

12. **Matt Molloy** (flute)—Reel: *Griffin from the Bridge*. From his 1987 solo release, *Stony Steps*, Claddagh 4CCF18, Green Linnet GLCD 3041. It is the third in a medley of reels, the first one being *Stony Steps* and the second *Michael Dwyer's Favorite*. Mode: G Ionian. This is a single, two-part reel, apparently, it seems to me, made up by a fiddler. The high B that comes between the low Ds in m. 3 and 7 are probably played as low Bs on the fiddle.

For biographical information on Matt Molloy see the introduction to the preceding transcription.

One of the reasons I chose to transcribe this particular performance is that Molloy elongates certain cuts on low E, producing, at this fast tempo, a beautiful and distinctive fluttering sound. You can hear these in m. 1, 3, 5 (second time), and 7. To my ear, these are not truly cuts but instead are heard as actual G notes unto themselves. That is to say, instead of hearing two E sixteenth notes with the second one articulated with a cut, we hear three notes: an E thirty-second note, a G thirty-second note, and then an E sixteenth note. I'm sure however that Molloy uses a cut fingering, not the usual G fingering, to produce these very quick G notes. (For more on elongated cuts see Chapter 7, p. 137.)

He also uses a very distinctive ornament combination, in this and other tunes, which can be heard in m. 4, 9, 11, and 16. In these places, he plays a cut high G eighth note followed by a single trill on the F-sharp eighth note below it. This produces a different kind of lovely, fluttering sound. In m. 9, second time, the cut in this gesture is delayed.

Molloy doesn't use as many condensed ornaments in this tune as he does in *The Humours of Drinagh* (see the preceding transcription). But he does use two: a condensed long roll in m. 11, second and third times, and a condensed short roll in m. 9, third time.

The three techniques addressed in the preceding paragraphs produce three different qualities of fluttering sounds. Molloy uses a fourth one as well, "tight triplets." (For an explanation of this, see "Tight Triplets" on pp. 256-257 of Chapter 18[.]) In this tune, wherever he plays the ascending note sequence B sixteenth note, C-natural sixteenth note and D eighth note, he does so using the tight triplet technique. You can hear these in m. 4, 10, and 16. Notice that, in m. 8, he instead plays this gesture in the more common way, using C-sharps.

As in *The Humours of Drinagh*, Molloy seems to use throating and no tonguing in this reel. The phrases are long and smooth for the most part, and the forward drive is unstoppable. Some of the throat articulations are so subtle that they go by almost unnoticed.

Molloy keeps the music fresh and constantly changing with a great many subtle variations. For example, see the three different ways he ornaments the third and fourth notes in m. 9. Some other variations are more outgoing, such as in m. 10-12, second and third time; and m. 2-3, third time, where he kicks up briefly into the high register to great effect. Overall this a stunning performance in which Molloy explores and interprets the tune in a highly personal way, yet stays close and true to the melody.

