



RAYMOND DEANE

A BAROQUE SESSION
(WITH CAROLAN & FRIENDS)

CREATE YOUR OWN BAROQUE SESSION

A free resource for musicians
of all ages & levels



SINEAD HAYES
www.baroquesession.com



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Ireland

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This PDF may be freely downloaded and distributed. The full publication, with in depth analysis, playing tips and more will be released in December 2021. Join the mailing list at www.baroquesession.com to be the first to know!

The score and parts for

A Baroque Session (with Carolan & Friends) by Raymond Deane
are available to buy from the Contemporary Music Centre, Dublin.

www.cmc.ie

For more information on Raymond Deane's *A Baroque Session (with Carolan & Friends)*, visit www.baroquesession.com

Further Enquiries:

please visit www.iberniaarts.com



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ACKNOWLEDGEMENTS

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- To our four brilliant soloists [Séamus McGuire](#), [Niamh Fitzpatrick](#), [Kenneth Rice](#) & [Adrian Mantu](#) for your good humour, brilliant playing and unfailing support of the recording project.
- To the [Irish Arts Council](#), for funding both the recording project, and my own artist bursary which allowed me the time to create this publication.
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- To [Gerry Keenan](#), CEO of the [Irish Chamber Orchestra](#), for so generously giving us the Irish Chamber Orchestra Studio for filming and recording A Baroque Session with Carolan & Friends in July 2021.
- To recording engineer [Paul Ashe Browne](#), for your quiet, expert work in recording and editing the recording so brilliantly.
- To the team from [Heavyman Films](#) [Harry](#), [Emma](#), [Wes](#) and [Tomek](#), for all your support in filming and editing the video.
- To [Evonne Ferguson](#), [Linda O'Shea Farren](#), and all the team at the [Contemporary Music Centre, Dublin](#), for all your help, advice and support in bringing this project to life.



INTRODUCTION

Welcome to the Baroque Session

We are delighted you could join us for this unique journey crossing time, genre and place. This free PDF for Culture Night 2021 is intended for musicians of all levels from both classical and traditional backgrounds. The full publication, complete with in depth analysis, playing tips and more will be available in December 2021.

The video of *A Baroque Session (with Carolan & Friends)*, performed by Athenry Sinfonietta and soloists Séamus McGuire, Niamh Fitzpatrick, Kenneth Rice & Adrian Mantu is available to view on www.baroque-session.com.

This free PDF can be used as a stand alone resource in conjunction with the video performance of the piece, however we suggest that you purchase a copy of the musical score from www.cmc.ie.

How to use this free PDF...



Read about the context...

Discover the story of how the project came to be, some insights from composer Raymond Deane about the piece's composition, and some initial thoughts about how the piece crosses genres and time.



Learn to play the source music...

For each movement, the sheet music and recording of the original source music is included, sometimes in multiple keys to suit different playing levels. The Carolan & traditional tunes have a link to a recording, so you can hear what you are aiming for. [You will find the recordings here.](#)



Watch the YouTube performance [here](#) & create your own Baroque Session!

You can pick just one movement at a time, or dive in with 2, 3 or 4 movements. Then, pick some tunes to play and combine using the Baroque Session Toolkit!



If this free PDF piques your interest, the full book will be released December 2021, with playing tips, background info and more....
Join the [Baroque Session Mailing list](#) to be the first to hear about it!

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Visit www.baroquesession.com for
 links to more resources to discover
 traditional & classical music, as well
 as the music of Carolan.

[YouTube Performance Video: Here](#)

[Recordings of the Tunes: Here](#)

[Athenry Music School Website](#)

[Sinead Hayes Website](#)

OUR BAROQUE SESSION STORY...

An e-mail in August 2020...

In the summer of 2020, renowned Irish composer Raymond Deane was rooting through his past compositions and unearthed a treasure. His ***A Baroque Session (with Carolan & Friends)*** for string orchestra and soloists was commissioned in 2009 by the Dublin based **Young European Strings**. The piece fuses Carolan's music, traditional tunes and 18th century classical pieces together, all viewed through the contemporary lens of a 21st Century Irish composer. Raymond e-mailed me and ideas sparked!

Perfect for Athenry Sinfonietta

I had recently been approached by **Katharine MacMághnuis, leader of Athenry Music School**, to virtually conduct her senior ensemble, the Athenry Sinfonietta. Many of the young players in the Sinfonietta play both classical and traditional music. The piece was a perfect match!

Zoom Rehearsals

Due to COVID-19, all rehearsals would take place via Zoom, with each Sinfonietta player in their homes. Dusting off my violin skills, I recorded backing tracks for the players, and we dived into getting the Baroque Session into our fingers and hearts!

Fantastic soloists...

In a few weeks, the project started to take shape. We were delighted when the West Ocean String Quartet joined the project as soloists (with Adrian Mantu from Galway's ConTempo Quartet stepping in for Neil Martin). With COVID, a live performance wouldn't be possible, so the piece would be professionally filmed and recorded.

Funding...

We applied for funding to the Arts Council in September 2020, and, in December 2020 we were delighted to receive the news that we had been successful.

In July 2021, after 10 months of rehearsing over Zoom, the whole orchestra & soloists, finally came together to play and record Raymond Deane's ***A Baroque Session (with Carolan & Friends)***.

Resilience...

The performance video, released on 17th September 2021 is a testament to the incredible resilience, tenacity and talent of the young musicians and their music teachers in the face of unprecedented times for the arts in the West of Ireland.

Thank you to all the musicians and Katharine MacMághnuis for helping bring the recording project to life!

Sinead Hayes

Project Artistic Director & Conductor

QUESTION TIME...

Insights from the composer of *A Baroque Session (with Carolan & Friends)*...



Raymond, we love how you have brought the worlds of Irish traditional music, Carolan and classical music together in *A Baroque Session (with Carolan & Friends)*. What was the inspiration behind the piece?

It was precisely what you describe: Maria Kelemen of Young European Strings asked me to compose something in several movements each of which would combine a Carolan tune with an Irish traditional melody and something by a familiar Baroque composer. I followed this to the letter, choosing Baroque composers from four different countries: Purcell, Bach, Rameau and Corelli. They're not exact contemporaries of Carolan, but close enough. I was delighted by how well it worked!



Growing up in Achill, and later in Dublin, did you have much experience of hearing/playing Irish traditional music? Did this influence you in your compositional language?

The straight answer is: no. In Achill, this probably had something to do with our status as relatively middle-class blow-ins. As a child I learned piano - the usual classical repertoire plus some Victorian salon pieces - and sometimes listened to my father's small collection of classical vocal music: Mozart, Bach, Gounod (and Bach/Gounod!), Bizet. In Dublin from the age of 10 I listened to some pop music, but again mostly classical stuff and quickly became addicted to modernism: Debussy, Stravinsky, Schoenberg and beyond. It was only much later in life - maybe in the last decade! - that I came to explore the traditional repertoire, and that for its own sake rather than as an influence.



You have spent many years working and travelling all over Europe, while keeping a strong connection with Ireland. What insights have you gained into how others see Irish music - both traditional and classical?

Generally speaking, continental Europeans have no conception whatsoever of Irish music of any kind other than pop and traditional. I wrote many articles in the 1980s and '90s complaining that Ireland did little or nothing to disseminate the increasingly wide range of "classical" music that was being composed, while catering to the widespread illusion that the country is some kind of literary paradise. Things seemed to be changing for a while in the later 1990s and 2000s, but now they seem to have regressed. When I started out I was excited by the diversity of Irish classical music, but these days I feel that a certain Americanisation has become all too prevalent.



Many younger Irish musicians will know your music from your piece *Seachanges. A Baroque Session (with Carolan & Friends)* is a very different style of piece. Can you give us some insights into your compositional decisions about style etc. while you were writing it?

Writing the Baroque Session I resolved to leave myself out of it as far as possible and cede the stage, as it were, to the styles of the composers whose work I was adapting (and traditional melodies are the work of composers!). Generally speaking, it would be difficult to pin down my own style – I like to think that such elusiveness is exactly what characterises it! Thus *Seachanges* can't be said to be "typical".



Tell us about how/why you chose the particular pieces by Bach, Purcell, Rameau and Corelli as partners for the Carolan and trad pieces in each movement?

I chose them because they seemed to have affinities with one another. This doesn't mean I chose the Baroque pieces because they sounded "Irish" or the Irish pieces because they sounded "Baroque" (although Carolan was familiar with Italian Baroque music). I like the idea that affinities between different traditions can transcend the usual clichés of "national" idiom.



And lastly, of the five named composers featured in *A Baroque Session (with Carolan & Friends)*, who would you most like to have a coffee with and why?

Unquestionably Bach, because for me he's the composer whose works I'd take with me were I exiled to a desert island.

Thanks to composer Raymond Deane for his support in making this project a reality. The score and parts for *A Baroque Session (with Carolan & Friends)* are available to buy from the Contemporary Music Centre, Dublin. www.cmc.ie



[Click to buy the score of *A Baroque Session with Carolan & Friends*](http://www.cmc.ie)



CROSSING GENRES...

Each of the movements fuses three distinct musical styles...

In *A Baroque Session (with Carolan & Friends)*, composer Raymond Deane contextualises the music of 18th Century harpist and composer Turlough Carolan (1670–1738) with the traditional music of his native land, and the music of Carolan's contemporaries working in Europe.

Turlough Carolan's compositions were created to honour the patrons who supported him during his musical career. Blinded by smallpox at the age of 18, at 21 Carolan set out to be a travelling professional harpist, composer and poet. His travels took him all over the west of Ireland, and as far afield as Co. Antrim. His compositions blend the dance music of Ireland with a European musical sensibility, drawing from his own deep well of melodic and structural invention.

Hearing the music with new ears...

By fusing the music of Carolan with traditional and classical music, Raymond Deane gives us an opportunity to engage with all three styles through multiple lenses.

Traditional Musicians...

As Irish traditional musicians we are familiar with the music of Turlough Carolan, as well as our own dance music. *A Baroque Session with Carolan & Friends* gives us the chance to hear our own music as imagined by an Irish 21st century composer, Raymond Deane. The piece also highlights the **commonalities between our music, and the classical music of Europe**, much of which uses dance music as the basis of its harmony, rhythm and structure.

As you listen to each movement of the Baroque Session, actively seek out the contrasts and commonalities between the trad and classical elements.

Classical Musicians...

As classical musicians *A Baroque Session with Carolan & Friends* gives us an opportunity to engage with Irish traditional music, as well as the music of Turlough Carolan, through the familiar medium of the *concerto grosso*. By noticing the nuances of rhythm and phrasing in the way that Irish traditional music is played, we can begin to **incorporate some of these stylistic elements** into our playing of the music of Bach, Haydn, Beethoven and beyond.

When listening to the trad recordings of the tunes in the Baroque session, actively notice the details, incorporating them into your playing of these tunes.

MOVEMENT I

CAROLAN, PURCELL & THE BLACKBIRD

The first movement of the piece opens with a slow, minor version of the Purcell March Z.647, transposed up a tone from the original in C major. This gives way to a quick major version of the Hornpipe, followed by a setdance, *The Blackbird*, with Carolan's *Planxty Mrs. Judge* also making an appearance!



Listen out...

...for how elements of all three tunes are combined in the big finale section.



Learn to play the source tunes...

...listen to the recordings for the style and nuance of the traditional versions. Choose the key that works best for you.

Carolan: *Planxty Mrs. Judge*



[Click to hear the trad version of this tune](#)

Set Dance: *The Blackbird (An Londubh)*



[Click to hear the trad version of this tune](#)

Purcell: Hornpipe Z.647



[Click to hear a recording of this melody.](#)



[Click to buy the score of *A Baroque Session with Carolan & Friends*](#)

PLANXTY MRS. JUDGE

(Original Key)

Moderato

Turlough Carolan
1670 - 1738



[Click to hear the trad version of this tune in B minor.](#)

PLANXTY MRS. JUDGE

(Baroque Session Key)

Moderato

Turlough Carolan
1670 - 1738

tr

6 tr

11 tr

17

23 tr

28

31 tr



[Click to hear the trad version of this tune in B minor.](#)

SET DANCE: THE BLACKBIRD

To be played swung
like a hornpipe

Trad Irish

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff is in common time (C). The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 9 and is in 4/4 time. The fourth staff starts at measure 13 and includes a triplet and a 6/4 time signature. The fifth staff starts at measure 17 and is in 6/4 time. The sixth staff starts at measure 22 and includes first and second endings.

To be played at the
last time around



[Click to hear the trad
version of this tune.](#)

HORNPIPE (MARCH) Z. 647

(Original Key)

Lively

Henry Purcell
1659 - 1695

Musical score for Hornpipe (March) Z. 647 in original key (D major). The score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. Each staff concludes with a double bar line and repeat dots.

HORNPIPE (MARCH) Z. 647

(Baroque Session Key)

Musical score for Hornpipe (March) Z. 647 in Baroque Session Key (D major). The score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is identical to the original key version. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. Each staff concludes with a double bar line and repeat dots.



[Click to hear a recording of this melody.](#)

MOVEMENT II

CAROLAN, BACH, CAPE CLEAR

The second movement juxtaposes a beautiful Minuet with Carolan's air *Cremonea*. The Minuet BWV Anh 115 first appeared in the notebook of Anna Magdalena Bach, daughter of Johann Sebastian Bach, and was initially thought to have been composed by Bach himself. It was later discovered to be the work of organist Christian Petzold. The beautiful melody is the perfect companion for Carolan's *Cremonea*, and a fragment of the Irish air *Cape Clear*.



Listen out...

...for how Raymond Deane seamlessly integrates Carolan's *Cremonea* with the beautiful Minuet melody.



Learn to play the source tunes...

...listen to the recordings for the style and nuance of the traditional versions. Choose the key that works best for you.

Carolan: *Cremonea*



[Click to hear the trad version of this tune](#)

Air: *Cape Clear*



[Click to hear the trad version of this tune](#)

Christian Petzold/J. S. Bach: Minuet BWV Anh. 115



[Click to hear a recording of this melody.](#)



[Click to buy the score of *A Baroque Session with Carolan & Friends*](#)

CREMONEA

(Baroque Session Key)

Andante

Turlough Carolan
1670 - 1738

Musical notation for Cremonea in Baroque Session Key, 3/4 time, E minor. The score consists of three staves. The first staff contains measures 1-6. The second staff starts at measure 7 and includes a repeat sign at measure 8. The third staff starts at measure 13 and ends with a double bar line and repeat dots.

CREMONEA

(E Minor)

Musical notation for Cremonea in E Minor, 3/4 time. The score consists of three staves. The first staff contains measures 1-6. The second staff starts at measure 7 and includes a repeat sign at measure 8. The third staff starts at measure 13 and ends with a double bar line and repeat dots.



[Click to hear the trad version of this tune.](#)

CAPE CLEAR

(Baroque Session Register)

Andante

Trad Irish

Musical notation for Cape Clear (Baroque Session Register) in 3/4 time, G minor. The score consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The piece concludes with a double bar line at the end of the third staff.

CAPE CLEAR

(Transposed down an octave)

Andante

Musical notation for Cape Clear (Transposed down an octave) in 3/4 time, G minor. The score consists of three staves. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The piece concludes with a double bar line at the end of the third staff.



[Click to hear the trad version of this tune.](#)

.....

MINUET BWV ANH. 115

(Original Key)

Andante

Christian Petzold
1677 - 1733

Musical score for Minuet BWV Anh. 115 in C major, original key. The score is written in treble clef, 3/4 time, and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff starts at measure 9 and ends with a double bar line. The third staff starts at measure 17 and ends with a double bar line. The fourth staff starts at measure 25 and ends with a double bar line. The piece concludes with a final quarter note G4.

MINUET BWV ANH. 115

(E minor)

Andante

Musical score for Minuet BWV Anh. 115 in E minor. The score is written in treble clef, 3/4 time, and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note E4, followed by quarter notes F#4, G4, and A4. The second staff starts at measure 9 and ends with a double bar line. The third staff starts at measure 17 and ends with a double bar line. The fourth staff starts at measure 25 and ends with a double bar line. The piece concludes with a final quarter note E4.



[Click to hear a recording of this melody.](#)

MOVEMENT III

CAROLAN, RAMEAU, THE RIGHTS OF MAN

The lively third movement opens with *Carolan's Draught*. By all accounts Carolan's blindness wasn't an obstacle to a life of friends and good company. We can definitely hear the revelry in this rousing melody! Carolan's music sits alongside a hornpipe, *The Rights of Man*, and Rameau's *Rigaudon et Double* from his *Pieces de Clavecin*.



Listen out...

...for how Raymond Deane divides the *Rights of Man* and the Rameau between the soloists and the orchestra. The phrases alternate back and forth in a lively musical conversation!



Learn to play the source tunes...

...listen to the recordings for the style and nuance of the traditional versions. Choose the key that works best for you.

Carolan: *Carolans' Draught*



[Click to hear the trad version of this tune](#)

Hornpipe: *The Rights of Man*



[Click to hear the trad version of this tune](#)

Rameau: *Rigaudon et Double*



[Click to hear a recording of this piece](#)



[Click to buy the score of *A Baroque Session with Carolan & Friends*](#)

CAROLAN'S DRAUGHT

Lively, & a bit raucous!

Turlough Carolan
1670 - 1738



[Click to hear the trad version of this tune.](#)

HORNPIPE: THE RIGHTS OF MAN

To be played very swung...

Trad Irish



[Click to hear the trad version of this tune.](#)

RIGAUDON ET DOUBLE

(Baroque Session Key)

Allegro

Jean Philippe Rameau
1683 - 1764

1
6
12
18
23
28
32
36
41



[Click to hear a recording
of this melody.](#)

MOVEMENT IV

CAROLAN, CORELLI, THE LARK IN THE MORNING, O' MAHONY'S JIG

The final movement of the piece opens with a slow, mysterious version of the jig *The Lark in the Morning*. The mist gradually clears, giving way to the lively O'Mahony's Jig, which is also known as the *Cat in the Corner*. Carolan's *Bumper Squire Jones* then jostles onto the scene, with Corelli's Giga from his Op. 3 set of Trio Sonatas finally getting a chance at the spotlight. The mist briefly appears once more, before before all three melodies vie for final victory in the exciting finale section!



Listen out....

...at the end for Carolan's *Bumper Squire Jones*, Corelli's *Giga* and O'Mahony's jig played together. Notice how Raymond Deane has subtly engineered the melody and rhythm of the Carolan and the Corelli so that this can happen....



Learn to play the source tunes...

...listen to the recordings for the style and nuance of the traditional versions.

Carolan: *Bumper Squire Jones*



[Click to hear the trad version of this tune](#)

Jig: *The Lark in the Morning*



[Click to hear the trad version of this tune](#)

Jig: *O' Mahoney's (The Cat in the Corner)*



[Click to hear the trad version of this tune](#)

Arcangelo Corelli: *Giga from Trio Sonata No. 2 Op. 3*



[Click to hear a recording of this piece](#)



[Click to buy the score of *A Baroque Session with Carolan & Friends*](#)

BUMPER SQUIRE JONES

Allegro

Turlough Carolan
1670 - 1738

4

8

12



[Click to hear the trad version of this tune.](#)

JIG: THE LARK IN THE MORNING

Allegro

Trad Irish

5

10

14

18

22



[Click to hear the trad version of this tune.](#)

JIG: O'MAHONY'S

Allegro

Trad Irish

5

10

14

18



[Click to hear the trad version of this tune.](#)

GIGA FROM TRIO SONATA NO. 2, OP. 3

(for 2 violins/treble instruments)

Allegro

Arcangelo Corelli
1653 - 1713



[Click to hear a recording of this melody.](#)



25

Musical score for measures 25-30. The piece is in G major (one sharp) and 4/4 time. The melody in the right hand features eighth-note patterns and slurs. The bass line provides harmonic support with quarter and eighth notes.

31

Musical score for measures 31-35. The melody continues with eighth-note runs and slurs. The bass line includes some rests and eighth-note accompaniment.

36

Musical score for measures 36-39. This section features long, flowing slurs over the melody in the right hand and the bass line, creating a sense of continuous motion.

40

Musical score for measures 40-43. The piece concludes with a final cadence. The melody in the right hand ends with a quarter note, and the bass line has a final bass note.



[Click to hear a recording of this melody.](#)

THE CREATIVE TOOLKIT....

Now that you have learned some of the tunes that inspired *A Baroque Session (with Carolan & Friends)*...

It's time to meld, bend and fuse them into your very own compositions, using these straightforward tools as starting point for your own creations. **Try out the examples given here, then branch out with your own ideas.**

It might take a while to come up with combinations that sound good to your ears, but be adventurous, and don't be afraid to make a total musical mess, on numerous occasions, before something interesting emerges! Give yourself a time limit of 30 minutes, and see what happens.

You might like to record your creative sessions on your phone or other recording device as a reminder of your ideas - there is nothing worse than stumbling across a brilliant idea, only to forget it two minutes later!

Share Your Creations With Us....

If you would like to share your creations with the world, that would make us VERY HAPPY!!!

Upload your recording or video to Soundcloud or YouTube and send us a message with your link to admin@iverniaarts.com or through the contact form on the [Baroque Session Website](http://www.baroque-session.com). We will include your work in our "New Creations" gallery on the Baroque Session Website. Over the next few years, we hope to build up a library of exciting new creations!

Your Creative Toolkit... to get started!



Minorise



Stretch



Trim & Fuse



Echo



Call & Response



Combine



Accompaniment



Surprise



[Click to buy the score of *A Baroque Session with Carolan & Friends*](http://www.baroque-session.com)



Minorise...

Transform your melody in a major key into a darker version, in minor. e.g. D major becomes D minor.



Original



Minorised

The Lark in the Morning Jig - A Baroque Session (with Carolan & Friends) 4th Movement.



Stretch...

Stretch out a fast melody by lengthening the notes. You can also simply slow down your melody! In this example, the Purcell March has been Minorised and Stretched!



Original



Stretched

Purcell March Z. 647 - A Baroque Session (with Carolan & Friends) 1st Movement.



Trim & Fuse

Trim and fuse melodic fragments from different tunes and pieces, using different phrase lengths. Aim to keep the overall pulse constant - this is the glue that holds the idea together as we can see in this Menuet/Carolan combination.



Menuet & Cremonea - A Baroque Session (with Carolan & Friends) 2nd Movement.



[Click to buy the score of A Baroque Session with Carolan & Friends](#)



Echo...

Echo, or Canon is a favourite device of composers for centuries. For this experiment you will need two players playing the melody a number of beats apart. Try 2, 4, 6 and 8 beats apart. This example is 2 beats apart.

Player 1

Player 2

Player 1

Player 2

The Blackbird - A Baroque Session (with Carolan & Friends) 1st Movement.



Call & Response...

Again, for this experiment, you will need two players. Try breaking melodies into 2 or 4 bar fragments and dividing them between you. Watch out for the joins!

Player 1

Player 2

Player 1

Player 2

The Rights of Man - A Baroque Session (with Carolan & Friends) 3rd Movement.



[Click to buy the score of A Baroque Session with Carolan & Friends](#)



Combine....

Using two melodies in the same key, line up the beats and combine them to be played at the same time. You can vary the melodic line slightly so they work together - as in this example.



Corelli Giga & O' Mahony's - *A Baroque Session* (with Carolan & Friends) 4th Movement.



Accompaniment

Take some of the characteristic rhythms as use them in your accompaniment, as Raymond Deane has done with the Hornpipe rhythm in this example from the end of the 1st movement. Notice how he has taken the chord notes apart also in the 3rd and 4th bar.



Finale - *A Baroque Session* (with Carolan & Friends) 1st Movement.



Surprise!

This can be one of the most fun aspects of creating a piece of music! Set up an expectation with your listeners, by repetition, use of consistent rhythm, tempo, tonality, register, energy levels, loud or soft music... and then **JOLT them in another direction by pulling the musical rug from under them!** It's all part of the experience of music! Experiment with sudden shifts in tempo, mood, dynamics (loud or soft) and bring us on a musical journey with you. Listen to music by Haydn and Beethoven in particular for surprise inspiration!

Listen out for all these creative tools in Raymond Deane's *A Baroque Session* (with Carolan & Friends) and share your own creations at www.baroqueession.com



[Click to buy the score of A Baroque Session with Carolan & Friends](http://www.baroqueession.com)

WHAT'S NEXT....

Thanks for your company on these first steps of the journey...

If you would like to find out more about Irish traditional music, Baroque or classical music check out the links below. There are also more resources on www.baroquesession.com.
Happy discovering!

Links for Irish Traditional Music:



Irish Traditional Music Archive

A wealth of information on Irish music.

<https://www.itma.ie/>



The Session:

An amazing resource with thousands of tunes at your fingertips, in ABC or staff notation.

<https://thesession.org/>



Tunepal:

Like Shazam, but for Irish traditional music! This magic tool will identify most traditional tunes. Play it a snippet and the app will tell you the name(s) and give links to the tune in various libraries. Genius!

<https://tunepal.org/index.html#!/record>

Links for Classical Music:



Classic FM Guide to Classical Music

A great place to start if you want to know more about classical music.

<https://www.classicfm.com/discover-music/best-classical-music-beginners/>



IMSLP Free Online Music Library

This is a huge library of free online sheet music. Discover more music to play by Corelli, Rameau, Bach or Purcell...

https://imslp.org/wiki/Category:Corelli,_Arcangelo



[Click to buy the score of *A Baroque Session with Carolan & Friends*](#)



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