

FOILLSITHE AG

comhaltas
ceoltóirí
éireann



Tutor for the **FEADÓG STÁIN**



Charmus o Roddy

Theresa Roddy.

March '85

Tutor for the FEADÓG STÁIN

Micheál Ó hAimhain

agus

Séamus Mac Mathúna

do scríobh



FOILLSITHE AG

COMHALTAS CEOLTÓIRÍ ÉIREANN

BUIOCHAS

Is mian linn buíochas a ghabháil le Micheál Ó Tiobraide, ceoltóir traidisiúnta; Micheál Ó hEidhin, B. Mus.; Pilib Ó Laoghaire, B. Mus. agus le baill Coisde Ceoil an Chomhaltais a scrúdaigh an téacs agus a dhein moltaí éagsúla chun é a fheabhsú.

THE
BOOK
OF
THE
TUTOR

Tutor for the FEADOG STAIN

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First published 1971
This Edition 1975

COMHALTAS CEOLTOIRI EIREANN

Comhaltas, which was founded in 1951, has today over 300 branches of the organisation at home and abroad.

Through Comhaltas, the traditional musicians, singers and dancers are organised and presented in the various events promoted by the organisation.

Each year forty Fleadhanna Cheoil, competitive festivals of traditional music are organised by Comhaltas; it also organises other competitive events together with other festivals of an exhibition nature.

Educational facilities have a high priority in the organisation's programme, and it is through its numerous classes and courses that exponents, and potential exponents, of the native arts are given the opportunity of developing their artistic abilities in this sphere of our native culture.

The evolvement of a full and representative archive of native music and song has reached an advanced stage and this will continue to form a major part of Comhaltas policy.

Comhaltas concerns itself with the development of an environment conducive to the Aims and Objects of the organisation: this is reflected in its work in the field of radio, television and other areas of the communication field.

Through publications, records, sessions, concerts, ceilithe and other educational/recreational projects, the organisation continues to mould our music, song and dance as integral and potent components of community life.

Irish, the native language of Ireland, is afforded a special status in Comhaltas and the organisation is unreservedly committed to its promotion.

Comhaltas has established Culturlann na hEireann, which will provide many of the facilities and services necessary for the promotion of the aims and objects of the movement.

RÉAMHFHOCAL

Céim ar aghaidh eile i nGaolú na tíre an leabhrán seo ar cheol traidisiúnta na hÉireann. Táimíd buíoch do na daoine a ghlac an cúram orthu féin na leabhrán d'eagrú agus do chur ar fáil. Tá súil agam go raghaidh sé chun tairbhe an cheoil go h-áirithe ins na h-áiteanna sin ná fuil an traidisiún chomh láidir iontu.

I welcome this book for many reasons, but mainly because it endeavours to standardise the teaching of the feadóg stáin without in any way interfering with local traditions and styles in the playing of traditional music. Teachers and pupils in all parts of the country will be glad to avail of the valuable material contained within its covers, especially those who, because of their environment and upbringing, may not have imbibed to any

large extent the peculiar and particular qualities that make the real traditional player so unique.

In conjunction with this book, I would like to see a book of graded exercises based on the modes and incorporating those musical phrases and cadences that so clearly mark what is Irish and traditional music.

I congratulate Comhaltas Ceoltóirí Éireann and its officers on sponsoring this publication. It shows their deep interest in the promotion of this music, which, like the Irish language and our native games, is so much a part of the complete Irishman. Guidhim rath Dé ar an saothar.

Pilib O'Laoghaire.

8ú Nollag 1971

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INTRODUCTION

With all due deference to the claims of the harp and the Piob Uilleann, one could advance at the present time a strong case for claiming the title of "Ireland's National Instrument" for the humble feadóg stáin. It is surely the most widely played and best-known instrument, favoured alike by the toddler who has not yet had his first lesson, and by the senior citizen who keeps a half-a-dozen session-scarred veteran 'feadógai' on top of the dresser or behind the clock in the hall, or in any such other hallowed and romantic hiding place. The feadóg stáin is simple in design, comparatively cheap in price, easy to carry about, and readily obtainable. In fact, nobody who has any pretensions to being a traditional musician should be without one. Most feadógai can produce a fairly satisfactory sound; but if you are lucky enough to lay your hands on the odd one which has a really brilliant tone, then, guard it jealously and never let it out of your possession.

For all its deceptive simplicity, the feadóg, in the hands of a master can be a wonderful instrument indeed, capable of variety and brightness of tone, and of a degree of embellishment and expression unsurpassed by many more impressive and elaborate instruments. Most of our fine airs, and of our best dance music can be readily played on the feadóg. Also, it is worth noting that the type of ornamenta-

tion used in playing the feadóg is quite similar to that used on the Uilleann Pipes, the instrument on which a large part of our traditional music was played into widespread popularity in the 18th and 19th centuries.

It is not surprising, therefore, that many teachers of music recommend the tin-whistle as the first instrument for beginners. This book is designed as a guide and aid to all those who are either teaching or learning Irish music on the feadóg. It should be used in conjunction with our specially prepared tutor-tape. The tutor is divided into a number of lessons, and it is recommended that the pupil master each lesson before proceeding to the next one. Suitable tunes are introduced in each lesson.

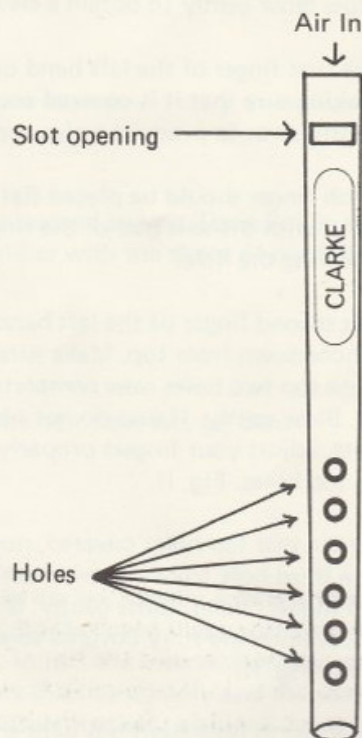
Included on the tape are some selections by well known performers. It will be noticed that each player has a somewhat different style of playing. In this booklet (and tape) we try to outline the basic techniques involved in tin whistle playing: it is our hope that when you have mastered these techniques, you too may play with the verve, style and fluency of a master.

Ar aghaidh leat mar sin!

INTRODUCING THE INSTRUMENT – THE FEADŌG STÁIN

Two popular makes of feadóg are recommended; the Clarke's, pitched in the key of C. Its barrell is about 5/8 inch in diameter at its widest, and tapers to about a 3/8 inch at the bottom. The head, which is not detachable, consists of a piece of wood inserted in the top of the barrell (shaft) the inside edge of this piece of wood faces a slot cut on the upper side of the barrell.

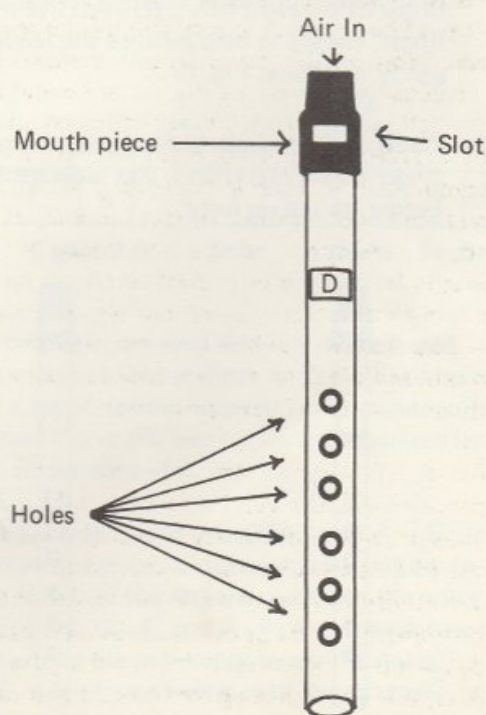
In the hands of a good musician the Clarke's whistle has a fine satisfying mellow tone, and is deservedly popular as a solo instrument. Its one disadvantage is that, being in the key of C, it does not fit easily into group playing, as most of our tunes are played in the keys of D and G.



THE GENERATION; This instrument can be obtained in a number of different keys – Bb, C, D, F and G. It varies in length from about 7 inches in the case of the G feadog to about 14 ins. in the case of the Bb. The head, or mouthpiece, which is detachable is made of a plastic substance. The shaft or barrell is of an alloy and does not taper.

The Generation D whistle should be used with this tutor. Keep it carefully, and at all times see to it that both mouthpiece and shaft are free from spittle, dust, or any such clogging substance. A few thin slivers of timber or plastic should be kept for keeping the mouthpiece clear, though if it is not too badly clogged, you may clear it by placing your finger over the opening on the mouthpiece and blowing strongly through the instrument.

You will have noted that there are six holes on the shaft of the feadog stain. It is by covering and uncovering these holes that the different notes are produced.



HOW TO HOLD THE TIN-WHISTLE

CEAIGHT A H-AON

Hold the mouthpiece between the lips (not the teeth) ** Now blow gently to obtain a clear note.

- (1) Place the first finger of the left hand on the top hole, making sure that it is **covered completely**. Blow gently so as to produce a clear note. Fig. 1.

N.B. Each finger should be placed flat across the hole, with the soft pad of the finger covering the hole.

- (2) Place the second finger of the left hand on the second hole down from top. Make sure that you have these top two holes now completely covered. Blow gently. If you do not obtain a clear note, adjust your fingers properly to cover the two top holes. Fig. II.

- (3) Keeping the two top holes covered, now also cover the third hole from top with the third finger of the left hand. Blow gently. Make sure these three holes are fully covered to avoid squeaking. Fig. III.

- (4) Cover the fourth hole from top with the first finger of the right hand. (Do not use the little finger, except to help balance the feadog) Blow gently as before. Fig. IV.

- (5) Cover the fifth hole (down) with the second finger of the right hand, and blow gently, as before, to obtain note.

Fig 1

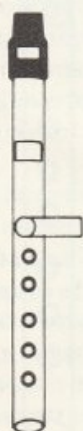
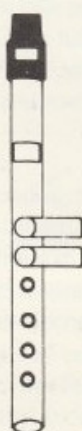
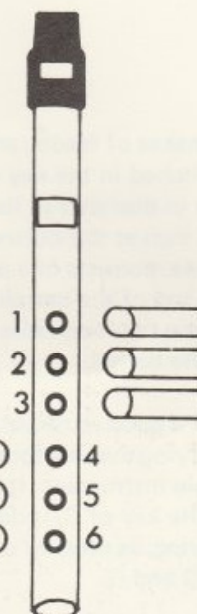


Fig 2



RIGHT HAND

LEFT HAND



- (6) Cover the bottom hole with the third finger of the right hand. Now all holes should be covered. Blow gently to obtain clear note.

N.B. Faulty covering of any of the holes in any of the above exercises will result in an unpleasant squeaky noise.

** Some musicians favour holding the whistle with the mouthpiece pressed up against the upper front teeth.

Fig 3

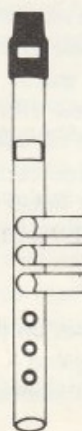
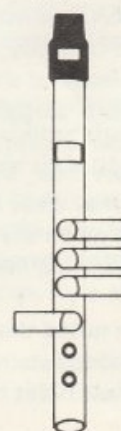
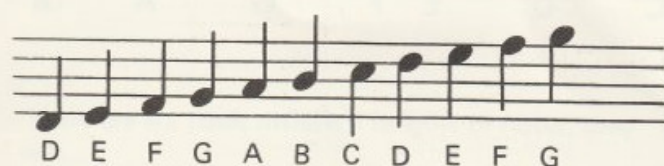


Fig 4

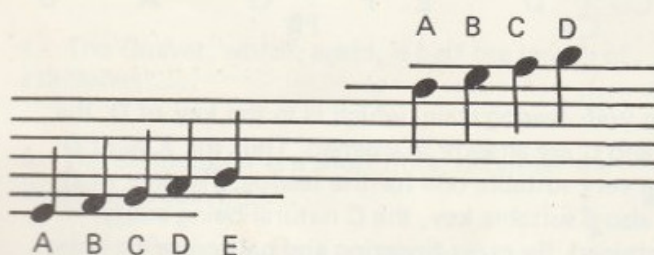


The **NOTES** in music are named after the first seven letters of the Alphabet, — A, B, C, D, E, F, G. You will find these notes written as follows....



This set of five lines and four spaces is called a **STAVE**. (or a Staff) The notes D (below the bottom line) to D (on the 4th line) constitute an **OCTAVE**. (8 notes). On your D feadog stain this is the **first octave**, (or low octave). The notes above D on the 4th line are part of your second (or high) octave on the feadog.

When the notes of a melody go below or above the compass of the Stave, short **Ledger Lines** are used, as follows...



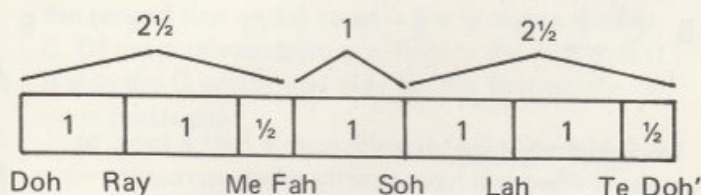
N.B. The low notes (A,B,C) below low D are not available on your D whistle.

SCALES; Your scale on the Feadog, (or indeed, on any other instrument), will be made up of the seven notes A — G. But all scales follow a strictly pre-conceived plan, as we explain below, and so, in order to play certain scales, the pitch of some notes has to be raised or lowered, by the introduction of **SHARPS** or **FLATS**, in order to make the scale conform to the preconceived plan.

If you have learned to sing Tonic Sol-fa, you will be already familiar with the sharp of our **MAJOR** scale....

doh, ray, me, fah, soh, lah, te, doh.

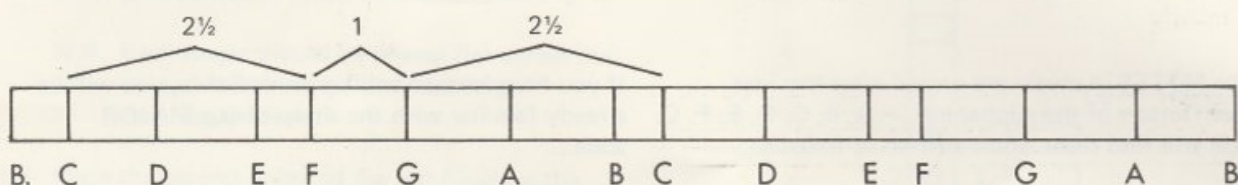
Perhaps your ear has already told you that the interval, or gap, between these notes is not the same in all cases. In fact the interval between me and fah is a semitone (half-tone) only and the same applies to the te — Doh' interval; whilst all other intervals are of a full tone. Our scale might be shown thus



Analysing this scale, we find that it is divided into two halves — doh to fah, and soh to Doh'. Each half consists of a set of similar intervals — two tones and one semi-tone — and the two halves are separated by an interval of one tone (fah—soh).

If we make a similar graph using the notes A — G we find some similar variations of interval values. In practise we find that the intervals between the notes C—D, D—E, F—G, G—A, and A—B, are, in each case a full tone; whilst the interval between the notes B—C and E—F is of a half tone only in each case.

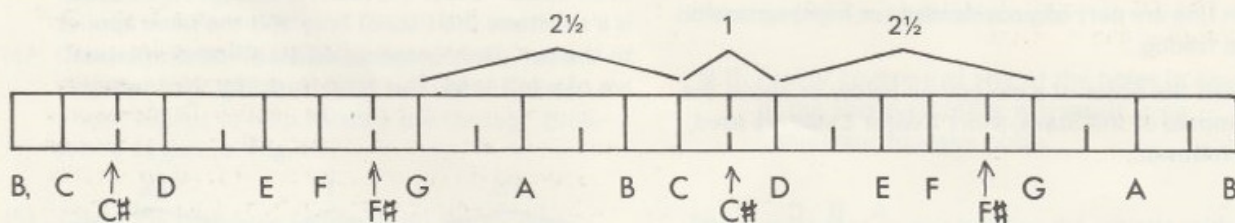
Let us now build a scale, starting from the note C.



As you can see, we have a scale similar to our tonic Sol-fa Scale i.e.

1	2	3-4	5	6	7-8
C	D	E-F	G	A	B-C
d	r	m-f	s	1	t-d'

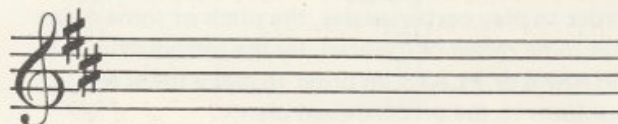
Let us now build a similar scale, starting from the note G.



We find that, if we raise the note F half a tone, to make it F[#] we will have exactly what we require — half-tones between the third and fourth notes (F—G), and between the seventh and eighth notes (C and D), and full tones in the case of all other intervals. Thus we say that the Key of G has one sharp (F[#])

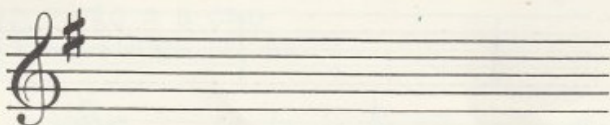
On your feadog stain, which is in the key of D, the F and C are already sharpened. Thus the Key of D is a very suitable one for the feadog. The key of G is also a suitable key, the C natural being easily obtained. By cross-fingering and half-covering holes some other half-tones may also be obtained, but this is a task which should be left until you have fully mastered the Keys of D and G. When a tune is written in the Key of D this is indicated by the insertion of two sharp signs, — on the C space and on the F line — at the beginning of the stave. i.e.

In building a major scale on the note D the F and C must be sharpened. Thus we say that the Key of D has two sharps, C[#] and F[#]



NOTES : DURATION.

When a tune is in the Key of G one sharp is inserted similarly



There are six basic different lengths of notes; they are....

1. The Semibreve, the longest note, which is written

2

2. The Minim, which is equal in duration to half a semibreve, and is written

1

3. The Crotchet, which is half the length of a minim

 $\frac{1}{2}$

4. The Quaver, which, again, is half the length of a crotchet

 $\frac{1}{4}$

5. The Semiquaver is a short note, only half the length of a quaver

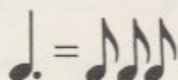
 $\frac{1}{8}$

6. Finally there is a demi-semiquaver, which is equal in duration to half a semiquaver

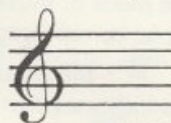
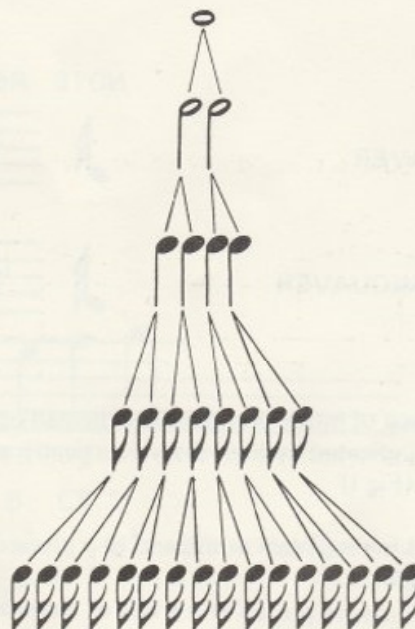


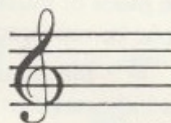
RESTS; Sometimes rests, (short periods of silence) occur in the course of a tune. The rest is always the equivalent in length of a note of music. See the Table below.









A Dot placed after a note increases the length of that note by one half again, i.e.



QUAVER



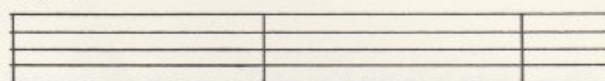
The Sign  is called the Treble Clef or G clef, and you will find it at the beginning of all tunes in this book, and indeed of most tunes you may attempt to play on the feadog. Do not worry too much about it. It indicates that the note G on the second line of the stave is the G above middle C. Of most relevance to you here is the fact that it is also the G which you play on the first octave on your tinwhistle.

	NOTE	REST
SEMIBREVE		
MINIM		
CROTCHET		
QUAVER		

SEMIQUAVER



Fig. 1.



DEMI-SEMIQUAVER

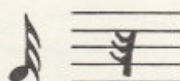
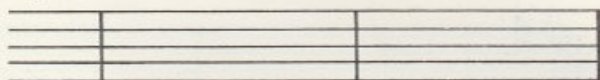


Fig. 2.



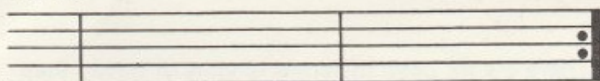
Bars. A piece of music is commonly divided up into **Bars**, indicated by lines drawn vertically across the **Stave**; (Fig 1)

A **Double Line** is placed at the end of a piece of music. (Fig 2)

When two dots are placed at the left of a double Line, this indicates that the piece of music played up to this double Line should be repeated. (Fig 3).

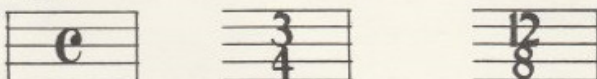
Triplets; The sign 3 or 3 placed under or over a group of three notes indicates that these three notes are to be played in the time of two notes of the same value.

Fig. 3.



Each piece of music also has a **TIME SIGNATURE** which indicates the type of beat and the number of beats in each bar (Fig. 4).

Fig. 4.



The upper figure indicates the number of beats in the bar.

The lower figure indicates the type of beat.

Examples of tunes with Different Time-signatures.

Common time 4 c to the bar

$\frac{3}{4}$ time three c (crotchet) to the bar

$\frac{6}{8}$ time six q (quavers) to the bar

$\frac{9}{8}$ time nine q (quavers) to the bar

$\frac{3}{8}$ time three q (quavers) to the bar

$\frac{12}{8}$ time twelve q (quavers) to the bar

$\frac{4}{4}$ or $\frac{8}{8}$ time is also sometimes referred to as **COMMON** time. Reels and hornpipes are in $\frac{4}{4}$ time

HOW TO PLAY THE SCALE OF D MAJOR

CEACHT A TRÍ

How to play the Scale of D major.

The notes in this scale are as follows:—

D E F# G A B C# D.

They are written like this

D E F# G A B C# D E F# G A B C# D

d r m f s l t d' r' m' f' s' l' t' d'' —(Tonic Sol-fa).

1st octave 2nd octave

N.B. ● Covered Hole ○ Open Hole

D E F G A B C# D'

d r m f s l t d

Tonic Sol-fa

- (1). Cover all holes as in lesson 1. Blow gently. This is the note D.
- (2). Raise the 3rd finger of the right hand. Blow gently this is the note E.
- (3). Raise the 2nd and 3rd fingers of the right hand and blow gently. This is the note F Sharp (F#).
- (4). Raise all fingers of the right hand and blow gently. This is the note G.
- (5). Raise the 3rd finger of the left hand, and all fingers of the right hand, and blow gently. This is the note A.
- (6). Raise the 2nd and third fingers of the left hand

and all-fingers of right hand. Blow gently. This is the note B. ***

- (7). Remove all fingers, uncovering all six holes, and blow gently. This is the note C sharp (C#)
- (8) Replace all fingers except the top one. Blow gently. This is the note high D.

Practise all this a number of times, going up the scale. Now reverse the process from step eight to step one, and play the Scale downwards. Practise this a number of times.

To obtain the second octave, blow slightly harder and repeat the process.

N.B. when playing the notes B and C you may replace the 3rd finger of the right hand on the bottom hole. This does not really change the pitch of the note, and it will help you to keep full control of the whistle.

Exercise on the Scale of D.



D E F# D E F# G E F# G A F# G A B G A B C# A B C# D'


Tonic Sol-fa d r m d r m f r m f s m f s l f s l t s l t d'

This is a good finger exercise; It should be played slowly at first, and gradually speeded up until it can be played with ease.

You should now be ready to attempt the playing of your first tune, and we present, as a test, a comparatively simple one: "Deoindi". It is best to take this tune by stages as directed.

A SIMPLE TUNE IN THE SCALE OF D

DEOINDI

 crotchet rest

1 2

D E F# G A B C# A D' C# A A A
d r w f s l t s d' t s s s

3 4

D E F# G A B C A D' E' F# G' E' C
d r w f s l t s d' r' w' f' r' t

5 6

D' C A F# G F# D D D
d' t s w f w d d d

- (1) Play the first two bars slowly. Repeat till phrase is known by heart.
- (2) Now do likewise with phrase two.
- (3) Play phrase one and two together and learn by heart.
- (4) Play phrase three. It is the same as phrase 1.
- (5) Learn phrase four.
- (6) Play phrase three and four together.
- (7) Now play phrases one, two, three, and four together.
- (8) Learn phrase 5.
- (9) Learn phrase 6.
- (10) Now play all six phrases together. Repeat several times. Practise this tune until you can play it at your ease.

8/4 85
80 mol

An Rós sa bhFraoch (The Rose in the Heather) — Jig

1st Part



Tonic Solfa F# A F# E F# E □ F# A B A F# A B □ E' □ E' F# □ B' A' F# E'
M S M R M R d M S e S M S e d' R' d' R' M' d' e S M R



2nd Part F# A F# E F# E □ F# A B A F# A B A F# E F# □ □ □
M S M R M R d M S e S M S d' e S M R M d d d.



Tonic Solfa F# □ B A B D' F# A' A' A' F# D' G' F# G' F# E' □ B E' E' E' F# G'
M' d' e S e d' M' S' S' S' M' d' f M f M R d e R' R' R' M' f



Tonic Solfa F# □ B A B □ F# A A A F# A B A F# G F# E F# □ □ □
M' d' e S e d' M' S' S' S' M' S' e' S' M' f M' R' M' d' d' d'

- (1) Play the first phrase slowly and learn by heart.
- (2) Play the second phrase slowly and learn by heart.
- (3) Play the first and second phrases together.
- (4) The third phrase is the same as the first.
- (5) Play the fourth phrase and learn.
- (6) Play the third and fourth phrase together.
- (7) Play the first four phrases together. This is the first part of the tune.
- (8) Play the fifth phrase and learn.
- (9) Play the sixth phrase and learn.
- (10) Play the fifth and sixth phrase together.
- (11) The seventh phrase is like the fifth.
- (12) Learn the eighth phrase.
- (13) Play the seventh and eighth phrase together.
- (14) Play the fifth, sixth and seventh and eighth phrases together. This is the second part of the tune.
- (15) Play complete tune from phrases one to eight. Memorise whole tune.

WERE YOU AT THE FAIR — a Fling.

Another simple tune in D

- (1) Play the first phrase — ending on F# — and learn it by heart.
- (2) Play the second phrase — starting with G — and learn.
- (3) Play these phrases together.
- (4) Play the third phrase, — ending on E.
- (5) Play the fourth phrase, starting with F#
- (6) Play phrases 3 and 4 together.
- (7) Now play these four phrases together. This is the first part of the tune.
- (8) Play the fifth phrase, practice and learn.
- (9) Play phrase 6, and learn it by heart.
- (10) Play the fifth and sixth phrases together.
- (11) Play the seventh phrase; you will note that it is made up of phrase five and a variant of phrase four.
- (12) Play phrases five, six and seven together. This is the second part of the tune.
- (13) Now play the whole tune from phrase one to seven. Practice and memorise it.

How to play the scale of G Major

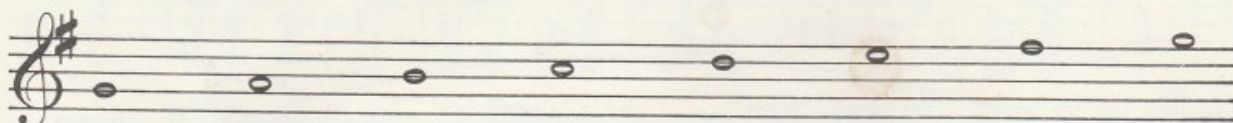
CEACHT A CEATHAIR

The notes in the scale of G are as follows

G A B C D E F# G

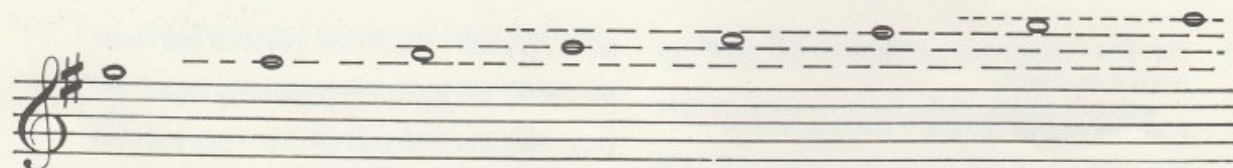
They are written like this:

FIRST OCTAVE



	G	A	B	C	D'	E'	F#'	G'
Tonic								
Solfa	d	r	m	f	s	l	t	d'

SECOND OCTAVE



	G'	A'	B'	C'	D''	E''	F#''	G''
Tonic								
Solfa	d'	r'	m'	f'	s'	l'	t'	d'

(It is impossible to play higher than high E without a squeaking sound)

SCALE of G

G A B C D E F \sharp G'

Tonic Solfa d r m f s l t d'

● = Covered hole ○ = Uncovered or open Hole

- (1) Cover the top three holes with fingers of left hand as before. Blow gently and this gives the note G.
- (2) Raise the third finger of the left hand and blow gently. This is the note A.
- (3) Raise the second and third fingers of left hand. Blow gently. This note is B.
- (4) Replace all the fingers and lift the first and third fingers of the left hand. Blow gently. This gives the note C natural. It can also be played by half covering the top hole with the first finger of the left hand.
- (5) Cover all the holes except top one. Blow a little harder. This is the note high D!

- (6) Cover all holes and raise third finger of right hand. Blow a little harder. This gives the note high E!
- (7) Raise the second and third finger of right hand and blow harder. This is the note high F \sharp !
- (8) Remove all fingers of right hand and blow hard. This is the note high G!

Practise all these steps a number of times in sequence. When this can be done with ease reverse the process and play the scale downwards, starting at step eight and working back to step one.

N.B. A complete second octave in the scale of G cannot be obtained on the tin whistle.

13/5/85 18
x

Amhrán Fíodóireachta – (A Weaving Song)

Simple tunes in the Scale of G

G G G A A B B A B C
 d d d R R W W R W t
 D' E' D' C' D' C' B A B C A F#
 S L S t S t W R W t K t,
 G F# G A B A G G
 d t, d R W R d d

N.B. Learn each phrase separately. Then play the whole tune right through, and repeat until you can play it with ease.

AN MAIDE DRAIGHIN (The Blackthorn Stick) Jig.

Part 1

G' F# G' E' G' E' D' B G A G E D G G F# G A B G B A D'
 d' t d' e d' e S W d R d e, S, d d t, d R W d W R S

G' F# G' A' G' E' D' B G A G E D G G F# G A B G G G D'
 d' t d' R d e S W d R d e, S, d d t, d R W d d d S

Part 2

E' D' D' G' D' D' E' D' D' G' D' D' E' D' E' G' F# G' E' D' B A D'
 L S S d' S S e S S d' S S L S L d' t d' L S W R S

G' F# G' A' G' E' D' B G A G E D G G F# G A B G G G
 d' t d' R' d' e S W d R d e, S, d d t, d R W d d d

N.B. This tune has been broken up into 8 phrases, with two bars in each phrase. Learn each phrase separately, and, as in previous lessons, practise

playing the first four phrases together before you go on to play the whole tune together. Practise repeatedly until you can play the whole tune with ease.

BREATH CONTROL AND PHRASING.

CEACHT A CÚIG

Breath control is an important aspect of whistle playing. In order to play well, proper control must be exercised over the flow of air into the whistle.

The flow of air is restricted by placing the tongue against the upper part of the mouth just behind the teeth, leaving a small aperture for the air to come out of. The tongue can be used to emphasise certain individual notes if desired.

The flow of air should be controlled when blowing harder for second octave, in order to get a clear full tone rather than a harsh overblown sound. It should be controlled for emphasising notes in rolls.

Proper breath control and phrasing usually comes with practice. We do not consider it desirable to lay down any hard and fast rules about the phrasing of tunes — particularly dance tunes. However, considerable thought must be given to the matter, because the nature of the instrument ordains that the flow of the melody must be broken every now and again for breathing purposes.

It is not difficult to play — say — eight bars of a reel without breaking the melody for the fraction of a second necessary to take a quick breath.

However, it is generally found that long eight-bar phrases are not always the most attractive. Phrases should be neither too long nor too short, and in fact it may be taken that some variation in the length of the phrases can often give added interest to a tune. Many musicians favour four-bar phrases with, occasionally, two-bar phrases interspersed. Again, it is possible in many cases, to break the flow of music within a bar, but the structure of certain tunes may ordain that the breaks should come mostly at the end of 2nd, 4th, 6th and 8th bars.

When stopping for a breath, particularly within a bar, it may be necessary to omit a note of the

written music, it is vitally important that only a note of secondary importance be omitted. The vital notes at the start of each half bar should never be omitted.

A skilful musician may use a break to place emphasis on the note preceding or following the break or to add some such rhythmic interest to the tune.

Now here are some examples

The tunes which you have already learned might be phrased thus by a traditional musician.

An Rós sa bhfraoch:

- (1) Break the 5th bar by dropping the A and playing an F crotchet followed by break.
- (2) Break at end of 8th by playing a crotchet instead of a dotted crotchet. (D)
- (3) Break in 12th bar at E, drop the F and attach the G to next phrase.
- (4) Break at end of 16th bar by playing D crotchet instead of dotted crotchet.
- (5) You might, 2nd time round, break at the A in the 13th bar, drop the B, and attach the D on to next phrase.

An Maide Draighin.

- (1) A in 4th bar should be shortened to a quaver followed by break; attach the D to next phrase.
- (2) Same as above with G in the 8th bar.
- (3) Same as (1) with A in 12th bar.
- (4) Same as (2) with G in the 16th bar.

ORNAMENTATION—THE 'CUT'

CEACHT A SÉ

GRACE NOTES: The first grace note we describe is what is known as the "Cut"; The Cut is the simplest, — and usually the first, — form of ornamentation to be introduced by the whistle player. It can be done on several notes, and is not too difficult to master.

Cuts on the notes D, E, F \sharp , and G.

- (1) **Cut on the note D.** Play the note D; Now lift the third finger of the left hand, and replace again as quickly as possible, playing the note D all the time. This is called 'cutting' with the 'A' finger. Practise this until it can be done with ease by a bare flicker of the 'A' finger.

Ring finger

- (2) Play the note E. Now cut with the 'A' finger as in step 1. Repeat and practise. This is a cut on the note E.
- (3) Cut on the Note F \sharp . Play the note F \sharp . Now cut with the 'A' finger as in step 1. Practise.
- (4) Cut on G. ; Play the note G. Cut with 'A' finger. Practise.
- (5) Cut on A. ; Play the note A. Now raise the first finger of the left hand (the C finger) and replace quickly whilst still playing A. Practise until the cut can be done by a slight flicker of the C finger.
- (6) Cut on B. Cut with C finger as in step 5, whilst playing the note B. Practise repeatedly and diligently.

These Cuts are written

Tonic Solfa d r m f s l

See if you can use some of these cuts in any of the tunes you have already learned. **Cuts should be introduced with discretion and taste and used only to enhance the tune.**

Suitable cuts may also be done with the F \sharp , G, and B. fingers.

ORNAMENTATION—'ROLLS'

CEAIGHT A SEACHT

NA ROLLÁIN: Rolls.

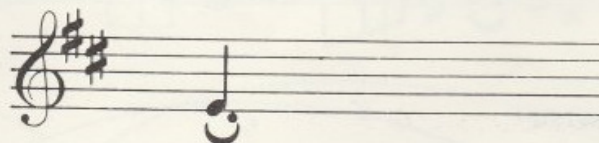
The roll is, perhaps, the most common and, certainly, one of the most attractive forms of ornamentation used in Irish traditional music. The well executed roll is truly a delight; and the good listener appreciates and mentally applauds each time the traditional musician introduces such an ornamentation at an appropriate place.

The art of executing the roll properly can be mastered without any great difficulty. But, once the technique has been acquired, you must take care not to spoil the natural beauty and rhythm of a tune by over-use of the roll. Rolls must, at all times, be introduced with discretion and taste.

(A) A Roll on the note E.

- (1) Play the note E.
- (2) Now cut with A finger as in lesson Six.
- (3) Now, quickly, tip the open (E) hole with the third finger of the right hand. (The hole should be covered for a fraction of a second only, and the finger lifted as quickly as possible).

Note: The rule, in rolling is...

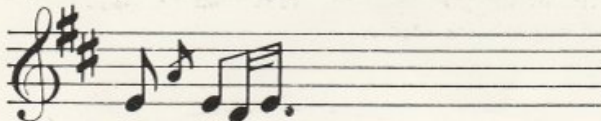


Play the note... Cut (above)...Tip (below).



Repeat this E roll a number of times, until you can do it with ease, and make sure that each part, i.e. note, cut, tip, can be heard distinctly. Practise slowly at first, and gradually increase speed. Listen to the well-executed rolls on the tutor-tape. See if you can emulate these.

This E Roll might also be written as below, but the version given on page 21 is probably more correct.



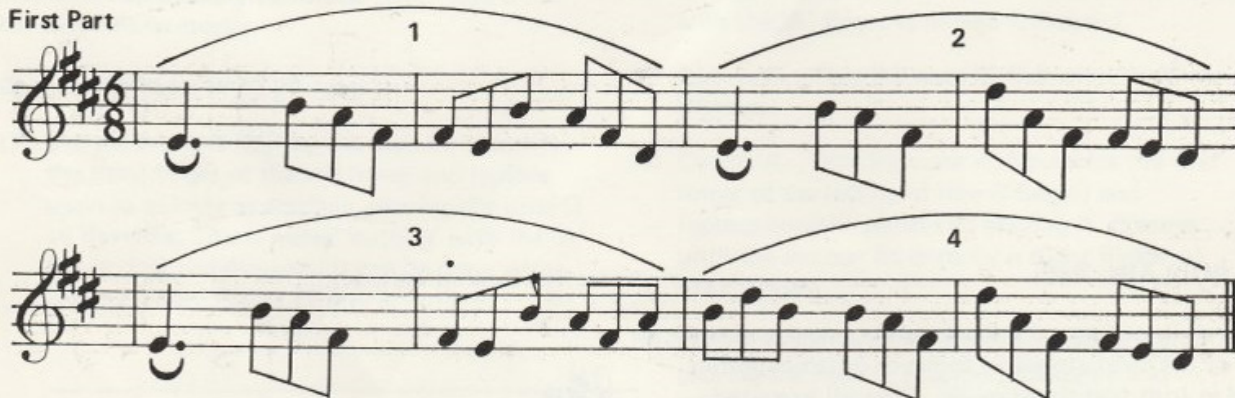
The Roll on the Dotted crotchet is the easiest to execute, and the best one to start with. Here is a

jig Port Uí Fhaoláin. Note how the E in the first and third bars is rolled on the tutor-tape. Some players have a more complicated roll than this one, but it is best to master this simpler type of roll fully first.

Learn this Jig in the usual way, taking care to play the rolls as you have been shown. Practise it until you can play it with ease.

Port — Uí Fhaoláin — (Whelan's Jig)

First Part



Second Part



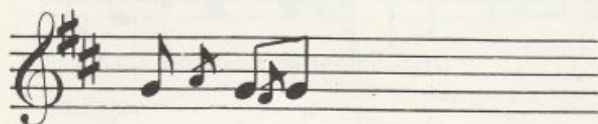
Phrasing: The following phrasing is suggested

- (1) Break in the 5th bär, by playing an E crotchet rather than a rolled dotted crotchet.
- (2) Break in the 2nd bar second time around by dropping the E and attaching the B to the

following phrase.

- (3) Break in the 11th bar by playing the G as a crotchet instead of a dotted crotchet.
- (4) Break in the 15th bar by playing a G crotchet instead of GBG.

A Roll on the Note G.



Play the note (low) G.
Now cut with the A finger as in lesson 6.

Now tip the G hole with the first finger of right hand i.e. Note -- Cut -- Tip.

Repeat and practise until roll can be played with ease and clarity.

Example of tune with G roll.
Learn this tune by heart in the usual way, taking care to execute the rolls properly.

Port Shéamuis Mhic a Bháird (Jig)



A Roll on the note A.

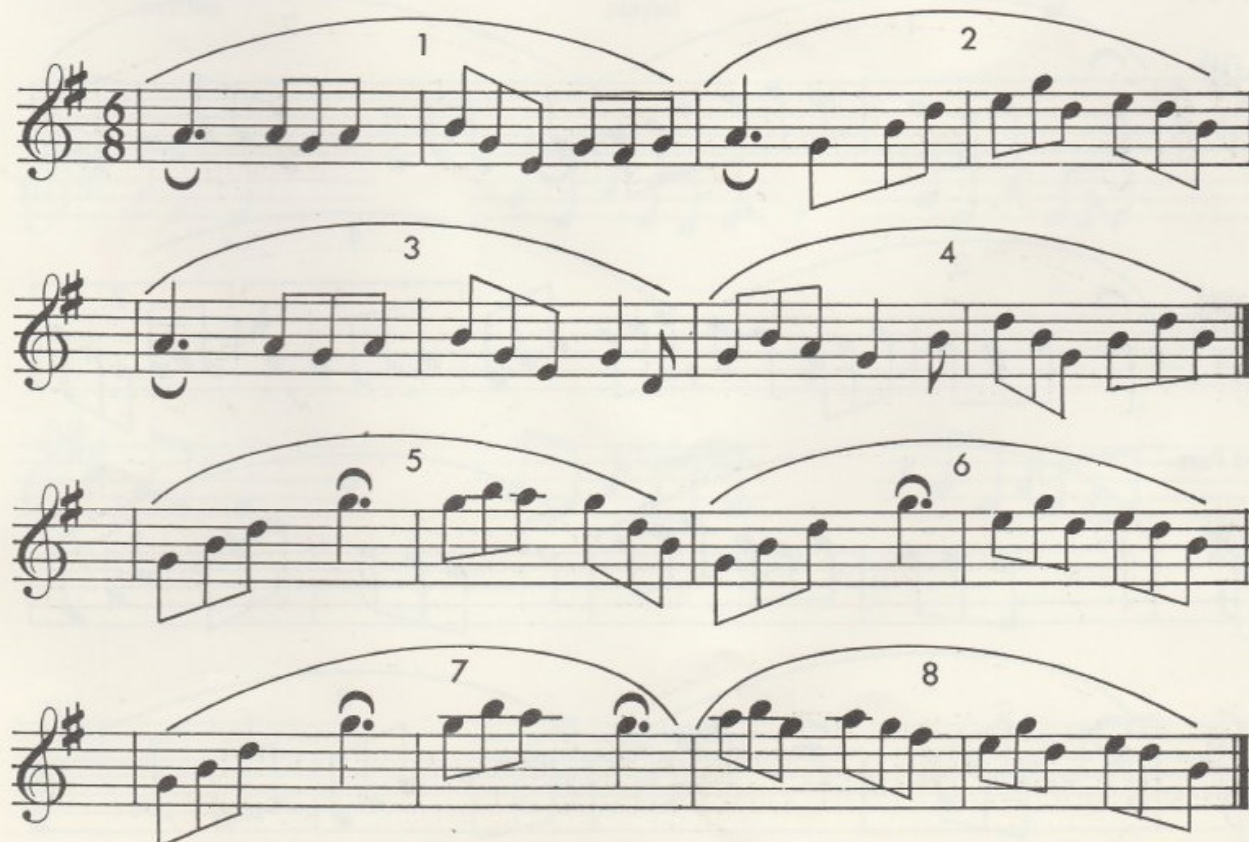


Play the note A
Cut with C finger (first finger of left hand).

Tip the A hole with the 3rd finger of left hand.
Repeat and practise.

Here now is a tune with an A roll.
There are also some suitable G rolls in the second
part. Learn it in the usual way.

Port — An Fhuiseog ar an Trá — Jig



A roll on the note B.



Play the note (low) B.
Cut with the first finger of left hand.
Tip the B hole, with second finger of left hand.
Repeat and practise.

Here now is a tune with some B rolls. Learn it in the usual way. There are also some G and F rolls in this tune.

In playing most jigs and reels it is the common practice to play the first part twice over, and then go on to play the second part twice over: in some cases there is a slight variation, — usually in the last bar or two, — from the first to the second playing: where this is so the parts to be varied are enclosed in brackets and marked 1. and 2. respectively as (below).

Port — Árd an Bhóthair — Jig

1st Part



2nd Part



ORNAMENTATION—'ROLLS' (continued)

CEACHT A H-OCHT

So far we have dealt with the rolled dotted crotchet, as it occurs, mainly in jigs. Now we will try another very common type of roll, the roll on a crotchet, which occurs frequently in reels, in the 2nd or 4th quarters of the bar. When this roll occurs on, say, the note E, it comes nearly always after an E quaver, and likewise, such a roll on any of the notes, F, G, A, B, usually comes after a quaver of the same value. Thus we have in effect, three quavers, with a roll on the last two, but here there is a distinct change of emphasis from our dotted

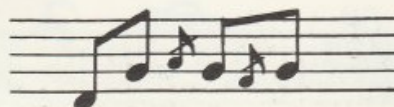
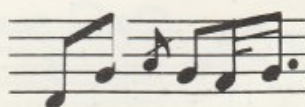
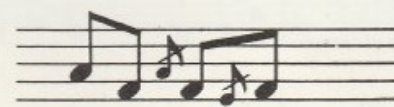
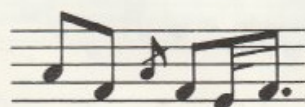
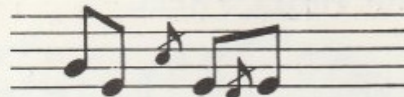
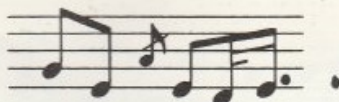
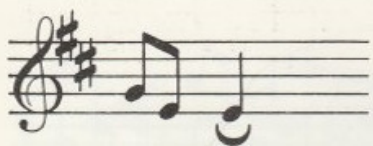
crotchet roll, due to the difference in shape of the actual tune itself. Listen to a few of these rolls on the tape. Note how the emphasis falls heavily on note No. 1, and less heavily on No. 3, with the 2nd and 4th notes on the offbeat.

Here now are some reels with rolls on E, F, G, A, and B. Listen to these tunes played on the tape. Practise until you can play the rolls at your ease and with clarity.

written

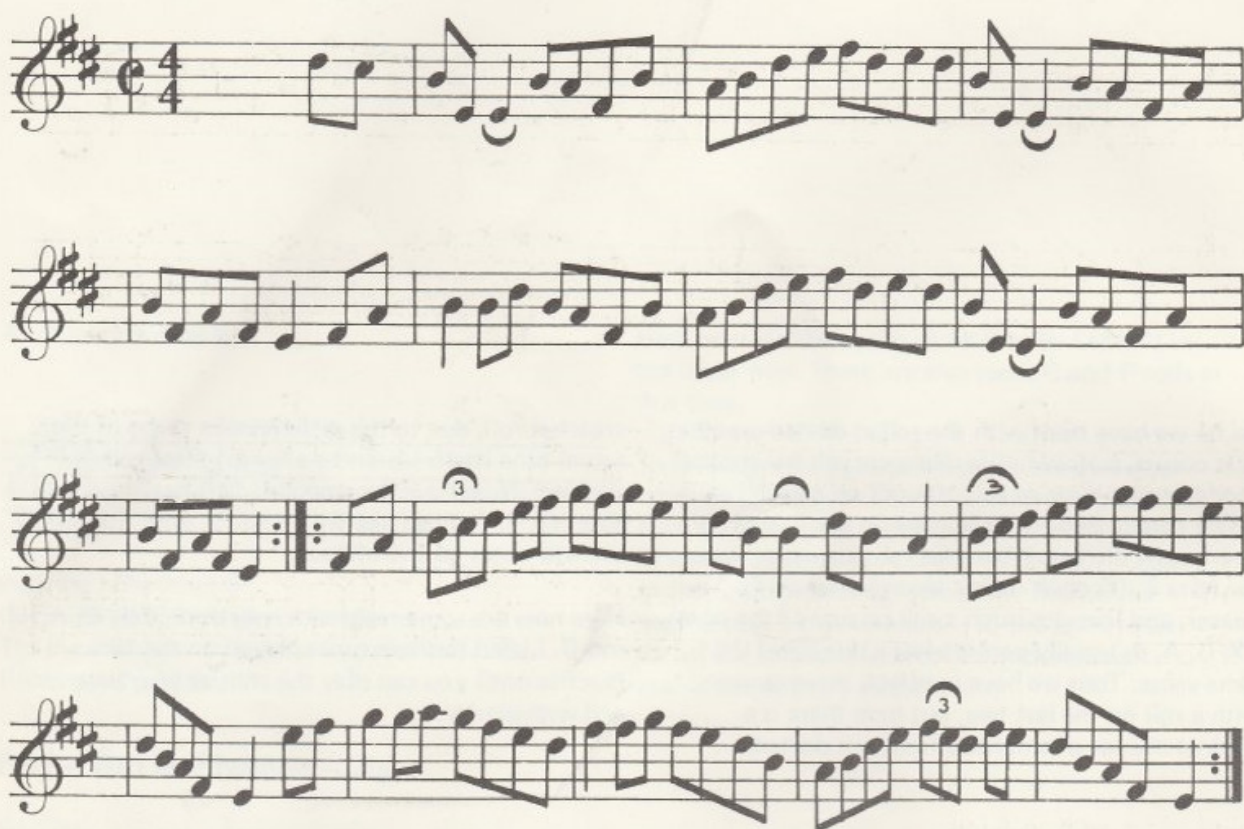
played

or



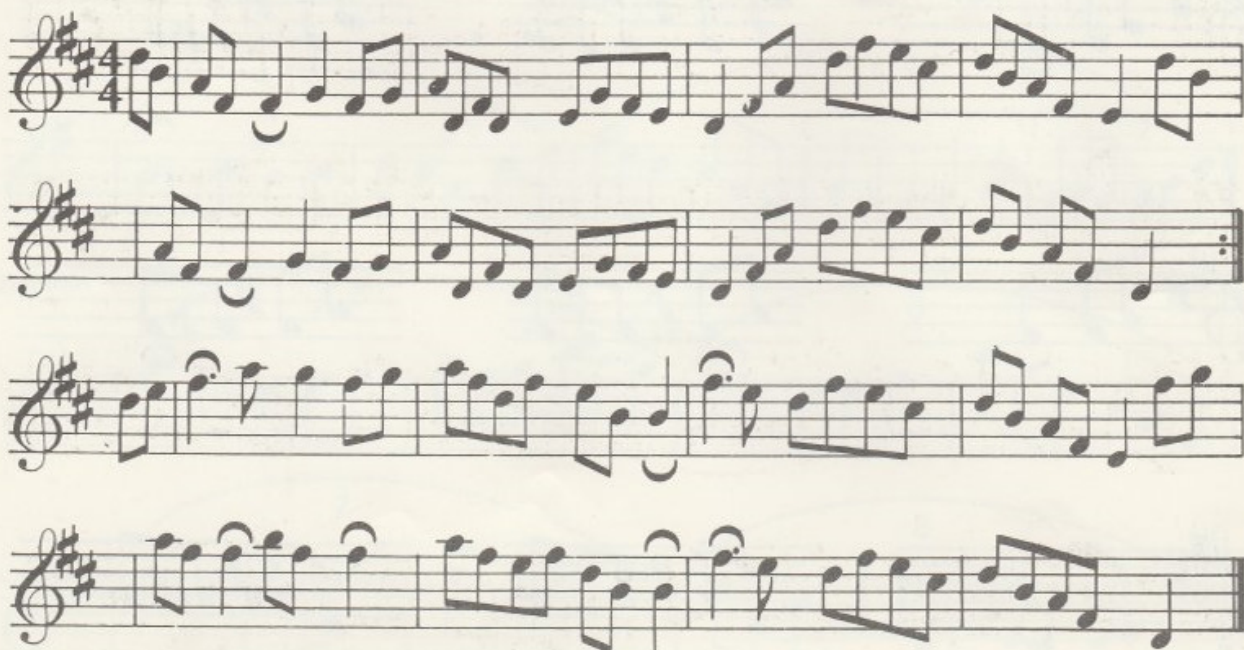
Here now is a reel with an E Roll..

THE GREEN FIELDS OF ROSSBEIGH.



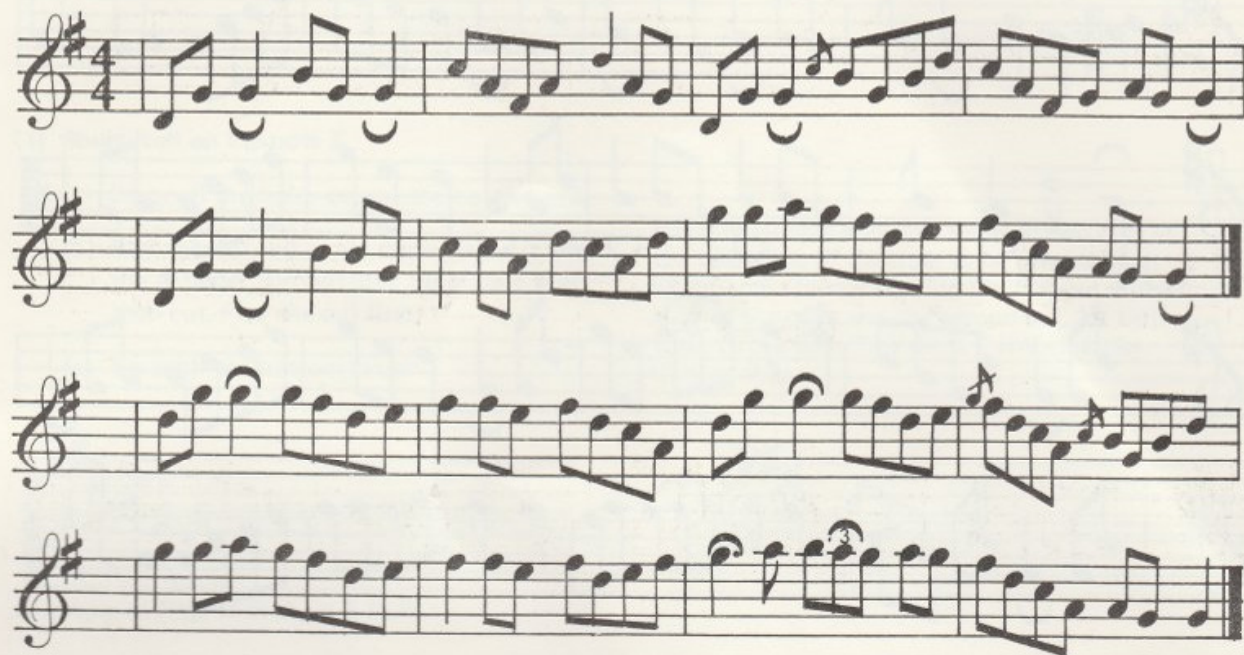
Here is a reel with an F roll.

MULVIHILL'S REEL



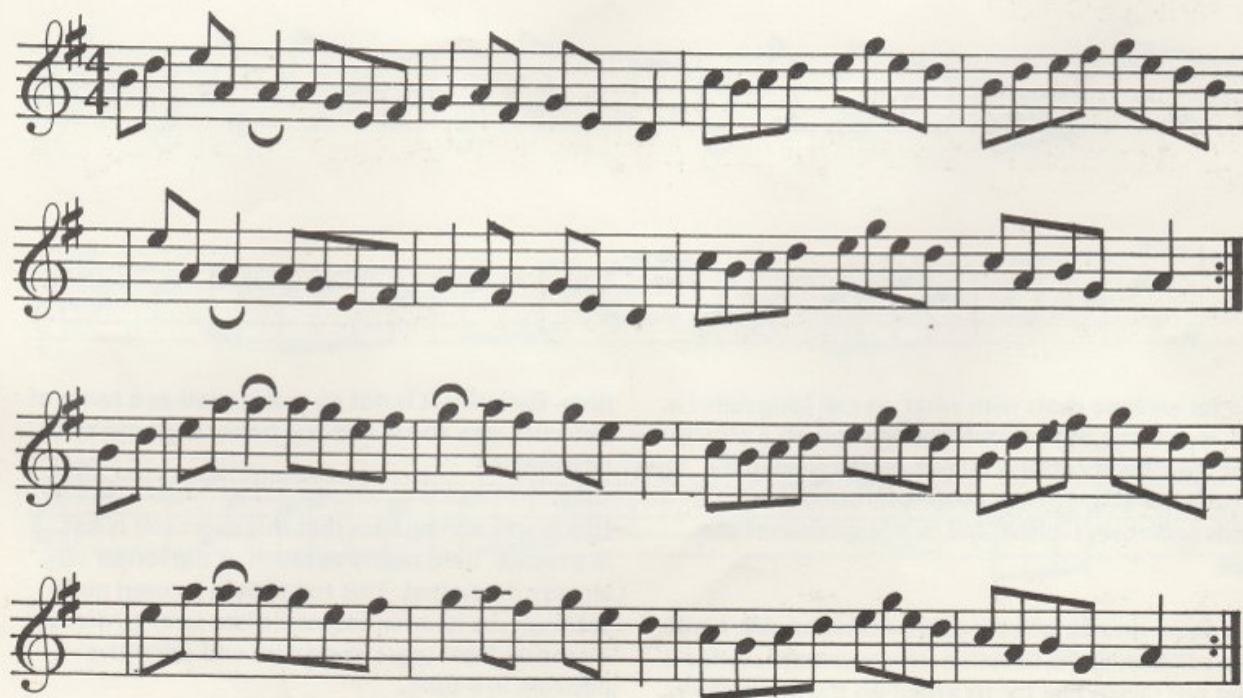
Here is a reel with a G roll

GILBERT CLANCY'S REEL



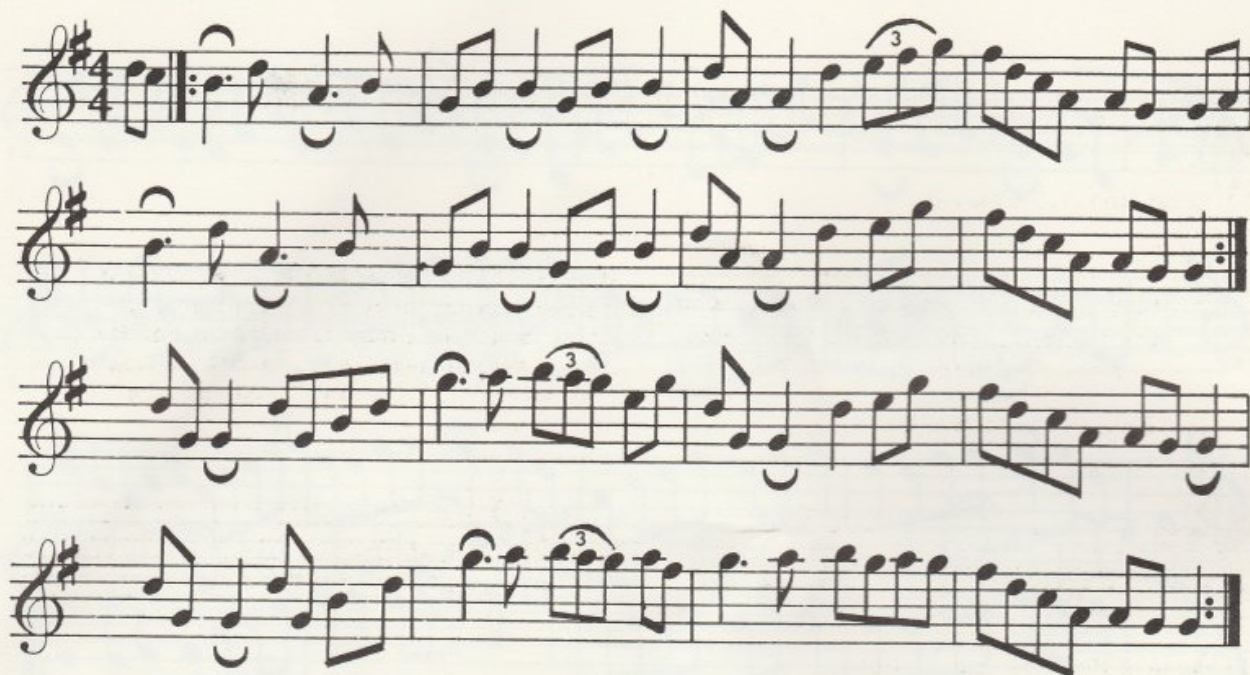
Here is a reel with an A roll

THE HUNTER'S PURSE



A reel with a B roll

THE RAVELLED HANK OF YARN



ORNAMENTATION—'SHORT ROLLS'

CEACHT A NAOÍ

So far we have dealt with what we call long rolls i.e. i.e. a roll on a dotted crotchet or a roll on a crotchet coming directly after a quaver on the same note. This latter roll we have noted occurs mainly in reels and always in the 2nd or 4th quarter of the bar.

We come now to what is called the short roll, which is a roll having the duration of one crotchet only, and not depending for its effect on the preceding

note. Basically it is not so much a roll as a series of two cuts, one above and one below the note to be ornamented.

It is worth adding here that this short roll is not, in practise, used nearly as much as the longer roll already illustrated. This roll should be used quite sparingly, as its over-use may often tend to distract attention from more important and attractive passages in a tune.

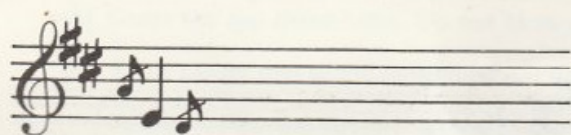
THE SHORT ROLLS

NA ROLLÁIN GEARRA

(1) Short Roll on the note E

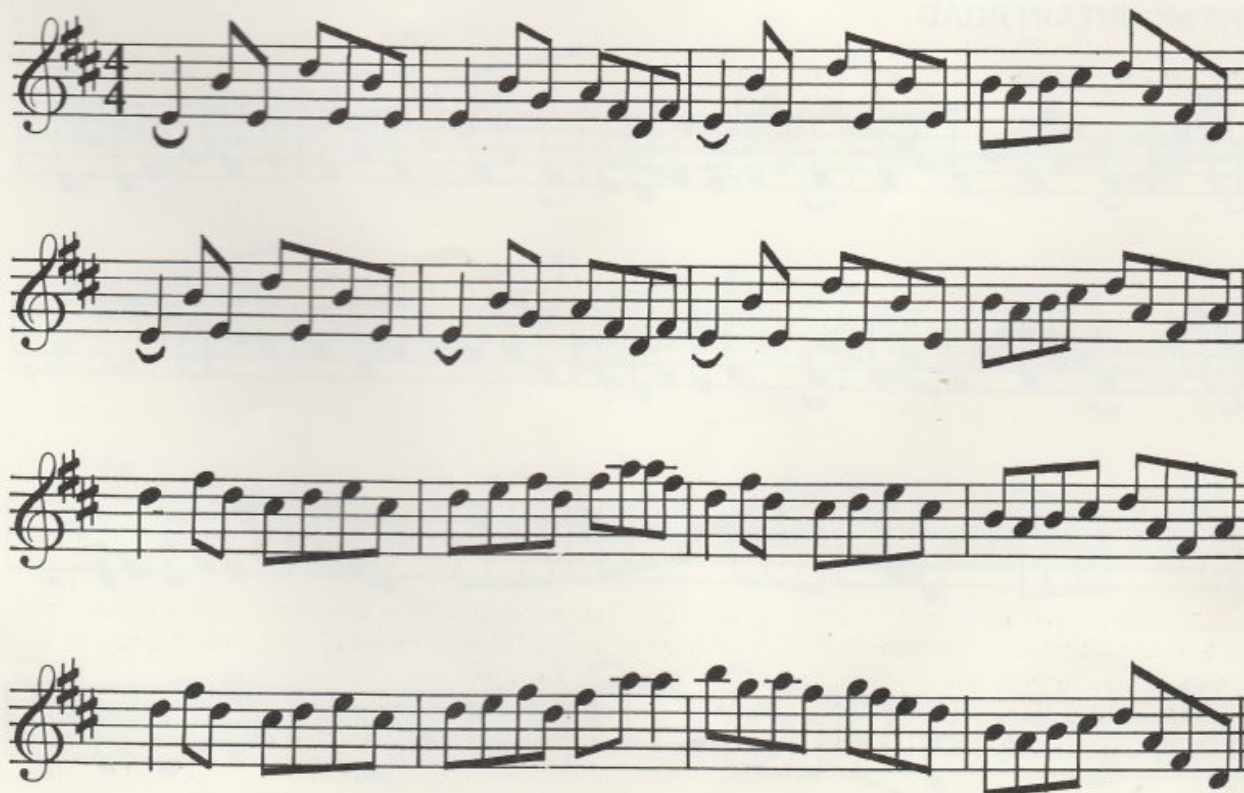
- (a) Cover all the holes except the bottom one.
- (b) Blow gently and at the same time cut with the A finger. Do not play the note E and then cut. Play the cut first.
- (c) Tip with the bottom finger.

Many musicians play this series of two cuts at the beginning of the note to be ornamented; whilst some favour playing the first cut at the start of the note and the second cut, (or tip) towards the end. This short E roll might be written thus



Example of Reel with short E Roll

DROWSY MAGGIE



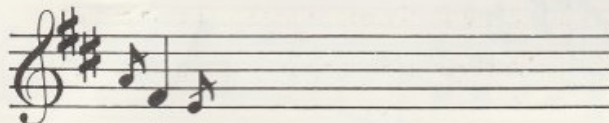
Learn this tune by breaking it into phrases as in previous lessons. Apply the short E roll where shown.

Example of tune with short F# roll.

(2) Short roll on the note F#

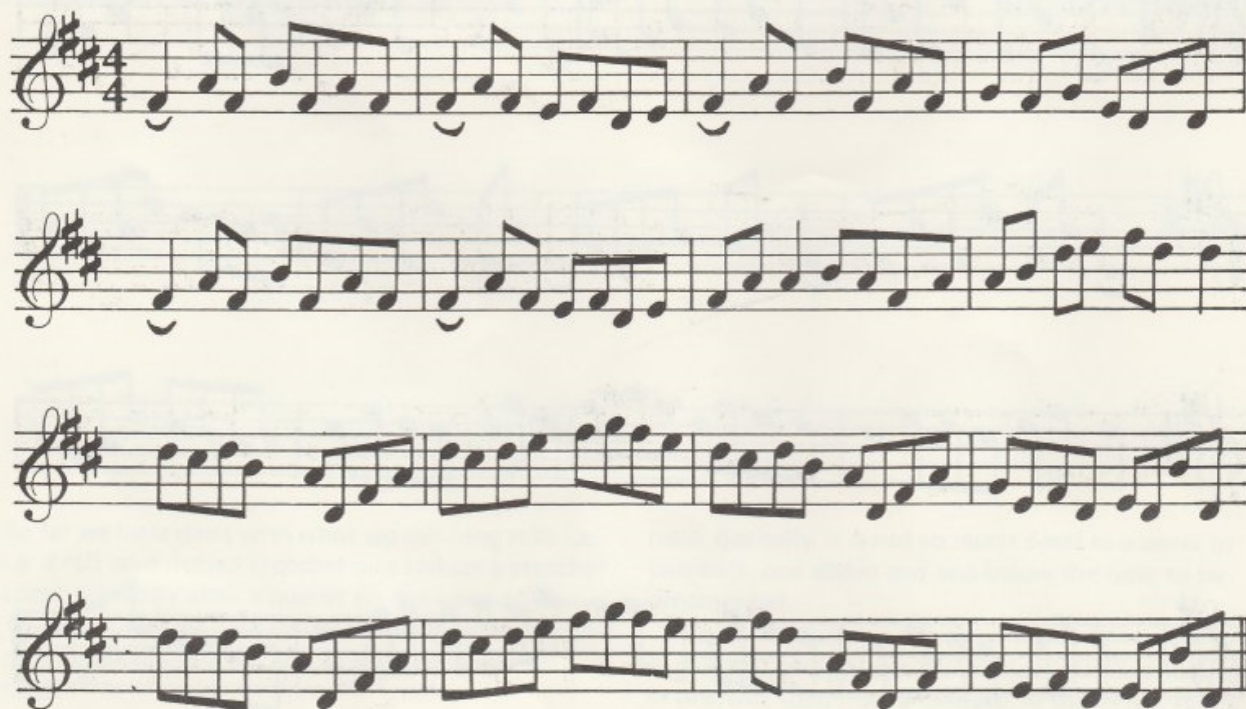
- (a) Cover the holes except the bottom two. Do not blow yet.
- (b) Blow gently and at the same time cut with the A finger (third finger of left hand). Play the cut first and not the F# note.
- (c) Tip with the second finger of right hand on the F# hole.

Cut	Note	Tip
A	F#	E



Example of tune with short F# roll

THE MOUNTAIN ROAD



Learn this tune and put in the short rolls on the F# as shown.

Example of tune with short G roll

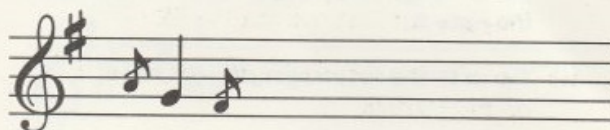
(3) Short Roll on the note G.

(a) Cover the top three holes. Do not blow yet.

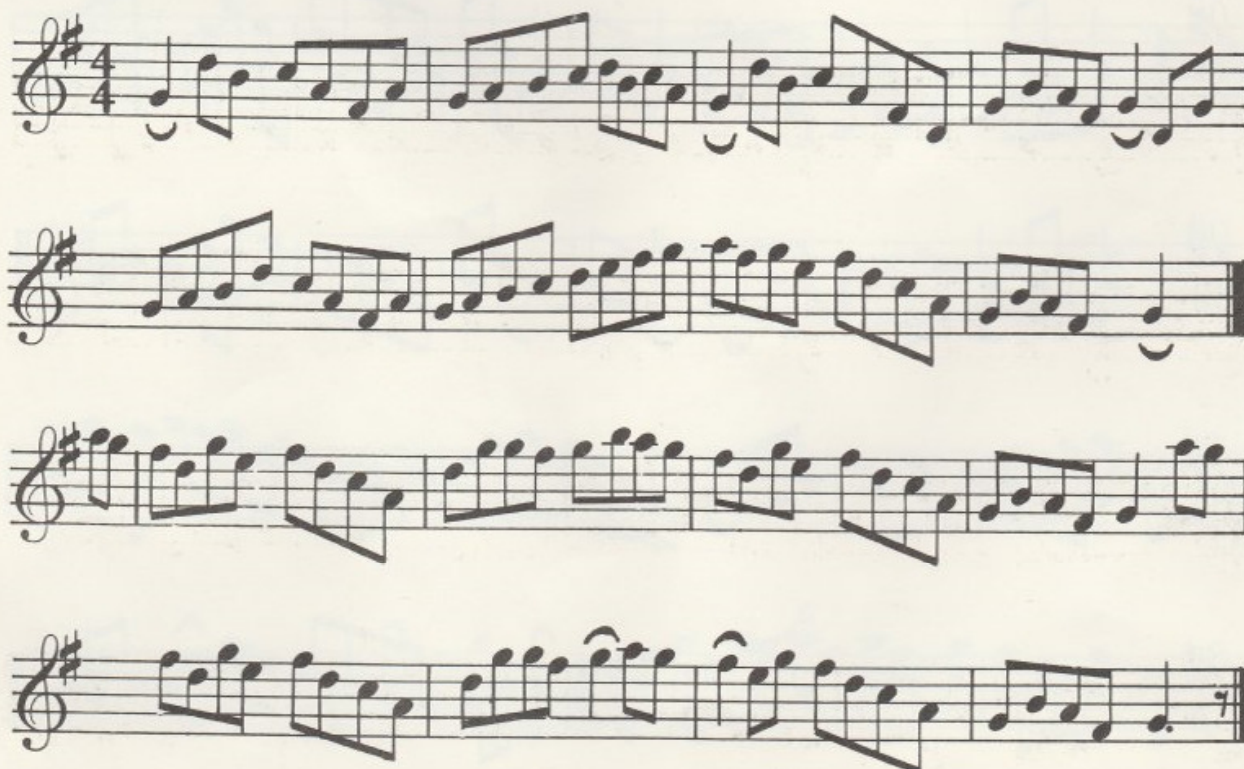
(b) Blow gently and at the same time cut with A finger. Play the cut first and then the note.

(c) Tip with the first finger of right hand.

Cut	Note	Tip
A	G	F#



Reel: Coirneal Mac Ruaidhri



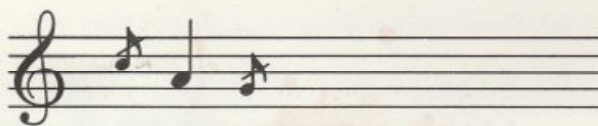
Learn this tune and put in short rolls on G where shown.

Example of tune with short A roll.

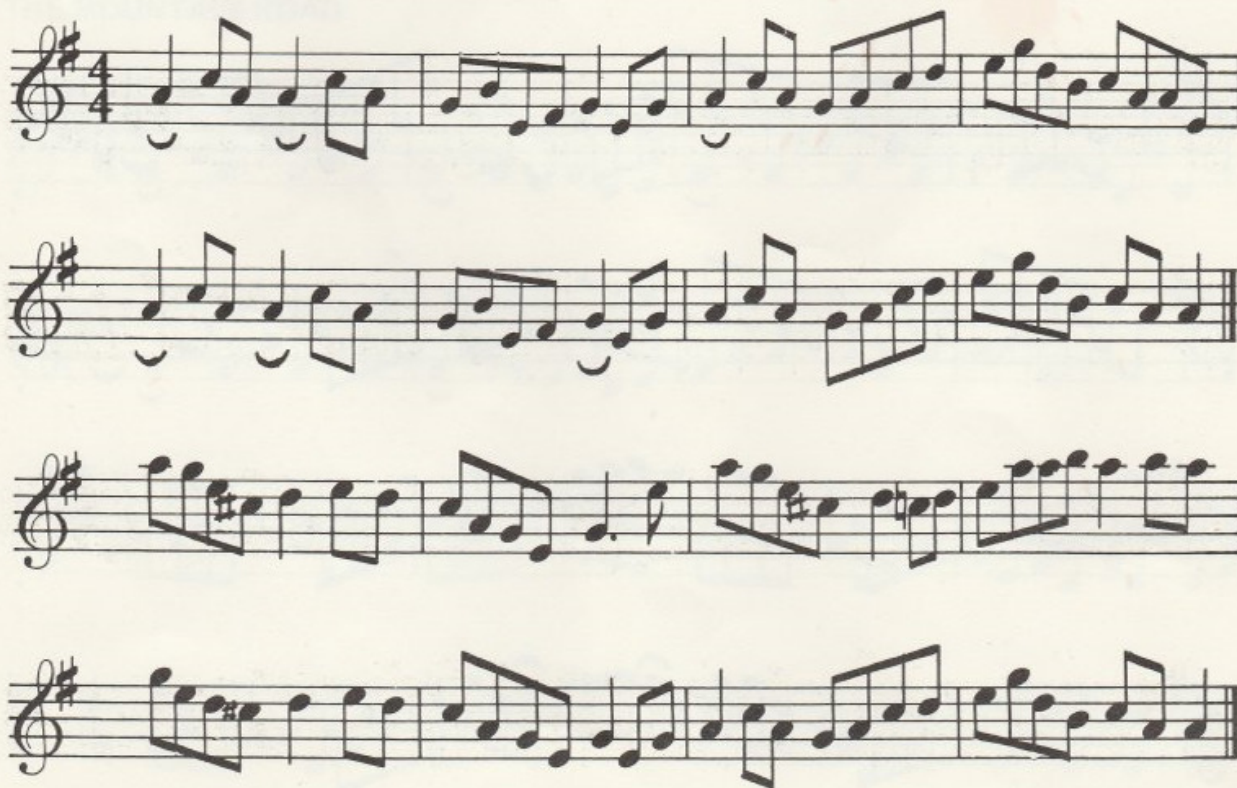
(4) Short roll on the note A

- (a) Cover the top two holes. Do not blow yet.
- (b) Blow gently and at the same time cut with the C finger. Play the C cut first and then the note A.
- (c) Tip with the first finger of right hand.

Cut	Note	Tip
C	A	G



Reel: Caisleán Ui Cheallaigh (Castle Kelly)



Learn this tune and put in the short rolls on A as shown.

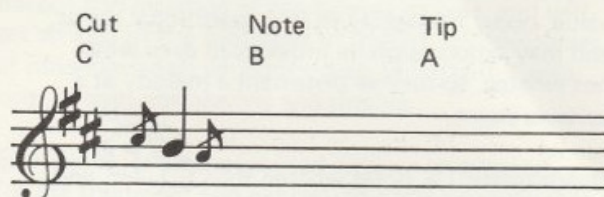
Example of tune with short B Roll

(5) Short Roll on the note B

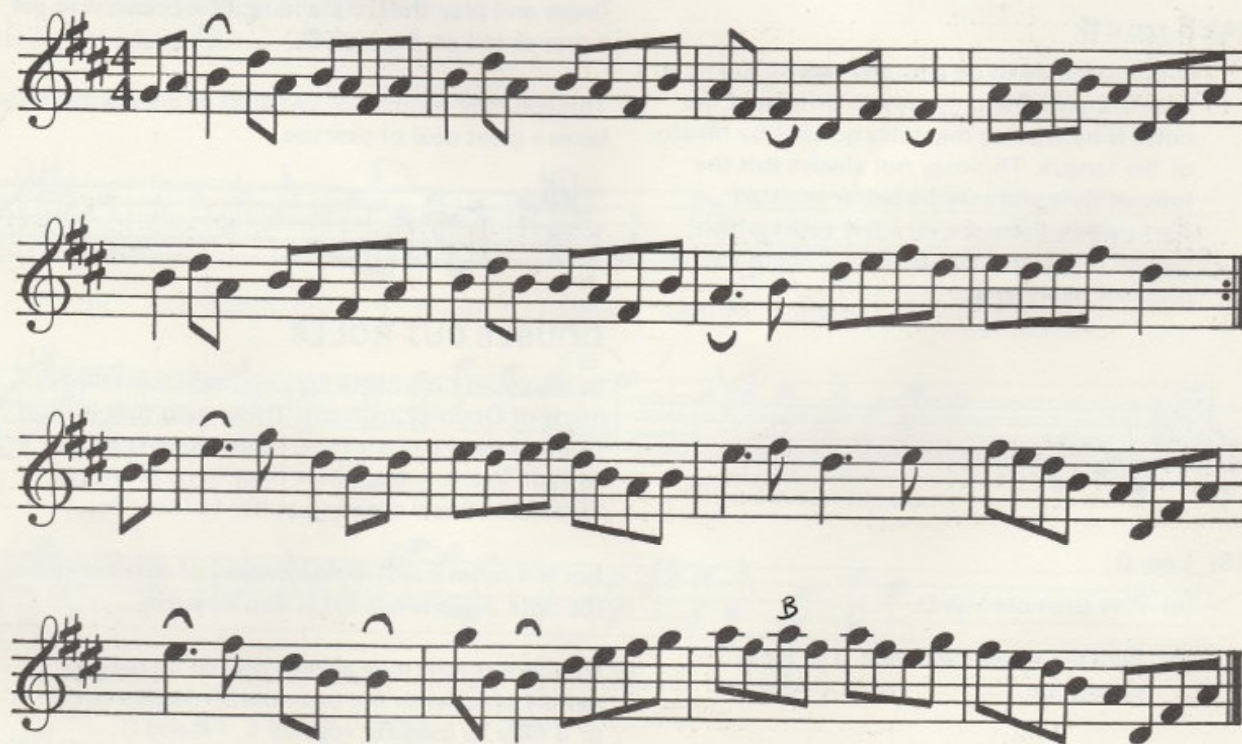
(a) Cover top hole but do not blow.

(b) Blow gently and at the same time cut with the C note. Play the cut first and then the note B.

(c) Tip with the second finger of the left hand.




Reel: Cathaoir an Iarla (The Earl's Chair)

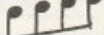


Learn this tune and put in the short rolls as shown.

Some other forms of ornamentation.

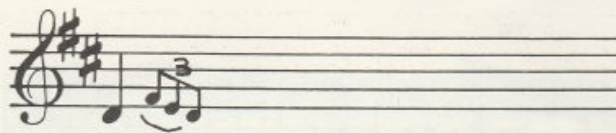
CEACHT A DEICH

Triplets: i.e. three notes written thus  and played in the time of two normal notes of same value, occur frequently in Irish traditional music, and may on occasion be introduced even **when** not written, to further ornament a melody at a suitable point.

Quadruplets: i.e. notes written thus  and played in the time of three normal notes of same value also occur in Irish traditional music, and may also be introduced as ornaments at suitable points.

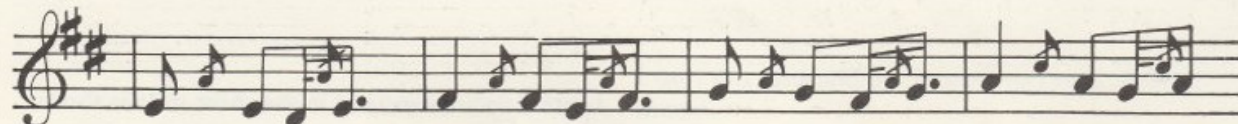
Ornamentation on C, C# low D and high D.**(A) C and C#**

It is impossible to do a proper roll on the note C or C sharp. The only way to ornament the notes is by tripling the notes quickly by means of the tongue. This may not always suit the tune or style and may be better omitted. Fortunately there are very few tunes which call for ornamentation on C or C sharp so the problem rarely arises.

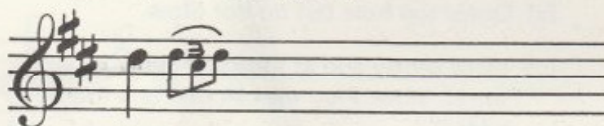
**(B) Low D**

(a) Play the note low D.

(b) Play the notes F# E and D in rapid succession.

**(C) High D**

(1) Play the note high D.

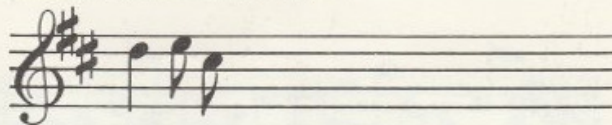


(2) Now play the notes high D, C# and high D in rapid succession.

Make sure to distinguish clearly between the first D' and the Second'.

In jigs it is sometimes possible to cut with the E finger and play the C note in rapid succession to get a proper roll on the high D.

This roll may sometimes be fitted into a reel but it takes a great deal of practise.

**DOUBLE CUT ROLLS**

In advanced tin whistle playing use is sometimes made of Double Cut Rolls. This means that instead of the normal cut with one note two cuts are put in with different notes. These have to be played at twice the normal speed so as not to lose time.

For the notes E, F# and G instead of cutting with the note A alone a B cut is also inserted.

Double cut rolls may also be played by cutting rapidly twice with the one note. A double cut on A or B may be used for rolls on E, F# and G.

The playing of airs is a subject to which a special study should be devoted. Here, even more than in dance music, mere learned technique is only a beginning and the musician who wishes to play Irish sean-nos airs properly would do well to approach the subject with patience and diligence. It is probably as well to start with those song airs which are still sung by sean-nos singers, because by listening to these artistes the musician may appreciate the full

flavour and meaning of the tune at its best, and will get an idea of the subtleties of rhythm and delicacies of ornamentation which are such important ingredients in sean-nos playing and singing.

Each air must be approached with an open mind, for the treatment and expression necessary will vary, depending on the sentiment, character, and structure of the song.

Here a few examples

AN GOIRTÍN EORNAN

Is buachaillín fíor-ó - g mé go bhfóire orm Rí na nGrást.

Thug searc do 'chailín ó - g i dtig an ósta le cómhra gearr

Ní raibh hat' uirthi ná clóca ná buaclaí buí déanta práis

Ach téip i gcluais a bróigín sí mo stóirín í go bhfaighe mé bás.

ÚIR - CHILL A' CHREAGÁIN

Ag Úir-Chill a Chreagáin sea chodail mé 'réir faoi bhron.

Is le h-éirí na maidne tháinig ainnir fá mo dhéin le póig.

Bhí gríos grua garth' aic-i, is loinnir ina ciabh mar ór,

'Sgurb é íochshláinte 'n domhain bheith ag amharc ar an rioghain óig

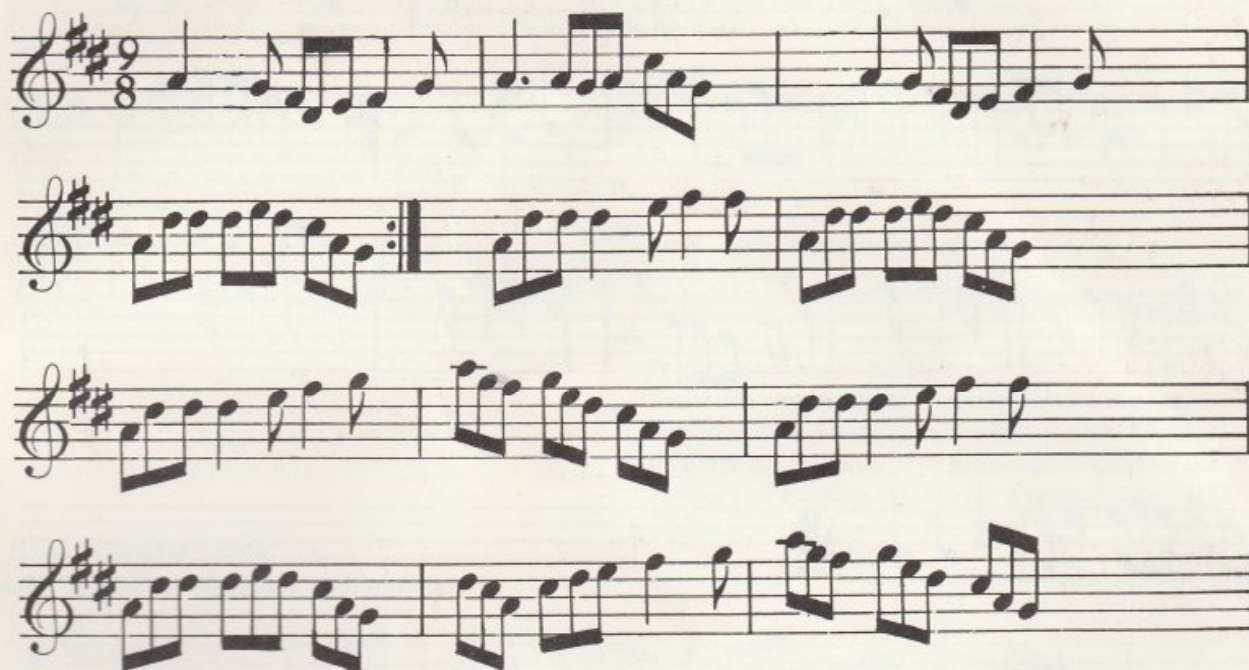
INÍON AN FHÍODÓRA

Here now are some more tunes, including slip-jigs, single-jigs, slides, hornpipes, and a set dance etc. to add to your repertoire.

DHA PHORT LUASCA

HARDIMAN THE FIDDLER.

TWO SLIP JIGS



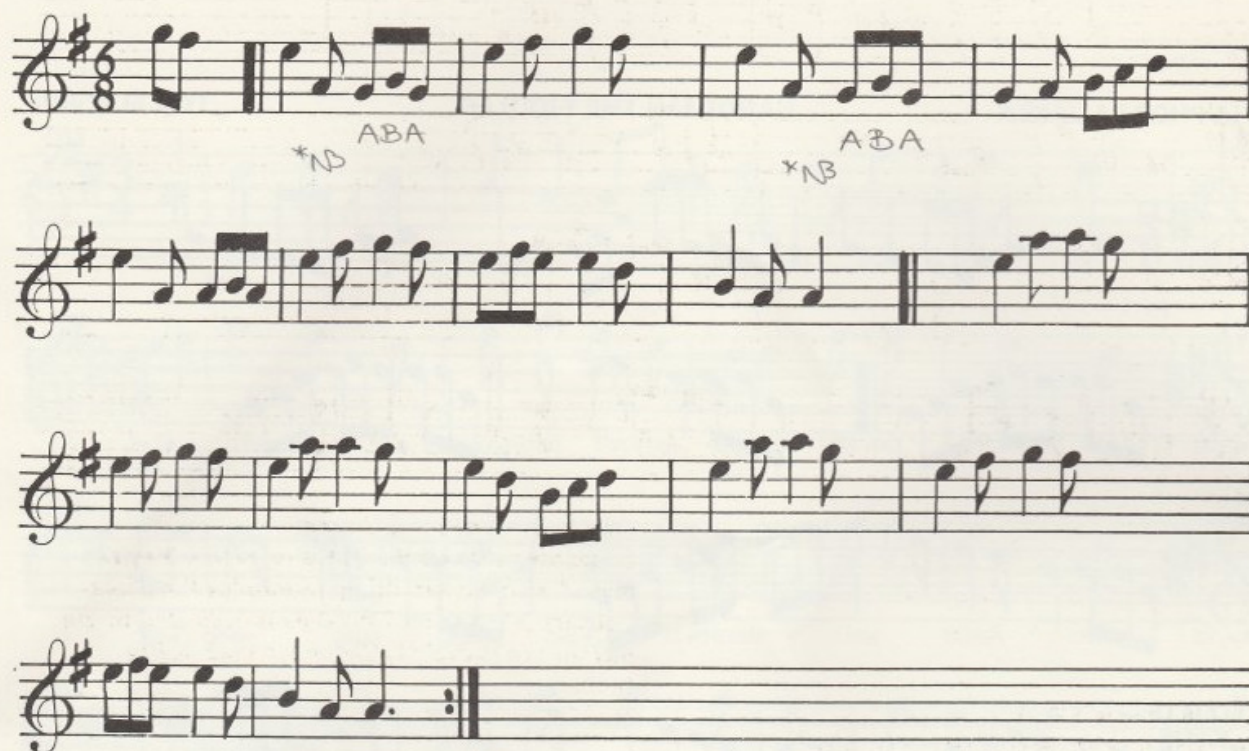
✓ BRAONTA BRANNDÁ



DHÁ PHORT SINGIL

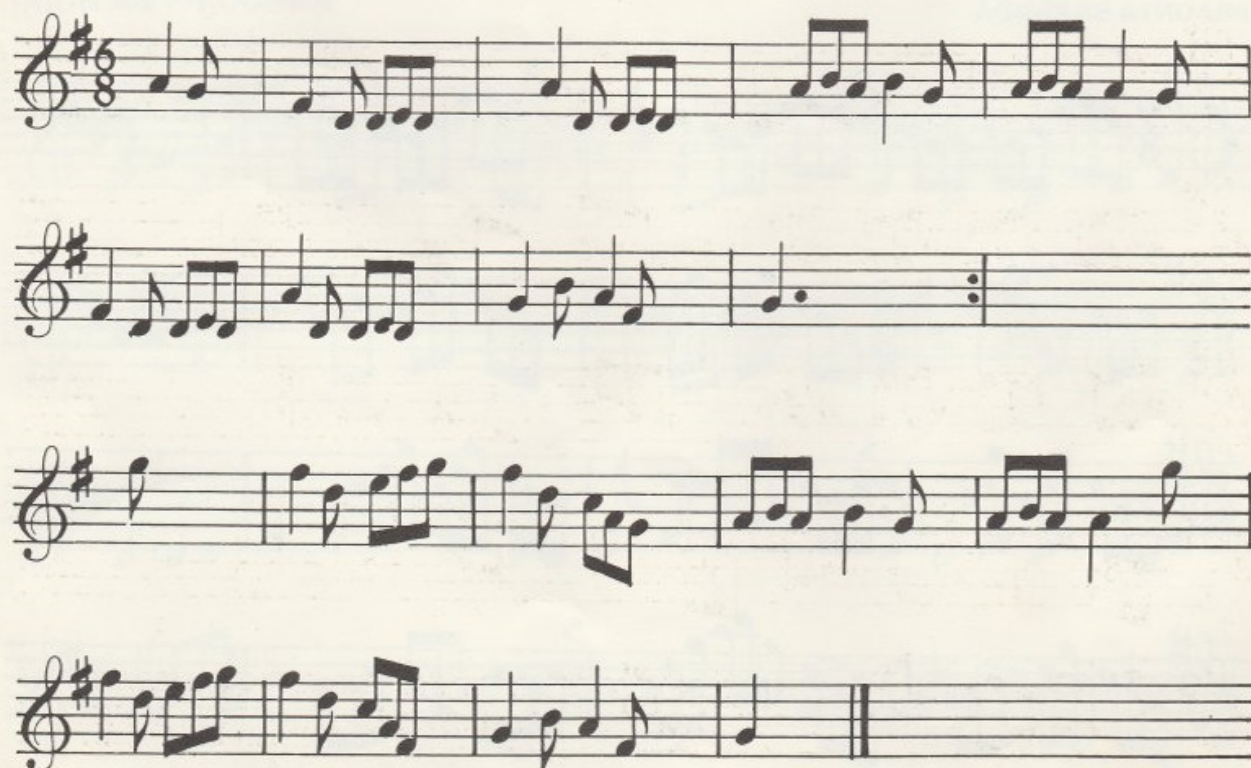
PADDY MAC FADDENS JIG

TWO SINGLE JIGS

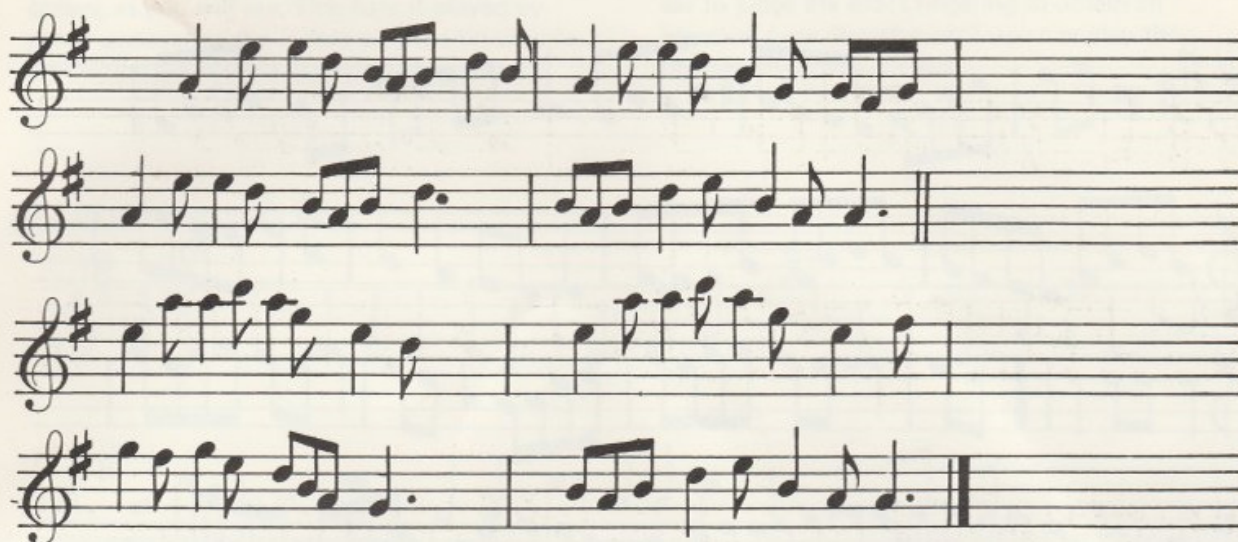


FAIFHRUGH DO'M ATHAIR

ASK MY FATHER



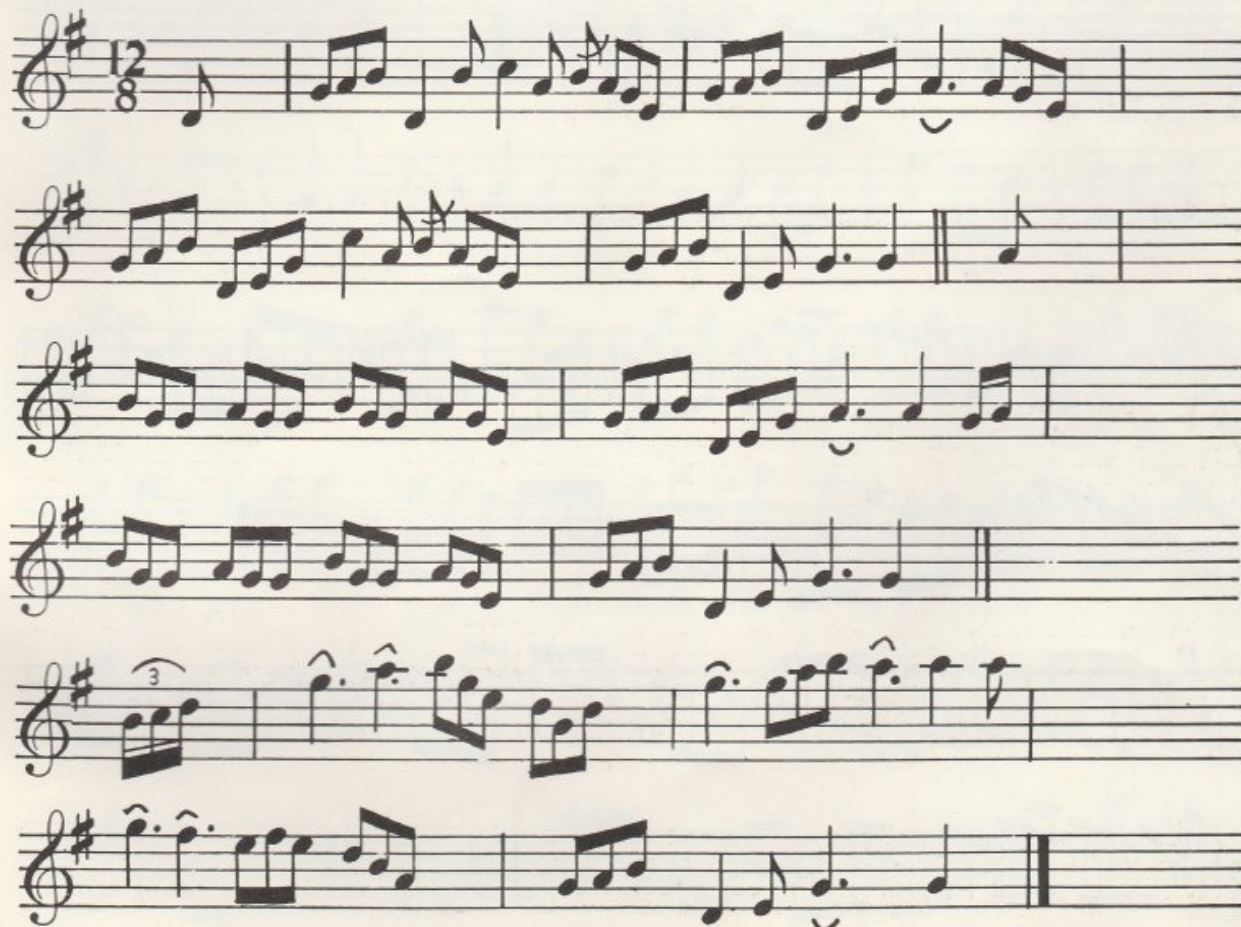
A Kerry Slide O'KEEFE'S



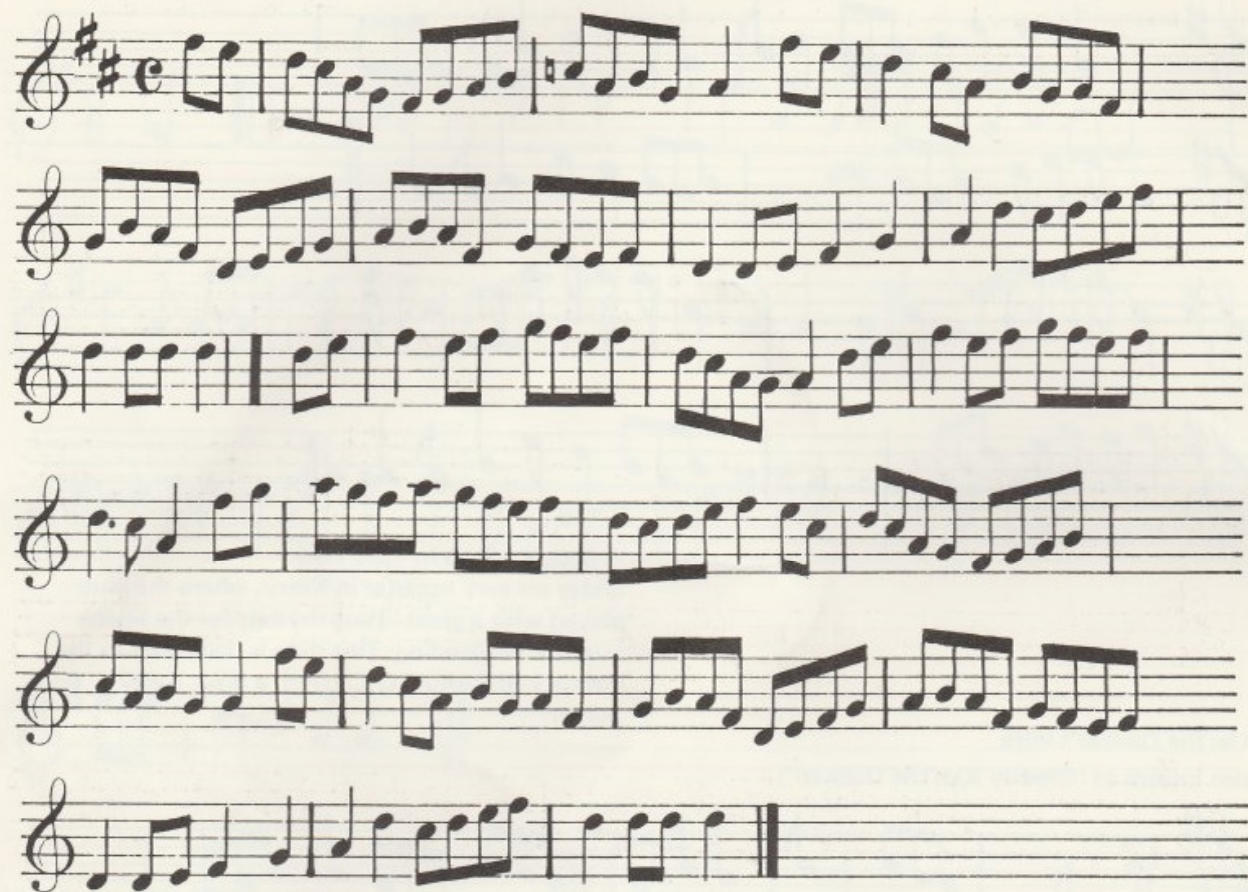
A slide is a tune in 12/8 time.

Slides are very popular in Kerry, where they are played with a great lilting rhythm for the Sliabh Luachra set-dancing. This slide is dedicated to the memory of Padruig O Caoimh, a great Kerry fiddler.

Kiss the Quaker's Wife (also known as "Merrily Kiss the Quaker")

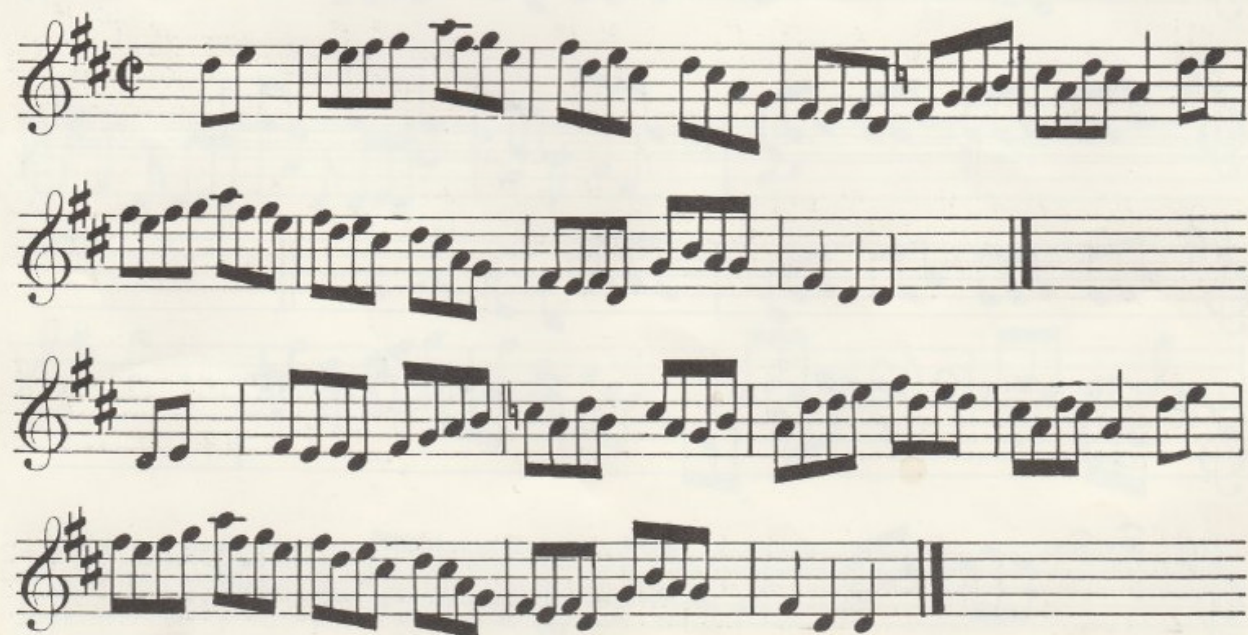


A SET DANCE – THE JOB OF JOURNEYWORK



CORNPHÍOPA

CHIEF O'NEILL'S FAVORITE.



In this tune 'Tabhair dom do lámh' an F natural occurs, as you will see; This note is played by partly uncovering the F hole on your tin-whistle, a skill which takes some considerable practise.

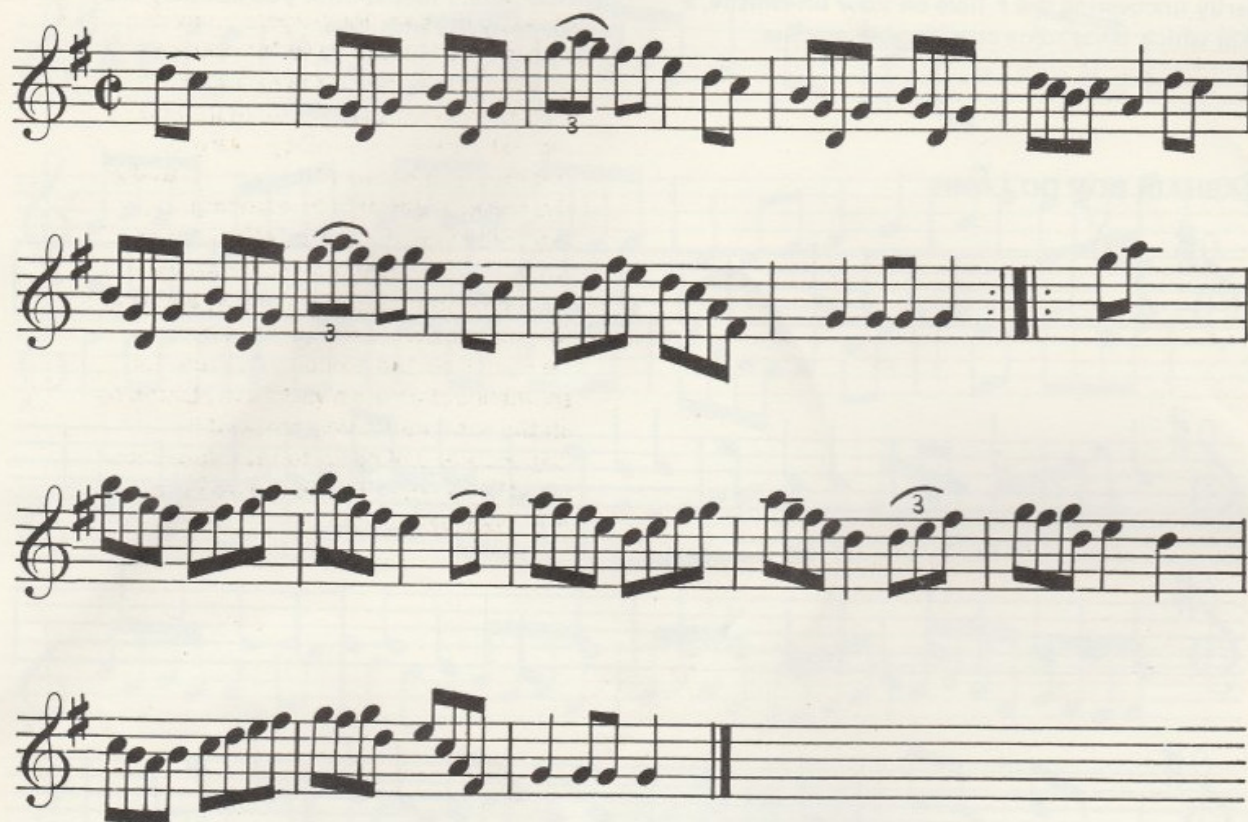
Listen to the note on the tape, and then use your ear to judge the exact fingering to obtain an identical note. Practise until you can play the passage involved with ease.

TABHAIR DOM DO LÁMH

Handwritten annotations on the score:

- Blue '8' at the beginning of the first staff.
- Blue 'fine' above the second staff.
- Blue 'B' below the eighth staff.
- Blue fingering sequence: A G A G A B A B A G F# F G below the eighth staff.
- Blue 'Sp. C. 8 of fine' above the final staff.
- Notes G G A written below the end of the seventh staff.

THE GREENCASTLE HORNPIPE.



VARIATIONS.

On the tutor-tape you will hear recordings of really outstanding players, some of whom have the ability to introduce minor variations into the melodies thereby making their music more interesting and varied. This ability is largely creative, and learners are urged to study the music in depth before attempting any ambitious steps in this line. Worthwhile variations can only be achieved through a full understanding of, and love for, the music. Contrived or copied variations are but a poor substitute for spontaneous creative variations. Listen to all the good music you can, and by degrees you will begin to introduce some variations — even in one or two notes, into your own playing.