

8. **Grey Larsen** (flute)—Reel: *The Jug of Punch*. This is from the 1987 release of the group, Metamora, which is entitled *The Great Road*, Sugar Hill SH/PS-CD-1134. The tune is played on its own, not as part of a medley. Mode: D Dorian, with occasional sharp thirds (F-sharp) suggesting D Mixolydian.

For biographical information see “About the Author” on p. 478.

I based my version on the Paddy Carty version that precedes this transcription. I kept many of the things that I love about his setting: the use of certain F-sharps in the A part, the unusual melodic contours that result from lifting the low notes of the original fiddle version up an octave, the silky, smooth, dark Galway approach.

I also changed many things, mostly in an unconscious way, in making the tune my own. First, I slowed it down considerably and took a softer approach. I made significant use of vibrato as an ornament, both finger vibrato and breath vibrato. Though I don't normally do so, in this transcription I have notated the use of vibrato, since it is such an important element of the setting and since it may interest others to see how it can be used. You'll see finger vibrato indicated as “fv” and breath vibrato as “bv”, above the notes that are affected. All other notes are played without vibrato.

In comparing my setting of this tune with Paddy Carty's, you will see that I have taken away some of the melody notes and played longer notes in their place, especially in the A parts the third time through. It's good to remember how effective it can be to vary a melody by making it less dense. This requires that you first develop a good understanding of the larger shapes of the melody.

Dynamics are also an essential part of this setting. I have not notated them except in one place. In m. 13 and 14, the third time through, I play an F-natural for three quarter-note beats. I get softer during the note (which is shown with a decrescendo indication below the note) and let the pitch naturally drift somewhat flat as it approaches the E in measure 14. This creates a *breath-only* (i.e. unfingered) falling pitch slide which is tied to the dynamic and tonal shape of the note. I have suggested the beginning, ending, length, and shape of the pitch slide by placing and stretching out the symbol for the falling slide (which makes it look somewhat like a slur). This is meant to demonstrate how specific and detailed one could be in preparing transcriptions, should one want to be.

In measures 6 and 14, I play what sounds and functions like a cut on C-natural, following a low D. This is actually a “crossing note” that is produced by a particular fingering pattern. To understand this, try the following: Finger and play low D. Then, lift T1 while blowing a bit faster to get a D in the second octave. Then, just an *instant* later, lift B1. This produces a quick D before the C and leaves you playing C-natural with a special cross-fingering in which T2, T3, B2, and B3 cover their holes.

When you listen to the recording you will hear that Pete Sutherland's beautiful guitar accompaniment is an inseparable part of the fabric of the arrangement. We are playing together intimately and continually affecting each other's improvisation. His constantly shifting chord progressions, which cast each melodic passage in different shades of light upon each repetition, inspired me to vary the melody in differing ways.



*Grey Larsen*