

## Tune of the Month by Amy Shaw

To whet your appetite for next month's Minnesota Irish Music Weekend, this column features a tune recorded by Harry Bradley, one of the artists who will be teaching and performing during the weekend. Harry is an amazing flute player from Belfast who found his inspiration in the driving, pulsing style of flute players from the 1920s, such as John McKenna and Tom Morrison. Until the MIM Weekend publicity came out, I had no idea that Harry was also an accomplished uilleann piper.

This tune appears on Harry's duo CD with fiddler Paul O'Shaughnessy. Some of the tunes I transcribe turn out to be not as complicated as I had at first thought. Others, like this one, turn out to be *more* complicated. I had been listening to this track for years without noticing the meter alternates between two and three. Then it dawned on me that this march is a version of the air known as The Coolin. (Writing something down is a great way to focus one's attention!) According to the liner notes, "This march setting of the famous Gaelic song is...from Paul's studies of John Doherty's music." John Doherty (1900-1980) was, of course, a very influential fiddler from Donegal.

Check out the Center for Irish Music's website at [www.centerforirishmusic.org](http://www.centerforirishmusic.org) to learn more about the Minnesota Irish Music Weekend. Whatever you do, don't miss it!

Usual disclaimers: Any transcription errors are my own. The notation here is not meant to be a substitute for listening. It is simply an aid to learning the tune.

### An Chúilfhionn March

The musical notation for 'An Chúilfhionn March' is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a repeat sign. The second staff continues the melody, alternating between 3/4 and 2/4 time signatures, and includes first and second endings. The third staff shows further rhythmic complexity with a 3/4 time signature and a sharp sign above a note. The fourth staff concludes the piece with first and second endings, returning to a 2/4 time signature.

Source: Paul O'Shaughnessy and Harry Bradley, *Born for Sport* (2005), track 2, tune 1