

Figure 20-4. Two settings of the second part of the jig *The Banks of Lough Gowna*.  
(For a complete version of the tune, see p. 288 in Chapter 21.)

② Track 7

ACHIEVING BALANCE

Within the fundamental legato aesthetic of Irish music, there is room for a wide variety of approaches to the question of playing notes in a connected or separated fashion. One should avoid rigid or arbitrary adherence to any concept of how you think you should be playing. If you play all legato or all staccato, the music will be restricted, unable to breathe. You may experience this physically as a sense of constriction.

Instead, let your choices be dictated by the music and how you feel about it, how it speaks to you, how you feel moved to express it in the moment. These choices should arise from within you, not be imposed upon the music from the outside. If you approach the music in this natural way, you will find a balance of staccato and legato, connected and separated playing, that will be your own. The music will be set free and it will breathe. You may experience this physically as a sense of expansion.

<sup>i</sup> Walfrid Kujala, *The Flutist's Progress*. (Evanston, Illinois: Progress Press, 1970), p. 18.

<sup>ii</sup> S. C. Hamilton, *The Irish Flute Player's Handbook*. (Ireland: Breac Publications, 1990).

<sup>iii</sup> Willi Apel, *Harvard Dictionary of Music*, 20th printing. (Cambridge, Massachusetts: Harvard University Press, 1968), p. 708.

<sup>iv</sup> Willi Apel, p. 396.

<sup>v</sup> Tommy Reck, *A Stone in the Field*. (Danbury, Connecticut: Green Linnet Records, SIF 1008, 1977). Reck also appears on the uilleann pipe anthology *The Drones and the Chanters* (Dublin: Claddagh Records, CC11, 1971). He recorded two 78 sides for the Irish Recording Company (Dublin) in the 1950s. One of these was reissued on *From Galway to Dublin* (Cambridge, Massachusetts: Rounder Records, CD 1087, 1993). He also recorded two 78 sides for Gael-Linn, ca. 1959, but those have not been reissued as of this writing.

<sup>vi</sup> Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*. (Berlin: Johann Friedrich Voss, 1752); trans. Edward R. Reilly as *On Playing the Flute*. (London: Faber & Faber, 1966).

<sup>vii</sup> Johann Georg Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*. (Leipzig: Adam Friedrich Böhme, 1791); trans. and ed. Ardal Powell as *The Virtuoso Flute Player*. (Cambridge: Cambridge University Press, 1991).

<sup>viii</sup> Matt Molloy, *Stony Steps*. (Danbury, Connecticut: Green Linnet Records, GLCD 3041, 1987).

<sup>ix</sup> Paddy Glackin & Paddy Keenan, *Doublin'*, Tara Records TARA 2007, 1978.