloody Sunday by U2

Yes...

I can't believe the news today
Oh, I can't close my eyes and make it go away
How long...
How long must we sing this song?
How long? how long...

'cause tonight...we can be as one
Tonight...

Broken bottles under children's feet
Bodies strewn across the dead end street
But I won't heed the battle call
It puts my back up
Puts my back up against the wall

Sunday, bloody sunday
Sunday, bloody sunday
Sunday, bloody sunday (sunday bloody sunday...)
(all right let's go!)

And the battle's just begun
There's many lost, but tell me who has won
The trench is dug within our hearts
And mothers, children, brothers, sisters torn apart

Sunday, bloody sunday
Sunday, bloody sunday

How long...
How long must we sing this song?
How long? how long...

'cause tonight...we can be as one
Tonight...
Tonight...

Sunday, bloody sunday (tonight)
Tonight
Sunday, bloody sunday (tonight)
(come get some!)

Wipe the tears from your eyes
Wipe your tears away
Wipe your tears away
I wipe your tears away
(sunday, bloody sunday)
I wipe your blood shot eyes
(sunday, bloody sunday)

Sunday, bloody sunday (sunday, bloody sunday)
Sunday, bloody sunday (sunday, bloody sunday)
(here I come!)

And it's true we are immune
When fact is fiction and tv reality
And today the millions cry
We eat and drink while tomorrow they die

The real battle yet begun (sunday, bloody sunday)
To claim the victory Jesus won (sunday, bloody sunday)
On...

Sunday bloody sunday
Sunday bloody sunday...

Overhead 2.5

The Memory of the Dead

Words John Kells Ingram (1823-1907); tune Wm. Elliot Hudson



Who fears to speak of Nine - ty Eight? Who blu-shes at the name? When cow-ards mock the



pat - ri-ot's fate, who hangs his head for shame? He's all a knave or half a slave who



slights his coun-try thus; But a true man, like you, man, will_ fill your glass with us.

We drink the memory of the brave,
The faithful and the few.
Some lie far off beyond the wave
Some sleep in Ireland, too;
All, all are gone, but still lives on
The fame of those who died;
All true men, like you, men
Remember them with pride.

Some on the shores of distant lands
Their weary hearts have laid;
And by the stranger's heedless hands
Their lonely graves were made.
But, though their clay be far away
Beyond the Atlantic foam;
In true men, like you, men,
Their spirit's still at home.

The dust of some is Irish earth
Among their own they rest;
And the same land that gave them birth
Has caught them to her breast.
And we will pray that from their clay
Full many a race may start
Of true men, like you, men,
To act as brave a part.

They rose in dark and evil days
To right their native land;
They kindled here a living blaze
That nothing shall withstand.
Alas! that Might can vanquish Right
They fell and passed away;
But true men, like you, men,
Are plenty here today.

Then here's their memory--may it be
For us a guiding light,
To cheer our strife for liberty
And teach us to unite.
Through good and ill, be Ireland's still
Though sad as theirs your fate;
And true men, be you, men,
Like those of Ninety-Eight.



Worksheet 2.1

Cormac's Adventure in the Otherworld

NARRATOR: One morning in May, as the cobwebs glistened with jewels of mist, King Cormac stood on the earthen walls of Tara. Looking to the north west, he saw coming towards him from the direction of the River Boyne a grey-headed warrior dressed in the brilliant style to which only warriors, princes and kings were entitled. His clothes of gold, purple, and crimson flapped a little behind him as he strode quickly over the plain. On his shoulder he was carrying a branch made of beautiful silver with three golden apples hanging from it. When the branch shook as he stepped along, the apples made music. It was delightful and soothing music that made all sick people sleep peacefully: wounded warriors, women in child-birth, or people with disease. The warrior saluted Cormac and then said:

WARRIOR: I have come from a land where only truth is spoken, where nothing gets old or decays, where neither gloom nor sadness nor envy nor jealousy nor hatred exist.

CORMAC: This trebles your welcome at my court. I ask today that you give me the silver branch with the golden apples.

WARRIOR: No doubt I will, but I have one request in return, that you grant me three wishes.

CORMAC: Of course. Your wishes will be granted.

NARRATOR: Then the grey-haired warrior handed the king the silver branch with the golden apples and disappeared. Cormac strolled back into the palace. Inside the courtyard, he shook the silver branch and the entire royal household fell into a slumber until that same time the next day. After a year and a day, the brilliantly clad warrior came back to Tara, wearing stripes of red to match the evening sky and link to match the dawn. Cormac was delighted to see him.

CORMAC: Tell me, do I have the privilege of granting you your three wishes?

WARRIOR: Yes, and my first wish honors three people – you, me and your daughter Ailbe whose hand I ask in marriage.

CORMAC: So you may have my beloved daughter Ailbe.

NARRATOR: When the royal women protested and uttered three cries after the daughter of the King of Erin, Cormac shook the branch at them so that he banished their grief and put them all to sleep. A month later, the grey-haired warrior returned again, wearing the deep blue of the sea and the soft white of the early clouds.

CORMAC: I hope that I now shall have the privilege of granting you the remaining wishes.

WARRIOR: One at a time. I have come once again to honor three people – you, me and your son Cairbre. This time I want you to foster your son on me.

CORMAC: Very well, then, I grant you my beloved son Cairbre.

NARRATOR: Such was the weeping and sorrow in Tara, and that night no one therein ate or slept, and they were in grief and in exceeding gloom. But when Cormac shook the

silver branch with the golden apples, they parted from their sorrow and fell asleep. One year and a day later, the warrior came back again, this time clothed in the green of the young corn and the bright saffron-gold of the sun at noon.

CORMAC: What askest thou today?

WARRIOR: Thy wife, Eithne, daughter of Dunlang King of Leister.

NARRATOR: Cormac had no choice but to agree. The warrior took Cormac's wife away with him. It was too much for the king so he mustered up his own followers and they set out in pursuit. But a great mist, as thick as a wall, came upon them, and Cormac found himself alone on a wide and misty moor. He led his horses through the mist and there at the end of the pathway stood a mighty fort with walls of shining metal. He tied his horse to a sort stone pillar beneath the walls. As he walked forward a door swung open and he entered a house made of silver thatched with birds' wings. Then he saw in front of him a shining fount with five streams flowing out of it, and the hosts in turn were drinking its water. The sound of the falling of streams was more melodious than any music humans could sing.

Cormac saw two people sitting on large chairs, a champion and a beautiful woman. Their servants had prepared a bath for Cormac. He bathed and then was invited to a big feast. A servant was about to serve Cormac's portion of roast pig when he declared:

CORMAC: I never eat a meal without being surrounded by at least fifty people.

NARRATOR: At that, the warrior rose from his chair and sang a song that lulled the king to sleep. When Cormac woke up, fifty warriors stood around him, and there he saw his wife and children beside him. They all feasted merrily amid much music.

CORMAC: I admire your wonderful and exquisite golden drinking chalice.

HOST: All its wonder does not lie in its beauty. It has its own soul.

CORMAC: How do you mean?

HOST: If three lies are told it will break in three parts. If three truths are told, it will then be restored.

CORMAC: But how can that be?

HOST: I am not a mortal. I am Manannán Mac Lir, the god of the sea, and I sent the sea mist. I lured you here that you may view the Land of Promise. The fountain which you saw with the five streams running out of it, is the Fountain of Knowledge. And the streams are the five senses through which the knowledge is obtained. And no one will have knowledge who drinks not out of the fountain itself and out of the stream. The people of many arts are those who drink from both.

I am the warrior who pranced across the fields that sunny morning in May and came to you in Tara. I favor you and I want to give you the Golden Cup of Truth to go with the Silver Branch of Magic. Take thy family then, and take the Cup that you may have it for discerning truth and falsehood. And you shall have the Branch for music and delight. And on the day that you will die, they will be taken away from you.

NARRATOR: Manannán clapped his hands, the musicians played a last march and a last lament and a last lullaby. The household stood, bowed to the kind, and everyone retired after this great feast and evening of wonder. Next morning when the king arose, he found



himself rubbing the sleep out of his eyes, standing on the green of Tara, with his wife and his son and daughter. He saw nearby on the ground, gleaming in the early light, the golden Cup of Truth and the Branch of Magic with its little ringing gold apples. After that the cup was called Cormac's Cup and it was used to tell truth and falsehood.

The telling of this story is adapted from "Cormac's Adventure in the Land of Promise," in *The Fairy Faith in Celtic Countries* by W.Y. Evans-Wentz, 2003, as presented in *Ireland's Own*, 2004 < <http://irelandsown.net/mythmagic.htm>>, and Frank Delaney's *Legends of the Celts* (Grafton Books, 1991).

Worksheet 2.2

Cormac's Adventure in the Otherworld

Answer the following questions.

- a. Describe and draw a picture of the warrior who came to visit King Cormac at Tara.
- b. Identify and list the magical events that took place in the story.
- c. Discuss the role of music in the development of the story.
- d. Imagine one more different way in which music could have changed behavior or influenced the course of events in the story.

Worksheet 2.3

Thomas Moore's Irish Melodies

1. How did Thomas Moore become interested in compiling Irish melodies in song volumes and adding lyrics to them?
2. What was the relationship between the work Bunting completed and that of Moore?
3. In the process of notating the traditional melodies, how did Moore maintain the Gaelic tradition, and how did he change it?
4. Provide an example from a different musical tradition in which music was revived from the past and given new form. Compare and contrast that revival with what Bunting and Moore accomplished.
5. Now listen to the recording of "The Harp that Once Through Tara's Halls". What aspects of the song lyrics and the melody reflect efforts to revive the Gaelic tradition?

Worksheet 2.4

<i>Singers' lives</i>	John McCormack	Joe Heaney
Place and year of birth		
Place of childhood		
Musical education		
Reputation		
Genres of songs performed		
Accolades		
Recordings/Collections		
Legacy		

<i>Song performance and singing style</i>	The Harp that Once	The Rocks of Bawn
Year of recording		
Song accompaniment		
Singer's voice type		
Effect of singer's accent on performance		
Vocal techniques used		
Variation of melody from one verse to the next		
Variation of rhythm from one verse to the next		
Techniques used to convey the emotion of the song		

Worksheet 2.5

Songs of Emigration

	Rocks of Bawn	The Green Fields of Canada	Edward Connors
When was the song written?			
Where was the emigrant going?			
Why was the emigrant leaving Ireland?			
What hope did the emigrant have for the future?			
What was he lamenting after?			