



WORKSHOPS/ OUTREACH/ EDUCATION/ MASTERCLASSES
INFORMATION



2014 - 2016 WORKSHOPS INFORMATION



Kevin Crawford conducting a workshop

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WORKSHOP INFORMATION/ RECENT PRODUCTION EXAMPLES

Lúnasa, described by the New York Times as "the hottest Celtic group on the planet", are pleased to be able to offer a variety of workshop and teaching options to appeal to all those who have an interest in Irish Traditional music.

Throughout its 17 year career to date, the five musicians who make up the band have found that, whatever the format, these sessions have been highly enjoyable and beneficial for all participants, and when held in conjunction with a performance, can greatly enhance the overall experience.

A brief overview of the different possibilities available can be illustrated with a description of the activities undertaken by the band on their recent (February 2014) tour of Alaska, where the presenters of the five concerts organised a plethora of outreach programs:

- In Fairbanks, Lúnasa performed a 45 minute show for 1300 Elementary School children at 10am in the Hering Auditorium, which was a huge success, repeated in school halls in both Petersburg and Valdez. The group played together, took questions from the students, described the unique qualities of the individual instruments featured, and invited kids to try to get a sound from them.
- In Homer, five individual instrumental classes of 90 mins featuring the fiddle, flute, uilleann pipes, acoustic guitar and double bass were followed by a visit to the Senior Residential Center where the residents enjoyed a short concert by the band.
- The group travelled to two remote towns 100 miles from Fairbanks in order to perform for the local community who do not get many opportunities to hear live music. The venues used were a Middle School, and in Delta Junction, Fort Greely military base, where the audience of five hundred consisted of both Army personnel and civilians.
- The Alaska World Affairs Council asked the band to attend a luncheon in Anchorage before their show in the Atwood Concert Hall. Those who attended were treated to a brief recital and invited to ask the musicians about their views on the role of Irish Music and culture in the world today. The informative event was broadcast on local radio.
- Prior to their trip to Alaska, Lúnasa spent the afternoon with some 30 music students at a High School in Leicester in the UK. The pupils, who were aged from 15 to 18, were split into two sections, melody and accompaniment. They were taught a set of tunes from the band's repertoire and joined Lúnasa on stage during their evening gig to perform the piece.



LÚNASA

Kevin Crawford



flute and whistles

As the flute player with Lúnasa for 17 years Kevin has garnered a huge following as both a performer and teacher in North America, Ireland, UK and all over Europe. A regular member of the Faculty at the University of Limerick's World Music program, he has tutored many of Irish music's future stars. His dedication to keeping the tradition alive leads him to set aside a portion of his yearly schedule to teaching. He has shared his unique flute style and extensive knowledge with passionate students at renowned events such as the Swannanoa Gathering in North Carolina and Chris Norman's Boxwood flute retreat in Nova Scotia. His experience of working with music groups goes back many years as he has tutored the "Groupa Ceoil" ensembles each year for the all-Ireland Fleadh.

Germany, France and has toured worldwide and recorded over 50 albums with artists such as Bruce Springsteen, Natalie Merchant, Mary-Chapin Carpenter and Riverdance.

Seán Smyth



fiddle, whistle

Born and raised in Co Mayo into a musical family, Seán followed in the steps of his grandfather, father and uncles by picking up the fiddle at an early age. Influenced by the greats, Michael Coleman, James Morrison, Frankie Gavin and Tommy Peoples, Seán has forged a sound and style all of his own, with intricate bow work and a lyrical, swinging approach which saw him win all-Ireland championships on both the fiddle and whistle. During his medical studies in Galway, he listened to the highly-influential Irish bands De Danann and the Bothy Band, which encouraged him to launch an ensemble which would be both melody-led and rhythmically-driven. Seán has lead workshops in the US, Japan, as well as all over Europe, and aims to focus on both techniques and repertoire specific to the fiddle in Irish music during the session.

acoustic guitar

As well as a huge amount of touring with Lúnasa, Flook, Michael McGoldrick, Kate Rusby and Cara Dillon, Ed has amassed a good deal of teaching experience over the years. He has run a five-day summer school for 14 guitarists outside Cambridge in the UK every year for the past decade. At the behest of the great Breton guitarist Soïg Sibéiril he has twice been invited to be the guest tutor at Amzer Nevez, a Breton Music and Cultural institute which offers a week-long music course every August before the Festival Interceltique de Lorient. He has delivered masterclasses for BA and MA students on the Traditional Music Degree at both Limerick and Newcastle upon Tyne Universities, and hosted the guitar summit at the 2005 Winnipeg Folk Festival alongside Bruce Cockburn and Marc Ribot. Ed aims to explore the different roles the guitar can play in Irish music.

Cillian Vallely



úilleann pipes, whistle

Scion of the legendary Vallely family, Cillian has been surrounded by Irish Music since birth. His parents Brian and Eithne started the Armagh Pipers Club, a music school devoted to teaching Irish music, in 1966. As well as tutoring at it since 1986, he has given workshops and masterclasses in US, Canada, Japan, New Zealand,

Trevor Hutchinson



upright bass, electric bass.

With a long and varied career in live performance and recording, including extensive stints with the Waterboys and Sharon Shannon, Trevor can offer classes in upright and electric bass including lessons on both bass technique and the role of accompaniment in traditional music. With many engineering and production credits to his name, he is also happy to talk about the recording process.

Ed Boyd





WORKSHOPS/ OUTREACH/ EDUCATION/MASTERCLASSES INFORMATION

Workshop Type: Community Outreach



Workshop/ Performance Type: Community Outreach

Level: all ability levels are encouraged.

Objectives: to educate and engage people in the community, to create an environment for learning and enjoying Irish music by making it accessible to everyone, to preserve and celebrate the Irish music tradition, to introduce the community to professional musicians who make their living through music.

Methods: Group-led session in which Lúnasa perform as a five-piece, as well as introducing each individual within the band, their instruments and their musical history, and talking about the band's formation, repertoire and any other subjects brought up by those present.

If a tuition aspect is needed, instruction can either be by instrument, i.e. Kevin teaches flutes and woodwind, Seán coaches violinists, Cillian any pipers, Ed takes the guitars and Trevor the basses, or by splitting the participants into two sections, melody and rhythm, and the band will react accordingly.

Time: short session 30 - 45 mins, longer session 50 - 90mins.

Basic Requirements: a venue suitable to house everyone comfortably.

Flexibility: The intention of this Community programme is flexible to the requirement of the audience.



WORKSHOPS/ OUTREACH/ EDUCATION/MASTERCLASSES INFORMATION

Workshop Type: Education (Primary/ Second Level) Ages Group 8 - 18yrs



Level: The band are prepared to cover all levels of abilities, from beginners through to advanced.

Objectives: Yehudi Menuhin identified music as "the most natural, communicative and most civilising experience in life, one immediately accessible to children". With this in mind, the band aim to foster an interest in Irish music, whether it be the first time the students have encountered it, which is often the case in Elementary Schools, or to encourage those who have already have some knowledge and experience of it. The members also hope to illustrate what it is like to be a professional musician by talking about the many different facets of their life both on and off the road, and to stimulate creativity and open up channels of expression in the children.

Methods: There seem to be two main platforms for Educational workshops - one involves the whole establishment, generally in the School Hall, the other targets a music group within the school. Depending upon the requirements of the situation, the band find performing one or two pieces together showcases the sound of Lúnasa and helps define what they are about in a succinct and enjoyable manner. The members will talk about and demonstrate their own particular instrument - wooden flute, whistle, fiddle, úilleann pipes, acoustic guitar, upright bass. In a more general, assembly-type presentation, they will invite students up to try the instruments and take any questions from them. If the workshop involves working with a group of musicians within the educational establishment, the band will assess the general needs of the workshop, according to ability and instrumentation, then choose an appropriate piece and work alongside the students to firstly learn the tune, then build up an arrangement of it.

Time: general presentation in front of whole establishment 30 - 50 mins.
group-led musical workshop for smaller group 60 - 120 mins.

Basic Requirements/ Level of participants:

Very flexible - the band are happy to start at a very basic level. Melody-wise, the penny whistle is similar to the recorder and as such can be taught to very young participants. Irish music tends to be imparted by ear, this helps develop many capacities (aural, memory) in the student, however sheet music will be available if necessary. As Lúnasa have a strong melodic and rhythmic structure, they are able to work with any combination of instruments, not necessarily folk, and will explore aspects of Irish music which are capable of being played on anything. If transposing instruments are to be involved, for example brass or clarinet, it would be useful to know in advance so music can be provided in the correct key. There is no real limit to the number of participants - the band have recorded with a concert orchestra so are comfortable with large ensembles. If the participants are to be divided into two groups, melody and accompaniment, rooms of an adequate size to fit everyone comfortably will be required.

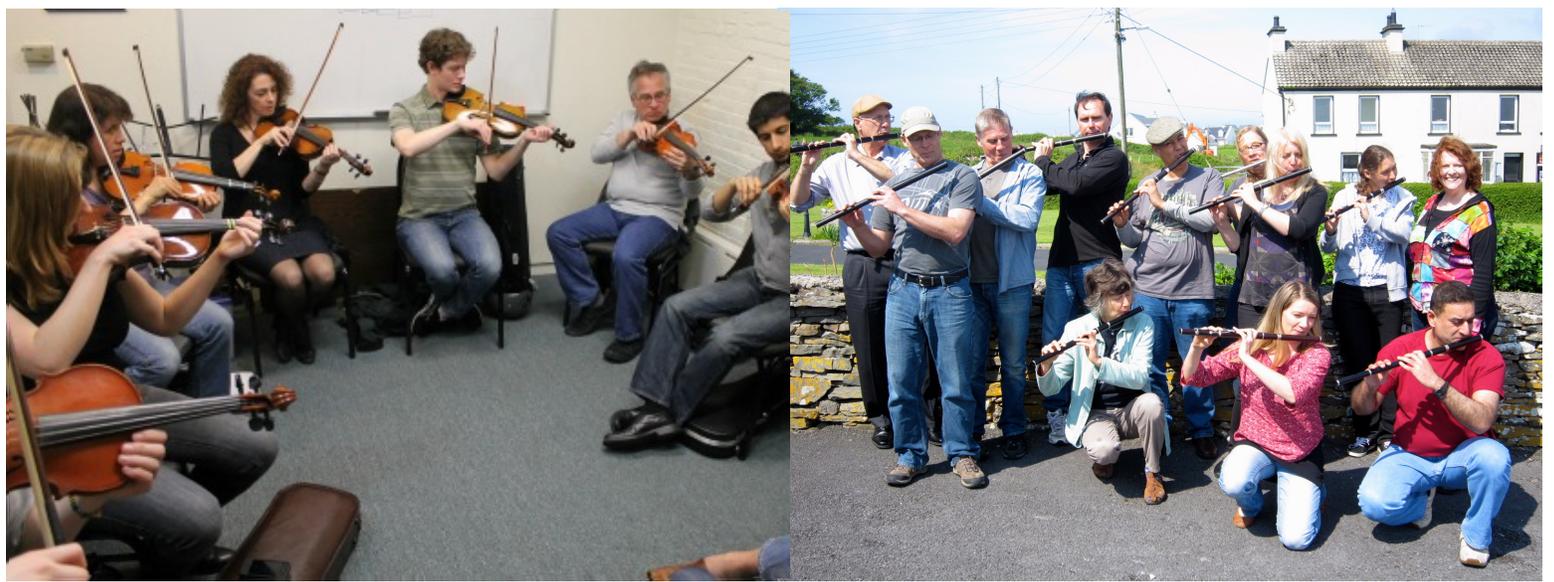
Cultural/ Historic: A part of the educational aim within the workshop is to inform and demonstrate sociological & historical significance of 'traditional' music.

- How music may define a cultural and its heritage?
- What is the significance of traditional music in Ireland and similar tradition?
- How has this tradition continued?
- Why does it popularity continue to grow? How is traditional music changing (influences of cross traditional styles i.e. Breton style & Irish styles of playing, e.g. Fiddle?)



WORKSHOPS/ OUTREACH/ EDUCATION/MASTERCLASSES INFORMATION

Workshop Type: Masterclasses



Workshop type: Masterclasses

Level: from those who have a reasonable grasp of their instrument to advanced.

Objectives: to help provide a launchpad for faster growth for any artist.

Methods: Master Classes are small, intimate groups who focus on specific skills and techniques. Typically, they are led by teachers who have expertise in a certain area and who work one-on-one with the participants. As the teacher is working with an individual student, the rest of the class observes, asks questions and take notes that apply to their own pieces.

Time: ideal length would be 45 - 75 mins. Limited class numbers, say 1-5 people, work best to enable the workshop to function well for everyone.

Lunasa



For more information, inquire with Eoin Ó Catháin
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*Represented for performances in Canada (regular and orchestra) and in the US (orchestra) only.