

These recordings are provided for the benefit of every reader, not just those who do not read music. Even though the figures and exercises are notated in a detailed fashion, there are many elements of traditional Irish music that cannot be written down. Having both the notated and recorded representations will help all readers to better understand the music.

Those figures that have indications for phrasing tend to be notated in a phrasing style that is more typical of the tin whistle than the flute. Whistle players tend to use somewhat more tonguing and less slurring than flute players do. (If you are unsure of the meanings of *tonguing* and *slurring*, you will find these terms defined at the beginning of Chapter 20.) The CDs feature both tin whistle and flute performances. The phrasing in the recordings at times differs somewhat from what is notated.

These CDs also contain a browser file with internet links. Access the file by placing either disc in your computer's CD-ROM drive.

COMPLEMENTARY TUNE COLLECTIONS

This book is complemented by my two tunebook and CD packages. These works, which present traditional Irish tunes that are particularly well suited to the whistle and flute, respectively, contain the first large collections of transcriptions that make use of my notation techniques. For information on these see <www.greylarsen.com> or Mel Bay Publications <www.melbay.com>.

MORE TUNES AT <WWW.GREYLARSEN.COM>

There are more tunes, in both audio and transcription form, at <www.greylarsen.com>. Please visit the site for more information on this and other items related to my Mel Bay books, as well as information on my recordings, workshops, and performances.

WHY IS THIS BOOK NEEDED?

There are numerous other books about Irish tin whistle playing, and fewer on Irish flute playing. While some are excellent in certain areas, none currently in print approach this book in depth and scope. Furthermore, many are at times superficial, confusing, and lacking in clear and complete explanation. Many musicians play both flute and whistle, yet as far as I know no previous book addresses in any depth the similarities and differences between them.

It is impossible to be good at playing Irish flute or tin whistle without basing one's learning on a groundwork of extensive and continual listening. This book is intended to encourage and be a companion to such listening. But it also provides a wealth of information that for many is very difficult to obtain through listening alone without regular, personal contact with experienced players.

This book provides teachers of Irish flute and tin whistle with a solid pedagogical basis for their work.

Furthermore, it presents the first deep, analytical, and comparative look into the playing styles of past and present masters of Irish flute and tin whistle.

WHO IS THIS BOOK FOR AND HOW SHOULD YOU USE IT?

This book is for flute and whistle players at all levels, from the novice to the highly advanced.

I delve most deeply into intermediate and advanced areas, but I also provide a solid foundation for beginners. For instance, I give detailed and thorough instruction on holding and blowing the flute and the whistle, starting with the