

Chapter 1 : Table of Contents: The early years of folk music :

The Irish Music Manuscripts of Edward Bunting (): An Introduction and Catalogue / Dr Colette Moloney, ed. A guide to some 1, traditional instrumental melodies (including many harp tunes) and song texts (mainly in Irish) from 18th- and 19th-century Ulster and Connacht preserved in the music manuscripts of the musician and collector Edward Bunting.

His father was a Derbyshire engineer who went to Ireland to superintend the works at the Dungannon colliery. The elder Bunting died soon after the birth of his youngest son, Edward, leaving behind him two other sons, both of whom in later years became musicians. The eldest of these, Anthony, was in settled at Drogheda as a music teacher and organist, and from him Bunting received his first instruction. He remained at Drogheda for two years, and in was sent for to Belfast to act as substitute for a Mr. Weir, a local organist, to whom he was shortly afterwards articled. At the expiration of his articles Bunting had become so popular in Belfast that he had no difficulty in making his own living by the exercise of his profession. He was both clever and handsome, but, indulging in hard drinking and dissipation, he became wayward, hot-tempered, and idle. On 11, 12, and 13 July a few patriotic Irish gentlemen held a meeting of harpers and minstrels in order to revive their almost extinct national music. Only ten performers could be collected, and Bunting was commissioned to note down the airs which they played. This seems to have awakened in him a powerful interest in old Irish music, and he at once set about collecting materials for a work on the subject, for which purpose he made numerous journeys, principally in Ulster, Munster, and Connaught. With a Prefatory Introduction. Although the volume was not a pecuniary success, Bunting went on collecting Irish music for another edition, for which he secured the co-operation of Thomas Campbell, who wrote words for the best tunes. This book contained seventy-seven additional airs, many of which were derived from a harper named Dennis Hempson, who was said to be over a hundred years old. The words of the songs are given only in English, and are generally unsatisfactory, although the music is very valuable. While this work was preparing for publication Bunting paid several visits to London, where he became a great friend of the Broadwood family. In he visited Paris when the allied sovereigns were there. It is said that his thoroughly English appearance caused a practical joke to be played on him by some Frenchmen, who lighted a mass of squibs and crackers under a seat on the Boulevards on which he was dozing. In he was married to a Miss Chapman, and after his marriage he left Belfast and settled in Dublin, where he soon established a good connection as a teacher, besides occupying the post of organist to St. In he published a third collection of Irish music, dedicated to the queen. Bunting did not long survive this, his last work. He died in Dublin on 21 Dec. In person he was above middle height, strongly made and well-proportioned, but in his later years inclined to stoutness. His manners were rough and his temper irritable, but he possessed much kindness and strong affection.

Chapter 2 : Edward Bunting () - Find A Grave Memorial

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It is also a matter of record that by the nineteenth century, the city was not only a favoured stopping point on the international music circuit, but it was also producing many world-renowned balladeers and hymnwriters of its own. This in turn encouraged and enabled local artistic talent to thrive. Thus the seeds of the City of Music were sown. It is also probably the most-recorded Irish song of all time and has served as a national anthem for the Irish, Irish-Americans, Irish-Canadians and Irish-Australians. There is no doubt about its popularity with those who know little about traditional Irish music, and even with the older generation of Irish-Americans. But where did the song come from? Is it Irish at all? Interestingly, the answer can be found in the collection of traditional Irish harp music made by Edward Bunting a little over years ago! The author was an English lawyer, Frederic Edward Weatherly , who was also a songwriter and entertainer. As far as is known, Weatherly never set foot in Ireland. The most prolific poet of the Edwardian and for that matter Victorian and Georgian ballad, the genial and indefatigable Weatherly was virtually a one-man song factory. He wrote thousands of lyrics, of which at least 1, were published, with music by dozens of composers who vied to get their hands on his verses. The first appearance of the tune in print occurred in in *Ancient Music of Ireland*, published by the early collector George Petrie . The untitled melody was supplied to Petrie by Jane Ross of Limavady, who claimed to have taken it down from the playing of an itinerant piper. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any, counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. No additional versions of the melody were encountered by other collectors. The structure of the tune is unlike any other traditional Irish melody, and it is not suited for words in any of the known Irish song metres. Miss Ross was unable to provide any supporting evidence the name of the piper, for example , and the suspicion grew that she had composed it herself and was attempting to pass it off as a genuine Irish tune although by doing so she would be missing out on considerable royalty payments! She continued to maintain that her original account was true. I have encountered one claim for an earlier appearance of the tune. The history of the tin whistle, found on the website of the Clarke Company, claims that the founder of the company, Robert Clarke, frequently played the tune while walking from Suffolk to Manchester in . Both are settings of the same tune Miss Ross notated, complete with duple metre, half-cadence in the first part, high note in the second, etc. This phrase does not, however, exceed the range of the pipes, so there is nothing to show it was not present in the original performance. Edward Bunting was the pioneer collector of harp music whose career began in when he was hired to write down the tunes performed at the Belfast Harp Festival. It is to him and his employees, particularly Patrick Lynch that we owe the preservation of much of the traditional Irish harp repertoire. In his work, *A Collection of the Ancient Music of Ireland*, Bunting discusses the characteristics of typical Irish melodies, stating: I had never heard the melody, or even heard of it. By some strange oversight, Moore had never put words to it, and at the time I received [it], I did not know that anyone else had done so. By lucky chance, it only required a few alterations to make it fit that beautiful melody. They seem to have none of the human interest, which the melody demands. And I shall hear, though soft you tread above me, And all my grave will warmer, sweeter be, For you will bend and tell me that you love me, And I shall sleep in peace until you come to me! It included two extra verses, which appear to indicate support for the United Irishmen rebellion of . But should I live, and should you die for Ireland Let not your dying thoughts be all of me, But breathe a prayer to God for our dear sireland, That He will hear, and He will set her free. And I will take your place and pike, my dearest, And strike a blow, though weak that blow may be. To help the cause to which your heart was nearest, And you will rest in peace until I come for thee. This article from the book *City of Music*:

Chapter 3 : The Early Years of Folk Music “ McFarland

Find A Grave, database and images (racedaydvl.com: accessed), memorial page for Edward Bunting (Dec), Find A Grave Memorial no. , citing Mount Jerome Cemetery and Crematorium, Dublin, County Dublin, Ireland ; Maintained by Find A Grave (contributor 8).

Some 70 years earlier, John and William Neal published A collection [sic] of the most celebrated Irish tunes proper for the violin, German flute or hautboy Dublin But Bunting reckoned his collection was the best to date. A facsimile reprint edition 2nd edition, by Nicholas Carolan is available from the Irish Traditional Music Archive [link currently broken] in association with the Folk Music Society of Ireland. In all these the arrangement was calculated rather for the flute or violin than for a keyed instrument, so that the tunes were to a great extent deprived of their peculiar character, and as they were deficient in arrangement, so were they meagre in extent. Dr Peter Downey has recently demonstrated that was a mis-remembrance. The importance of these collections was recognised by a facsimile one-volume reprint published by Waltons of Dublin in Neither the experience of the best music of other countries nor the control of a vitiated public taste, nor the influence of my advancing years has ever been able to alter or diminish that love. Interestingly, the Coalisland mining venture was owned by a partnership which included the Archbishop of Armagh. In that Armagh listing is a Bunton [sic] family - Bunton was a frequent misspelling or misinterpretation of Bunting, even well into the 19th century. The family lived in Scotch Street. Edward Bunton or Bunting was head of the family. He was a carpenter, perhaps a likely occupation for someone formerly involved with mining. There were five children at that time and the family was Church of Ireland. Child mortality rates were high, but we confidently know of three surviving sons of the marriage: Anthony, Edward and John were all born in Armagh and destined to become organists and teachers. Edward was born in February His successor on the fine c. Armagh Cathedral Choir And so, at the age of nine, Edward, if not also John, went to live in Drogheda with his brother Anthony who gave him music lessons for two years. Progress was so good that, in , young Edward was asked by William Ware to deputise for him at the organ of St. Arthur Young, writing in his Tour in Ireland on 23 July commented: The low portico here and below was replaced with tall Corinthian columns in The parish church possessed the only organ in Belfast, gifted by the Earl and installed in Music at that time, William Ware , was another product of Armagh Cathedral and so he likely knew the Bunting family long before young Edward was asked to cover for Ware while he was away. He gave lessons there in addition to his extensive teaching practice including guitar in Belfast and beyond. He tuned, regulated and repaired instruments, promoted concerts and he was also an agent for Broadwood and Southwell pianos and harpsichords. It was a family at the very centre of the social and political problems of the time, and the young Edward Bunting, while close to them and involved in political debate, seems to have remained outside most of the actual intrigue. Head of the family was Capt. The family five sons and two daughters were reformers, liberal thinkers, strong supporters of the poorhouse, and very much involved with the United Irishmen. Edward Bunting was close to the youngest son, John McCracken , who was interested in music. The PDF on the right gives a potted history across this period and through to the s. Our Portrait Gallery, No. In addition to his duties as assistant or sub-organist at the church, Bunting had also to act as deputy teacher to Mr. The zeal of the young master to fulfil his duties was often productive of the most ludicrous results. After a few years spent in this manner, he became a professor on his own account, and as his abilities as a performer had become developed, his company was courted by the higher class of the Belfast citizens, as well as by the gentry of its neighbourhood. In short, the boy prodigy became an idol amongst them. Courted and caressed, flattered and humoured, he should have paid the usual penalty for such pampering - that his temper should have become pettish, and his habits wayward and idle - he did everything as he liked, with a reckless disregard of what might be thought of it. Wayward and pettish he remained through life, and for a long period - at least occasionally - idle, and, I fear dissipated; for hard drinking was the habit of the Belfastians in those days. But, while still young, not more than 19, an event occurred, which gave his ardent and excitable temperament a worthy object of ambition on which to employ it, and which necessarily required a cultivation of his powers,

to enable him to effect it. The event I allude to was the assemblage at Belfast, in , of the harpers from all parts of Ireland.

Chapter 4 : The HardiBlog: Edward Bunting ()

The musical contributions and historical significance of Edward Bunting (): a pioneer in the preservation of the heritage of Irish music by Eileen M Dolan () The Celtic harp by Chieftains (Recording).

Life[edit] Bunting was born in County Armagh , Ireland. At the age of seven he was sent to study music at Drogheda and at eleven he was apprenticed to William Ware, organist at St. At nineteen he was engaged to transcribe music from oral-tradition harpists at the Belfast Harp Festival in . One proof of this is that some tunes published by him were in keys that could not have been played by the harpists. His notes on the harpists, how they played and the terminology they used is however invaluable, and also many tunes would have been lost if he had not collected them. This was granted and the proceeds of the festival were donated to the Charitable Society to help the poor of Belfast. He realised the importance of the Irish words to the songs and Patrick Lynch was employed to collect these. Bunting, who lived in Belfast with the McCrackens until his marriage in , moved to Dublin where he held the post of organist at St. The first volume, published in , contained 66 tunes which he had notated at the Belfast Harp Festival. The second volume was published in . In Bunting issued his third collection of *The Ancient Music of Ireland*, complete with tunes. With this final volume Bunting hoped to promote the antiquity not only of the Irish music he had collected, but also of the Irish harp. He also wished to provide "the remaining airs of the collection arranged in true harp style. Bunting claims that music passes through the ages unchanged, making it therefore just as good an indicator of the culture of the ancients as the study of "civil and military antiquities". This music of the ancients originated in the educated bard class of Harpers who travelled between the houses of the Irish gentlemen, performing, teaching, and composing to please their current patron. According to Bunting, because the words that accompanied melodies changed from county to county, they were unreliable and had been left out for the most part from his collection. Next, Bunting discusses the Harpers Festival. Bunting was contracted to notate the tunes played at this festival in an effort to preserve the ancient tradition, which was seen to be quickly fading. Despite his earlier arguments that words were unreliable, Bunting here uses their consistency to prove antiquity, meaning that if the same lyrics to a song are found wherever that song is sung, then it must be very ancient. Bunting also ascribes a particular "structure" to ancient songs, which he deliberates upon in his dissertation found later in this edition. The third time frame contains pieces of "a more ornamental and less nervous style". Bunting tells us that music from this time period was also "infected" with Italian music , as this style was quite in vogue with the composers. The Dissertation Chapter 1 Bunting begins this chapter by refuting the established claim that the neglect or inclusion "of the fourth and seventh tones of the diatonic scale " are characteristic of the Irish tune. Through his study, Bunting has found that it is in fact the "presence" of the " Submediant or major sixth " i. It is important to note, Bunting tells us, that what makes music Irish is not a "deficiency" of a tone or tones, but rather the inclusion of one. Continuing in his discussion of the "peculiarity" of "Irish melody", Bunting lays out what he considers to be the harmony of "three-fourths of our Irish song and harp airs", explaining that they "are for the most part in a major key , and in triple time ; the modulation of the first part of the melody may be said to consist of the common cadence ; the second part is generally an octave higher than the first; it begins with the chord of the Tonic , and proceeds to the tone of the Submediant with the major harmony of the Subdominant , or to the Submediant with its minor concord; but the harmony of this peculiar note is most frequently accompanied by the major concord of the Subdominant; the conclusion of the air is generally a repetition of the first part of the tune, with a little variation. However, these tunes do sound Irish because of their inclusion of the sixth scale degree. Chapter 2 In this chapter, Bunting shares some harp music theory and performance practice. He begins by refuting the trend then current to give Irish music too much "plaintive," "national," and "melancholy" feeling. Bunting claims to have been quite "surprised to find that all the melodies played by the Harpers were performed with a much greater degree of quickness than he had till then been accustomed to". A few pages later, Bunting includes a table of Irish words for different harp parts, practices, and strings. For example, Bunting claims that the Irish have a few different names for harps: After this is a table of practices, also with musical examples. Some of these are

bualladh suas no suaserigh or "succession of triplets " and sruith-mor or "a great stream, ascending or descending". To conclude the chapter, Bunting gives the reader an idea of some "times", "moods", and " keys " used by the ancient harpers, as well as a vast vocabulary list of other Irish musical terms. An online multimedia edition of these tables has been published at <http://> In this introduction Bunting shows the reader two images, which he analyses with respect to the ancient way of playing the harp. Following this can be found a brief account of the Irish harp by Galilei in , from which Bunting concludes that the ancient harp must have had between twenty-nine and thirty strings. Petrie goes on to place the harp as an ecclesiastic instrument because of its small size. Now we move back to Bunting who informs us that the harp is of "exquisite workmanship". With only "one row of strings" this harp had "thirty in number". It was also made of oak and thirty-two inches high. Instead, Bunting argues that the Welsh imported Irish bards to teach them music. Moving on, Bunting examines in some detail three figures holding harps found on engravings. One that particularly interests him is of a naked bard holding a harp without a "fore pillar". This type of harp Bunting likens to the Egyptian model. Bunting moves on to discuss the origins of the Egyptian harp, claiming that its origins are from the testudo , which itself derives from the cithara. Bunting continues his discussion with details of the greatness through the ages of the Irish harp, illustrated by the legends of St Brigid and Angus King of Munster. Later, Bunting refutes the claim that there were no bagpipes in Ireland, using as proof three depictions: Chapter 4 In this chapter, Bunting goes into much greater detail about "efforts to revive the Irish Harp. He gives the names as: He also mentions the Welsh harper , Williams, in a brief footnote. Here we also find an account of the failed Belfast Harp Society, which had hoped to educate a new generation of young Harpers. Chapter 5 This chapter contains biographies of all of the Irish harpers listed in Chapter 4. Chapter 6 In this chapter, Bunting included what he considered to be items worth noting in some of the pieces that are part of his collection. This itself is a paperback reprint of a hardback.

Chapter 5 : Bunting — A General Collection ()

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Chapter 6 : Edward Bunting - Wikipedia

Waltons in as The Irish Music Manuscripts of Edward Bunting () (ISBN). This itself is a paperback reprint of a hardback. This itself is a paperback reprint of a hardback.

Chapter 7 : Early Gaelic Harp Info: the Bunting manuscripts

Is this your ancestor? Compare DNA and explore genealogy for Edward Bunting born abt. Armagh died Dublin including father + DNA connections + more in the free family tree community.

Chapter 8 : Edward Bunting () | WikiTree FREE Family Tree

Edward Bunting () was nineteen years old when he was engaged by the organizers of the Belfast Harp Festival in to write down the old tunes that would be performed there. Ten harpers came to the festival to play their music, and Bunting began what would become a life-long passion of collecting Irish music.

Chapter 9 : The Irish Music Manuscripts of Edward Bunting (): Anâ€¦ | ITMA

Edward was born in February Collette Moloney, The Irish Music Manuscripts of Edward Bunting () Irish Traditional Music Archive,