

6. **Paddy Taylor** (Radcliff-system flute)—Reel: *The Boy in the Gap*. This is from Paddy Taylor's 1970 release *The Boy in the Gap*, Claddagh 4CC8. Mode: D Ionian (major).

Paddy Taylor, (1914–1976), was born at Loughill, Co. Limerick.^{xi} His father was a singer, his mother played concertina, and her brothers were flute players. His maternal grandfather, flute player Patrick Hanley, was his most important early musical influence. When he was 18 years old, Taylor's father died and the family moved to Hammersmith, London where Paddy found work as a television and film lighting engineer. He rose to become a central figure in the London Irish music scene into the 1940s where he played with the Garryowen band as well as with Joe O'Dowd and Martin Wynne. In 1939, he made a recording with uilleann piper Leo Rowsome, but unfortunately it was never released and the master recording was lost during the war. He was a highly emotive and lyrical player who had a deep influence on the London Irish music scene during his lifetime.

In my view, Taylor was one of the most inventive flute players of recent times. He made use of a very wide palette of ornamental techniques and applied them in very original ways. His melodic variations reveal quite an active musical imagination. Notice the variations in the first A part of the second time through the tune.

Like Paddy Carty (see the following transcription), Paddy Taylor started out on simple-system flute but switched over to the Radcliff-system. I suspect that some of his unusual ornamental techniques are idiomatic to the particular fingering characteristics of that system.

His was a smooth style overall. He made only occasional use of tonguing, using breath pulsing more, but in a fairly subdued way. He was noted for his very fine slow air playing in which he used both breath and finger vibrato, sometimes both at once. His ornamentation tended to be very dense and he is one of the few players who used a variety of double-cut rolls, cranns on notes other than D, and condensed cranns.

Since his ornamentation approach is so unusual, I would like to look into it in some detail. I really am not entirely sure what he is doing in some cases, since I do not play the Radcliff-system flute.

Where you see consecutive notes of the same pitch under a slur, with no cut or strike on the repeated notes, he articulates these notes very softly with subtle breath pulsing. This is almost a rhythmic vibrato in effect and it does not interrupt the flow of air. In m. 13, the first time through the tune, he plays three Ds in a row this way. You can see that he uses this technique in m. 12, 18, and in a number of other places.

In m. 8, the second time, he articulates four notes in a row with a breath pulsing that is somewhat more pronounced, while also cutting two of them. The flow of air is interrupted more here, so these notes do not appear under a slur.

I am fairly certain that he tongues certain notes. In m. 22, first time, I believe he tongues the G after the breath, and perhaps also the cut E after that. In m. 11, the second time, he plays a tongued staccato note on the last note of the measure, and in m. 36, the second time, he tongues the cut F-sharp.

As already stated, Paddy Taylor uses double-cut rolls. You can hear them in m. 14, 21, and 29. You can hear condensed long double-cut rolls in m. 14, second time (on A), and in m. 23, second time (on E). In m. 36, first time, he uses a quick double cut as an ornament in itself. These double cuts are definitely not played with a single finger.

When I listened to this tune very closely, with the recording slowed down, I could discern, in two instances, that what sound like double-cut rolls seem to be something a little different, i.e. rolls with two *strikes* instead of two cuts. (I nevertheless notate these as double-cut rolls.) I do not know how he is fingering these ornaments on his Radcliff-system flute. These occur with the long “double-cut” roll on F-sharp in m. 17, first time, and with the short “double-cut” roll on E in m. 23, first time.

In m. 6, you can hear a condensed long crann on A followed by a long crann on G. These are quite unusual. The short cranns on A in m. 32 do not start with cuts, i.e. they have only two cuts, not three. The trill that is indicated in m. 24, second time, is brief and unusual. It almost sounds like a crann. I suspect that there is some nonstandard trill fingering going on here, perhaps something unique to the Radcliff-system. The ornamental notes sound a lot like cuts.

Mid-note cuts occur in m. 28, first time, m. 38, both times, and m. 44, both times. Delayed cuts (not mid-note) occur in m. 32, both times on G. A delayed strike appears in m. 28, second time.