**Ceol Traidisiúnta na hÉireann**

**Cineálacha Amhrán**

Tá go leor cineálacha éagsúla amhrán ann, le téamaí éagsúla. Tá cur síos le fáil thíos ar na hamhráin seo. Is gá gach ceann a fhoghlaim, chomh maith le sampla i ngach cás.

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| Cineál: | Eolas: | As Bearla: |
| Geantraí: | Seo amhrán grá agus go minic is grá éagmaiseach atá i gceist. *Samplaí den Gheantraí: Bríd Óg Ní Mháille, Úna Bhán, The Verdant Braes of Skreen, She Moved Through the Fair.*  | Songs about love |
| Amhráin oibre: | Chastaí na hamhráin seo agus an t-amhránaí ag obair sa chistin nó sa pháirc nó ar an bhfarraige. Bhíodh rithim faoi leith ag an amhrán - macasamhail rithim na hoibre a bhí i gceist. *Samplaí den Amhrán Oibre: Ding Dong Dedero - amhrán a chasadh gabha ag obair sa cheárta. Amhrán na Cuiginne: amhrán a chasadh bean ag déanamh ime sa chistin.*  | Songs sang while working or doing chores around the house |
| Goltraí: | Amhrán mall brónach a chantaí chun duine marbh nó duine imithe ar imirce a chaoineadh.*Samplaí den Gholtraí: Anach Cuain, Caoineadh Uí Dhomhnaill.*  | Laments: Songs about loss, sorrow, sadness  |
| Amhrán eaglasta: | Amhrán le focail a bhaineann leis an mBíobla nó le creideamh.*Samplaí: Don Oíche Ud i mBeithil, Caoineadh na Maighdine.*  | Ecclesiastical songs – religious/ biblical songs  |
| Amhráin Tírghrá: | Amhráin ina léirítear an grá d‟Éirinn.*Samplaí den Amhrán Tírghrá: Táimse im‟ Chodladh, An Droimeann Donn Dílis (aisling), Róisín Dubh.*  | Songs about the love for our country |
| Suantraí: | Amhrán a chanann máthair dá páiste lena chur ina chodladh. *Samplaí den Suantraí: Deirín Dé, Seoithín Seo, Éiníní*.  | Lullabies – to sing an infant to sleep |
| Amhráin Ghrinn: | Amhráin a bhfuil d‟fheidhm acu an lucht éisteachta a chur ag gáire.*Samplaí den Amhrán Grinn: An Poc ar Buile, One Day for Recreation (amhrán macarónach – amhrán dátheangach).*  | Funny/ Humorous songs |
| Amhráin Óil: | Amhráin a cheiliúrann an t-ólachán. Go minic léirítear fadhb an óil iontu chomh maith.*Samplaí den Amhrán Óil: Preab San Ól, Níl „na lá*.  | Songs sang while drinking in the pub. |

**Amhránaíocht ar an Sean Nós**

* Is stíl aonréadach é an sean-nós go príomha. Ciallaíonn sé seo go mbíonn duine amháin ag canadh.
* Cantar na hamhráin gan tionlacan.
* Bíonn scéal i gceist sna hamhráin agus baineann an tábhacht is mó leis na focail.
* Cuirtear ornáidiú sna hamhráin chun béim a chur ar na focail is tábhachtaí. Cuireann an ornáidiú le láidreacht na mothúchán.
* Ní bhíonn buille rialta nó amchomhartha ag na hamhráin, am saor a bhíonn i gceist. Fágann sé seo gur féidir béim a chur ar na mothúcháin tríd an mbuille a mhoilliú ag buaicphointe an cheoil.
* Ní bhíonn aon dinimicí sa cheol.
* Ní bhíonn guth traenáilte ag an gcantóir mar a bhíonn ag cantóir an cheoil chlasaicigh. Ní chantar níos airde ná mar a labhartar.
* Go minic bíonn réimse leathan ag na hamhráin agus ní bhíonn curfá acu.
* Tá a stíl faoi leith féin ag gach ceantar Gaeltachta agus amhráin faoi leith chomh maith.

As Bearla

Sean Nós means "old style". It is a style of singing dating back hundreds of years which was handed down orally from generation to generation. It is a really good example of "pure" traditional Irish music. The words are more important than the tunes. Rhythm is dictated by speech rhythms.

The main features of Sean Nós are;

* Ornamentation. Sean nós singers use ornamentation to to express emotion.
* Ornamentation is usually improvised, therefore a song would never be performed the same way twice. Ornamentation can be melodic or rhythmic.
* Free rhythm/metre.
* Solo singing (unaccompanied)
* Variation. The tune and rhythm of songs are varied from verse to verse and from performance to performance.
* Personal styles. Singers often develop their own style of performance.
* Regional Styles. In the past, singers would learn to sing by listeneing to other singers in their region. This gave rise to regional styles of singing much the same as accents in language. The regions are; Connemara, (highly ornamental) West Cork/Kerrry, (nasalisation and glottal stop) West Waterford, and Donegal (simpler more melodic style).
* No Dynamics
* No vibrato generally.
* Nasalisation is sometimes used.
* Use of interpolated vowel sounds.

Collections of Sean Nós songs include "Amhrán Ar an Sean Nós", an RTE series of field recordings, and field recordings by Seamus Ennis.

Singers of Sean Nós include Noirín Ó Roinn, Joe Heaney, Aodh Ó Domhnall.

Songs we've listened to in class include, "An Sagairtín" "Anach Chuain" (boating tragedy) and "Bean an Fhir rua" (love song)

These songs were usually about local events like boating tragedies etc. and were performed at events like wakes and weddings.