

**THE TUNE COMPOSITIONS OF
PADDY FAHEY**

Maria Holohan

Master of Arts

University of Limerick

Supervisor: Dr Mícheál Ó Súilleabháin

Submitted to the University of Limerick, October 1995

The tune compositions
of
Paddy Fahey

Contents of Cassette

- 1 Paddy Fahey's Reel no. 1
- 2 Paddy Fahey's Reel no. 2
- 3 Paddy Fahey's Reel no. 3
- 4 Paddy Fahey's Reel no. 4
- 5 Paddy Fahey's Reel no. 5
- 6 Paddy Fahey's Reel no. 6
- 7 Paddy Fahey's Reel no. 7
- 8 Paddy Fahey's Reel no. 8
- 9 Paddy Fahey's Reel no. 9
- 10 Paddy Fahey's Reel no.10
- 11 Paddy Fahey's Reel no.11
- 12 Paddy Fahey's Reel no.12
- 13 Paddy Fahey's Reel no.13
- 14 Paddy Fahey's Reel no.14
- 15 Paddy Fahey's Reel no.15
- 16 Paddy Fahey's Reel no.16
- 17 Paddy Fahey's Reel no.17
- 18 Paddy Fahey's Reel no.18
- 19 Paddy Fahey's Reel no.19
- 20 Paddy Fahey's Reel no.20
- 21 Paddy Fahey's Reel no.21
- 22 Paddy Fahey's Reel no.22
- 23 Paddy Fahey's Reel no.23
- 24 Paddy Fahey's Reel no.24
- 25 Paddy Fahey's Reel no.25
- 26 Paddy Fahey's Reel no.26
- 27 Paddy Fahey's Reel no.27
- 28 Paddy Fahey's Reel no.28
- 29 Paddy Fahey's Reel no.29
- 30 Paddy Fahey's Jig no. 1
- 31 Paddy Fahey's Jig no. 2
- 32 Paddy Fahey's Jig no. 3
- 33 Paddy Fahey's Jig no. 4
- 34 Paddy Fahey's Jig no. 5
- 35 Paddy Fahey's Jig no. 6
- 36 Paddy Fahey's Jig no. 7
- 37 Paddy Fahey's Jig no. 8
- 38 Paddy Fahey's Jig no. 9
- 39 Paddy Fahey's Jig no. 10
- 40 Paddy Fahey's Jig no. 11
- 41 Paddy Fahey's Jig no. 12
- 42 Paddy Fahey's Hornpipe no. 1
- 43 Paddy Fahey's Hornpipe no. 2

All tunes recorded by Maria Holohan
at Abbey, Loughrea, Co Galway

Abstract of Thesis

Title: The Tune Compositions of Paddy Fahey

Author: Maria Holohan

Paddy Fahey comes from Kilconnell in East Galway. He was born in this West of Ireland parish in 1926 and has lived there ever since. He is a farmer, a traditional fiddle-player and a composer of tunes in traditional style. While this thesis asks and explores questions that are relevant to the Irish tradition as a whole, its main subject is the music and music-making of Paddy Fahey, and more specifically, his original tune compositions.

Paddy Fahey is essentially a performer of traditional music and his compositional abilities are but part of his musical expression. His situation, in common with other traditional musician-composers, is that of the performer as creator, a concept which is central to this thesis.

The first chapter is devoted to the presentation of some concepts and principles relating to creativity in music. While the processes and products of composition in Irish traditional music are of primary concern, reference is made also to other traditions which reflect the Irish experience in some way. This broad discussion provides a background for the ensuing chapters which explore the manner in which the principles behind these concepts are applied by one traditional fiddler from East Galway.

The world of music experienced by the artist is the subject of the second chapter. An attempt is made to dig up some of Fahey's rich musical soil to gain an insight into the world he experienced both in his local community and within the social and cultural context of East Galway. The third chapter is concerned with the ways in which this man's music is perceived by the composer himself and also by representatives from his native musical community and the traditional music community at large. The final chapter explores the manner in which Fahey arranges musical sound in time by highlighting the elements which satisfy his musical aesthetic and instinct.

The appendix of music transcriptions brings together for the very first time the complete collection of Paddy Fahey's original tune compositions.

Contents

List of illustrations	3
Acknowledgements	4
Introduction	5
Chapter One: Processes and Products	8
Composition	10
Improvisation	14
Creation and recreation	22
Tradition and change	37
Chapter Two: People and Place	45
The Fahey home at Killaghbeg	46
The Aughrim Slopes ceili band	51
The sound of the past	60
The place of music	64
The music of place	67
The musician in community	72
East Galway: a place and a music?	77
Chapter Three: Perceptions and Perspectives	89
The tunes composed by Paddy Fahey	90
The playing of Paddy Fahey's tunes	107
Paddy Fahey: the voice of East Galway?	117
East Galway music: renewal or decline?	138
Chapter Four: Pitches and Performances	156
Creating new shapes in familiar forms	157
Identifying significant motifs	177
Transforming the model	189
Rhythm and blues	201
In conclusion	217

Bibliography	.	.	.	.	.	.	.	225
Discography	.	.	.	.	.	.	.	231
Tapeography	.	.	.	.	.	.	.	234
Appendix: The Music	.	.	.	.	.	.	.	239
Paddy Fahey's 29 reel compositions	.	.	.	.	.	.	.	240
Paddy Fahey's 12 jig compositions	.	.	.	.	.	.	.	276
Paddy Fahey's 2 hornpipe compositions	.	.	.	.	.	.	.	289
Tunes by other East Galway composers	.	.	.	.	.	.	.	291

List of Illustrations

1	Photograph of Killaghbeg House	47
2	Photograph of the 'Aughrim Slopes' 1940s	55
3	Photograph of the 'Aughrim Slopes' 1956	57
4	Map of County Galway	80
5	Map of the East Galway region	82
6	'Call and response' in Fahey tunes	93
7	A flowing stream of melody	94
8	B-flat and B-natural in close proximity	97
9	Similar motifs in a Fahey reel and a Reavy reel	99
10	Phrase recurrence in Fahey reel compositions	170
11	Melodic cohesion and contour	172
12	Variable notes in Paddy Fahey tunes	179
13	Similar notes in tunes by other East Galway composers	180
14	A recurring motif	184
15	Similar motifs at tune endings	185
16	Scale-like runs contrasting with arpeggio-style motifs	187
17	Disjunct and crossing string motifs	188
18	Melodic variations in some Fahey reels	190
19	Submerging the 'round' in Reel no.24	209

Acknowledgements

My sincere thanks is due to Kevin Burke, Nicolas Carolan, Liz Carroll, Maeve Donnelly, Anne Fahey, Maureen Fahy and family, Frankie Gavin, Ian Lee, Liam Lewis, Seamus MacMathúna, Sr Benedict Moylan, Brendan Mulvihill, Connie O'Connell, Conor Tully, staff at Audio-Visual Services UCC, Music Department UCC, Glucksman Centre UL and Irish World Music Centre UL. A special thank you to my wonderful parents, sisters and brothers each of whom helped in so many ways, to my friends who provided support and distraction in equal measure, to Dr. Míchéal Ó Súilleabháin who encouraged, advised and always had a kind word, and finally thank you to the man himself, Paddy Fahey, for his trust and friendship. Rath Dé oraibh go léir.

Introduction

Paddy Fahey is known as an exemplary exponent of East Galway fiddle-playing. His fame within traditional music stems largely, however, from his particular talent for composing new tunes. Many traditional musicians attempt to compose tunes but it is a pursuit at which only a select few seem to shine. It is one thing to put notes together in a new way but it is another matter altogether to compose a tune which finds favour with the community of traditional musicians. Fahey's tunes are widely regarded as being both special and traditional. Not only has he succeeded in satisfying all the requirements of traditional style, he has also managed to invest his tunes with something of himself. While some of his compositions are very well known throughout the Irish traditional music community, many are as yet unknown.

Although the name and music of Paddy Fahey are recognised far and wide, Paddy is not a prominent figure insofar as he is not a public performer in the manner of well-known traditional musicians of the present day. Perhaps his reticence as a performer may even have contributed to the level of interest in his music. A certain mystique appears to have developed around the persona of "Paddy Fahey" over the years. This has quite little to do with the man himself apart from the fact that his personality and disposition are such that he was never one to seek the limelight. He has always chosen to maintain a very low profile.

Prior to commencing this work, my knowledge of Paddy Fahey was based solely on hearsay and what I had heard was rather discouraging as far as ease of contact was concerned. One has to find out for oneself, however, so I decided to meet Paddy with a view to doing some research on his compositions. I knew a number of tunes that were known to be Fahey compositions, these being the handful available on commercial recordings made by other musicians, or in printed collections of traditional music. I was quite sure that Paddy had other tunes and so far no one had succeeded in collecting them.

My first meeting with Paddy took place at his home in Kilconnell in November 1990 following a brief introduction a few nights previously at a local session. Any preconceptions on my part were quickly dispelled as Paddy proved most agreeable and welcoming. It was not all plain sailing however. Having been very conscious of the fact that my interest in his music did not mean he would be interested in my work, I was somewhat apprehensive at the outset, and true to form by our third meeting Paddy said that he would continue no further. Fortunately, he did change his mind and my initial eagerness to learn his tunes, and as it turned out my role in giving Paddy an opportunity to go to the bother of recollecting and recording them, proved in time to be very worthwhile. My collection of sound recordings and the book of speech transcriptions are now located in the University of Limerick Music Archive.

In the beginning, the collecting process seemed somewhat hit-and-miss in its progress as many of the tunes Paddy had composed were half forgotten and were gradually pieced together again - not that there was no source at all for this material if Paddy needed assistance. Sometimes his wife Anne, or son John who also plays the fiddle, were the most reliable when it came to recalling which second part followed which first part or some such matter. I had no idea as to how many tunes there were in all and neither had the composer! While it is true that Paddy seemed in no hurry at first to part with his lesser-known compositions, once he did decide to do the work he was extremely helpful at all times. Since that initial encounter, I have learned from Paddy all of his original tune compositions. His personal repertoire is comprised of 29 reels, 12 jigs and 2 hornpipes. The current collection of 43 tunes, the result of our patience with each other, is indeed rewarding.

Chapter One

Processes and Products

This opening chapter seeks to examine the processes involved in the creation of traditional music and the products thus created. There are numerous ways to be creative in music and it is no surprise that within the genre of Irish traditional music one encounters many different levels of creativity. The traditional musician has the challenge of being innovative and original whilst remaining within the parameters of creativity recognised by the tradition.

Irish traditional music is rarely discussed in a theoretical or analytical fashion amongst its native practitioners. This is not to imply that the concepts and principles relating to musical creativity are not widely understood. On the contrary, their vital and very active roles are both recognised and highly regarded but invariably, the music speaks for itself. Talking about the music is considered a very poor substitute for the real thing. A number of musical scholars have sought to define the particular rhetoric and styles of Irish traditional music. They have verbalised the once unspoken rules which together form the parameters referred to above. The definitions become blurred, however, if one wishes to distinguish between the

various levels of creativity that operate in this music. The uncertainty with regard to the creative processes involved arises from the simple fact that it can be most difficult to ascertain precisely what is taking place in any individual situation. It may be impossible to identify a progressive pattern from an original source of inspiration to a finished product. The notion that traditional music evolves over years and years belies the fact that within the tradition there are some individuals who create original tunes of a quality that makes them immediately acceptable to other members of the tradition.

The position of the composer in traditional music is central to this thesis. In traditional music there is a certain dichotomy between the creative force of the musical community at large and the individual creator. The final section of this chapter notes that in the last century the literature on oral tradition gave precedence to the notion of communal creation. At some point, however, a new tune distinct from all other tunes emerges for the first time and this in most cases is an individual experience. Despite this, it is true that in our own tradition the acknowledgement of individuals as being the original composers of certain well-known tunes is but a relatively recent development.

Let us begin then by examining the processes involved in musical creativity and the products thus formed. While

terms such as 'composition' and 'improvisation' tend to be more at home in the verbally articulate context of the Western art music tradition, they are equally significant in the context of an oral music tradition. The distinctions one might make in theory are often not so clear in practice, however. The case of Irish traditional music is a notable example as the following discussion illustrates.

Composition

The term 'composition' may describe either the process of creating a piece of music or the musical product thus created. With regard to the products of compositional processes, it would seem that certain requirements are necessary if a piece of music is to qualify as a new composition. In the New Harvard dictionary of music, a compositional product is defined as:

a work whose features are specified in sufficient detail to retain its essential identity from performance to performance. (Randel: 1986, 182)

In the Irish traditional context there are thousands of musical products known as 'tunes' which share many common features in terms of their formal structure and indeed their melodic motifs. From performance to performance and indeed within a given performance there is tremendous scope for flexibility. A standardised musical product is not sacrosanct by any means. The performer seeks to exhibit his

own creativity, and while there is an expectation that a tune should 'retain its essential identity', the freedom to recreate a tune is always present.

In the Irish musical tradition, we have a term to describe the products of the continuous process of recreation and renewal. The products of our tradition are called 'settings' and each musician has the liberty to create his individual 'setting' of a tune. While each tune exhibits a basic conformity to an exacting tradition, the opportunity for revitalisation is ever present. Since many different settings or versions of a tune may exist, there may be confusion as to what exactly constitutes 'a composition'. This explains why folksongs and traditional tunes are not usually referred to as compositions. As Mark Lindley stated:

In general, the term 'composition' is applied only where people engaged in making music consider themselves to be following a detailed and specific scenario created by someone acting in a capacity quite distinct from that of the performers themselves; and in Western art music this scenario is conveyed in written form rather than by personal instruction. Folksongs are seldom referred to as compositions, not just because they exist primarily in unwritten form, but more fundamentally because their creation and the compositional transformations they are likely to undergo may be impossible to disentangle from their performance. (Lindley: 1980, 600)

To emphasise the extent of performance transformations and new tune settings in traditional music, Bruno Nettl chose the example of a well-known traditional ballad. Instead of a single original product, there are a proliferation of related musical products in existence. These may be

referred to as a 'tune family'. Such propagation is also an intrinsic part of Irish traditional music.

If you look for a song like Lord Randall, you are likely to find a number of different versions, all moderately similar, rather than one standard form. None of these versions or variants is the original. But all of them are descended from one or a few original versions which have been changed by all the persons who learned them or passed them on to others. Although only one person created the first product, all the people who have learned and retaught it shared in recreating it in its present form. Communal recreation, the making of variants, is one of the greatest distinguishing features of folk music as contrasted with cultivated music. Oral tradition itself would not be particularly relevant or interesting if it did not result in this essential quality. (Nettl: 1976, 25)

There are at least three different levels of creativity taking place among traditional musicians. The first is when a musician composes a new tune which is recognised by the rest of the community as being a new tune or a separate tune from all the others. The second level of creativity produces a new version of a tune already in existence. Such a process usually takes place when the musician is alone and rarely involves the actual performance situation. In the third instance, innovation occurs during an actual performance. The performer may make a conscious attempt to make a particular performance special and the effort is marked by its spontaneity. In the Irish tradition, most emphasis is placed on the interaction of the latter two levels, which tend to combine in accordance with the temperament of the musician. What is it that differentiates the role of an original composer in a tradition where all performers may be involved in the creative process?

The composer is essentially someone who sets out to discover something surprising. Some element beyond what already exists must be introduced in order to create a distinctly new tune. Once this key element is identified it becomes the focus of the composer's endeavours to order the units of musical discourse in an original way. In his New Grove article Lindley also points out that:

In many societies this [composition] is regarded as a vocation requiring expertise, talent and an observance of implicit or explicit rules to ensure that music will serve the functions of its genre. (Lindley: 1980, 599)

The importance of 'conscious' effort and application in the compositional process was highlighted by Alan Merriam when he commented on the notion of "conscious composition".

This [conscious composition] refers to the deliberate and planned process of creating new music material, carried out by individuals who are aware of their specific and directed actions to the desired end. While the phrase is understandable when contrasted to those compositional techniques in which inspiration is derived directly from, for example, the supernatural, ... it implies a dichotomy - that is, if there is conscious composition on the one hand, its opposite must be unconscious composition, and ... no composition is unconscious. (Merriam: 1964, 166)

Composition is not necessarily a self-conscious endeavour among traditional musicians. At the same time it would appear to be a distinct process requiring conscious direction. Since, however, many compositional procedures are derived from improvisational experience, it can be difficult to draw a line between conscious and unconscious decision-making.

Improvisation

The process of improvisation is not easy to identify in that the extent to which it takes place may not always be clear. Certain problems can arise when one attempts to distinguish between the concepts of improvisation and composition, or between improvisation and variation. Merriam felt that:

Improvisation is unquestionably a rich source of new compositional material, but so little is known of the process that it can hardly be discussed intelligently. (Merriam: 1964, 179)

The New Harvard engages the term 'improvisation', while explaining that of 'composition' noting that the latter word

is most often used in opposition to improvisation implying an activity carried out prior to performance. (Randel: 1986, 182)

The idea that composition takes place prior to performance and that improvisational activity does not take place outside of the medium of performance is a distinction commonly made between the two processes. In his review of L'improvisation dans les musiques de tradition orale, Jean-

Jacques Nattiez also emphasises this idea:

As a sound fact, an improvisation is a musical discourse produced at the instant of its performance or 'a composition in real time'; in this way two improvisations are never identical. (Nattiez: 1989, 128)

Composition in 'real time' takes place on-the-spot. Improvisation is seen to describe a spontaneous process. The other distinction made between composition and improvisation, alluded to above, is that of conscious versus unconscious decision-making. The New Grove writer says that

etymologically, 'composition' suggests "putting together", and in turn, 'improvised composition' is described as "putting together without forethought". The two are not said to be opposites, but "useful for distinguishing complementary aspects of musical creation and activity" (Lindley: 1980, 599).

In the New Harvard, Bruno Nettl seems to offer a clear definition of the process of improvisation, when he describes it as "the creation of music in the course of performance". This is quickly qualified, however, to emphasise rather the broadness of the term, as follows:

Even though it is tempting to distinguish simply between composed, or 'pre-composed', music (determined precisely in advance) and improvisation (created on the spot), the world of music actually comprises repertoires and performances in which improvisation of quite different sorts is present in various degrees. Thus, music in oral tradition is normally composed by improvisation of a sort: the audible rendition of pieces (though usually without audience), whose components may then be altered and recombined and finally memorised. The performance of music in oral tradition, however, may or may not involve improvisation. (Nettl: 1986, 392)

The New Grove illustrates a similar hesitancy at providing a narrow definition of improvisation, in describing it as:

The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework or anything in between. (Horsley: 1980, 31)

Improvisation has a role not only in the process of composition but also in the post-compositional creative process of variation, as Nettl outlines in the following observation:

The degree to which a musician departs from a written or memorised work and the extent to which performances differ from each other may also be considered a function of improvisation. Thus, the presence or nature of improvisation is affected by, but does not depend on, the concept of composition, the use of notation and oral tradition, and the nature of performance practice. (Nettl: 1986, 392)

The recurring point above is that composition and improvisation are sometimes indistinguishable and nearly always related. While one might imagine them to be at opposite ends of the spectrum of musical creativity, they are inextricably linked to each other. Again it is Nettl who suggests that we would do well to think of them as being at opposite ends of a continuum. In his essay "Thoughts on Improvisation: A Comparative Approach", he states:

that the juxtaposing of composition and improvisation as fundamentally different processes is false, and that the two are instead part of the same idea.
(Nettl: 1974, 6)

The extract Nettl provides from an early discussion of improvisation, by Ernst Ferand, is particularly relevant to the Irish traditional musician, since it stresses the idea of the performer as creator.

The division - taken for granted in Western musical life today - that splits the original unity and simultaneity of creation and reproduction was and is foreign to the musical usage of the primitive and many other non-European cultures; the inventor and executor of a composition, the producing and reproducing musician, were originally in most cases one and the same person. (Nettl: 1974, 2)

Some musical traditions do not have that distinction between composition and performance which seems to be essential to the concept of improvisation. Nettl refers to musical systems "in which the improvisatory element is a major

component of all performance" (Nettl: 1974, 3). Irish traditional music is an example of an improvisatory system - a musical system amenable to improvisation.

There are differences between what the term 'improvisation' implies in the context of Western art music and its application in oral traditions. Not all of the 'definitions' hold true in the context of a tradition in which improvisation is a natural part of the performer's creative process that is encouraged by his audience. To illustrate an example of such a tradition, other than the Irish one, I have chosen Nazir Jairazbhoy's account of improvisation in Asian music.

Improvisation is important in several Asian musical traditions. The extent of its practice and the techniques used vary with each tradition; but certain implications of this Western term do not apply in Asian music, for example the absence of advanced preparation. An Asian musician usually spends many years memorising and absorbing traditional models before he improvises, and his final rendering may well include fragments composed earlier. Improvisation may also imply the giving way to natural impulse, without premeditation; but this impulse is highly schooled and usually guided by an underlying scheme of development.
(Jairazbhoy: 1980, 52)

In pointing out that it is more usual for music of this sort to be premeditated than not, Jairazbhoy also comments on the constraints within which the musician acts, emphasising the role and importance of the improviser's model. Again the Asian example is useful since the Irish situation is quite similar:

In general, improvisation in Asian music requires imagination within the constraints of a framework in which particular musical elements are either obligatory, optional or forbidden. It is largely the

manipulation of the optional elements that marks the excellence of a musician. All forms of traditional improvised music have obligatory features which must be referred to in order to preserve the model; the frequency of these features may be described in terms of 'density'. A form with a high density of obligatory features generally leaves less scope for improvisation than a low-density form; this does not imply that a musician performing in a dense medium is necessarily less imaginative than one performing in a sparse medium. (Jairazbhoy: 1980, 52)

It will be illustrated at a later point in this work that some of the tune compositions of Paddy Fahey could be described as being of high-density, while others, being less dense in terms of their obligatory elements, offer the performer greater opportunity for improvisation. One of the suggestions made in the final chapter concerns the fact that Paddy Fahey's compositions seem to present fewer 'optional elements' than is usual in Irish traditional music.

While one of the criteria for improvisation is the idea of unprepared, sudden and impulsive creation, one must question how 'unprepared' improvisatory creativity can actually be. Nobody can compose out of 'thin air'; and similarly, nobody can improvise out of nothing. In the same way that a composer draws upon all his previous musical experience, so too does the improvising musician, yet another aspect of the composition/improvisation relationship. In his "Thoughts on Improvisation", Nettl asks how musicians who improvise regard the differences among their performances:

A few detailed studies conclude that a musician who repeatedly improvises upon the same musical model does so quite predictably. But of course he hardly ever does exactly the same thing twice. (Nettl: 1974, 8)

This important point is one which the same writer stresses

again in the New Harvard piece on improvisation:

Improvised music is not produced without some kind of preconception or point of departure. There is always a model that determines the scope within which a musician acts. (Nettl: 1986, 392)

The New Grove writer also acknowledges the importance of the model in terms of the traditions the performer is obliged to observe when he notes the following:

To some extent every performance involves elements of improvisation, though its degree varies according to period and place; and to some extent every improvisation rests upon a series of conventions or implicit rules. (Horsley: 1980, 32)

What might the model be in an improvisational composition? It could, for example, be a set of harmonies which determine the pitches to be selected for a melody or it may be a melody that is subjected to variation, or a particular composition may be the model. The musician will tend to have various melodic, metrical and rhythmic formulae and certain approaches to tonality from which he can choose in a given situation. Nettl outlines some of the possibilities:

In those musics which are said to be improvised a number of compositional techniques and devices at the microcompositional level appear to be characteristic. Among them are repetition, simple variation of short phrases, melodic sequence, the tendency to start two successive sections with the same motive ... and perhaps others. (Nettl: 1974, 9)

There tend to be certain rules governing melodic and rhythmic movement in every tradition. Whether one is improvising on a known tune or improvising in an attempt to compose a new piece, there are limits to what one can do.

In an essay entitled "The Performer as Creator", Ronald Byrnside outlines the limits of improvisational composition:

The improviser works within certain limits, and only by understanding how and in what ways these limits bind the improviser can we develop an appreciation of what he does. The fleeting, impermanent nature of improvisational compositions has on occasion led to the faulty notion that the improviser is a sort of musical free agent who is bound by no conventions and guided by no logic or canon, and who creates music by allowing various and sundry bits of inspiration to "pop into his mind" and out of his voice or instrument at one and the same time. But this is not what he actually does. In making his music, the improviser cannot escape his own musical habits, his previous musical experiences, his personal performance facility and compositional procedures. The music he creates while improvising is conditioned by these things, and is, thus, considerably more reflective than spontaneous in nature.
(Byrnside: 1975, 224)

Asking whether there is an essential difference between composed and improvised material, Nettl suggests to us:

should we not then speak perhaps of rapid and slow composition rather than of composition juxtaposed to improvisation? (Nettl: 1974, 6)

This allusion to the composer/improviser's timeframe is very significant in terms of the composers of Irish traditional music. Some musicians compose instantly, according to sudden impulse, while others may work on a tune for a considerable period of time. In Paddy Fahey's case, he appears to engage in the first type of 'improvisational composition' at the outset of the process but tends to follow this up with the composer's dedication to well-thought-out working and shaping which in his case helps to ensure the tune's unity within itself and also its originality.

In his paper entitled "Jazz Styles and Improvisation Codes" Raymond Kennedy concluded that:

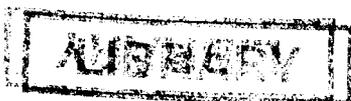
Improvising musicians and composers alike inherit the tools of their trade. The differences are more a matter of time constraints in the process of music-making. Improvising musicians must make choices instantaneously, while the composer has more time to consider, think about and polish his options. Except for this difference, the performer, improviser and composer use identical processes - they create, work with and shape musical materials - within the dictates of their inherited styles. (Kennedy: 1987, 42)

The significance of the different timeframe involved in composition and improvisation was also stressed by Byrnside:

The improviser's decision-making time differs from that of the composer of fixed music. In composing a piece of music, the latter ponders the nature, order, and interrelationships of the musical ideas with which he is working. He weighs the merits of these ideas and their musical sense as he moulds and arranges them in what to him is presumably the perfect order. (Byrnside: 1975, 225)

While one might argue that Fahey's music is not fixed music, for the simple reason that it exists within the genre of Irish traditional music, his process certainly matches the description above relating to the composer of fixed music. Certainly in Fahey's case, he reaches a point at which he 'fixes' his music to his own liking. It is up to others then to make further adjustments if they so wish. The composer may well add some further variation at a later time but the initial process of forming and placing his ideas in a conscious manner over an extended period always reaches a conclusion and a new composition is finally 'finished'.

While it is difficult to generalise with accuracy about the degree to which compositional processes in traditional music contrast with those of art music, one obvious difference is that traditional music has tended to be composed without written or otherwise preserved records. Indeed the presence



or absence of notation is sometimes regarded as a criterion for improvisation versus composition. That view, which might imply that someone like Paddy Fahey is engaged more in the process of improvisation than that of composition, is misleading.

The products of oral transmission have existed mainly in unwritten form and while a traditional tune may have been recorded at some stage during its history, it would not generally have been recorded in its original state. Sometimes an initial version may not really have existed anyway, if a composer continued to exert a further process of variation and reshaping upon his own creation. Once an original composition passes on from the composer and is assimilated into the traditional music community, it inevitably undergoes further shaping. This process of change may in time alter the original beyond recognition. Rather than corrupting the original, these transformations may exercise the positive role of modification and renewal that keeps the tune alive and growing within the tradition.

Creation and recreation

In the Irish context, both creation and recreation are taking place as individual musicians establish their particular influence on the repertoire. We have noted above that a traditional tune, once created, is not fixed thereafter but is instead subject to further transformations

within the various contexts of infinite subsequent performances. Apart from this vital point, however, there are obviously significant similarities between the manner in which art music is composed and the methods used to create a traditional tune for the first time. Due, however, to this post-compositional process of transformation, the community at large has in the past been credited with the emergence of our traditional tunes. Many sources indicate the degree to which the idea of communal creativity prevailed in earlier years. One such example, which relates to Irish traditional music specifically, is the following extract from Irish Minstrels and Musicians by the Irish American music collector Francis O'Neill.

Traditional music unlike any other form of modern composition is not the work of any one man but of many. Indeed, it can hardly be said to have been composed at all. It is simply a growth to a certain extent subject to the influence of heredity, environment, natural selection and the survival of the fittest.
(O'Neill: 1912)

The last sentence of the O'Neill statement quoted is commendable certainly, in that not all newly composed tunes will survive. The first two sentences recall, however, the theory, such as that put forward by the Grimm brothers in the nineteenth century, which proposed that all aspects of traditional culture, including music, were the expression of the entire cultural community and not the work of individual creators. Jakob Grimm expressed the understanding of that time in a musical context when he said:

Like all good things in nature, folksongs emanate in silence from the tranquil strength of the whole.
(Brailoiu: 1984, 6)

Bartok also shared this nineteenth century view, although in the following quotation he shows an awareness of a communal consciousness that gives a truer picture of reality than the notion of the community as a whole sharing the role of creator.

Among those whom identical conditions such as language, occupation, temperament, close daily contact, and more or less complete isolation from the outside world bring together into a compact whole, the instinct for variation operates in an unconscious manner, and, by a slow process of unification of the musical elements at their disposal, gives birth to groups of homogenous melodies. (Brailoiu: 1984, 8)

Much study into creativity in oral music traditions has been pursued in the intervening decades and this theory of communal creativity is no longer accepted as valid, as Nettl noted thus:

While this theory of the communal origin of folklore is credible in a rather indefinite and idealistic sense, it does not give due credit to the individual creators of folklore; indeed this theory does not recognise them at all, and it is hardly accepted today. The idea of communal creation does not credit the individual in a folk community with creativity.

Referring to "the phenomenon of communal re-creation" in Folk Music in the United States, Nettl said that the term was invented:

to counteract the idea of communal creation, which assumes that an entire people create folklore, but it is also supposed to indicate that many anonymous persons share in molding most items of folklore into the shape they have today. (Nettl: 1975, 24)

The concept of communal recreation represents very accurately the true process by which music can earn the description 'traditional'. It is a peculiarity of oral rather than written tradition. Each musician who performs a tune may change it to a certain extent and, therefore, any

tune present in a repertoire built from oral tradition is the end result of almost infinite changes since the original version was composed. Thus, through the process of communal recreation, a tune becomes the property of the group rather than of one individual. Again we note that in the Irish context, the musical repertoire is not static but fluid and open to change. Both new tunes and new settings of existing tunes are produced through the creative processes of composition, improvisation and variation. The inclination for variation and spontaneity, therefore, assures the strength, the capacity for evolution, and the life of traditional music.

The historical background of composition and assimilation in the Irish tradition, was examined by an American researcher, Stephen Jardine. At the end of his thesis, A Study of the Composition of Tunes and their Assimilation into Irish Traditional Music, he presented a number of conclusions which I have paraphrased as follows. Irish traditional music originates from individual composers and is only affected by the musical community upon entering the tradition at large. The compositions which are assimilated into the tradition are the result of a large number of composers each contributing a relatively small body of tunes. While some individuals may appear to be more prolific in the extent of their output, this has little bearing on the number of their tunes that will live on in the tradition. Composers can come from any sector of the

traditional music community. They undergo no formal training in the art or technique of composition and are, for the most part, unschooled in formal theory concerning their own music. Musical learning and development are achieved primarily by means of illustration and in the same way, new compositions in this genre are strongly influenced by the existing music in the tradition. The procedure of composing follows the same basic pattern for all composers and a great deal of the compositional process would appear to be subconscious in nature. The dance tune itself is, ultimately, of primary importance and its composer, origin, and title are secondary in comparison. (Jardine: 1981)

From my own research, it is clear that the initial steps of composition in the Irish dance tune tradition occur quite spontaneously. The process tends to progress in small bursts of activity and achievement rather than being worked at continuously. A new melodic motif can sometimes be developed 'on the spot'. If not, one is advised to leave it aside, at least for the time being. An idea for a new tune may continue to linger in the composer's mind until inspiration strikes again. It is such small segments, usually two-bar phrases, that constitute the building blocks of the composition.

A composer may, in the process of improvisation, discover an idea that he finds appealing. This may spark off a host of other motivic relationships in his mind which, gradually,

fall into place within the predetermined tune structure. The composition of the tune may be aided by the use of certain prescribed musical phrases and as the tune is put together phrase by phrase, the composer will discover the arrangement that flows in the most natural and musical way. The very nature of the formal structure of Irish dance music is a help in facilitating the process of varying a tune, especially when there is repetition of segments. One might imagine that it should be just as easy to put together new tunes but this is not at all the case. The possibility of composing a tune that is very similar to an existing tune seems to cloud the compositional process for most traditional musicians. It is certainly a conscious concern and would seem to be one of the main reasons why relatively few traditional performers also succeed as composers.

While not all good performers can be successful composers, it is essential for the composer of Irish traditional tunes to be first and foremost a performer. If not, he is open to duplication and is unlikely to capture the essence of the style. Since the structural framework of our traditional dance tunes is so rigid, creativity depends largely on melodic originality. The composer must, therefore, have a conscious awareness of his musical process. While his thoughts may operate in a completely intuitive manner, they cannot be entirely random.

The generation of a new musical idea may begin as a conscious thought outside of the context of music-making. For example, Paddy Fahey has indicated that he has come upon ideas for tunes while out working on the farm, away from the performance situation. A second scenario is when a musical thought is created not at first in the mind but by the fingers at the instrument during play. On an instrument such as the fiddle, one can understand how the player would favour certain finger patterns and consequently, certain intervallic progressions and melodic shapes. On the other hand, when meandering about in an improvisatory fashion he may, either by accident or intent, venture beyond his normal movements. In general, however, the note patterns he chooses will tend to be in the keys and modes in which he is used to playing. New ideas and ultimately new tunes come more naturally in a familiar soundscape.

One of the characteristics of Paddy Fahey's music is his use of keys and modes which are not so common in the tradition as a whole. It becomes apparent, however, that Fahey is not interested in being different just to be different. Rather, his choice of these keys proves to be a signal of their prevalence and acceptance within his own local tradition and musical community, which in turn explains the ease with which he employs them. In the final chapter, examples of tunes favoured by Fahey and his contemporaries are given to illustrate this point.

Attention has already been pointed to the role and incidence of improvisation in the compositional process. In my work with Paddy Fahey in particular, I have realised the extent to which a composer must consciously strive to create something new, if this is his goal. 'Unconscious', uninhibited improvisation may indeed prove fruitful in this quest but there is usually far more time and conscious effort involved. Amongst the vast majority of Irish traditional musicians there would seem to be little that is truly original or unexpected, however, about 'improvisation' in performance. This is from the musician's point of view, of course, assuming that one's musical surprises have been worked out in private. From a listener's point of view, aspects of a performance could be very original and very unexpected. In general, a musician tends to have developed and practically standardised his musical ideas and motifs to such an extent as to enable him to introduce such phrases spontaneously in various contexts. While he may hardly ever do the same thing twice, to what extent may the changes which occur in the course of a performance be attributed to improvisation? The answer appears to be quite rarely. The musician is usually drawing from a set array of variational possibilities, all of which are familiar to him. Certainly he could surprise himself during a performance by the particular selection he makes, on the spur of the moment, from the array of possibilities available, and one must allow for a level of originality that can occur even over and above the work one has put in in private.

The fact that so many of the turns of phrase available to the traditional musician are in fact standard melodic shapes in the tradition leads us back to the role of the 'model' in improvisation. In Irish traditional music, the influence of the tune model is usually quite strong and one cannot overestimate the level of freedom a performer has, to engage in improvisation. When improvising upon any traditional tune, it seems that there are some things which should not be disturbed. In his study, Jardine asked a number of traditional composers if they ever reworked their compositions and he remarked that:

The answer was generally a "no". I think this is because these tunes are composed in phrases and certain phrases seem to fit naturally together and no amount of reworking helps. (Jardine: 1981, 85)

While Paddy Fahey has made slight changes to some of his compositions over the years, he would acknowledge that many of the phrases need to remain intact. They are, after all, what make the tune a distinct unit.

The other issue alluded to in the general discussion of improvisation was that of the 'limits' involved and it would appear that the limits imposed on the improvisational process of the Irish traditional musician are quite limiting indeed. A few innovative musicians do go beyond these boundaries but the vast majority remain within the expectations of the tradition. In the performance of Irish traditional music one generally strives, therefore, to create an ornamental or variational rendition of the basic tune model, without changing 'too much'. We have already

noted that this style of music is based largely on the repetition of short melodic formulae. Ornamentation and variation are usually introduced and encouraged in order to offset the large degree of unity and the types of histories that traditional tunes experience are usually attributed to these processes. In general, variation occurs on the level of the musical section or phrase. Ornamentation, also a variational process, tends to operate on the level of the individual note.

The processes of improvisation and variation may overlap but they are not one and the same. This point was emphasised by Byrnside as follows:

If a performer retains not only the essence but also most of the details of a given melody and changes it only in superficial ways, we will be disinclined to accept what he does as improvisational, because he is not really composing something new. More likely, we will recognise what he does as an ornamental or variational rendition of the borrowed tune.
(Byrnside: 1975, 224)

Variation is usually understood to be a process in which one or more segments of a composition are modified in some way thus extending the degree of variety. The manner in which the various terms are distinguished is apparent if we recall Nettl's thoughts as to the implications of 'improvisation':

Yet already we who recognize the notion that there is a difference between improvised and composed material are aware that the improviser, when he performs a variety of versions of one mode is really doing precisely that - performing a version of something, not improvising upon something. In other words, he is giving a rendition of something that already exists, be it a song or a theoretical musical entity. And its basic "table of contents" is set. (Nettl: 1974, 9)

When the Dublin fiddle-player Tommie Potts incorporated improvisational procedures into his variational process, he deviated from the set 'table of contents'. (O Suilleabhain: 1987). Potts was an exception, however, when compared to other musicians of his generation, such as Paddy Fahey. Fahey shows a natural acceptance of the traditional norms and is quite satisfied to observe them. In choosing to compose new tunes in traditional style, he is not breaking any boundaries of course. Composing a new tune involves going back to the beginning and starting again. Whether one is engaged in composition or variation, one's creative urge is usually balancing all the time with the rules and regulations of the tradition.

If one considers the relative importance of creation and recreation in different cultures, it is tempting to suggest that the attitude of a tradition towards recreation has a direct relationship with the level of esteem in which original composition is held. In the Irish tradition, for instance, variation is seen as an important aspect of performance whereas the fundamental role of an original creator seems to have attracted considerably less attention. Interestingly, the opposite story is often true also. Music systems where there is a high regard for the individual composer tend not to give musical improvisation and variation the same degree of attention. Where originality is inhibited in performance there is usually great regard for the innovative composer. In the Irish tradition there

is the possibility of recognising both aspects. On the one hand, we have thousands of tunes that have no known author, on the other we have a newly-composed repertoire. Change, within the set boundaries of the tradition, is allowed and indeed encouraged in both categories. This does not suggest any disrespect for the original intentions and musical wishes of the composer; it simply acknowledges our musical tradition as one in which creation and recreation go hand in hand.

The prevalence of anonymity in Ireland may be contrasted with the recognition individual composers receive, for example, in the Shetland and Cape Breton musical traditions. In Cape Breton particularly, composition is the primary means whereby the tradition is renewed and revitalised. As it is a 'composed' tradition, it is also largely a fixed tune tradition and one finds little change in a tune from performance to performance. It is interesting to note some comparative remarks made about Cape Breton and Ireland:

Spontaneous variation, which lies at the heart of the Irish tradition, has little or no place in Cape Breton music where the emphasis lies on playing the tune "correctly". While both traditions do agree that what appears on the printed page is but a mere skeletal of the tune, the Irish player feels at ease in varying the actual melody. This is frowned upon in Cape Breton ... Normally, individual impressions on the tune are limited to the sphere of ornamentation.
(Doherty:1994, 6)

Addressing the issue of composition in our country, Mícheál Ó Súilleabháin noted that:

The concepts of compose/composer/composition as they have come to us from the Western art-music tradition are regarded as carrying little importance among

traditional musicians in Ireland. In situations where a new tune is composed, the rapidity with which it acquires anonymity as it goes through the process of assimilation into the current repertoire is an indication of this low status. The non-literate oral-tradition music of this country regenerates itself through creative performance, not through composition, ... a tune with a title like 'Garret Barry's Jig' is more likely to refer to a performer who creates his own 'setting' of a pre-existing tune-structure than to any composer. The term 'setting' contains part of the traditional musician's perception of what music is: a floating body of melodic patterns which become 'set' when subjected to the discipline of performance. (Ó Súilleabháin: 1981, 59)

Of course, composition is another perfectly valid means of adding new life to our musical tradition. One could argue, however, that new tunes simply provide more 'raw material' for what Ó Súilleabháin calls creative performance. Perhaps it is no coincidence that in various other genres of music in Ireland one can come across a similar ambivalence towards composers and composition. The lack of genuine recognition awarded our composers whether it be in the field of art music or traditional music is something which surely deserves questioning. While there is an inevitable and necessary sifting process to separate the wheat from the chaff, insofar as all new music is not necessarily good music, it would seem that the status of composers in Ireland can only improve. In the traditional music context, one cannot ignore the ease with which some compositions become assimilated into the general repertoire. The number of composers whose tunes stand the test of tradition and time indicate the need to regard this issue more seriously.

In the contemporary Irish traditional music community there appears to be an increase in original tune composition. In reality, however, it may be that the extent of original composition that exists is only recently coming to light in a public context. The identification of an individual with the tune he or she has composed is easier today than it was in the past. Musical literacy is more widespread and it is common for newly composed music to be written down at some stage. A great number of the older tunes in the Irish tradition have been preserved for future generations on sound recordings and in printed collections. Although some individual musicians today are still the only carriers of lesser known tunes and tune settings, the main role of musicians in the tradition could be seen as one of revitalisation rather than preservation. While such musicians may endeavour to make a personal contribution to the musical store of their native region, if not the tradition at large, there are probably an equal number of solid traditional players who one would not regard as being innovative in performance and who do not necessarily contribute to new tune settings. Many musicians are highly thought of because of the 'lift' and rhythmic vitality they instil into their playing and this is particularly the case where music is still linked to the dance culture. Returning to the Cape Breton situation again points to another interesting link. Not only is the Cape Breton tradition one in which tunes are 'fixed' and not open to variation, it is almost completely dance-oriented.

One of the features of the present-day tradition in Ireland is the interaction of oral tradition with literacy. While probably far more people learn tunes from recordings than from printed publications, there is a certain reliance on written publications as a source of tunes. This, in addition to the widespread use of commercial and private recordings has led to the repertoire becoming fixed to a greater extent than heretofore. Allied to this is the whole 'product' concept within consumer society, a reality that challenges the very nature of traditional music. The changes that take place in the music today tend to reflect conscious efforts and decisions on the part of the recreators rather than the more unconscious transformations that are part of the natural reality of oral tradition. Apart from the various degrees of change which take place within the traditional repertoire, there is also the broader notion that the tradition as a whole may be changing. In the words of John Blacking:

The laws of nature require that an organism, to survive, should constantly adapt to its changing environment, and determine that almost every human being is genetically unique; and music obeys these laws, in that it has to be re-made at every performance and it is felt anew inside each individual body.
(Blacking: 1995, 153)

The next section is concerned, therefore, with the two interactive sides of our musical language: on the one hand its stability; on the other, its tendency to change.

Tradition and change

The musical adjective 'traditional' has appeared regularly in the preceding pages. In general, it refers to the style of a particular music, as well as the fact that it is a music which is part of, and was created in the context of, a living oral tradition. The term 'transmission' is used to describe the means whereby 'tradition' is passed on. It is important to note that original compositions must experience the processes of transmission, absorption and assimilation into the tradition before they can truly be recognised as being traditional, ie 'the product of the tradition'. This fact is highlighted by Breandan Breathnach in his lecture on 'The Use of Notation in the Transmission of Irish Folk Music', which he begins by quoting "what may be described as an official definition of folk music", put forward by the International Folk Music Council:

Folk music is the product of a musical tradition that has evolved through the process of oral transmission. The factors that shape the tradition are:
(i) continuity which links the present with the past;
(ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives. (Breathnach: 1986, 1)

He notes the council's elaboration on this definition of 'folk' when he adds:

In a gloss on this definition we are told that the term embraces music which, originating with an individual composer, has subsequently been absorbed into the unwritten living tradition of the community. It does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and re-creation of the music by the community that gives it its folk character. (ibid.)

Breathnach argues that it is wrong to infer, as the definition and elaboration above seem to do, that unwritten music is folk music, and thus arrives at his own derivation relevant to the Irish tradition:

If we do not stick too rigidly to that definition we can derive from it a working definition that will serve our purpose. Irish folk music is the music played in Ireland by musicians who acquired it from preceding generations by way of oral transmission. So it is not its origin that distinguishes folk music but its mode of transmission and acquisition. It is handed down, it is traditional. (ibid.)

While Breathnach emphasises that the process of handing down is itself traditional, the manner in which a musical repertory is transmitted can have a considerable effect on the music. Changes which may occur in original compositions are similar to those which occur in the tradition at large. They can arise accidentally, rather than intentionally, in the transmission or memorization of a tune.

The types of history that an individual composition may experience were listed by Bruno Nettl. In his first example, a composition, once created, may remain more or less intact. Alternatively, it may be transmitted and changed but only in a single version, so that it continues, different from its original, but without the proliferation of variants. The third possibility is that the composition, once created, may experience the type of transmission that produces many variants, some of which eventually are abandoned and forgotten, while others remain stable once they become differentiated and yet others continue to change

constantly. Nettl also identifies the borrowing type, which he says is similar to the third type, developing within the family principle, but borrowing specific material from other unrelated compositions. (Nettl: 1982, 8-9)

Various possibilities thus exist with regard to musical change. The community may allow a large part of the musical repertory to be forgotten. A repertory may remain intact but in simplified form, requiring less energy to learn and maintain. The musical population could probably be divided into those who maintain the tradition but learn little of newly introduced materials and others who do the opposite. Although practically all cultures have changed quite perceptibly in the twentieth century, one can still discover a desire for unchanging survival. Some changes, whether in music or other fields of creativity, may indeed be interpreted as strategies for survival. A composer, or performing musician, may attempt to change aspects of a traditional music system, but in so doing, his primary motive may well be to preserve the very essence of what has gone before. It may thus be a skilful expression of the need to balance what one sees as the advantages of old and new. In general, one might assume that there is a parallel motion between music and the rest of culture. This would imply that developments in musical behaviour and style coincide with changes in other fields. Music, however, by the very fact that it is music, may do quite the opposite. It may provide for some people the counterpoint necessary

for equilibrium. This is an interesting point which is significant in regard to Paddy Fahey. The next chapter observes that in the late 1950s, a time of immense change in our world, Paddy's way of coping with the confusion and questioning of the time was to retreat into his own inner world. This was also the period when he began to compose his own tunes and to attempt, through music, to express his feelings for the past.

This leads us to the uses and functions of traditional music and their role in a changing tradition. Merriam has outlined the differences between the uses and functions of music as follows:

When we speak of the uses of music, we are referring to the ways in which music is employed in human society, to the habitual practise or customary exercise of music either as a thing in itself or in conjunction with other activities...Music is used in certain situations and becomes a part of them, but it may or may not also have a deeper function..."Use" then, refers to the situation in which music is employed in human action; "function" concerns the reasons for its employment and particularly the broader purpose which it serves.
(Merriam: 1964, 210)

The functions of Irish traditional dance music usually determine the manner and extent of the changes which occur at any given time. In the past, there was as much respect for tradition and for tunes as there is today but, as we have already noted, there was little or no acknowledgement of individual contributors or composers. The older code of ethics looked upon tunes almost as a commodity, not in a bad sense, but nevertheless, with a certain disregard for the human element involved in their creation. Despite, or

perhaps even because of, the increasing importance of group activity and performance in what was essentially a solo tradition, there is tremendous emphasis today on the contribution and musical idiosyncrasies of individuals.

Traditional music in Ireland received an impetus from the Gaelic revival of the late nineteenth and early twentieth century, having been in decline in the decades since the famine. A society in the grip of modernisation led to a new decline in the tradition with the move from house dances to large public dance halls. The next turning-point and the beginning of present-day trends, is generally recognised as having occurred around 1950. This simply marks a point at which Irish traditional dance music began to change again, moving to a position of revitalisation and renewed strength.

The contemporary tradition has seen Irish dance music take off as an artistic phenomenon that can sometimes seem quite divorced from its original function and setting. In older days, for example, the dancer would have interpreted the music a fiddler played. Traditional dance and music have since become a form of performance expression each in their own right, so that today, to use the same illustration, the steps are learned first and the fiddler is obliged to provide whatever the dancer requires. Paddy Fahey has alluded to his memory of how the old traditional solo reel was danced long ago and its influence on his own style of composition and performance. He is recalling a time when

music and dance were performed in close collaboration and intimacy. There was room for manoeuvre, for inventiveness, for subtlety on both sides. Such oneness between musicians and dancers is to some extent being renewed today with the revival in traditional set dancing. The steps are simple compared to the technical difficulty of modern Irish step dancing, allowing dancers greater freedom to partake in the spirit of the music. One musician at the fore of this revival is West Kerry box player Seamus Begley who has said:

I like playing for dancing, it makes sense for me; I don't see much point in playing music unless there's somebody dancing to it. (O'Connor: 1991, 65)

Motives for musical change and motives for musical constancy may exist side by side. For one example of our respect for tradition, one may refer to the '78' recordings made by Irish traditional fiddlers back in the 1920's and 1930's. Many of the tunes and tune-settings recorded during this period have since attained the status of 'classics' or 'standards' in the traditional repertoire. Those particular musicians are still regarded as all-time greats and many of their tunes are still played today in the same groupings, order and setting as they were recorded so many decades ago. The regard for such standardised versions is a measure of the esteem in which such musicians are held. The important point here is that these musicians passed on to us a legacy from the past in the form of live recordings.

On the whole, however, a living tradition tends to be in a constant state of ebb and flow with each generation reacting against or conforming to the expectations of the tradition. Indeed, one of the points made by Merriam in his Anthropology of Music, was that although one of the duties of ethnomusicology is to preserve,

the fears for the destruction of the music of the folk often tend to be over-emphasised, and there is implied a failure to consider the inevitability of change.
(Merriam: 1964, 9)

The ever-present tendency towards change seems to relate largely to the individual's desire to be creative, as alluded to previously. This desire is usually satisfied by adding some idea of one's own to a tune already in existence. A musician may alter a tune in order to have it suit his style of playing a particular instrument or he may adapt it to the style of other tunes in his local musical environment. In an article entitled "Style in Irish Music", Lawrence McCullough emphasised the changing nature of our musical tradition when he came to the following conclusion:

Style in traditional Irish music, though guided by certain conventions, is not perceived by traditional musicians as a rigid, static set of rules that must be dogmatically or slavishly followed. It is, instead, a flexible, context-sensitive medium through which an individual's musical expression can be given a form and substance that will invest his performance with communicative values. (McCullough: 1977, 97)

In this particular work, which set out to collect and preserve the tune compositions of one musician, I found that while the reasons and motives behind musical expression and change may not always be clear, this does not imply that

individual creativity is a random or arbitrary development. The processes employed and the products which emerge have meaning and depth for their creator. In the next chapter I am concerned with the context of these processes in the case of my chosen musician. Neither the processes nor the products of Irish traditional music should be viewed in isolation. Society and culture invariably influence both the composer's and the performer's decisions. It is difficult to separate creativity at any level from the social and personal uses or functions of the music.

Chapter Two

People and Place

Music involves not only sound but also the human behaviour which is a prerequisite for producing sound. Without people thinking, acting and creating, music sound cannot exist. As indicated in the previous chapter, it can be easier to understand and appreciate the sound itself than to understand the total organisation of its production. All peoples throughout the world make and compose music but their approach to the music, both psychologically and spiritually, may differ very dramatically. The connection between music and society is something which fascinated John Blacking throughout his life. He was of the opinion that:

The function of music is to enhance in some way the quality of individual experience and human relationships; its structures are reflections of patterns of human relations, and the value of a piece of music is inseparable from its value as an expression of human experience. (Blacking: 1995, 31)

It is neither natural nor wise, therefore, to seek to look at music, particularly original composition, as an object in itself, without reference to the cultural environment out of which it is produced. Thus, one of the subjects central to any discussion of musical creativity is that of the world of music experienced by the artist.

This chapter is devoted to examining my chosen artist's world, as I endeavour to gain an insight into his musical experiences within his family and local community, in the social and cultural context of his native region. Paddy Fahey's life and music demonstrates, for me, that composition is a natural process in Irish traditional music culture. There need be nothing contrived about it. True, composition is but part of the wide spectrum of creativity in the tradition, but for Fahey, and for many others, it is a very significant part.

The Fahey home at Killaghbeg

Paddy Fahey was born in 1926 in Buxtown, about a mile from the village of Kilconnell in East Galway. He grew up in the Fahey home of 'Killaghbeg House' and at the very heart of a rich musical tradition. 'Killaghbeg' was a haven for both local and travelling musicians and the family members themselves were all musical. Paddy's father, Jack, played the fiddle very well and his mother was a good accordion player, both passing on a great love for traditional music. Their children carried on the tradition so liberally bestowed upon them.

It would have been difficult perhaps for the young Paddy Fahey to have avoided becoming so immersed in making music, such was his background from the very beginning. His



Illustration no.1 Photograph of 'Killaghbeg House' home of Paddy Fahey. The house has been uninhabited since Paddy left. He now lives in the village of Kilconnell.

musical education was never something he was subjected to or never a conscious decision or effort on anyone's part. It was rather a most natural learning process, a labour of personal choice arising out of his own love for and interest in the music he heard around him.

Paddy's sister, Jenny, recalled how the many local musicians gathered into the Fahey house at Killaghbeg every night - "and you would hear music in every room of the house, even out in the coach-house".(Moylan: 1977, 83) Their home was certainly a home for musicians and musical instruments. Jennie herself played the piano and piano accordion. Paddy's other brothers Dan and John played the flute and accordion, respectively, while Anne, the other sister, did not play but "she could tell you all about traditional music".(ibid) The fiddle was a popular instrument in the area and nearly every second house, according to Paddy, had a fiddle. The most proficient fiddler in the locality was Paddy Kelly from Ballinue, Aughrim, who incidentally, had been taught the fiddle originally by Jack Fahey of Killaghbeg. Next to Jack Fahey, Kelly was probably the musician who inspired the young Paddy Fahey most.

Although he would soon become aware of musical styles outside of his native region and be enriched by the Irish musical tradition at large, Paddy Fahey's immediate musical heritage was truly the music of his family and local community. In this sense, he would be regarded today as one of the old-timers, having grown up in an environment where

the local musical tradition was both active and rich in its musical distinctiveness. He learned at home by simply listening to the music of family, neighbours and other visitors. Paddy's own memory of those earliest years was captured in the following comment.

Well, no one ever learned me. I used to hear Dad playing. I suppose I was fiddling at a fiddle at five years of age, surely. He used to play you know. He was fair good. But he never said to me do it this way or that way or the other way. Never. I can never remember that he ever said anything.
(Speech transcriptions: 19)

The importance of creative listening, especially in the earliest years, is as fundamental to music as it is to language. As Paddy's native tradition was an oral one, where music was not written down and seldom recorded, the only means of ensuring its continuity was through informed and accurate listening. The young Fahey assimilated not only the local repertoire of tunes, but more importantly, the manner in which the tunes were played. Before either musical composition or performance a certain perception of what sounds good, whether it be innate or learned, or both, must be in the mind before it emerges as music.

Music was clearly very plentiful when Paddy was growing up, and the abundance of musicians in his home parish of Aughrim and Kilconnell was by no means unusual. Most villages in the area had their own team of musicians in those years and people could gather for a session at any time of the day or night. How had this situation evolved? Up to the beginning of the 20th century, the playing of Irish traditional music

was largely the preserve of the solo performer. In the 1920s, however, there emerged a new and exciting musical development that would give traditional music a new lease of life. Group performance gradually became the norm.

One of the first traditional music ensembles in the country, and one of the most famous, began in Ballinakill in South East Galway in 1927. This innovative group of five musicians initially called themselves 'The Ballinakill Traditional Dance Players'. The line-up consisted of two fiddlers, Tommy Whyte and Gerry Moloney, with Stephen Moloney and Tommy Whelan on flutes and Anna Rafferty on piano. The group made regular live broadcasts on the newly established radio service 2RN, and soon became a household name.

The musicians gave professional and conscientious attention to their performances. The music, being essentially a single line solo art-form, required great care when placed in the context of group performance. To ensure that a perfectly clear melody was created throughout, the players decided upon and learned all ornamental and melodic variations in advance of a performance. The success of the Ballinakill band was influential in the setting up of another ensemble 18 miles to the north in Kilconnell.

The Aughrim Slopes Ceili Band

As well as providing a meeting place for musicians from near and far, Killaghbeg House was also the regular practice venue for a small group of local musicians who first came together in 1929. This initial trio of players, soon to become known as the 'Aughrim Slopes Trio', was comprised of the aforementioned Paddy Kelly on fiddle, along with Joe Mills, an accordion player from Mackney, Ballinasloe, and Jack Mulkere, a music teacher from Gort, on fiddle also. Paddy Fahey recalls very clearly those early days of the 'Aughrim Slopes' and their music making in Killaghbeg House.

When the band was formed, they used to be playing in the house, do you know, I remember that very well. I used be outside the door listening, I was always too shy to come in. When Kelly and Mills and Mulkere used be playing, practising in the house, I'd be only seven years old that time. And I remember we used be outside the door. There was neighbours' young lads there too, a Goldrick lad, he was very interested in the accordion. (Speech transcriptions: 20)

Jack Fahey was organiser and mentor of the 'Aughrim Slopes' and it was he who applied to the national radio station 2RN for an audition for the trio. Their first broadcast took place in 1933. This was the first occasion the name 'Aughrim Slopes' was used, and soon the three musicians were enjoying immense popularity. They were then joined by a flute-player from Sligo called James Drury, who was a guard stationed in Loughrea, and the 'Aughrim Slopes Quartet' broadcast regularly on 2RN. Josie O'Halloran, a teacher from

Killalaghton, Ballinasloe also joined. He played piano and piano-accordion. In 1935, the five man ensemble released three records to great acclaim. Each member of the group was regarded locally as a musical hero and undoubtedly their music and success had an influence on the young Paddy Fahey who would have witnessed all the excitement.

The 'Aughrim Slopes' had an effective instrumental combination comprising of two fiddles, two accordions, one a button-key, the other a piano accordion, and a flute. The Ballinakill band, in contrast, had two flutes in their ensemble of five. Flute playing was uncommon at that time in the Kilconnell district and in those days local preference and the availability of instruments were a natural influence. A more varied instrumental balance developed in later years.

It must be remembered that the main purpose of the ceili bands was to provide music for dancing and that dance had an important role in the musical developments of this period. There was a strong tradition of set dancing in East Galway and the local musicians always provided the needful. In some earlier fieldwork I did as an undergraduate, I was told by an elderly dancer from the locality that "the old style of traditional dancing is graceful, and a good set dancer never shows the soles of his shoes". Usually, the plain set was danced by the older generations with two couples facing, and jigs were favoured. In time, this was superseded by the

East Galway reel set which featured five parts in all. The five part set also gave the musicians a chance to rest a little after each part and to decide on the next tune. Reels were the most popular tunes because of their lively rhythm which gave a lift to the dancers. Paddy Kelly's reel compositions were regarded as good dance tunes, and some of these were performed by the 'Aughrim Slopes'.

Times were changing in Ireland and it was not long before the Big Band era had an effect on rural communities. The big dance bands were largely an urban phenomenon and usually featured trumpets, trombones, saxophone, piano accordion, piano, bass and drums along with a vocalist. They became a great attraction and since they performed in the same halls and with the same amplification as the ceili bands, the latter had to compete. In the process, the traditional ceili ensembles gradually changed their style to accommodate the new trends, thereby reflecting the more commercial nature of the new dance bands.

The move to the big parochial halls and similar venues was already underway as a result of the 1936 Public Dance Halls Act. This law, which was passed by the State in response to pressure from the Catholic hierarchy, required that all public dances had to be licensed. It was the building of such large dance halls in rural areas that enabled the big bands to perform, and from then on these events began to replace the local house dances. While some localities

retained the social activity of dancing sets and half sets, this tradition, so closely associated with the house dances, declined in many areas.

The 'Aughrim Slopes' of the 1930s had been a natural reflection of the atmosphere of the house dances from which they had emerged. The young fiddle-player Paddy Fahey joined the band in the early 1940s and he was to remain the one constant member in future years. Having received many invitations to Britain, the five musicians, minus Drury but including Paddy Fahey, set off in 1945 touring England, Scotland and Wales. (See illustration no.2) It was a good time for the band, although one of Paddy's strongest memories of that time describes the harsh realities of the war which had just come to an end.

All the cities, they were raised to the ground. We were there very soon after. I remember Coventry now and it was terrible. Oh you'd see two miles of the city and not a single bit standing. Just streets there now, rubble, huge craters and they fenced in.
(Speech transcriptions: 18)

Towards the end of the 1940s, the 'Aughrim Slopes' like many other ceili bands, began to increase both in size and in volume. It was a period of change in the band since broadcasting and touring with the newly expanded line-up occupied an increasing amount of time. New players joined when some were unable to meet the new demands because of family or work commitments. The revised 'Aughrim Slopes' had a more dynamic sound than previously and was engaged practically every night of the week. Paddy recalled that



Illustration no.2 Photograph of the 'Aughrim Slopes' in
the 1940s. Standing: Paddy Kelly,
Paddy Fahey and Jack Mulkere.
Seated: Joe Mills and Josie O'Halloran.

they would receive at least £2 a man for a local dance but when they travelled a long distance to perform the band could get up to £40 for the night.

It is clear that Fahey and his contemporaries were at this time open to a wide range of influences and that the attitude to change in their region was not at all conservative. The repertoire of the 'Aughrim Slopes' reflected these influences and was extended to include everything from foxtrots to waltzes. Paddy Kelly is said to have favoured modern dance music for a while, especially one-steps and foxtrots. He liked light classical music and had a special regard for the world famous violinist Fritz Kreisler. In fact, one of the tunes Paddy Fahey taught me quite recently was a Kreisler waltz.

Another extensive tour of England followed in 1951, with Joe Mills on accordion, Paddy Kelly and Paddy Fahey on fiddles, and Pat Corbett, Dan Treacy and Georgie Shanley on piccolo, banjo and drums respectively. In 1956 the 'Aughrim Slopes' were invited to make two more records which they did, and towards the end of the same year six members of the band embarked on a very successful three-month tour of the East Coast cities of the United States. The line-up this time was Paddy Fahey on fiddle, his sister Jenny on piano accordion and piano, with Pat Corbett, Dan Treacy, Kevin Keegan and Billy Soden on piccolo, banjo, accordion and drums. (See illustration no.3) They had intended staying



Illustration no.3 Photograph of the 'Aughrim Slopes' in Chicago in 1956. Standing: Paddy Fahey, Jennie Fahey and Bill Soden. Seated: Dan Treacy, Kevin Keegan and Pat Corbett.

for four weeks but such was their success that they continued touring for thirteen weeks in all. Upon their return the founder of the band, Jack Fahey of Killaghbeg, died in Kilconnell. His children Paddy and Jennie retired from public entertainment after the bereavement.

The departure of the Faheys for personal reasons and the declining years of the original members along with the effects of emigration at the time meant that in 1957 the 'Aughrim Slopes' came to an end after almost thirty years. The old bond with Killaghbeg was broken. In 1973, Jenny made an effort to revive the 'Slopes', but by that time ceillis were but a twice yearly event in the area. The real 'Aughrim Slopes', like the old Ballinakill band, was part of a cultural era in East Galway that no longer existed.

The 'Aughrim Slopes' was a community of musicians in East Galway who entertained a much wider community throughout Ireland as well as the Irish communities in Britain and America. During their career, which spanned three decades, they always responded to their audiences. Understandably, various changes were introduced along the way to accommodate new trends. One of the results of such versatility, however, was that by the time of the traditional music revival in the 1960s, the ceili bands were no longer considered as having a traditional sound and thus did not win the appreciation of the new generation of traditional music enthusiasts. While this too is understandable, the

importance of the ceili bands in keeping Irish traditional music alive during a period, from the 1920s to the 1950s, when it might well have suffered a great deal, deserves both recognition and appreciation.

Many commentators, such as Sean O Riada in his booklet entitled "Our Musical Heritage", criticized the ceili bands for their manner of performing traditional music. Yet these local bands of musicians not only provided music and entertainment for people in their own regions and farther afield, they also served a very worthy purpose in maintaining the tradition in their local areas. Their value and their achievement is finally being acknowledged in the present day as set-dancing enjoys a considerable revival and the ceili-bands' function of providing lively dance music is realised once more.

On the subject of providing good dance music, it is interesting to note that most of Paddy Fahey's tune compositions are not regarded as being very suitable for dancing to, at least not in the manner he performs them. When I asked Paddy about this, he was of the opinion that they could quite easily be 'made' great dance tunes if one decided to increase the tempo and play them in a manner that would be suited to dancing. He acknowledged also, however, that to do this would be to take away from the tunes themselves. Certainly, one may enforce the strict pulse and quick tempo of the dance on these tunes but I would agree

that something of their essence would inevitably be lost in the process. The fact that Fahey's own renditions of his compositions do not emphasise the more functional dance aspect is perhaps unusual considering how accustomed he was to providing music for dancing. It is understandable, however, when one considers that at the time when much of his music was composed Paddy had moved in quite a different direction.

The Sound of the Past

After the death of his father in the late 1950s, Paddy lived the life of a hermit - this is his own description. During this solitary existence which lasted up to the time of his marriage in the late 1960s he seems to have had little to do other than tend the stock on the large farm at Killaghbeg. Money was never a problem and by and large he led an uninterrupted life marked mostly by the daily counting of stock and of course the companionship of his fiddle. He told me that if it wasn't for his fiddle during this period he is not sure how he would have survived. Musicians such as Eddie Kelly came to visit occasionally, usually staying for a few days. Paddy remembers playing music through the night, gathering bits of tunes, talking about different keys and the like, and sleeping in the daytime.

While this was a less public period in Paddy's musical career, it was nonetheless a significant one, especially

with regard to the development of his compositional skills. Although more accustomed to a life of bright lights and constant travelling from his years with the band, Paddy seems never to have been fully at ease in that environment. In any case he had become tired of the dance scene in latter years and now looked elsewhere for musical inspiration and fulfilment. It was during these years that he composed many of his tunes. At a time of uncertainty and insecurity in a rapidly changing world, Paddy's thoughts often wandered to bygone days, particularly to the life experienced by the travelling musicians of old.

There was in the past in Ireland a tradition of travelling pipers and fiddlers who provided entertainment for both the peasant and upper classes. The period of the Great Famine in the middle of the 19th century had a devastating effect, however, on the music and traditions of these respected performers. Times and customs changed thereafter, and the musicians were forced to take to the roads for support, thus bringing their once honourable profession into disrepute. In Irish Minstrels and Musicians, the author, Francis O'Neill gives an account of the period which Paddy Fahey calls "the hard times when these pipers were out":

To no class in the community did the terrible famine years prove more disastrous than to the pipers. Those who lived through plague and privation found but scanty patronage thereafter. 'The pipers were gone out of fashion', one of them ruefully expressed it.
(O'Neill: 1913, 205)

For almost one hundred years, the pipers had been practically the sole custodians of Irish music. Once again,

O'Neill informs us as to the level of esteem in which these musicians were held. The piper was a respected figure wherever he went not only on account of his music but also because:

He was a combination of mail service, news agency and general entertainer, being a repository of song and story, while his wit, sharpened by contact with the world, was a never-failing source of delight to his audience, young and old. (O'Neill: 1913, 205)

This situation changed drastically with the Famine, and Chicago, New York and Philadelphia were to become the new homes for many of the best exponents of the Irish musical tradition. Those who remained in Ireland did their best to save what they could of the old pipers' tunes but sadly, much of this music was lost forever.

In Traditional Music in Ireland, Tomas O Canainn pointed to the huge loss to the Irish tradition caused by the decline of such a rich musical heritage when he wrote:

Songs and dance tunes that were not buried in the paupers' graves all through the last century were transported across the seas and lost in many cases to the Irish tradition. (O'Canainn: 1978, 58)

County Galway was the birthplace of many famous pipers in the nineteenth century, the majority of whom emigrated to America in search of a better life. Some of the pipers, like Martin Reilly and Dinny Delaney, were blind and remained at home. The names of at least thirty Galway pipers are known, (Moylan: 1977, 5) and accounts of their music and their exploits would have featured regularly when reminiscing of a musical nature occurred. These pipers were

to a large extent responsible for ensuring that County Galway's musical tradition was preserved for future generations. While Paddy Fahey's generation did not witness "the times when these pipers were out", he and his contemporaries were the next carriers of the tradition forming another link in the musical chain that continues up to the present day. It is not surprising, therefore, that the pipers should be the focus of Paddy Fahey's reflections on the past:

I probably go back in history, you know to the hard times. They'd have some influence now. I'd be thinking of old pipers away back, Dinny Delaney and all them auld lads. And Reillys, and Patsy Tuohy. I'd be able to visualise the kind of times when they were out you know. They were all hard times that time. That would have an effect on the tunes alright now, probably on them all. Oh that would effect the tunes now. I'd be very conscious of the old pipers. 'Twould go back a long ... I'd be visualising what it was like a hundred years ago. Express it now what you thought what 'twas like that time. I'd be a terror for going back. It's built in. I'd be very conscious of old pipers. (Speech Transcriptions: 30)

Paddy's memory of these pipers exists largely in his imagination, yet the hard times he knew they experienced was something he wished and endeavoured to recollect and recreate in his compositions. Josie O'Halloran, being older than Paddy, recounted some years ago his special memory of being allowed to carry Dinny Delaney's case of pipes and guide the blind piper from the O'Halloran home to the school where he was to play for a dance. (Moylan: 1977, 64) The one travelling piper Paddy can recall is the legendary Felix Doran who made many visits to the Fahey home at Killaghbeg.

The only traveller I remember now was Felix Doran, on the pipes. Felix'd land every October, the fair in Ballinasloe. He used to play in Killaghbeg, above at

the house. 'Be forty or fifty collected to hear him. 'Go round with the hat - ah, he'd get nine or ten quid that time, it would be like a hundred now. (Speech Transcriptions: 9)

Paddy's sister, Jennie, also spoke of the visits of Doran:

When I was at home in later years, a wonderful piper came to camp near our house. He came in one night and Dad asked him to play a tune. We will never forget that night. He stayed around for weeks and we had a session every night with him. He became part of us. My father dressed him up one night to play with the band in the Town Hall, Ballinasloe. From then on, Felix Doran - for that was his name - became famous as a piper. His music on the uilleann pipes will live forever. (Ni Bhaoill: 1981 cassette recording)

The music of many of the old pipers was, in fact, lost forever but the tunes and stories of this long gone era have enabled many to retain a strong feeling for the past and a link with the tradition of our musical forebears. The recordings of pipers in the early part of the century give us some vital aural images of the tradition from which they came. It is clear that the sound of the past is something that Paddy Fahey has wished to conjure up for himself both in composition and performance. It has provided him with a layer of consciousness which he could try to resurrect in the creation of his personal repertoire of tunes.

The Place of Music

When I asked Paddy to tell me what I could say about him in my writing he had little to offer other than "You know I'm a farmer". (Speech transcriptions: 19) This simple utterance displays a contented sense of things being as they are. Farming is the real world. Music is a special place. His

personal musical journey, through the years, has enabled him to develop a soul-oriented musical language of his own. It is a worthy achievement.

It is difficult to say whether Paddy's music is indispensable to his world at large. Perhaps his creative energies would have found some other outlet for their expression. As he says himself:

You'd nearly want to know what kind you'd be without it before you could answer what value it is to you, you know. Well the most thing now is meeting people. That's the main thing I'd say now. I met a lot of people that I'd never have met only for music. And of course travel: I'd probably never go to America or England or anywhere like that only for music.
(Speech transcriptions: 18)

Certainly, it is true that music has occupied a very special place in his life and that it is an intrinsic part of his person. Music has always been very good to him. Not only has he met many people and made friends in many places thanks to music, but his communication through music has greatly enhanced his human consciousness, and perhaps also his spiritual otherworldly consciousness. It has given him a clearer and deeper vision of his relationship with the world about him.

For Paddy Fahey, music is being rather than having, and it is a continuous process of being as much as a state. The fact of having such a number of original compositions to his name is not the important thing. It is the process of music-making, in his case both in composition and performance, that is valued as much as, if not more than,

the finished product. He does not compose for the sake of composing, and certainly not for whatever limited tangible reward it may secure for him, but to satisfy a natural impulse on his part. When one wonders, therefore, why he might appear to keep his tunes to himself, one should realise that parading his achievement is not truly his concern. What takes place subsequent to the initial creation of an original piece of music is of lesser significance, once his role as composer has been fulfilled. When I asked Paddy if music had a special significance at any particular time in his life he remained matter-of-fact:

Well I suppose it had an influence the whole time you know, it's very hard to pin-point. I know one memory was joining the Aughrim band, you know the first time ever I played with them; that'd be one memory now. And of course going to America, and the English tours. They were big things. Apart from that now, I don't see any. When you're at it at an early age, it doesn't make that much difference; you take everything for granted. It's if you hadn't it, you'd be wondering now how much worse off you'd have been. Well it's an advantage the whole time, that's true now, it's surely an advantage. (Speech transcriptions: 20)

Music is clearly at the heart of Paddy's life experiences even if this is implied more than expressed in the above quotation. In relation to Fahey we would do well to bear in mind Blacking's view that the intrinsic value of music is found in the human experiences involved in its creation:

Each apparently new idea in music...does not really grow out of previously expressed ideas, though it may well be limited by them. It is a new emphasis which grows out of a composer's experience of his environment, a realization of certain aspects of the experience common to all human beings which seem to him to be particularly relevant in the light of contemporary events and personal experiences. (Blacking: 1973, 72-73)

The Music of Place

What does Paddy Fahey's music say? What does it mean? If I am asking what does it say or mean for me, or for the broader us, I might think, not a lot, other than that it is lovely to listen to, and that on a personal level I have a deep appreciation of it. The more important question, however, concerns what Paddy Fahey's music says and means for him. It is not so much necessary that his music should function in such a manner for the listener but undoubtedly it does have meaning for the composer.

From where does the inspiration for composition and the motivation to compose come from? The main source may be found in the depths of human imagination and emotion, a realm which falls well beyond the parameters of precise definition. Composition, like any creative process, is very personal. Emotions may be deliberately internalised, but this does not necessarily imply that they are not intense. On the surface, Paddy Fahey's music may not appear to demonstrate any great complexity, yet this is no indication of the depth of human content in this music.

Paddy Fahey has exposed a little of this depth in his awareness of the importance of a particular place or situation in his generation of new musical material. Some catalyst is usually necessary to provide the stimulus for a new idea and to give it an identity. An individual's

personal reaction to emotion and the extent to which he allows himself to be moved certainly contributes to his creative flow. Memories may arouse thoughts and feelings which in turn seek musical expression and permanence.

Paddy says, for instance, that for each one of his tune compositions, he has an image of a particular place where that tune was born. It could be the kitchen or a corner of a field or the side of a ditch. No doubt the birth of a new idea for a tune could bring as much satisfaction as the birth of a baby calf or lamb and its weaning and growth just as carefully tended.

I'd often connect tunes now with places. D'you know I'd be thinking of ... it might be a big double ditch or a drain or something like that. Sand-pits or ... I could flash immediately and remember the tune. If I thought of the place, I have the tune. Different parts of the land now would be different tunes, and they're nearly all on the farm. Nearly all the tunes now when I think of it, I can think of this place ... it may be just behind the house or away up 'round the bog. There's fields now and I have several tunes ... I think of a certain field. (Speech transcriptions: 28)

Although he associates some of his tunes with the field he calls the "páircín gréine", it must be said that, in general, efforts to link particular tunes with specific images have not been successful. I had hoped for a musical map of the Killaghbeg lands! At the same time, I greatly appreciate such glimpses of inner experience, and respect the feelings that may rest behind them. Certain tunes may indeed recall certain states of consciousness. Just because such experiences are expressed in music and thus not seen or felt by others does not in any way diminish or render

irrelevant either the experiences or their creative expression.

Paddy's efforts to conjure up the sounds of the past have already been alluded to. One of the most interesting aspects of his compositional process is the manner in which he has been able to create in his music a sense of affinity with the sounds and experiences of the travelling pipers of old. It is wonderful to realise that a few bars of one of his tunes can be so associated and effectively usher him back into the mood of this bygone era.

Another of Paddy's visual images from the past, which influences his compositions, is that of the movements of a traditional Irish dancer. This is another interesting point in that it indicates that while Fahey's own music is not composed or performed with the step dancer of today in mind, it is still inextricably linked at another level with its traditional function. The original relationship between music and dance has not been severed. Paddy does make a vital differentiation, however, between the old traditional manner of dance expression and the technical complexity of contemporary Irish dancers, when he says:

I'd often gear up a reel for dancing, you know. I could imagine a man dancing it, the old reel, the solo dance. You know I'd be often thinking of it. I like the old style dancing, you know the real old style now. 'Tisn't as complicated in steps as the modern thing now. It's more down to earth.
(Speech transcriptions: 29)

Insights such as these illustrate how difficult it is to explain the principles of composition and the effects of music without understanding the relationship between music and human experience. Because of the most intricate associations we make between art and reality, music is tied to culture and our sense of place, in a way that the descriptive capacities of language are not, or at least need not be. Susanne Langer summed up this idea concisely in Philosophy in a New Key with the following statement.

Music can reveal the nature of feelings with a detail and truth that language cannot approach.
(Langer: 1948, 191)

Of course, one may create new sounds or new tunes just for the sake of it or for the sake of achievement but this is a rather difficult circumstance to conceive. Personally, the only time I can compose something original is when I seek to express a specific emotion or intention. The resulting piece gains significance not so much for itself but by way of the initial associations which inspired its creation. Similarly, if I write a poem and a piece of music in the need to express or identify a certain feeling, on returning to it at a later time, the music may succeed in giving new life to the feeling in a way that the words may not.

In the context of composing in order to express extra-musical sentiment, one of the values of music over language is that there is no need to divulge the actual sentiment itself and yet there is a strong sense of it having been given complete expression. Language is more expressive than

music only in so far as music cannot transmit any extra-musical intent unless both the experience and knowledge already exist in the mind of the listener. These ideas are also expressed by Blacking as in the following quotation:

Music is not so much an immediately understood language which can be expected to produce specific responses as it is a metaphorical expression of feeling. It is primarily sensuous and nonreferential.
(Blacking: 1995, 35)

Music could communicate something quite diverse to the mind of a person who does not possess the same associations as the composer. In the sense that this is true one could again argue that music is in fact more expressive than language.

For Fahey, music is a language of expression with which he is very much at ease. It is the voice through which he can echo his feelings for the past and the "hard times" of his forebears. For the German composer Gustav Mahler, music was a similar voice. He felt the need to express himself in music only when "indefinable emotions make themselves felt", in other words, if they could have been expressed in language, he would have done so. (Blacking: 1973, 61) Mahler's music and tradition is far removed from Fahey's relaxed pursuit of a good tune, yet one should consider that it is not the apparent simplicity or complexity of the music that is of ultimate importance. From the earlier discussion of creative processes and products, it is clear that the divisions and distinctions often made between art music and traditional music can be quite difficult to sustain. They

do not indicate in any meaningful way actual musical differences. They are instead largely related to the different activities and interests of different communities in different social and cultural contexts. Modern day developments indicate that even factors such as these are beginning to diminish in importance and validity. 'Classical' art music is not intrinsically more worthy than music of oral-tradition but in many places it has developed and acquired a high level of supremacy. One could logically argue that Paddy Fahey's musical ideas are as valid and interesting as those of any other composer. The vehicle in which his ideas find musical expression happens to be the simple format and traditional style of the Irish dance tune. This is due simply to cultural context. It is the musical outcome of Fahey's environment - his people and his place.

The Musician in Community

Individuality is a consequence of sharing with others, in a variety of social and emotional situations. In a cultural context, creativity may be understood as a process of renewal and rebirth based on one's experiences in community. Composition is one manifestation of the role of the individual musician. The composer creates something out of what he has learned from others and then passes his contribution back into the community. Blacking's work with the Venda of South Africa highlighted for him their belief that "man is man because of his associations with other

men", (Blacking:1973, 28) a belief that is reinforced in their music. He himself expressed this idea when he said:

People do not automatically develop as individuals because of unique genetic endowment: individuality is the result of the discovery and development of the self in community in a series of circumstances and encounters whose sum is unique for each person.

The premise around which this chapter revolves concerns the fact that music is not an abstract 'thing' in our culture, but is inextricably bound up with our social structures. Since every musical activity is also human activity, the social context in which musical creativity occurs cannot be overlooked. The forces of social identity in the emergence of a musical style and the power of musical style in forcing recognition of a social identity are fundamental principles. The social nature of traditional music and the social role of the traditional musician imply that along with the inevitability of social change there exists a parallel musical action or reaction.

A musical community is made up of both performers and audience, and consequently, while change in musical style may express itself as a personal idiolect, such change is intrinsically connected with the social environment in which the music is performed. Within any tradition, some simple pre-existing concepts of music exist and it is these concepts which shape the direction of new music in the tradition. Each cultural community thus tends to build a music appropriate to its values, social structure, aesthetic and technology, a concept Blacking outlined as follows:

There is evidence which suggests that, although human creativity may appear to be the result of individual effort, it is in fact a collective effort that is expressed in the behaviour of individuals. Originality may be an expression of innate exploratory behaviour with the accumulated materials of a cultural tradition; and the ability to synthesize, which is often said to distinguish genius from talent, may express the comprehensive cognitive organization that is generated by experience of the relationships that exist between the social groups who use and develop the techniques of the tradition. (Blacking: 1973, 106)

The creation of music is something that can only be discovered through personal experience and the value of music in a community depends on how it is defined and used. Some people are presumably willing to expend large amounts of energy on musical activity at the expense, perhaps, of another activity. Others keep music to a minimum, engaging instead in some other pursuits. The practical reality of a musician's culture exerts certain limitations upon his output and creative style. There will tend to be a specific purpose to his music and music-making. While to some extent Paddy Fahey's musical environment allowed and enabled his creativity to flourish, one could suggest that, to some extent, the uses and functions of music in the context of East Galway may in fact inhibit latent musical ability. In the Irish tradition, new composition seems to result largely from individual internal motivation as any external demands to compose or extreme prestige connected with composing are minimal if non-existent. Apart from personal pleasure and satisfaction, and a certain degree of admiration and status attained by creating a personal repertoire of tunes, there is little else to be gained. The compositions of Paddy

Fahey and his contemporaries may be said to have resulted quite simply from their innate desire to create new tunes to add to an already extensive repertoire. The extent of composition does tend to be greatest, however, in a community where there is a lot of musical activity. It is not unusual, therefore, that the East Galway region should have produced a particularly good crop of composers. In this community music is not work, it is leisure. It is also a natural means of personal discovery and development.

Blacking tells us that in the early years of this century, Percy Grainger argued that the value of music had been debased because of the ways in which music-making and musicians were defined and used. One wonders at how little has changed today. Grainger's view was that:

With regard to music, our modern Western civilisation produces, broadly speaking, two main types of educated men. On the one hand, the professional musician or leisured amateur-enthusiast who spends the bulk of his waking hours making music, and on the other hand, all those many millions of men and women whose lives are far too overworked and arduous, or too completely immersed in the ambitions and labyrinths of our material civilisation, to be able to devote any reasonable proportion of their time to music or artistic expression of any kind at all. How different from either of these types is the bulk of uneducated and 'uncivilised' humanity of every race and colour, with whom natural musical expression may be said to be a universal highly-prized habit that seldom, if ever, degenerates into the drudgery of a mere means of livelihood. (Blacking: 1986, 103-4)

According to Grainger, the division of labour between composer, performer and listener is both unnatural and unnecessary. In response to the objection that music-making was only available to a chosen few, he chose the complexity

of folk music as evidence of a natural propensity for artistic self-expression. He was also of the view that:

mental leisure and ample opportunity for indulging this natural instinct ... are the conditions imperative for the production and continuance of all unwritten music.
(Blacking: 1986, 104)

Certainly Paddy Fahey had both "mental leisure and ample opportunity for indulging this natural instinct". His particular nature and personality is fundamental to his musical expression. Having got to know Paddy well over the past number of years, I feel that he is someone who demonstrates a tremendous amount of latent ability but almost an equal casualness about its realisation. How much of his musical ability and resourcefulness has actually been tapped is difficult to ascertain. If he had given more time and attention to his music especially in more recent years, I have no doubt but that his harvest of tunes could be all the more bountiful. On the other hand, had he been of a different disposition, he may not have found the time or inclination to compose a tune at all. Whichever the case, there is great value in the store of tunes he has already bestowed on the tradition.

In some traditional music communities, composition is the main form of creation and recreation but, as noted in the previous chapter, it remains on the periphery of the Irish tradition. This explains how Paddy Fahey appears to be first and foremost a farmer even though his fame rests with his musical compositions. When pressed, he does of course

reveal a deep well of pride in the sense of achievement his music has bestowed on him. Music is not, however, his livelihood and he is under no obligation to produce music for anyone or any occasion. Perhaps music could have provided him with an alternative career if he had been so inclined. Farming in Ireland is traditionally characterised by low productivity but is very much a way of life. Then again the same may be said with respect to music in the traditional context.

East Galway : a place and a music?

Paddy Fahey is known to be from 'East Galway' and he is also recognised as a musician who exhibits an 'East Galway style'. Where exactly is this place called "East Galway" and is there really a style of music particular to this place? Geographically speaking, East Galway is a region whose situation and extent is quite easy to visualise, but is the geographical region the same as the musical region? When musicians speak about "East Galway", they may perhaps be implying a greater or lesser area than this, or indeed smaller pockets dispersed within the region as a whole.

If one endeavours to delineate a musical boundary, one soon discovers that precise divisions are not commonly found. This is due to the continual process of change inherent in any living tradition coupled with the intricacies involved in identifying musical styles. In a programme broadcast on

Radio Eireann in 1957, Ciarán Mac Mathúna introduced the musical region of Ballinakill as being:

in South East County Galway, in the area of the Sliabh Aughty Mountains, over there where the counties of Galway, Clare and Tipperary almost meet in one point. (Radio Eireann Sound Archives: 1957)

It is clear that he wished to identify this place for the listeners but his task was not so simple as he readily admitted:

Ballinakill isn't just a town or a townland but an area. I don't know the exact bounds of the parish of Ballinakill but it doesn't matter - our concern is music and this area. One day you'll find yourself going westwards to Derrybrien on the mountain road to Gort, another day going southeast to Abbey, Portumna and Woodford, and you may even follow the reels and jigs across the Shannon at Portumna and into the county of Tipperary. For county boundaries may have some significance for the administrators of law, for tax collectors; but tradition and traditional music have a habit of ignoring them. (ibid)

Mac Mathúna was speaking at a time when musical regions continued to remain intact, but even then it was difficult to be specific. Political divisions are irrelevant in the context of musical regions. One is not trying to confirm political boundaries.

When I asked Paddy to delineate the East Galway musical region, he identified a "pocket" stretching from the Ballinakill area in the South of the county up towards the border with South Roscommon. He was, of course, speaking in a musical context, subjectively, from his own experience.

Sure Ballinakill would be East Galway, they're much the same style, all that area there, it doesn't go beyond that now. There's even parts of South Galway bordering Clare too, and they have a Clare style; it comes down along you know. The boundaries don't count at all as

we know them. There would be parts of West Galway now, sure if you went into Galway city you'd get a Clare style, they all play it in it ... Well I'd say now you could go down a bit North and you know you could go a little there towards Roscommon. And that'd be the only size of it now because if you go into Galway and back Connemara, they're nearly all a Clare style in it. 'Course they can have both styles but they usually play the Clare style. It's very varied there now around Gort, 'tis on the borderline, there's a terrible mixture there now, but the minute you go into here (south of Gort on map) you're into a different style altogether ... And of course down here then (north of County Galway) 'Sligo' is another, you know the Sligo style. Really that's only a pocket there now. (Speech transcriptions: 4-5)

The regionalization of oral-tradition music originally was due to the existence of physical geographical obstacles which created natural boundaries and effectively separated one region from another. For example, it is clear from the map of East Galway that the River Shannon and the Sliabh Aughty mountains are the main features which delineate the area in the south of the county. These features still exist but they no longer present the same obstacles to travel and interaction as they did long ago. To the north the boundary of the musical area of 'East Galway' is more difficult to determine. As Paddy says it stretches towards the border with Roscommon, marked on the map by the River Suck, a tributary of the Shannon, but it does not include the more northerly areas of County Galway. The area may be put in context by viewing the map of the County as a whole. (See illustration no. 4)

In the past it was quite easy to point to the location of specific communities and individuals who together would constitute a musical map of East Galway. The Ballinakill-

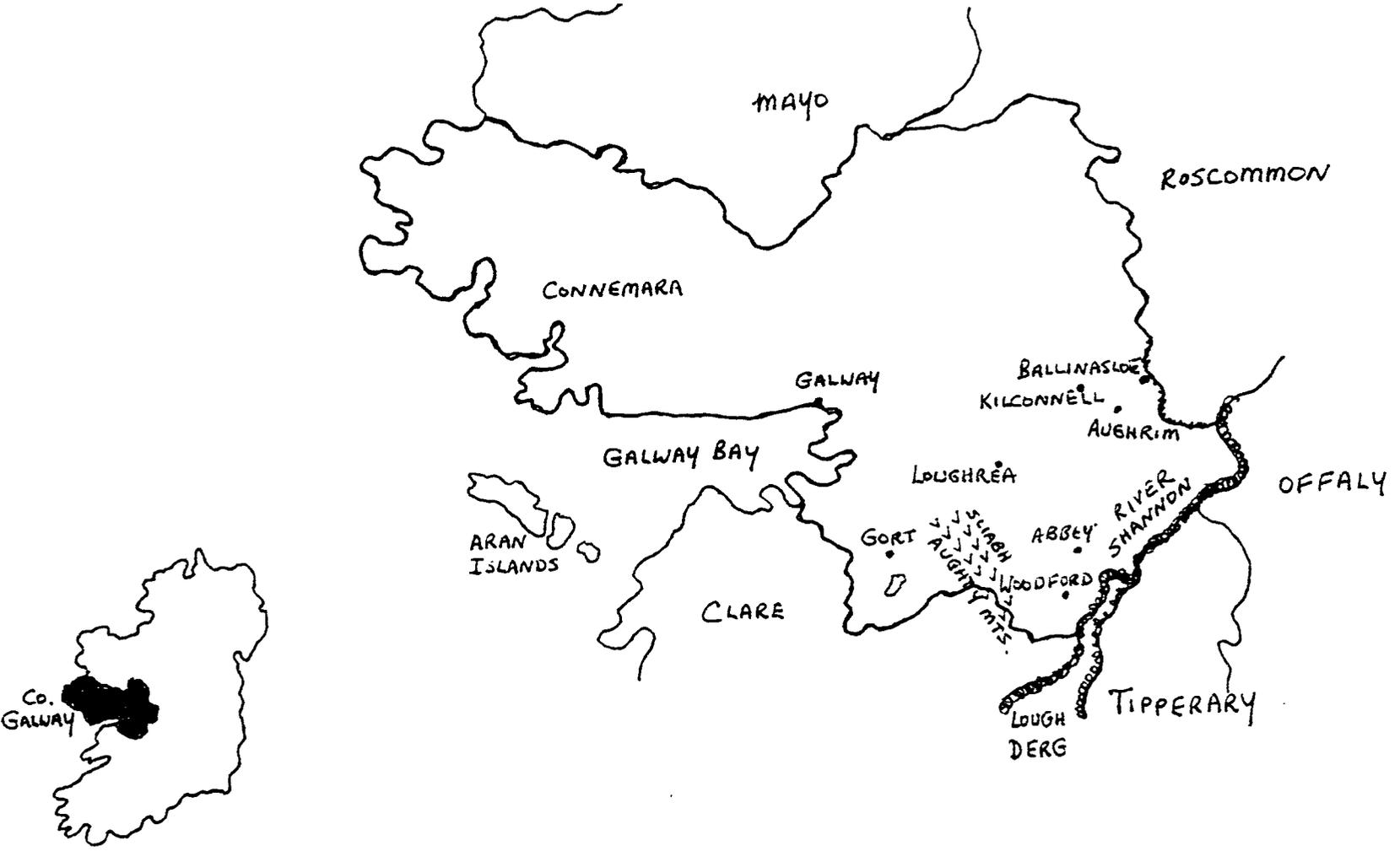


Illustration no. 4 Map of County Galway.

Abbey-Woodford area in the south of the region, and the Aghrim-Kilconnell area in the north were among the main pockets of musical activity. The village centre of each of these communities is marked on the accompanying map (See illustration no.5). The Ballinakill area, located west of Abbey, stretches out from its village centre near 'Carraroe House', musical home of the Ballinakill ceili band. Similarly in the North I have highlighted 'Killaghbeg House', home of Paddy Fahey, and musical centre for the 'Aghrim Slopes' ceili band. It is important to remember, of course, that practically every parish throughout the region had its own band of traditional musicians and musical activity was by no means restricted to the particular areas I point attention to above.

The East Galway style of music is still recognised as being distinct from other traditional styles in the country and it is naturally associated with the East Galway region. This sense of a musical region is not nearly as strong, however, as it used to be. Due to the type of natural geographic barriers, noted above, rural communities, musicians included, would generally have been restricted, in the past, to their own local area. While this situation prevailed, so too did the musical dialect.

A particular place may exhibit both unity and diversity of musical thought and expression. It is easy to accept that Paddy Fahey grew up in an environment where the local



musical tradition was rich in its regional distinctiveness, with its own repertoire and unique style, but what exactly is there to suggest that Fahey's native area was truly distinctive in a musical sense? When I put this question to Paddy, it was clear that he felt East Galway music to be quite different from other musical styles. Yet when asked to be definitive about these differences, he found it difficult to put words on the feeling. Likewise, he was somewhat at a loss to describe the qualities special to his own music and did not really differentiate between his own style and East Galway style. He does show a strong awareness of the originality of his tune compositions, and yet he feels that they are part of the East Galway idiom. He says that in his music:

There's bound to be a bit of both. I'd have a personal thing anyway in it. I'd probably be influenced by the East Galway style then. Probably a mixture.
(Speech transcriptions: 39)

The continued existence of an East Galway musical dialect implies the continuation of a distinct stylistic tradition which, though dependent on the idiolectic performing styles of individuals, displays a particular communal artistic purpose and achievement. There would seem, however, to be a considerable diversity of styles within the region at the present time and the degree of stylistic autonomy is certainly less among the younger generation than in years past when the common musical understanding of the local musicians blended perfectly to produce a very distinctive sound, representative of the locality.

Such a unique sound was achieved in particular by the old Ballinakill ceili band and also by the 'Aughrim Slopes'. A musical dialect emerges as a result of musicians playing together and listening to each other, and while the first emergence or the first exponents of the East Galway style cannot easily be traced it is clear that these early groups of local traditional players had a tremendous role in establishing the musical style and sound particular to the region.

Nowadays there seems to be a tendency to associate the East Galway style with individual musicians rather than with regionally based communities. This is where the idiolect/dialect dichotomy begins to assert itself. It would appear that while the sense of dialect has weakened somewhat, there is now a greater awareness of personal styles. One is tempted to suggest, however, that the regional style is being submerged to such an extent that soon it will no longer be correct to speak of an East Galway musical dialect at all. If one uses this expression it will be with respect to a particular sound but not a particular place.

Traditional music cultures and repertoires do appear to depend on individuals and the idiosyncratic performing styles of these people, yet the individual is essentially subordinate to the communal artistic purpose. As geographic location was a strong conditioner of style in the past, in the same way a personal style was greatly conditioned by the

expectations and requirements of the local audience. In recent times, however, eclecticism and an emerging uniformity of style are what most characterise Irish traditional music. This move towards common values and styles of performance can largely be attributed to the influence of the media. Paddy Fahey also shares this view and expressed it thus:

I think television is ruining the different styles because it's mixing them all up. One time there was no television and you had to stick to your own. You'd hear a Clare style now and you might fancy it, the young lads would anyway - faster! So I think in time there'll be only just the one style. Television will ruin it you know. Course, there'll be individuals that'll like a certain style and they'll keep it going. That's the only thing that'll save it.
(Speech transcriptions: 4)

If one thinks about the features which help to determine a regional style, and which are necessary for its development, one can understand that such factors are simply no longer very important; yet despite the burgeoning of more uniform styles, East Galway still receives acknowledgment as the possessor of a certain uniqueness in Irish music. It is important to remember, however, that when one attributes to a region or community a particular stylistic description, one is really saying that the common elements are more significant than the differences one can detect among individual players. The truth of the matter is that while a common aesthetic may operate within the region, and may be recognised and cherished by most of its musicians, at the same time, each of these musicians may sound somewhat or even quite different from the others. As long as each

individual continues to bring something of his own creative process to the musical tradition of his region, any efforts to delineate a musical region and define a musical style will remain difficult.

A musical community can be any group of musicians, large or small, who play together or share common musical bonds. They may not necessarily live in the same region or even come from the same country. The East Galway musical community can partly be found in a region called 'East Galway' but it is not tied only to place. One may well ask if music is attached to 'place' or to 'people' but the answer, surely, is to 'people'. In order to feel a sense of community it may be helpful, however, for individuals to share also a sense of place. It is the sharing of feelings and ideas that creates a musical community, what Blacking likes to describe as a "Sound Community".

One's feelings and ideas regarding music determine one's preferences and the degree to which one understands, accepts, or rejects different styles. Music that may excite or please one person may do absolutely nothing for another. The being 'turned on' or 'turned off' by music may have quite little to do with the quality of the music itself, but can have a lot to do with what the music has come to mean for the individual as a member of his particular social or cultural group.

Another aspect which relates to the musical style of a region is that of repertoire. In the past, each musical region would have had its own repertoire of tunes, with certain tunes being more popular on a wider scale, due to the circulation of the travelling pipers and the availability of printed sources of tunes, such as O'Neill's collection. A traditional musician's whole repertory, that is every piece that shelters in his memory, is hardly ever of equal importance however. The units comprising a repertoire are like objects in common use, employed more or less according to individual taste and social significance. Some may be met with anywhere, others are confined to a narrow circle, if not to the memory of a single person. In other words, their frequency may be greater or smaller. To draw up a catalogue of tunes that assumes to represent the repertoire of a region or an individual may produce, in the guise of objectivity, a false image of reality.

It is true that 'East Galway' has been the focus of relatively little musical analysis. The questions as to what distinguishes East Galway style from traditional music in any other part of the country and what distinguishes the playing style of individual East Galway musicians from one another, loom large and have yet to be answered authoritatively. Such an analysis of the regional style lies outside the scope of this thesis, which is concerned with the tune compositions of one of these musicians. Such a study would help to further define the context of Paddy

Fahey's creativity. The descriptions of East Galway music that are available do, however, provide quite an accurate account of the folk theory that exists. As this theory is made up of different peoples' perceptions of, and perspectives on, this music, these comments remain for the following chapter which is devoted to presenting such opinions.

The remainder of this work attempts to isolate and define the characteristics of Paddy Fahey's music with regard to both his compositions and his performances. Throughout the discussion, the context of his musical activity should not be overlooked or its significance underestimated. The musical expression of a composer or a performer can only be identified or classified in terms of its relationship to the human elements involved in its creation. The following quotation from Alan Lomax offers an appropriate reflection on the material covered in this chapter in that it expresses what I feel is the reality of Paddy Fahey's musical history and development.

The child begins to learn the musical style of his culture as he acquires the language and the emotional patterns of his people. This style is thus an important link between an individual and his culture, and later in life brings back to the adult unconscious the emotional texture of the world which formed his personality...Thus from the point of view of its social function, the primary effect of music is to give the listener a feeling of security, for it symbolises the place where he was born, his earliest childhood satisfactions, his religious experience, his pleasure in community doings, his courtship and his work - any or all of these personality-shaping experiences (Lomax: 1959, 929 / Baily: 1994, 47-48).

Chapter Three

Perceptions and Perspectives

Having looked in the previous chapter at the context in which Paddy Fahey's music has developed, my next step is to try and comprehend the position and significance of his music today. To assist me in this aim, I have called upon a number of fiddlers from the contemporary tradition in order to discover their different perceptions of Paddy Fahey as well as their individual perspectives on his music. It is difficult to evaluate, without such outside opinion and judgement, the extent of Fahey's influence in the wider context of the Irish traditional music community as a whole.

The 'folk view' with regard to any subject may be overgeneralised and is not necessarily accurate. It is, however, a good indicator of how the tradition is perceived from within. In Paddy Fahey's case, I am confident that those fiddlers whom I invited to talk about his music are very knowledgeable and realistic in their appraisal and understanding of the matters in question. Initially, I am concerned with what people think about Paddy Fahey's music. Following on from this I will look at a number of other key musicians from East Galway and comment upon their position in relation to what is known as the 'East Galway style'.

The tunes composed by Paddy Fahey

In questioning other fiddlers I was concerned with two aspects of Fahey's music, firstly his role as a composer of new tunes and secondly, his style of playing the fiddle. I wondered if people attribute Fahey's distinctiveness to his tune compositions alone, or if it also relates to his manner of performance. Almost without exception the comments focussed attention on the tunes themselves but acknowledged also the importance of a sympathetic playing style that would do justice to these particular tunes. The general perception was that Paddy Fahey composes excellent tunes and most people felt they would have no difficulty recognising a Fahey composition. So what is distinctive about Fahey's compositions and what is it about his music that invites such fulsome praise?

The most frequently recurring point with respect to the original compositions had to do with what people perceived to be their emotional content. While one would imagine this to relate largely to the way a tune is played it seems that Fahey's choice and arrangement of notes have in themselves the power to evoke a certain mood or feeling. Such feelings are generally those of melancholia and that sense of 'uaigneas' or sweet sadness that characterises so many of our traditional airs. All of Paddy's tune compositions are either reels, jigs or hornpipes, yet he manages to instil a depth of feeling in his music that is not generally associated with the dance tune repertoire.

According to Frankie Gavin, Fahey's main claim to distinction is linked to this emotive aspect:

The difference with Fahey's music is that it has a melancholy sort of hint about it, not just a hint but a serious measure of melancholy or ... well sadness is perhaps a bit too strong but it has a lonesome flavour about it for sure. (Speech transcriptions: 44)

Frankie refers also to the depth and thoughtfulness inherent in Fahey's compositions:

It's a very sort of deep music, what I might describe as 'deep music'. It's very intricate, not from a technical point of view but from a musical thinker's point of view. I think there's a lot of lovely thought put into his music. It's like each tune that he plays is like a great painting or something, you know what I mean. Every piece is kind of a work of art on its own. Although he might use the same sort of style right through, which is fine. With a good artist that is what you would want them to do. There's a certain style of approach to a tune. (Speech transcriptions: 44)

Although he has had an opportunity to speak to Paddy only once or twice, Gavin displays some insight into the probable meaning behind Fahey's music when he remarks

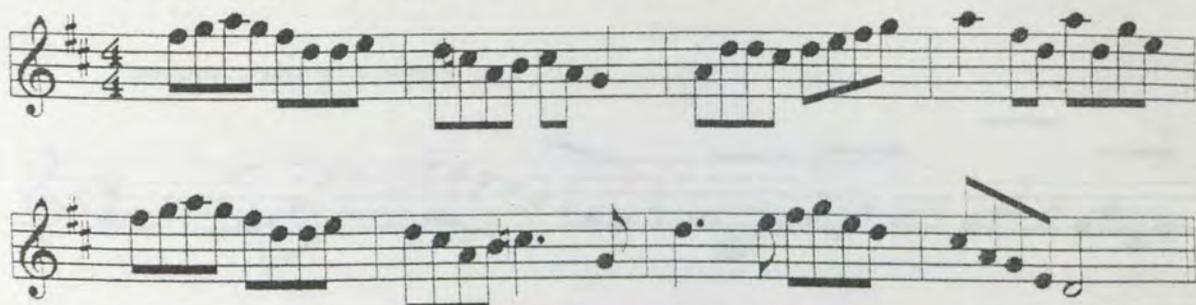
I would say though that his approach to a tune is a deep-thinking one. He thinks deeply about his music. He thinks about where ... he thinks about his environment. He thinks about things that affect him when he's playing music. What they might be I couldn't say because I don't know him that well. (Speech transcriptions: 45)

One of the most commendable characteristics of Paddy Fahey's compositional style, according to the Chicago fiddler Liz Carroll, is what she describes as the lovely manner he has of resolving his musical ideas. Liz remarked that in Paddy's tunes "the answers are always lovely". She feels that his melodic progressions and overall structures are very logical and, at the same time, very subtle. Suggesting

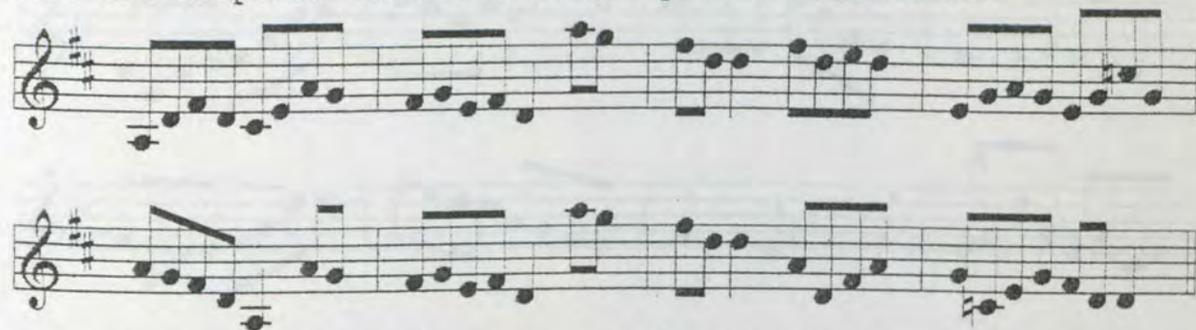
that he seems to first create a two-bar phrase and then seeks to provide a suitable response in the next two bars, she feels that Paddy excels at this type of "call-and-response" technique. (See illustration no.6) Such a manner of questioning and answering is not exceptional in itself, of course, but it is interesting that Paddy is seen to be particularly adept at constructing such balanced musical phrases. Carroll also pointed to Fahey's tune endings as being very effective, and deserving of praise. As someone who has herself composed a great number of tunes, she commented on the wonderful strength of Paddy's melodies and the fact that his compositions are so "full of notes". This brings us back to the notion of 'high density' as commented upon by Nettl and Jairazbhoy and referred to in Chapter One.

Liz Carroll spoke of the intensity of melodic activity in Paddy's tunes compared to the less complex note patterns found in more regular session tunes. When playing the latter simpler type of tune, she feels that one has greater freedom to make variations more or less at will. If she wanted to do a variation on a Fahey tune, however, she says it would need to be a note-by-note melodic variation, not an ornamental variation. In other words, she would have to try and change the melody itself in some subtle way, as there is little room to attempt to embellish further upon the pattern already created. (Speech transcriptions: 58) An example of a Fahey composition which features the type of strong melodic line Carroll refers to appears in Illustration no.7.

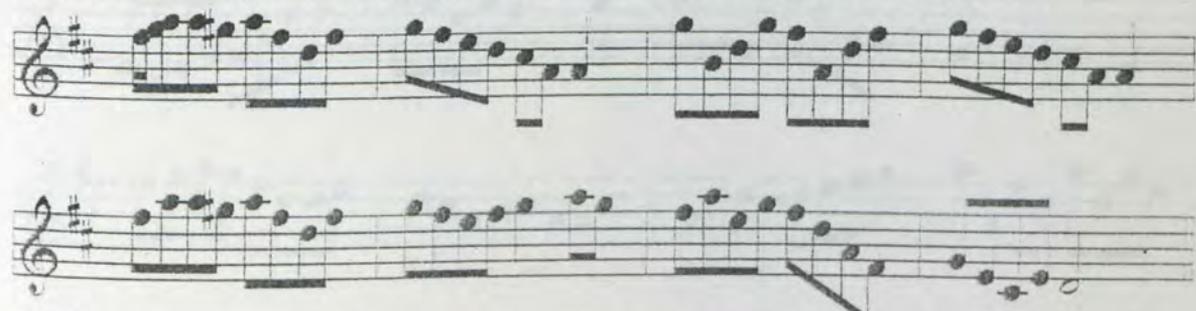
Call and Response feature in second part of Reel no.14



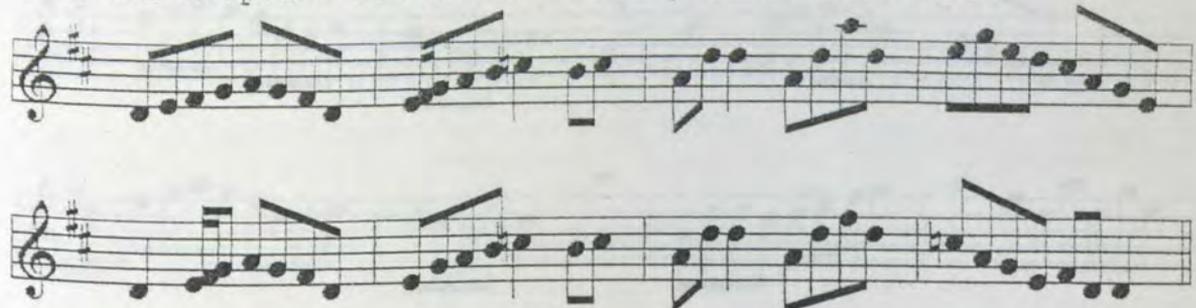
Call and Response feature in first part of Reel no.17



Call and Response feature in second part of Reel no.17



Call and Response feature in first part of Reel no.21



Call and Response feature in second part of Reel no.21

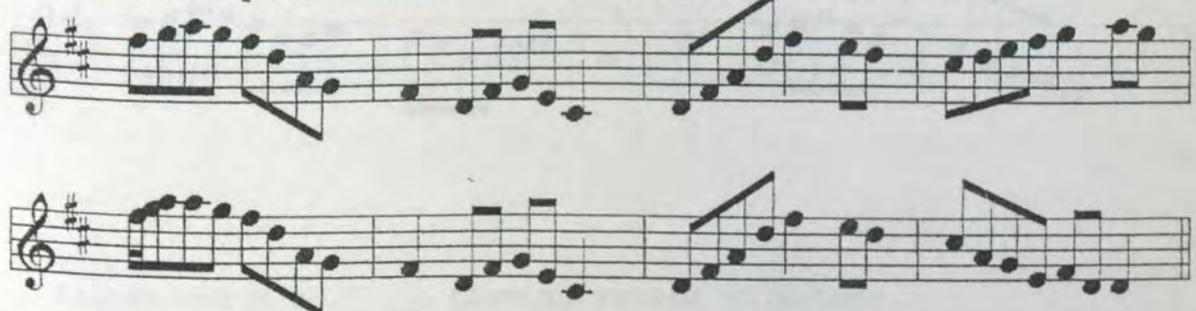


Illustration no.6 "Call and response" in some Fahey reel compositions.

Paddy Fahey's Reel no.14

The image displays a musical score for 'Paddy Fahey's Reel no.14'. The score is written on eight staves of music, all in the treble clef. The first four staves are in the key of D major (one sharp) and 4/4 time. The fifth and sixth staves are in the key of A major (two sharps) and 4/4 time. The seventh and eighth staves are in the key of E major (three sharps) and 4/4 time. The music is characterized by a continuous, flowing melody with many eighth and sixteenth notes, typical of a reel. The notation includes various rhythmic values, rests, and dynamic markings such as accents and slurs.

Illustration no.7 A flowing stream of melody.

Another fiddle player and tune composer is Connie O'Connell from Cuil Aodha in West Cork. Connie has an interest in the music of East Galway and he felt that he could recognise any Paddy Fahey tune. He associates Fahey's music with what he describes as its "tendency to use a lot of minor keys". (Speech transcriptions:64) Of course, there are many tunes in the Irish tradition in minor modes, so this alone is an insufficient factor. Connie's reasoning was that Paddy's compositions are:

in minor keys but they're still East Galway style. Combine the two of those together and you get a certain kind of a character within the tune that you don't get in other tunes from different sources or from different parts of the country.
(Speech transcriptions: 64-65)

Connie felt that the distinctiveness in Fahey's music is solely related to the way the tune is composed rather than the way it is played. He felt that anyone can express a tune in a particular way and that the fundamental difference must lie within the tune itself.

He takes these sequences of notes and mixes them up in all different directions and comes up with these tunes but still you've the same runs here and there throughout the tune, same endings, same startings in a lot of them, but still very very different tunes.
(Speech transcriptions: 75)

It is these "little pieces and bits" that Paddy puts into each tune that make his compositions recognisable instantly according to Connie; certain things are "typical of what Paddy Fahey did in all his compositions". While the final chapter identifies some evidence in support of this perception, it must be remembered that such sequences of

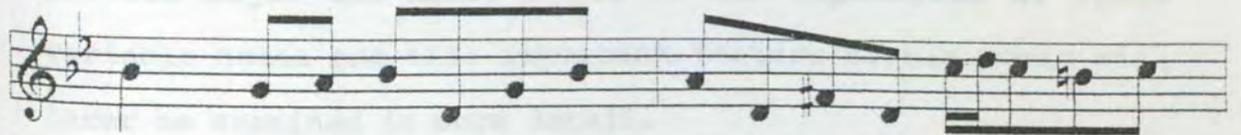
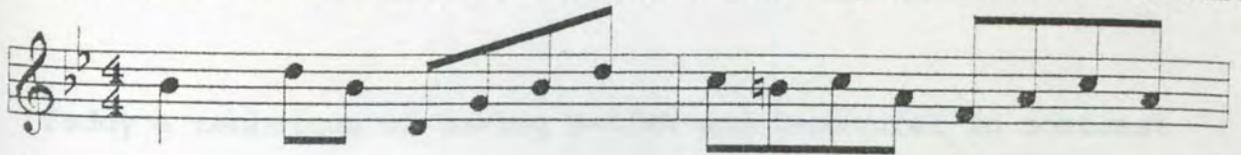
notes are not in themselves unique to Fahey's music. What is important, however, is that the correspondences some people perceive amongst a number of Fahey tunes lead them to associate these elements with this composer. It is also necessary to bear in mind that musicians are basing their observations on the Fahey compositions they know. This is a relatively small number of tunes in the context of the Fahey collection as a whole, as this thesis has been able to demonstrate. (See Discography and Tapeography)

The fact that Fahey's tunes are distinctive and yet, as Paddy himself would wish, not predictable, is a point also taken up by Frankie Gavin who commented that:

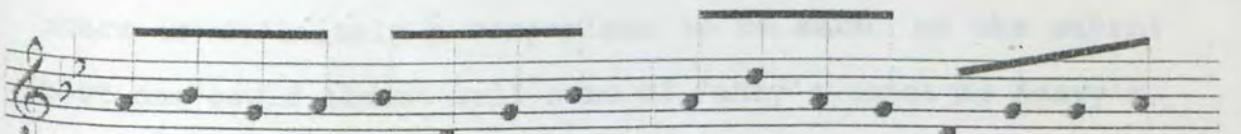
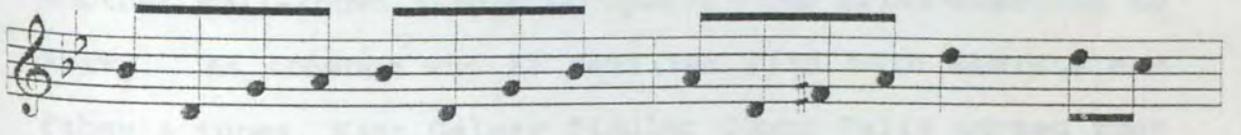
There is a distinctiveness in the notes of course. It's the way he assembles them ... I have to say that his format is very consistent. I'm not trying to say that he's predictable either. (Speech transcriptions:45)

Another fiddle-player who has attempted to identify the distinctive aspects of Fahey's music is Liam Lewis. Although not a native of East Galway, Liam was a regular visitor to the area and acknowledges the influence of Paddy Fahey and other musicians in the region. The main feature he isolates in Fahey's music is what he describes as "the relationship between B-flats and B-naturals, in close proximity to each other in a tune" (Speech transcriptions:85) Some examples of this are illustrated overleaf. We will see in the following chapter that Fahey's use of B-flat is something which the composer himself identifies as being a significant characteristic and it is true that almost 50% of his reel compositions have some association with this pitch.

Paddy Fahey's Reel no.5, first part, showing B-flat and B-natural



Paddy Fahey's Reel no.23, first part showing B-flat and B-natural



Paddy Fahey's Jig no.1, first part showing B-flat and B-natural

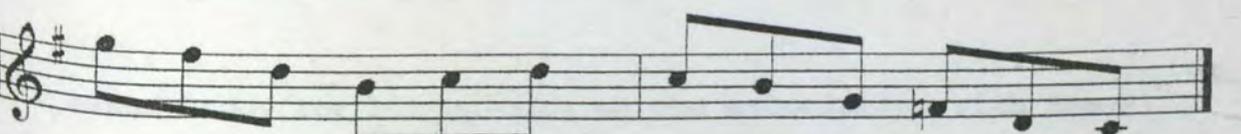
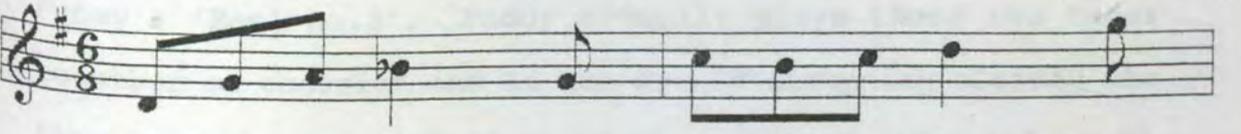


Illustration no.8 Examples of B-flat and B-natural in close proximity in Fahey compositions.

Paddy's technique of having B-flat and B-natural in contrast to one another is also employed in his approach to the more common variable notes in Irish traditional music, namely F and C. Lewis emphasises Fahey's tendency to oscillate between major and minor modes in his expression of these variable notes and this important feature of his music will later be examined in more detail.

One of the questions I put to fiddlers concerned a possible similarity between some of Fahey's compositions and those of another well-known fiddler-composer, the Irish-American Ed Reavy. As someone who is familiar with both Reavy's and Fahey's tunes, East Galway fiddler Conor Tully agreed that there is definitely a comparison to be made, to the extent that one could almost sell some of Fahey's tunes as Reavy's, and Reavy's as Fahey's. While Frankie Gavin felt he was not familiar enough with Reavy's compositions to make a definite comment, other fiddlers such as Brendan Mulvihill and Connie O'Connell were quick to say that they thought nothing whatsoever of the comparison. There would appear, however, to be some element of truth in the association. One example is the Reavy reel "Never was piping so gay" and Paddy Fahey's "Reel no.3". Paddy actually plays these two tunes together on occasion and if one wasn't listening closely the flow into the second tune could go unnoticed. (See Ill.no.9)

I asked Paddy for his opinion on the association with Reavy, noting the comments made by other musicians and I pointed

Paddy Fahey's Reel no. 3

The first piece is 'Paddy Fahey's Reel no. 3', written in 4/4 time. It consists of four staves of music. The melody is characterized by a series of eighth-note patterns, often grouped in pairs or fours, with some triplets. The key signature has one sharp (F#), and the piece begins with a repeat sign. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, with some notes beamed together.

Never was Piping So Gay

Ed Reavy (Reavy 1984)

The second piece is 'Never was Piping So Gay' by Ed Reavy, also in 4/4 time. It consists of four staves of music. The melody features similar eighth-note patterns to the first piece, with some triplets indicated by a '3' over the notes. The key signature has one sharp (F#). The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, with some notes beamed together.

Illustration no.9 Example of similar motifs in Fahey's Reel no.3 and Reavy's reel "Never was piping go gay".

out to him a number of ideas in Reavy tunes which coincide with ones that appear in his own compositions. Paddy felt that Reavy's music did not influence him in any significant way. He was composing tunes long before he became familiar with Reavy's music. His "Reel no.3" was one of these early compositions and it was in later years that he came across the Reavy reel and recognising the similarity used to link it in with his own tune. Paddy thought it important to stress that while it is almost inevitable to find similarities among various traditional tunes, at the same time each tune taken in its entirety can be very different.

It is interesting that a number of Reavy's compositions became popular in East Galway. Not only were musicians in the area drawn towards composing their own tunes, they also welcomed newly composed tunes from other sources. Mick Moloney did considerable research on Reavy which led to an article entitled "Medicine for Life: A Study of a Folk Composer and his Music". He tells us that:

Despite interviewing Ed extensively and cross-referencing the dates obtained, I was unable to find any individual tune which he was able to pinpoint as having been composed before the 1940s ... The vast majority of the 79 tunes in "Where the Shannon Rises" were composed in the 1950s and 1960s. (Moloney)

This is also the period when Paddy Fahey was composing many of his most well-known tunes. While Paddy did not attempt to put himself forward as being a possible influence on anyone he simply reminded me that over the years many tapes of his music were brought or sent to America and that Reavy may have been aware of his music also. Although Ed Reavy moved

to America in 1912, having been born in County Cavan in 1898, it is clear that he kept in contact with home. Moloney mentions that Reavy "began to compile [his] tunes for publication after he came back from Ireland in 1969". It seems likely that he was interested in and knowledgeable about musical developments in his native country.

Liam Lewis remarked that he has heard people comment that "a lot of Fahey's tunes are revamped versions of Reavy's". His own opinion on the matter is rather different. He feels that "Fahey is as individual a composer as one can be" and while he did allude to the similarity between Paddy's third reel and the Reavy tune noted above he added that:

after about four bars the similarity just falls away. I mean, I don't see how anyone could really say that he just revamped Reavy's tunes. It's just ludicrous. If there is a similarity it is because of his association with Reavy's music just like we pointed out before his associations with Paddy Kelly (Speech transcriptions:86)

Considering that Paddy's music is so firmly rooted in his local area, one might well ask where does Reavy fit in. It is important to point out that Fahey's apparent predilection for some of Reavy's tunes is not just a personal preference but something he shares with other East Galway musicians. For example, Conor Tully had been recording some music with East Galway flute player Paddy Carty before he died. A tape was later produced and it is not a coincidence that a number of Reavy tunes appear in this collection. It illustrates Carty's and indeed Tully's inclination to play tunes that are slightly more distinctive than the usual session tunes. Fahey was of much the same mind. As Lewis noted:

Reavy liked to compose tunes in minor keys, or not just minor keys but B flat, F, C keys, and it just so happens that Fahey likes those keys himself 'cause they're challenging to play in and they make a refreshing change from your average G major, D major tunes. That's the similarity he shares with Reavy. (Speech transcriptions: 86)

Analytical notes on the Reavy tunes published in "Where the Shannon Rises" accompany the recording "Ed Reavy" and this commentary written by Larry McCullough describes many features which are directly applicable to Fahey's music also. McCullough refers to the fact that:

Reavy uses the standard diatonic major/minor scale framework for nearly all the compositions ...however, in all but 20 tunes, chromatic, non-scale tones are introduced.

He notes particularly the frequent shift to a mixolydian modality in Reavy tunes. Of course, the ambiguity created by these type of modal shifts is evident, not only in the compositions of Reavy and Fahey, but throughout much of Irish dance music as a whole. What is significant, however, is that these features are particularly common in Reavy's and Fahey's music. It would certainly seem that peoples' perception of a relationship between these two fiddler-composers can be attributed largely if not solely to this factor. McCullough says that 36 of the 77 dance tunes in "Where the Shannon Rises", or 47%, experience an infusion of mixolydian elements. He compares this to the percentage of mixolydian tunes in the larger tradition of Irish dance music, which was estimated by Breandan Breathnach to be 15%. While I do not go into the same analytical detail as McCullough in my discussion of Fahey's music, the following

chapter will emphasise that the majority of Fahey's compositions also rest in this category. Personally, I think it is wrong to make too close an association between Fahey and Reavy other than to say that Reavy seems to have had an ear and a feeling for a certain character of tune that found favour among East Galway musicians generally.

Apart from the views of others I was equally concerned, of course, with Paddy's own perspectives on his tune compositions. Unfortunately, he is quite at a loss when it comes to verbalising what he so eloquently expresses in music. When I wondered if his compositions tended to have something in common with each other, he replied saying:

I suppose there is a similarity in some of them. The B flat anyway comes in to them and there's certain notes connected with that. Something in common? I suppose they would too. They have nearly all the one run ... but they're all individuals ... there's none of them that much alike I hope now. I never put them together you know. This is the first time now I ever put them together. I'd be playing them and forget a few of them and play more of them and I'd come back to them again, There could be some of them very much alike, though I don't think so. (Speech transcriptions: 25)

I put it to Paddy that while his tunes are different from each other, other musicians say that they are able to recognise a Paddy Fahey composition. Again the only reason he could identify for his tunes being attributed with such distinctiveness has to do with his use of B flat. While it is true that many of his tunes revolve around this note, some of his later ones have departed from this.

Well they're all built on that kind of a B-flat job. That's the only reason I suppose. I never departed much from that. The last few now are gone away a bit from that. (Speech transcriptions: 26)

Interestingly, Paddy relates his apparent preoccupation with B-flat, and consequently the keys which involve this note, to the sound of the pipes. Speaking about the things that have influenced his tunes he said:

I'd say history more than anything now and those pipes. I think the B-flat you know comes in a lot on pipes on that note. 'A' and 'B-flat'. It's a kind of an old wailing kind of a note. A lot of them don't suit pipes though now. A piper was telling me - my tunes - they have to play them in a different key.

(Speech transcriptions: 31)

Paddy seems to refer here to the particular suitability of variable notes in the context of piping technique. The pipes are an excellent example within the tradition of an instrument which can manipulate variable notes to a very detailed degree, particularly through cross-fingering and partial covering of the holes. That lonesome, wailing sound as a note tries to go up through a series of microtones, but does not really reach the point it seems to strive towards, seems to have effected Paddy considerably. Although he has commented elsewhere on the importance of "hitting a note on the head", it seems that his willingness to explore the nether regions between B-flat and B-natural has arisen from some associations he makes with the piping tradition.

Before going on to discuss the playing of Paddy's tunes it should be highlighted that for all their emotive content Paddy was never persuaded to put names on any of his compositions. While this fact was not mentioned by any of his peers, Paddy himself acknowledged that it would be a good idea to have titles. It is quite difficult to identify

different tunes verbally when one has recourse only to a number system, especially when there is a significant collection involved. He feels, however, that should he attach titles of a descriptive nature to his compositions, they would lose the title "Paddy Fahey's" and thus, over a period of time, lose also their association with him. This reasoning is understandable particularly in the past when composers were rarely credited. The discography of this work lists most of the commercial recordings of Paddy's tunes, and the performers who have acknowledged directly Fahey's role as composer of the tune in question are noted. These instances are the exceptions rather than the norm. The fact that the name "Paddy Fahey" is generally included in the title of a tune ensures, however, that the association with Fahey is maintained even if there is no specific indication that he is the composer. Since he is well known as a composer, it is fair to assume that most traditional musicians would understand "Fahey's Reel", for instance, as being a Paddy Fahey composition rather than simply a favourite tune of someone called Fahey.

Paddy has recounted instances of hearing his tunes performed on the radio under a different name entirely. (Speech transcriptions:27) This is, of course, quite a natural occurrence but one that may become less common. It can happen also that a tune, if it is reminiscent of Fahey's style, or associated with him in some way, may be mistakenly regarded as one of his compositions. One notable example

from O'Neill's "Dance Music of Ireland" collection is the hornpipe "Madam if you please" (no.194 in O'Neill's). This tune had become so associated with Paddy Fahey that it was actually known as one of his compositions. Another example is included on a 1979 album by Father Charlie Coen, an East Galway man resident in America for many years. He plays a jig on concertina called 'Paddy Fahy's, described as "a composition of the great East Galway fiddler". When I played the tune for Paddy, however, he did not recognise it as one of his own.

With regard to the numbers currently assigned to Fahey's compositions, there is no great significance to the order in which they are identified. Paddy was unable to indicate dates of composition for the different tunes, so on the whole, this was not a factor in determining numerical order. The order arose more or less as I began to learn and work on the various tunes beginning usually with the ones I knew previously from some other source. Paddy may compose titles for his compositions in the future. It would seem, however, that no few words can adequately describe a tune for him in a manner he feels appropriate and, therefore, I imagine that he will always choose to leave the music to itself.

The playing of Paddy Fahey's tunes

Within this section there are two areas to be discussed. One concerns Paddy's own style of playing and how this style is perceived by others and indeed by himself. It is very interesting also to hear how other fiddle players approach a Fahey tune and why they feel a particular approach is best or perhaps even necessary. Beginning with the latter issue, once again the main thing people consider is that which relates to the emotion of a tune. This 'presence' initiates a relationship of some sort between the performer and the music. Frankie Gavin emphasised this from his own personal perspective when he spoke about Fahey's tunes as follows:

I think that they're the types of tunes that you are in a particular mood at a particular time to play. You know they aren't ones that you'd play in the middle of a rip-roaring session as such. I find that about them. The style of music that I find myself playing nowadays is of a sort of more cheerful nature in a way. You know, if I feel in a melancholy mood, then I pick a couple of Fahey tunes or something like that and I'd play those. But they're for the connoisseur of traditional music, a musician who really knows music inside out. I think they're tunes ... they're not kind of throwaway tunes, you know what I mean, you can't just dish them out and play them and that's the end of it you know. They're much deeper than that, you can't just as I say casually let them off like that and pretend you haven't played them about a half an hour later you know. (Speech transcriptions: 47)

Fahey's melodic patterns do seem to require a certain thoughtfulness in one's playing and a gentle unhurried pace.

This point was emphasised by Maureen Fahy of Ballinakill:

A lot of them are sad tunes, they sound very sad. They're very nice and they have to be played slowly, you can't play them lively. They're very soulful kinds of tunes ... and if you play them fast they just don't come across properly. (Speech transcriptions:52)

Certainly, tempo is one of the elements of performance that is affected by this melancholy mood and while some of Paddy's tunes would be at home in any session, many of his compositions are not really what one might describe as good session tunes. As Maureen remarked:

They're lovely in themselves but I think they're more solo tunes. I mean you wouldn't play them in a session with people together and in good form and the whole session swinging. But they sound really nice - I mean on their own, and they're very kind of close ... they're very close to the earth I think.
(Speech transcriptions: 52)

Another characteristic of Paddy Fahey's tunes is that they tend to be better suited to solo rendition than to performance in a group context. It is less usual today to describe a body of tunes as solo music. Although Irish traditional music is essentially a solo art, new developments in recent decades have heralded a tremendous growth in various types of ensemble playing. Of course, if a number of musicians are closely in tune with each other both musically and in their emotional attitude to the sound being created, their shared experience and common goal can produce a very satisfactory result. It is interesting, however, to look at the discography of commercial recordings of Fahey compositions. In a majority of cases it is solo performers who have chosen to include a Fahey tune in their selection.

Although Paddy performs his compositions with the greatest of ease and fluidity, many of them are not exactly easy tunes to play. Most agreed that while Fahey's tunes are

well suited to the fiddle, some of them are quite difficult to play. They could present some technical problems for the less accomplished player as Frankie Gavin points out below:

A lot of them are very awkward tunes to play; there's flats and so on and so forth ... I suppose 'tis unfair to say that 'twas obvious that he was thinking about musicians that were capable musicians in the first place that would be playing them. But I suppose behind it all that would be his wish that good musicians would play them ... musicians that would have the ability to sort of see what he was trying to do and be able to bring that out when they are playing it you know. I'd say there's a fair message there in that ... like the ordinary Joe Soap should stay away from them maybe a small bit. Although I don't think he meant that in a snobby way. (Speech transcriptions: 47)

Maureen Fahy also echoed the general perception that Fahey's tunes are unusually complex due to the abundance of flats and sharps but also indicated that this was the secret to much of their attraction.

They are mainly fiddle tunes. I mean a lot of them have very flat and sharp notes and it'd be very difficult now to play them [on other instruments]. I suppose probably Paddy Carty now would have been able to handle them when he was alive, but they're fairly difficult alright to play. But they're lovely, they're in unusual keys. (Speech transcriptions: 52)

On the subject of Paddy Fahey's own renditions of his compositions, Conor Tully, a fiddle player from the Woodford area of East Galway, insists that there is a difference not only in what Fahey does in composing his tunes but also in how he plays them. Conor says that if someone else was to interpret a Fahey tune, it could sound like a different tune altogether. He feels, however, that in the case of some of Fahey's compositions you would have to adopt Fahey's particular manner of playing in order to do them justice.

(Speech transcriptions: 93)

On a similar point, Liz Carroll told me that any time she plays a Fahey tune, she can in fact hear Paddy playing it in her head. For some reason she feels almost bound to observe his way of expressing and phrasing the tune although this may not necessarily be her own style or approach to the tune. She thus associates Fahey's tunes very closely with his own playing and interpretation of them. That is why, she does not feel fully at ease when performing his tunes herself, especially in a public context. "It's like his ghost is there present", she said, commenting that "there's a conscience thing involved" when playing one of Paddy's compositions. She thus finds it very difficult to put something of herself into these tunes, another reason why she might not choose to play them on recordings or at concerts. (Speech transcriptions: 59)

The fact that American musicians were just as familiar with Fahey's playing style as his neighbours in East Galway came as a surprise to me. One of the assumptions I had made at the commencement of this work was that Paddy Fahey's fame rested largely with his compositions and was, on the whole, unrelated to his style of performance. My understanding was based on the fact that he has never made a commercial recording and that the amount of his music collected in traditional music sound archives is very limited. I was also aware that he had performed on his own in public only on rare occasions. In my conversations with fiddlers, I discovered the channels through which tapes are passed among

certain circles of musicians. In this way, a few privately-made recordings of Paddy, either in his own home or the home of friends or perhaps at a local session, would have found their way over the years to a far greater audience than one might expect. It transpires, therefore, that Fahey's name is not only linked in peoples' minds to his compositions but also to the particular way he plays his music.

Taking an overall view, Paddy's approach to music in composition and his approach in performance are perceived as being almost of equal significance. They seem to carry similar weight in musicians' private analysis of his contribution. The opinion of London-born fiddler Kevin Burke, who is now based in America, was that he could recognise both a Paddy Fahey tune and Paddy Fahey playing a tune since both his tunes and his playing are very distinctive. Kevin told me that sometimes when he is deciding how to interpret a certain type of tune he might think for a while about how Paddy Fahey would go about it.

(Speech transcriptions: 61) The fact that he acknowledged Fahey's influence in this way was for me like coming full circle as I would have been an admirer of Kevin Burke's approach to a tune long before I had heard Paddy Fahey play. From Liz Carroll's earlier remarks, it should come as no surprise that she too feels that it is Paddy's playing - in conjunction with the tunes - that is most distinctive, rather than the tunes alone. Again on the subject of Fahey's dual influence, Liam Lewis commented as follows:

I suppose you could split it down the middle. It's probably hard to put a percentage on it either way. A bit of both. It's in the way the notes are related to each other on paper or in the mind and then the actual emphasis, the technique you know like putting a bit more physical pressure on the bow on a certain note. (Speech transcriptions: 87)

Liam referred also to some of the ways in which he felt Paddy's style of performance to be especially effective:

He plays it [the fiddle] with a lot of feeling and even with the use of classical techniques such as vibrato and now and again unheard of techniques such as bow slapping, if he was playing a crotchet say, sometimes he wouldn't play it for the full duration, instead he'd lift the bow physically off the fiddle and 'slap' it down on the next note. (Speech transcriptions: 88)

In the same way as when asked about his tunes, Paddy himself was slow to describe any qualities special to his style of performance. He did not differentiate between his own style and that found among East Galway musicians generally. When I asked him then if there is a difference between the way he plays the fiddle compared to fiddlers in other parts of the country, his answer was:

That's a six-marker anyway. Well the main difference now I'd say is the bowing, you know the treble on the G now mostly, I do it with the little finger. In Clare it's all the bow, the four notes ...I'm no good at that now, you know that treble with the bow, well I never practised it. 'Twas always the finger you know and of course 'tis a lot easier do the bow. If you're beginning to get stiff at all you see, you'll fail in the finger but you won't with the bow. Very little fingering in the Clare style, it's all the bow, and of course they're great at it. But I wouldn't be able to do it like them now. That's nearly the only difference. (Speech transcriptions: 5-6)

I asked Paddy which he thinks is most important about his music, the tune in its particular arrangement of notes, or the fiddle style of the person playing the tune. Interestingly, he felt the latter to be very significant, in

order, one may presume, to do justice to the former.

Talking about his own music he said:

Well I'd say the way it's played, I'd say the style, the way it's played is very important. There's a certain way of playing them. If you run over them in a slipshod kind of way like, I mean they don't mean a lot. You have to lean on notes here and there.
(Speech transcriptions: 33)

It is interesting that Paddy attributes such importance to the playing of his tunes even over the tunes themselves. he reiterates this fact when he says that:

The way you play them of course now has a big influence. If you speed up some of mine now, they aren't worth a damn at all. Do you know, if you go away from the ... run over it like. They would [be alright] if you changed keys. You know, 'twould suit, if you did change a key then, 'twould suit the speed more. Instead of B flat now, have it in D, and you can play it speedier then. It's nearly a different kind of a tune then. (Speech transcriptions: 33)

In other words the tempo and the key can have something in common, and both are linked to the realm of emotive expression the performer wishes to journey in. Paddy is conscious of the lonesome flavour of many of his compositions but he is equally conscious of the consequent need to pep them up in performance. This is an attitude that other musicians do not always demonstrate in their renditions of his compositions. Indeed Paddy is somewhat critical of those who "go to town" on this aspect of his music, as highlighted in the extract from our conversation below. Since there is considerable melancholy inherent in the pattern of the pitches themselves Fahey feels that this needs to be underplayed rather than emphasised. The sense

of 'sadness' is in the notes without it being reinforced by the performer.

P: They don't want to be made sadder. That's the mistake now, I hear lads playing and they go to town on ...

M: They make them even sadder?

P: Yeah, and that's disaster. If anything you'd nearly want to peppy them up.

M: But are they not meant to be sad?

P: Well, not that sad - I hope! Well, it's just the B-flat that's making them sad, but you needn't go to town, you needn't go overdoing the thing. Ah, it's a disaster to make a sad tune - try to make it sadder. Even some of them old traditional singers now, you hear them sliding the whole time, instead of singing a direct note. Bringing it up and sliding, the whole time whining. And if they played the exact note, it's sad already like, in the arrangement of notes.

(Speech transcriptions: 29)

Paddy pointed out that not all of his tunes are of this melancholy character, for example, of Reel No 18 he said

That one that I played for you now is not ['sad']; there's a bit of fire in it. Bit of a 'go' to that!

Tempo is clearly an important consideration for Paddy. He differentiates between playing that is too fast and playing that is too slow so obviously there is a happy medium somewhere! He returns to this essential consideration:

You wouldn't want to pass a certain pace for them auld tunes. If you speed them, they're gone then. You have to have a certain good steady ... not too draggin' either d'you know ... they're kind of dragging in themselves. You want to pep them up but still keep them slow you know. You know what I mean. I hear some lads playing them now and I have the name of playing slow, but I do be fit to give them a ...! They drag it altogether, they go into a real old lonesome kind of a thing. (Speech transcriptions: 38)

When I asked Paddy if players do anything he might consider incorrect when playing his tunes, he remarked:

What they all are doing wrong is I'd say speeding them, you know, not playing them at the proper tempo, is it tempo we call it now. It's not an easy done thing

either. Very hard to hear some people, when they go play them slow, they make a pure hames of them altogether. Pure slow you know. Overdone. I do meet them at sessions too playing. They'd start off playing along with you and the Lord save us 'twould be ... well they have the high idea that you're playing slow you know but they exaggerate it of course. You're supposed to be playing terrible slow. A lot of them want them slow too. I played them a few places and a lad asked me if I could play them slower. I'm getting speedy, he said. Wanted them slower.
(Speech transcriptions: 35)

Although the main technical feature Paddy differentiates about his own playing lies in his style of bowing, different bowing styles are not much of a consideration for him in terms of his reflections on others' performances of his tunes:

No, a different bow hand can improve them. I heard the Woodford lad now, Tully, Conor Tully, he makes a grand job of them. He has a different bow. You know the way he bows. Trebles with the bow instead of with the fingers. That dosen't take from them at all, you know, that style of fiddling. 'Can even improve them in places I'd say. Conor does a lot with the bow what I would do with the fingers, it doesn't take from it now. It even improves the rhythm of it.
(Speech transcriptions: 35)

Liam Lewis also commented on this difference between Paddy Fahey's and Conor Tully's style of bowing. Talking about musicians who reflect the East Galway style he said:

Conor Tully, of course, is very important, even though he'd be more classified as a Clare musician, you can see it in his style, his bow-work is completely different from Fahey's, he's more rhythmic.
(Speech transcriptions: 87)

When I asked Paddy if he would give any advice as to the way he would like his tunes to be played, his opinion was:

I wouldn't like to set any guidelines. Everyone has a different way you know. 'Twouldn't be good for the tune either. It's grand to hear it done a bit different. Get some other one's version of it you know. I often thought it improved. You can improve them too now.
(Speech transcriptions: 36)

Connie O'Connell expressed the same idea from his own perspective as a composer of tunes. Like Paddy, he too acknowledged that another musician might even improve upon the 'original', saying:

You'd leave out a tune and it'd come back and it's transformed completely. That happens all the time. People generally make a good job out of them. Sometimes they can come back and it can sound much nicer than what you originally thought up yourself. (Speech transcriptions: 68)

It is clear that composers of traditional tunes, being performers themselves, do not expect their compositions to become assimilated into the tradition at large without experiencing various changes. As regards his own efforts in performance Paddy's personal values are stated briefly and simply:

I try to make it as tuneful as I could. I wouldn't spoil it with speed anyway. (Speech transcriptions: 6.)

He would not lay down any rules for other performers because he does not agree that musicians should be limited by his way of playing. In stating his own beliefs, he gives a completely unassuming description of what traditional music is all about:

Any lad that gets the basic and puts in his own little bits, that's the proper way I think. A lot of them wouldn't be able to play it the way I'd play it now, might be trying, but they'd make a great job of it if they went their own way. Not to be trying to stick to my versions. So long as they have the basic frame of the tune is the whole thing. You can do what you like after that. (Speech transcriptions: 37)

Paddy Fahey : the voice of East Galway?

This section of the chapter 'Perceptions and Perspectives' asks if Paddy Fahey may be regarded as a musical voice for East Galway. Personally, I consider Paddy Fahey to be an individual musician in his own right who has developed his style in accordance with an innate musical instinct and aesthetic. As stressed in the previous chapter, his creative voice was nourished by the musical tradition of his immediate locality and blossomed therein. Fahey never felt it necessary to venture beyond his native place for inspiration, and his original compositions were assimilated and popularised by his fellow musicians in East Galway thereby enriching this self-same tradition. Any possible influences people might observe in his music, such as that of Reavy perhaps, were ones which affected the community in general rather than Fahey alone. While I have come to regard Paddy Fahey as the strongest and most constant presence in East Galway music throughout the twentieth century, the fact remains that "East Galway music" means different things to different people. My perspective would not be shared by everyone and it is necessary to look at other aspects of the tradition in this region.

One must bear in mind that in East Galway today there is not a distinct musical tradition shared by all as tended to be the case in the earlier part of the century. On the one hand there are many musicians who play in a style that

cannot truly be said to represent their area, since their music is more of a reflection of general fashions in the tradition at large. Alongside this, there exists an approach to the music, associated with certain East Galway musicians of the past and present, which public perception identifies as 'East Galway style'.

The first categorisation, which is linked to the concept of a universal style, is exemplified by many players in the contemporary tradition. Maeve Donnelly and Maureen Fahy, who grew up in the neighbouring parishes of Abbey and Ballinakill respectively, are two well-known and respected fiddler players of the present-day. As musicians who come from South East Galway they are each associated with this musical place in the minds of musicians from other parts of the country. Neither of them, however, would identify an East Galway style in their own playing. Reflecting on how her fiddle style has developed over the years, Maeve says:

I wouldn't class my music as being influenced by local style as such though I would like to think that I have some local style in my music - that I'm not sort of listening to all the various styles and ending up with nothing. I think that at the moment what I do is that I pick out things that I would like in different styles, for example, I might listen to James Morrison from Sligo or Denis Murphy from Co.Kerry and I'd pick out various things that I liked about the music and I would include them in my own music. That was more or less the way I learned music and I still learn it that way. (Speech transcriptions: 54)

In Maeve's view the East Galway phenomenon is associated with what she describes as a 'Paddy Fahey style'. She feels that Paddy Fahey's unique style has become so readily identifiable with the region of East Galway, that it is

often practically equated with the term 'East Galway style' and vice versa. In other words 'East Galway style' and 'Paddy Fahey style' sometimes mean one and the same thing. The question is whether this stylistic overlap confirms the prominence of Fahey's voice within his community or does it perhaps suggest some confusion in the public's perception of East Galway music? It is true that some musicians from East Galway feel that Paddy Fahey is too much of an individual to be considered a voice for the entire community.

Maeve singles out the fiddle-player Conor Tully as being the main exponent, in the current tradition, of what she calls the 'Paddy Fahey' style. Conor, who comes from the parish of Woodford, adjacent to Abbey and Ballinakill, refutes this idea but Maeve's view is quite understandable if we accept her label 'Paddy Fahey style' as implying the distinctive type of music otherwise known as 'East Galway'. In his own way Conor seems to choose and favour what I can only describe as lovely tunes played in a gentle manner, and these include Fahey compositions. Conor himself acknowledges that there is a stylistic categorisation that comes under the heading 'East Galway', but as far as his own music is concerned, he would not feel in any way limited by this. While Tully's personal preferences undoubtedly connect him with Paddy Fahey, his attitude of developing his own independent relationship with the music, is similar to that of his contemporaries Maureen Fahey and Maeve Donnelly.

Connie O'Connell, and indeed Paddy Fahey himself, would regard Conor Tully as the best fiddle player in the 'East Galway' style among his generation, the 'East Galway' tag relating not to his simply being from the area, but rather his favouring a certain style of playing and type of tune. Conor's own feeling on the matter is that he has never thought about the local style in a specific way and does not deliberately set out either to hold on to it or to get rid of it. As Paddy Fahey commented, the only way a style continues is through people choosing it naturally, because they simply like it.

Outside of the region, in the tradition at large, the musical term 'East Galway' possesses at least a dual resonance. On the one hand it is used to recall a style associated with an older generation of musicians in the earlier half of the century, most notably those involved with the old Ballinakill band, the 'Aughrim Slopes' and similar communities of local musicians. The Clare flute-player Seamus Mac Mathuna described East Galway flute playing as "fairly legato playing of quite ornamented melodies back sixty years ago". (Keegan: 1992) The fact that he associates it with something from an older era is interesting, the implication being that it is not so prevalent today. In more recent decades the term 'East Galway style' has been used to denote a musical development which found tangible expression in the composition of new tunes by a number of leading East Galway players and also,

it has been suggested, through a change in flute instrumentation, brought about to accommodate the keys and tunes favoured by this style.

The musical tradition in this part of the country was by no means limited to fiddle playing. There was a vibrant flute tradition in the Ballinakill area especially. In fact the existence of a distinctive East Galway tradition is particularly apparent when one looks at flute players and it is interesting to note a conclusion reached by Niall Keegan in his study of traditional Irish flute style:

East Galway is the only place in Ireland where a substantial group of players have adopted the Boehm system flute, (or other flutes that are fully keyed and have a cylindrical bore ...) namely Paddy Carty, the two Maloneys, Mike Rafferty, Charlie Coen and many others who espouse this style. This is because these instruments are more suitable for the tunes characteristic of East Galway playing which involve unusual keys and accidentals, produce a steady, soft tone important to the production of a smooth, flowing effect, and are not called upon to produce the techniques of articulation and emphasis more suitable to the manner of Irish traditional performance on the simple system, conical flute. (Keegan: 1992, 81)

It was noted previously that the flute was not a common instrument in the Aughrim-Kilconnell area. While the Loughrea flute-player Paddy Carty was a member of the 'Aughrim Slopes' at one time, the Maloneys and Raffertys referred to above are both Ballinakill families and Charlie Coen, resident in the US for many years, is a native of Woodford. Keegan described the use of the keyed flute as

a style which perhaps is the most immediately radical in comparison to others as it has allowed for traditional instrumentation to change at least in the case of many flute players in East Galway.(ibid.)

One individual's attitude to the more recent understanding of 'East Galway style' and its association with unusual keys, is that it was something of a 'media invention'. According to Frank Hogan, whose bouzouki-playing accompanied Paddy Carty's final recordings with Conor Tully, the modern perception of 'East Galway' style may have arisen from certain aspects of the music being exaggerated on the sleeve-notes of commercial recordings of individual East Galway musicians. One example is Paddy Carty's first ever which was released by Shanachie Records. A number of the tunes on Paddy Carty's album are modal in nature and it is this aspect which has come to be recognised as part and parcel of a distinctively East Galway voice. The American fiddle player Kathleen Collins released an album on the same label. She was living in East Galway at the time and was influenced by the local style. Her brother, Daniel Collins, was the author of the sleeve-notes and he emphasised the modal and melancholy character of the music as follows:

This is the unmistakable sound of modal music - poignant, full of unexpected tensions and releases, and generally sombre in a way that major keys tend not to be. By their nature modal tunes lend themselves to a more contemplative playing style, slower-paced, more for listening than for dancing ...All of which in fact describes the Galway style, in contrast to the more uptempo, driving intensity of Sligo music with its insistent emphasis on dance. (Collins)

He also commented upon the importance of Paddy Fahey as one of the most prominent performers in this style:

"real" Galway music is not easy to find. Unfortunately, documentation of the historic development of the Galway style is largely lacking. Unlike the Sligo counterpart with its spate of much-recorded and popularized pioneers, Galway music seems to have had no immortal champions. Certainly one of the main living

representatives, is Paddy Fahey, a brilliant fiddler from Kilconnell ... Kathleen likens his sound to a "constantly flowing stream" and indeed his bowing is so smooth and light that changes in direction seem barely perceptible, the overall effect being one of effortless simplicity. (ibid)

Collins highlights certain characteristics of a number of tunes which appear on the Kathleen Collins recording.

Sergeant Earley's Dream, The Jug of Punch, and Eddie Kelly's Reel: These three tunes, all reels in the Dorian mode, are clearly representative of the Galway tradition, with their infrequency of triplets, (another distinctive feature of Galway music) and their general lingering on, and shaping of, a note or phrase. In the latter two tunes this tendency toward held notes becomes a particularly striking stylistic feature when such notes are played with long simple bow-strokes, devoid of rolls. (ibid)

Again Fahey is awarded a special mention this time in relation to his role as a composer of tunes in this style:

Among Kathleen's selections on this album are six original compositions by contemporary Irish musicians. Without a doubt the most prolific writer of the group is Paddy Fahy, the Kilconnell fiddler. Fahy has produced an extraordinary output of tunes, a number of which are in wide circulation throughout Ireland, while others remain unknown. Most are characterised by a gentle contemplative quality, well suited to the distinctive Fahy style of playing. (ibid)

My reason for quoting these comments at such length is that they provided almost the only written documentation on this music that was available to the public. Frank Hogan felt that people began to latch on to these ideas to the extent that all musicians in East Galway began to be regarded in this light when in reality such descriptions applied to a relatively small group of musicians. There is the suggestion that people from outside the area who, by implication, only half understood the music, were trying to make a simple thing complicated. Of course, such an

accusation could be pointed at many in the field of ethnomusicology who attempt to write about aspects of musical style and tradition. I think it fair to say, however, that such commentators were simply verbalising what most of the musicians who played in this particular style realised anyway although they may not have expressed it in specific technical or emotional terms.

In any case, it is not illogical to surmise that comments made on the sleeve-notes of recordings of East Galway music, of which there are quite few anyway from this period, did have a certain significance in establishing peoples' perspectives on the music. Other recordings frequently made reference to the influence of East Galway musicians. For example, a 1979 Green Linnet recording of sean-nos singer Joe Heaney of Carna in Connemara, West Galway, and Gabe O'Sullivan, a flute player from Headford in the north of the county, enabled 'The Gabe' to tell his own story as follows

About the age of fifteen I went to work in Galway city, where I met the great fiddler from East Galway, Tommy Coen, who was a contemporary of Paddy Kelly from Aughrim and Paddy Fahey from Killabeg, all of whom played in the very, very slow, very old traditional style of East Galway. Tommy took me under his wing and taught me a hell of a lot. Later I became interested in the old Ballinakill style of playing, also of East Galway. The Ballinakill players made their first recordings back in the late 1920s: two fiddles, two flutes and a piano. It was their flute players, Tommy Whelan and Stephen Maloney, who made this huge impression on me. I listened very extensively to their wonderful old 78 records, so you see I have always played in what you would call an East Galway style, not a North Galway style at all. The East Galway style is very slow, very old, very traditional, and very, very beautiful. (O'Sullivan:1979)

The above re-affirms that 'East Galway' implies a whole approach to the music and not just a preference for modal tunes and the atmosphere these tend to evoke. It was Connie O'Connell who commented that an East Galway musician would do certain things to a tune and, in his opinion, improve that tune in the process. One example which illustrates this is the well-known reel "The Star of Munster". Paddy Fahey plays this in what may be described as the 'East Galway' manner, that is beginning on a long B flat in minor mode G, rather than on a long C in minor mode A as is common in the tradition at large. Fahey makes it clear that this preference was something that evolved in this particular community of musicians:

Well Paddy Kelly now - I played that 'Star of Munster' there - Kelly used to play that away back I remember. 'Course that's not my own composition, but I've a few nearly like it now in the B flat, and it would be very like it, do you know, the same style.

(Speech transcriptions: 13-14)

The change of key down a step to a minor mode on G which introduces the all-important B-flat brings out a different colour on the fiddle. This key is certainly favoured among exponents of the East Galway style. On other instruments the change might seem purely a technical difference. On the fiddle it entails a new pattern in terms of the spacing and placing of the fingers. Also there is a flexibility in the execution of the B-flat and F-natural pitches on the fiddle that cannot be attained on fixed pitch or keyed instruments.

In his article entitled "A Reappraisal of Irish Fiddle Styles", Caoimhin Mac Aoidh from Donegal provides the

following account of East Galway style.

East Galway: The music of this district differs greatly from that of Sligo. The pace of the music is greatly reduced which allows the player to concentrate more on the mood of the music. The tunes in this area are often highly ornate but the overall impression always seems to be one of wistfulness. A great contributing factor to this often eerie feeling is the common occurrence of playing tunes in keys such as E- and B-flat which lend themselves to this type of sound. Excellent exponents of this style are Paddy Fahy, Paddy Kelly, Mairtin Byrnes, Connor Tully and Liam Lewis. (MacAoidh)

The flat-related modes involve new fingering patterns that may seem difficult at first but are most natural to those accustomed to playing in this style. The tendency to play a tune such as the 'Star of Munster' on G minor mode, incorporating the B-flat gradually became a common stylistic feature among certain musicians in this locality. It may well have been initiated by an innovative musician like Kelly only to be taken up by others in the community.

The previous section of this chapter highlighted the features which other musicians associate with Paddy Fahey's music. The recurring themes were of melancholia, unusual keys and a tempo that is slower than is common in a dance music tradition. In the same way, however, that people generalise about East Galway music, it is easy to generalise about Fahey. When someone asserts that Paddy Fahey's musical voice is too distinctive to speak on behalf of the community, one could both agree and disagree. The notion that his tune compositions present a very personal musical voice and should thus be viewed solely as an individual contribution rather than being somehow representative of a

group is valid enough. Equally valid, however, is the fact that those very features in his music which together create a distinctively 'Fahey sound' or 'Fahey feel' are not particularly special to Paddy's tunes. To discover this, one need only look at some compositions by other respected East Galway fiddler/composers such as Paddy Kelly, Tommy Coen and Eddie Kelly. In his study of traditional composition Stephen Jardine collected a number of tunes by these composers. Although his research did not offer stylistic analysis the remarks he made are interesting in that once again they reflect the way this music was perceived in the tradition.

Paddy Kelly, from Ballinue, Aughrim, and born in 1906, was introduced previously as one of the original, founding members of the 'Aughrim Slopes'. According to Paddy Fahey, Kelly composed at least a dozen reels and many of these are well known in the tradition. With regard to Paddy Kelly's tunes, Jardine said: "Paddy's compositions exhibit qualities common to his East Galway style of playing". (Jardine: 1981,282) Another Aughrim fiddler and composer, some years younger than Kelly, was Tommy Coen who lived in Salthill, Galway for much of his life and died in 1974. His best known reel compositions are 'Coen's Memories' and 'Christmas Eve'. Jardine mentioned that among traditional musicians Tommy was viewed as one of the masters. He also commented on the connection people perceived between Coen and Paddy Fahey, stating that:

several close to Tommy mentioned that the East Galway fiddler, Paddy Fahey, was quite influential on Tommy's style of playing. (Jardine: 1981,221)

Speaking about the composition 'Coen's Memories', Jardine again applies the typical comment: "this tune exhibits a strong East Galway flavour". (ibid.222) The fact that Coen, like many others, is seen to be a follower of Fahey indicates how closely associated this particular style was with Paddy Fahey. Eddie Kelly who comes from Meelick, Eyrecourt, Co Galway and now lives in Roscommon, is another respected composer and performer from the area. Eddie played with Paddy Fahey quite regularly at one time and his compositions are known to feature a number of characteristics generally associated with Fahey's music. Again, Jardine asserts that "Eddie's compositions often exhibit a strong East Galway feel to them".

In the final chapter of this work some musical examples are chosen from tunes composed by each of the above composers. As much of this music would have been composed around the same time as some of Fahey's, the examples illustrate that Paddy Fahey is one exponent of an approach to the music that is linked to a wider community of musicians in East Galway. In acknowledging similarities between Fahey's compositions and those of other East Galway musicians, I chose to select tunes by fiddle players. There are, of course, other respected composers of tunes in traditional style from East Galway, including members of well-known musical families such as the Brodericks of Loughrea and the Mulhaires from Eyrecourt.

It is quite clear that it would be most unfair to all of the other contributors to the development of the East Galway style to regard it as in some way a Paddy Fahey invention. Similarly, however, it would be a complete mistake to view Fahey's music in isolation when it is clear that he was a key figure amidst many other individual creators and re-creators. It is all very well to argue that Fahey is too distinctive to be regarded as representative of the regional style, but the fact is that he has never strayed from the region in a musical sense. His voice is a distinctly East Galway one. In the contemporary tradition, it is names such as Paddy Fahey and Paddy Carty and accordion players like Joe Burke that people tend to associate most with East Galway music. As to why this is so, it would seem that these players were in fact among the most musically individual in the region. They set stylistic trends which others could appreciate and in some cases emulate. It is interesting to note Conor Tully's comment that Fahey and Carty were themselves two very different musicians. Conor felt that Carty was always changing his music and always open to new ideas and outside influences, whereas Fahey "had his own thing going".(Speech transcriptions: 94) It is true that one could neither commend nor accuse Paddy Fahey of always changing or being open to new ideas. Certainly his compositions prove his versatility but essentially Fahey's style has remained strong and constant, unwavering from one decade to the next.

While Maeve Donnelly is also an admirer of Paddy Fahey, the most important performer for her in the South East Galway fiddle tradition would have been Aggie Whyte of Ballinakill, Maureen Fahy's aunt. The reason why Aggie seems to evade falling into the specifically East Galway mould may relate to her close association with North Clare musicians with whom she played regularly, thus keeping up the traditional contact between Ballinakill and nearby North East Clare parishes such as Killanena, Flagmount and Feakle. Aggie had a more gutsy approach to fiddle playing than someone like Paddy Fahey and according to Maeve Donnelly, the North Clare style is definitely different to that of East Galway. Exponents of the North Clare style include Paddy Canney and Peadar O'Loughlin, both of whom were prominent members of the Tulla Ceili Band, and of course PJ Hayes who continues to lead the band right up to the present day. Talking about the musical link between South East Galway and North East Clare, Martin Fahy of Ballinakill noted that

The Tulla Ceili Band now would be very much like the Ballinakill band to a degree. Aggie played with the Tulla Ceili Band for a long time. There has been a lot of cohesion between Clare people and Galway people, for centuries. People from Ballinakill used to go to Killanena, across to Feakle to fairs and that. They used to cross over the mountain, especially in Winter time now for sessions. We had an awful lot to do with Clare, rather than we had say with Offaly or Tipperary. Actually we didn't even know the Tipperary players.
(Speech transcriptions: 51)

While Paddy Fahey felt the music of Ballinakill and that of his part of East Galway to be similar, Maureen Fahy of Ballinakill did not think it true to suggest that Paddy would have been influenced by the Ballinakill style:

He was completely different, you know, his tunes are completely different, they don't relate in any way to tunes the Ballinakill band used to play years ago anyway. The pace is the same alright; but I think they're his own, you know. They're lovely, they really come from the heart. (Speech transcriptions: 53)

It is interesting, however, that Paddy himself feels that some of his compositions are reminiscent of the old Ballinakill style. He says, for example, that his Jig no.6 reminds him of the playing of the original Ballinakill band. Again he is conscious of an older layer of sound. Maureen's parents, Martin and Bridie Fahy spoke also of the real old traditional style of the area which featured very little ornamentation in comparison to what is usual today. They named Paddy Doorhy, since deceased, as having been the remaining exponent of this old style in their locality. Paddy Doorhy from Leitrim, a parish on the Loughrea side of Ballinakill, was one of the focal members of the community of musicians in that area in former years and one of the founders of the Leitrim Ceili Band. Martin Fahy says:

The old musicians didn't go in for the amount of triplets or bowing that Maureen does.
(Speech transcriptions: 53)

The old style of ornamentation usually featured simple cuts rather than long rolls and the timing of the music was always perfect. Maureen Fahy described the old traditional style of Doorhy and his contemporaries as follows:

It's a very lazy bow-hand really, and it kind of just glides from one bow into the next. Very relaxed kind of bow-style, whereas we're kind of all get-up-and-go now. (Speech transcriptions: 53)

This idea of gliding from one bow into the next is certainly a feature of Paddy Fahey's playing also. His ornamentation also is notable for its regularity and is very traditional.

There is, however, no indication that the old traditional style was given to exploiting variable notes in the manner which came to be associated with East Galway musicians.

In general, it seems that the more modern understanding of the stylistic term 'East Galway' applies largely to a later development among a specific community of players. On this point, it is interesting to note a suggestion made by Northern flute-player Colin Hamilton, in the context of the flute tradition. His opinion is that a distinct local style rather than a regional style exists in East Galway:

And then you'd have the East Galway style which I suppose is fairly different but whether or not it is a regional style or not I'm not so sure, do you know? I would call that a local style. I would make a distinction between local style and regional style, and I would nearly go so far as to call the Galway thing a local thing more than a regional style, because of the difference being that when you're talking about a region, like you're talking about Donegal fiddle playing, you're talking about that extending over a county and actually I think you could probably bring it across into other parts of Ulster. The thing about the East Galway style, it seems to be restricted to a fairly small number of players, you know, and the flute isn't as big an instrument there. So you're talking about a very limited number of people actually playing in that style and that's why I would put it down to the next step down from regional which is local.
(Keegan: 1992, 81)

It is important to realise that regardless of whether we describe it as being 'local' or 'regional', the 'East Galway style' is one which evolved within an active musical community. It cannot be said to have originated from any one musician although certainly some individuals in this community were more influential than others in the process

of developing the style. When I asked Paddy Fahey how the style was created he attributed his own role to the influence of Paddy Kelly and of course that of his father, the two central figures in those musically formative years at Killaghbeg.

Paddy Kelly - he was a great man for that style. I suppose it could nearly start with him. I don't know where he got it now. He was the first man I heard at it. (Speech transcriptions: 12)

Certainly it would seem that the 'East Galway style' emerged in the musical environment of the 'Aughrim Slopes' community. Many people who have since been associated directly with the style were involved with this band of musicians at some time. The slow lyrical style of 'East Galway', has been described variously as music for listening to and music for musicians. For many of those actively involved in the ceili band era this style of music may have provided a pleasant antidote to the more straightforward dance music repertoire.

As someone who has been a follower of East Galway music for many years I asked Liam Lewis if he thinks Fahey's style is personal or if it is a reflection of the communal aesthetic.

Liam's reply was that it is:

Both. People who know about East Galway music realise the importance of Fahey and Carty and the predecessors. Even though Paddy Fahey's style is as individual as anybody's style can be, I think it has most likely developed from within the community. He mixed with people who liked the music, that had to have an influence on him. I mean, it's not as if he woke up one night and said I'm going to play like this now. It had to develop from within the community. If you look

at land down there its fairly good farming land and you could easily imagine, like 30 years ago, the way of life would be very laid back. I mean work was hard, but the enjoyment would be there, very relaxed. One wonders would he play like that if he lived in a city all his life. (Speech transcriptions: 90)

Similarly, Connie O'Connell sees Fahey's music as having been bred within his environment. As a fiddler/composer from outside the area looking in on the music, Connie cannot identify any features in Paddy's style that are divorced from his knowledge of East Galway music in general.

I couldn't see any other influences in his music only East Galway alone, the tradition that is still living there by the few people that are still playing East Galway music ... I think that he composed the tunes to suit that particular style of that particular area, and no place else.
(Speech transcriptions: 75-6)

In his introduction to Masters of Old-Time Fiddling, Miles Krassen's account of what he describes as the 'master fiddlers' in a local tradition, seems very appropriate to the Irish situation and more specifically to Paddy Fahey and his musical community in East Galway.

In local tradition master fiddlers existed who established and maintained a style's characteristics and standards. The process of becoming a master fiddler had several stages. First, the novice fiddler would have to succeed in learning accurate versions of the local repertory. Next, one would have to become proficient at playing those tunes in the locally accepted manner. This stage was usually accomplished by the age of twenty. If the fiddler continued to fiddle into adulthood he would at some point, depending on the degree of his achievement, come to be recognised locally as one who knew the old tunes. In time he could himself become a model for others to emulate.
(Krassen: 1983)

Fahey did indeed become such a model within his own circle. Dwelling on the significance of regional fiddle styles, Krassen lists various factors which are relevant to Fahey:

The real problem is to absorb and understand that part of the music which transcends mechanics: the aspects of fiddling which are a matter of expression and taste. Each particular style encountered is like a new language or, at least, a new dialect. To fiddle well in any style, one has to learn the grammar and syntax of that style: phrasing, bowing patterns, double stopping, ornamentation, acceptable types of variation, etc. Then one has to become so fluent in a particular idiom that all these elements are incorporated into one's playing effortlessly, without being self-conscious about it. (Krassen: 1983)

Fahey assimilated all the nuances of traditional style in his locality, those elements of the music 'which transcend mechanics'. In the context of the contemporary tradition, he may indeed be regarded as one of the 'old-timers' who has something special to pass on.

Regional styles are not magically or permanently determined by specific geographic boundaries. There are several factors which help determine a distinctive regional style; fiddlers of several generations who have more or less common repertory, fiddlers who have similar ideas about what constitutes good playing, and who attribute the basis of their style to a common musical ancestor. (Krassen: 1983)

To return to our original question as to whether we may recognise Paddy Fahey as the voice of the community, once again we must ask ourselves who are the community? The relationship between the voice of the individual and the voice of the community is such that it may be difficult to identify if and when an individual idiolect becomes more prominent than the shared dialect. The fact that none of the best known contemporary fiddlers from the region would regard themselves as being exponents of Paddy Fahey's style makes Fahey's voice seem perhaps more distinct at the present time than it would have been in the past.

It is my own opinion that we would do well to respect Paddy Fahey as a voice of East Galway, in that he is a true representative of a distinctive East Galway musical tradition. While his music could be described as a personal style it did not develop on its own terms. At the present time when regional styles and musical boundaries are being broken down almost to the point of extinction, Paddy Fahey is the one living musician in East Galway who continues to ensure that the musical style of his native region will not be forgotten. His voice is particularly strong because of the tangible elements in his music which one can pin down and associate with 'East Galway style'. Also, in playing his tunes, one is almost obliged to maintain the relaxed pace favoured in his community. The tunes simply lend themselves to such a resonance.

It is interesting to note that someone like Kevin Burke would say that 'East Galway' means nothing to him in a musical sense. He has, however, gained a passage into the musical aesthetic of the region through his familiarity with individual musicians such as Fahey. Similarly, Liz Carroll had never heard of the term 'East Galway' as indicating either a musical region or a musical style. In so far as 'Galway', in general, was concerned, she said she would associate the area with flute players such as Paddy Carty. It is the influence of individual musicians rather than that of the region as a whole that has travelled.

Paddy Fahey's world of musical experience encapsulates for me both periods in East Galway music: the earliest expression of the style and then the later developments, the emergence of which coincided with his years of musical reflection in the 1950s. Down the years Fahey has continued to engage in both preservation and innovation. His dual role brings to mind an observation made by Lortat-Jacob in his study of 'Community music':

A musician plays in a style that is a kind of variation on the style of his village. At the same time, however, he demonstrates a style of his own. He will not be invited to play in public if he is a mere imitator, but only when he has sufficient control of his instrument and can master the music of his village to the point of leaving his own imprint on it.
(Lortat-Jacob: 1981, 191)

The preceding sections confirmed that the individuality of Paddy Fahey's musical expression is recognised and admired within East Galway and further afield. Equally strong is the extent to which the 'East Galway' factor is perceived to be the prominent one in his creativity. His family background at Killaghbeg, his history with the 'Aughrim Slopes', and the fact that he has lived in his native area throughout his life all serve to promote him as a genuine voice of East Galway. Paddy's sense of place and respect for the past are such that in reality his music is at least as traditional as it is individual and this is where he succeeds so well. As noted earlier, it is very difficult to be original without venturing beyond the parameters of the tradition. The fact that none of Paddy's compositions depart from our conception and expectations of the form of a

traditional dance tune might appear unusual when one considers that he never performs his music to fulfil a dance function. His choosing to compose in line with the imposed limits of the dance is attributable rather to the context of his compositional process, namely, his deep roots in the musical tradition of East Galway.

East Galway music: renewal or decline?

In trying to predict the future of a particular style of music in East Galway, my own experience is perhaps as relevant as any other. I grew up in the small South East Galway village of Abbey, and like my neighbours Maureen Fahy and Maeve Donnelly before me and hundreds of others in the surrounding region, I learned traditional music from the local teacher, Mrs. Lyons, first at national school in Woodford and later at her home in Tynagh. Mary Lyons was one of the Donoghues, a well known local musical family. Although the fiddle was her own instrument, she seldom seemed to encourage children to take it on, unless there happened to be one in the house. The understanding was that the fiddle was very difficult. Since I already played the piano at home, I began to learn traditional music on the piano. I was never at any stage made aware of a style of music particular to East Galway, in fact, it was not until I began to study music in Cork that I first heard the notion of an 'East Galway' style.

There is the realisation that sometimes one has to go outside one's area before discovering the value of local tradition. My interest in the style of my home area was encouraged in Cork by Connie O'Connell, from whom I had my first traditional fiddle lessons. Later he would advise that East Galway tunes were the ones that suited me most. I think this had a lot to do with the fact that I could afford to play them at a gentle pace but it is also true that they were the ones I most enjoyed playing. Maeve Donnelly also indicated that she was made most aware of the style when meeting musicians from outside East Galway:

There is a sense of East Galway and I suppose when you go outside of East Galway, I lived in Dublin for a few years and now I'm living in Shannon in Co.Clare and it's really when you go out of the area you realise there is a rake of music in the area. You grow up with it and you accept it but actually I became really conscious of it in Dublin and in Clare where people say "Oh, you come from East Galway!".
(Speech transcriptions: 56)

The significance of one's musical identity in a regional sense used to be considerable. In contrast, musicians in the contemporary tradition often seem unsure as to what stylistic path they want to follow. A 'universal style', alluded to earlier, seems to have developed at the expense of local styles. It is increasingly difficult to recognise whether a musician is from a particular county or region of Ireland. While an examination of repertoire can sometimes help in identifying musical origin, the widespread dissemination and cross-fertilisation of tunes means that this is no longer a reliable factor.

Acknowledging the reality of such developments in terms of her own experience, Maeve also realises that there is a sense of loss implied in the dwindling of local sounds.

I think that my fiddle-playing isn't that distinctive or different from other peoples' in the country. I think that nowadays with younger musicians, there is a uniformity in the music; you find that you listen to the radio and you hear a musician playing - you wouldn't necessarily know or decide from listening to his playing that that person was from a particular area. That's the way music is going unfortunately. It is bad that the local style has faded away. The unfortunate thing is that we're prone to following trends, you know, that we follow the trends of the local session or playing in big groups and playing standard selections of tunes in a standardised way. (Speech transcriptions: 55)

While the situation is unfortunate, although perhaps inevitable, for the moment at least the 'trend' seems set to continue. The move towards a certain uniformity is not only confined to traditional music as Martin Fahy of Ballinakill noted in his observation of similar developments in the context of local styles of set dancing.

That's the trouble at the moment with set-dancing especially. I find now that the East Galway set, the Ballindereen set, Clare sets ... the time will come when they are all fused more or less together. And there's also people trying to take a piece out of this one and put it on to another to improve it, so you won't get the real traditional set after another while as far as I see. Competition is responsible for an awful lot of that, because we see a nice part of some set and we say, ok, we'll use that in ours and it will enhance it. And also in the music. (Speech transcriptions: 50)

To a large extent dialectic interplay between the traditional styles of different regions is a welcome phenomenon but the danger of each region losing its musical autonomy is quite real. It is natural for repertoires and styles, as well as learning and performance contexts, to

change over a period of time. Indeed, local musical dialects are not necessarily affected adversely by new developments. What may or may not survive, however, is that communal awareness and common aesthetic which so typifies a true musical region and musical community.

A few years ago a young student in Galway city was doing a project on East Galway music and asked me to be her subject. I was unable at that time to identify my place in an East Galway community of musicians or justify my being associated with the musical term 'East Galway', that is apart from the geographical fact that it is my homeplace. I did not feel I had a knowledge of a repertoire of tunes or a manner of playing that was specific to East Galway. Of course, aspects of the local style were inevitably apparent in my music. For example, years ago when asking Micheal O Suilleabhain for comments on my style of playing traditional music on the piano, he suggested I might vary it by doing triplet-style ornaments on one note, just as one would treble on one note with the bow when playing fiddle. My playing featured the liberal use of 'rolls' but I never used this essentially rhythmic ornament. I came to recognise that this latter feature was uncommon in East Galway music.

Like other players of my generation I am open to new ideas, but I have also developed a real appreciation for my local style and am beginning to make it my own. Again, Maeve Donnelly demonstrates that this experience is not unusual.

She also was unaware of the richness of the music in her own region when learning music at a young age and did not come into personal contact with many local musicians at that time. Her tendency to choose elements from many different styles which are then integrated into her own music means that she does not call herself an East Galway fiddler:

I listen to a lot of tunes and I'd play particular settings of tunes that I like from various musicians. I admire certain musicians and I like to pick things out of their music. With the advent of tapes and radios and what-not I have become sort of more influenced by lots of different people rather than the local. I wouldn't class myself at all as an East Galway fiddler. Though a lot of people would say that I have traits of it, it's hard enough to recognise them myself in the music. I find it difficult anyway.
(Speech transcriptions: 55-6)

Again there is a sense that local style has an inevitable influence once one has been exposed to it at all. While Maeve does not feel that she is an exponent of the real style of her native place, she hopes nevertheless, that it is present in some way in her playing.

I'd like to think that I've taken some aspect of the local sound into account though because I think the Ballinakill group and the Aughrim Slopes and all that music, it was so rich in its time. It is an awful shame to leave it behind and to disregard it, especially coming from the area, and I suppose I can take the blame for disregarding it to a great extent.
(Speech transcriptions: 54)

She is a very good example of a musician who having concentrated on developing her own style by means of a variety of influences, has in recent years discovered a new interest in and enthusiasm for the music of East Galway, as the following suggests:

I listened to Aggie Whyte and the Ballinakill band and it is beautiful music. I'm only starting now in the last few years to see what's actually in their music,

whereas before I used to be looking at other places. I wasn't that familiar with it at all. It seems to have passed me by completely for some reason and so did the Aughrim Slopes. I think we have to get back to the time when you had the Ballinakill and Aughrim Slopes and each individual in his own right could play. They were a superb group because there was no hanging on. They were all individual musicians and they all had a common bond in their music. They all knew what they wanted and that was very obvious in their music. It wasn't a harum scarum, throw together a few musicians and play. (Speech transcriptions: 54-5)

The Ballinakill tradition demonstrates continuous renewal with each new generation of young musicians who ensure the area's continued association with music. The player in the contemporary tradition most well known outside the region would be Maureen Fahy. While she recognises and admires greatly the style of older musicians from East Galway, her own music embraces modern developments in the tradition at large which bear scant resemblance to the Ballinakill style of old. While this is not necessarily a bad thing on an individual level, it is important to recognise, as outlined in the earlier piece on 'East Galway: a place and a music', that the musicians of today exhibit less allegiance to a sense of place and tradition than was common in the past. While she has rejected the older style of playing at least for the time being, Maureen Fahy has continued her family's rich tradition of fiddle-playing, from her aunt and mother, Aggie and Bridie Whyte. In a similar way, Martin Hayes, son of PJ, can be seen to represent the next generation of the fiddle tradition in North Clare. In contrast to Maureen, however, Martin seems to be concentrating recently on personalising aspects of the old style of his native area rather than moving away from them.

On the subject of renewing a dialect that may be in danger of dying out completely it is interesting to refer to the notion of young "radical" musicians as described by Marion McAuley in her study entitled Aspects of stylistic change in Irish music. She identified three divisions within the contemporary tradition, the first of these being the 'mainstream' tradition or "the main body of traditional Irish musicians ... whose styles are widely perceived as traditional". The second group she describes as follows:

Alongside this mainstream tradition is the second group of musicians whom I would refer to as the 'radicals' within the tradition in that their styles tend to rediscover an even older layer of 'sound' than that normally found in the mainstream tradition.

Interestingly enough, while one would probably assume this group to be comprised of older players, it is, in fact, associated with a younger generation of musicians who, on the basis of their attempt to reaffirm an era of music prior to that which presently exists, would regard their musical styles as even more traditional than those of the mainstream. (McAuley: 1990, 194)

Finally she singles out a third group, also associated with younger musicians. These are the 'innovators':

[those who] concern themselves with discovering an innovative approach to style based on a solid traditional framework. (ibid.)

While I would tend to view the 'radicals' as the bright lights in the future revitalisation of regional styles, McAuley does not appear to view their efforts so favourably:

While young musicians might participate in a much older style of music, their styles can be no more than successful caricatures since they will inevitably lack something from the music of that era. (ibid. 195)

I cannot agree with this idea of caricature. A relevant example at the present time is the fiddle style of Martin Hayes alluded to above. Martin comes from Maghera in North

East Clare, near the Co Galway border, over the mountain road from Ballinakill. Resident in Chicago for many years, he has played with jazz, classical, folk and rock musicians but when it came to putting his first solo recordings together, such influences were none so noticeable, however, as the tradition of his people and place in North East Clare. It appears to have been quite a conscious decision on his part to return to his musical roots, as is suggested in the biographical notes accompanying his 1993 CD:

Martin's style of fiddle playing comes directly from the older generation of musicians in his locality, a part of Ireland known for its slow, lyrical sound. He began with a desire to capture the styling and rhythm of the tunes as played by the old people and, where appropriate, to enhance them with his own personal interpretation.

Much of the music on this first album is in the G minor mode or in F major, and a number of the tunes alluded to previously in the 'East Galway' context are featured, such as the 'Star of Munster', played on G in minor mode, (or as Paddy Fahey says "on B flat"); the Tommy Coen reel composition, 'Coen's Memories' in the same mode, and the old reliable, 'Paddy Fahey's Jig no 1'. 'The Morning Star' reel and the hornpipe 'The Good Natured Man', both recorded by the original 'Aughrim Slopes' back in 1935, are also included by Hayes but in a new interpretation that still recognises the older layer of sound. Hayes's second album "Under the Moon" (1995) maintains a similar approach.

It is interesting to note the one feature of Martin's fiddle style that Fahey takes some exception to. Paddy describes

it as 'swooping' on the notes and he wonders why Hayes is so fond of this technique. It occurs particularly in the slower tunes and produces various degrees of dynamic intensity to dramatic effect. Paddy felt that Martin's father PJ has a touch of this in his playing but in a far more subtle and natural way. This issue demonstrates both Fahey's reluctance to accommodate elements of style that are not truly traditional and the younger man's desire to add a personal element to the music. If a fiddler from another part of the country produced music of a similar nature, it might appear somewhat contrived but the musical tradition of Martin Hayes' people and place ensures that there is something very genuine about his playing.

Returning to Mc Auley's conception of 'radicals' and musical 'caricature', she makes another statement that grasps the vital issue of social context and meaning in Irish traditional music.

Whereas the older generation of musicians expresses the musical tradition which it has inherited in terms of its own previous environmental experiences, the younger generation - who has not experienced that previous environment at first-hand - can only re-express that same musical tradition in the context of its own environment. (McAuley: 1990, 195)

I would suggest, however, that such 're-expression' may in fact be most commendable and most worthwhile. I think there is much to be gained by looking back to the roots of a style for inspiration. That is not to imply that the sound of, say, the old Ballinakill Ceili band should somehow be recaptured. I do not think it could be even if one tried. I do think, however, that we can learn from listening to the

sound of the past, as Paddy Fahey seems to have done. Older styles and sounds deserve to be cherished and appreciated to a far greater extent than they presently are. A renewed interest in traditional musical dialects may prove far more rewarding in a creative sense than much of the innovation for the sake of innovation, that seems prevalent today. While we may not succeed in capturing the true essence of an older style, that does not mean that our efforts, our looking back, and our listening back, will not be richly rewarded.

Personally, I would feel a responsibility to make young musicians at least aware of their local musical heritage. In teaching traditional music I think it is important to introduce regional styles and different musical aesthetics to the next generation. The existence of a sound particular to East Galway is something that the previous generation understood and could build upon. Today, one cannot assume that young musicians will experience that sense of tradition and musical belonging unless they are allowed to feel a part of it. The fact that what might be described as an East Galway musical style is largely the creation of a particular community of individuals at a particular time does not diminish its importance. It is distinct from other styles in the country and as such deserves recognition. It is all very well to be nonchalant about the music but it does deserve to be taken care of.

The type of tune one tends to associate with the East Galway style is not always the sort one might introduce with young learners. Many of these tunes are not really ones you can instruct someone to play either. They seem to require something more. They demand an interest and an attitude on the part of the musician to share something of themselves with the music, to bestow something of their own feeling on the tune. They are not tunes you can just rattle off. The 'having' of the music is something that cannot really be passed on, it is something that each individual can only experience and discover and express for himself. As Conor Tully once remarked, the goal is to find out your own way of playing, the way that appeals to you most, and then you will have a lifetime to perfect it.

The previous section indicated that difficulties in recognising Paddy Fahey as the voice of East Galway are compounded by the musical diversity in the community today. As noted, many of the more prominent fiddlers from the region in the contemporary tradition would not see themselves as being exponents of a distinctively East Galway style, and the latter group seem to be dwindling in numbers. Apart from Paddy Fahey and his contemporaries, and younger fiddlers such as Conor Tully and Liam Lewis who choose to integrate aspects of the East Galway tradition into their own style, names do not come to mind very easily. This may be interpreted as signalling the ultimate demise of a distinctive East Galway musical style.

It is important to remember, however, that the difference between having lots of people playing in a certain style and only a few, is far less significant than the difference between having a few exponents of a certain style and none at all. The gap between even one percent of the musical community and zero is wider than any other. It is interesting to note, therefore, Frankie Gavin's quite strongly held opinion that Paddy Fahey is the one person who could still do a lot to preserve and save the essence of East Galway music in a public context. Gavin laments the fact that Paddy has not been more active in a public sense particularly when one considers his legendary status in relation to East Galway music:

The sad part about it is, and the major complaint that most people have is, that they don't hear him playing and it's driving everybody crazy.
(Speech transcriptions: 48)

Indeed there is almost a palpable sense of exasperation when people refer to Fahey's famous low profile. His reticence as a musician is well-known and some people expressed actual amazement that he has co-operated so whole-heartedly in this present work. My own view is that I came along at a time when Paddy was opening up to the realisation that many of his tunes could be lost if he did not begin to recall and gather them. While his performances in public are still very rare, and even then are amidst the informal and familiar setting of a local session, I feel that he has shaken off many of the idiosyncrasies associated with him in earlier years.

For example, when Sr Benedict Moylan, of Loughrea, was doing research on the musicians of East Galway towards the end of the 1970s, her description of Paddy Fahey was put together from comments by other musicians:

because of his very shy, retiring disposition, it was hard to get information from Paddy about his own many achievements but I am satisfied with the many references made to him by others. (Moylan: 1977, 84)

Among the comments were those of Jennie Fahey, who reflected openly on her brother's personality at that time.

Paddy hates publicity of any kind. He loves his music and enjoys playing and composing new tunes, but he "runs away" from any kind of interview or anything that will bring him 'into the limelight'. Jennie told me also that he never played solo for any public function and would very reluctantly play, even with the group, in any kind of competition. "He's gone into a shell" was Jennie's summing up of her famous brother. (ibid.85)

Paddy's hermit-like existence, referred to in the second chapter, lasted for a lengthy period between the late 1950s and late 1960s, and undoubtedly had an influence on subsequent attempts to reintegrate himself into musical activities of a public nature. It is not insignificant that another important figure in traditional music, Tommie Potts, had also drawn into himself completely during this very same period, a time of uncertainty in a post-war world that searched increasingly for new horizons. Like Fahey, this was also a most musically creative time for Potts. If they did not each have this personal 'timeout', as it were, to develop their musical talents in a solitary setting, it is possible that neither man would have gained such subsequent wide-scale recognition in the tradition at large. While Paddy Fahey's personality remains self-effacing, I think he

is more ready now to take on a certain responsibility with regard to the music. Recently, for example, he has been visited by a Korean music student and a young fiddler from England, with whom he shared his tunes and his time with greater enthusiasm than perhaps he was known for heretofore. While he has already been a major force in preserving the essence of the style in a private and relatively local context, I think he can continue to have a vital role in sharing his music with musicians from many parts. Paddy's ability to express his musical knowledge in language is not the best, but the tunes he has composed and the way he plays these tunes more than make up for any verbal deficiency. Musical eloquence is what others can learn from him.

Paddy's comment, quoted previously, about television ruining the different styles, (Speech transcriptions: 4), is echoed in the remarks made some years ago by Leitrim fiddler Ben Lennon when he contrasted the pre-television era with today:

You see television has taken the secret away from everything. I can remember hearing about some man who plays the fiddle. Some day you say I must go and hear him after a few years. And eventually one day you meet him ... There was another man in another direction and it was a great journey to meet him and play with him. With television now all this is exposed and there is nothing left. The mystery is gone. The element of surprise in meeting a musician is gone. Everybody has heard everything. There is nothing new or mysterious left. (Mac Aoidh)

In effect, Paddy Fahey's refusal to appear on television, at concerts or at various other public events (his attitude being "I'd sooner be playing in some pub") has actually succeeded in maintaining a sense of mystery about both the

man and his music. Not only has he retained something of the old style, he seems determined to retain also the way the music was passed on. One could bump into Paddy Fahey at a good session in East Galway, or even further afield, and he just might play a tune or perhaps even two. To really discover his music, however, you have to seek it and him out for yourself. If you go to Kilconnell, he will possibly be 'gone to the mart' or gone way up the fields out of reach, but either way he is not very far away and as Ben Lennon might say, "eventually one day you will meet him" and there is too the "element of surprise" in discovering that he is a naturally courteous individual who will most definitely give you at least the time of day.

In emphasising Fahey's particular contribution to East Galway music and in suggesting him as 'the voice of East Galway', I might seem to disregard the tremendous significance of scores of musicians in parishes all over East Galway. In reality, he is one voice of East Galway among all the others. While recognising that certain individuals are more prominent in terms of drawing attention to a style, I am also conscious of the opinion expressed by Ben Lennon when he said:

I notice that there's a great tendency to talk about one particular person in any field of the music and the rest are the "also rans". They have no merits at all. I think there is too much emphasis on that. In a lot of people's minds there is just one man and that's it. I don't agree with that. (Mac Aoidh)

Neither do I, and ultimately the renewal or decline in East Galway music rests with all of the musicians of the locality

as well as those from further afield who in some way identify or feel an affinity with the style. The role of younger musicians has special significance in the breathing of life and energy into East Galway music, and indeed innovation is a necessary part of musical renewal in all eras. The disappearance of traditional styles is sometimes regarded as an inevitable outcome of the modern-day situation, but this does not have to be the case. Instead, we may experience the rejuvenation of traditional styles. Although Fahey is but one musician in a community, his voice is very significant in terms of such an effort in East Galway, be it conscious or unconscious. He is a vital link in ensuring continuity with the past and in helping to strengthen the likelihood that the musical experience and aesthetic of this region will live on for future generations. In his collection of tune compositions Paddy has managed to distil some of the character of his people and place. He also seems to have been successful in achieving a necessary balance between continuity and change, tradition and innovation. He has not changed too much, but neither has he changed too little. Had he not made some significant individual contribution, he could not be regarded as a leader. While his tunes constitute the greatest part of his contribution, his compositions and his manner of performance are so much one that as mentioned earlier it is not unreasonable to suggest that a musician who chooses to play a Fahey composition will also be expressing something of the East Galway style.

In terms of the possible, or even probable, renewal of East Galway music at some time in the future, the most important feature of this work has been the putting together of the complete collection of Paddy Fahey's tune compositions. The absorption and assimilation of a tune into the tradition at large depends on the existence and availability of a source of transmission. The composer is the original source from whom others may stem. When a tune is recorded by a performing artist, or written down and published in a printed collection, a permanent source is created and the tune may become accessible to all. As I discovered when compiling a list of such sources for Paddy Fahey's music, the material presently available in either format constitutes approximately 25 percent of the total Fahey repertoire. The fact that this is relatively low has been Paddy's own decision as many musicians over the years have tried to learn and collect more of his music from him with little satisfaction. Mostly, the known tunes were learned and played by Paddy's friends, and the dissemination and assimilation of these compositions into the repertoire of traditional musicians throughout Ireland and elsewhere must be attributed not to the composer himself but rather to other more high-profile performers. East Galway musicians, such as flute player Paddy Carty and accordion player Joe Burke, were to a large extent responsible for introducing Fahey's tunes to the tradition. While Paddy Fahey may yet get around to making a long overdue recording of his music, it is hoped also that the publication of his tunes will make

his music available to all who wish to seek him out, and not just those who can make their way to East Galway. It remains to be seen if the many tunes yet unknown in the tradition will attract the same degree of admiration as those others already assimilated into the popular repertoire. Personally, I am confident that the creative voices of Paddy Fahey and the many other musicians in the region and further afield, who share a distinctively 'East Galway' approach to Irish traditional music, are strong enough to ensure that its essence will linger long after any individual's lifetime.

The American composer Elmer Bernstein was speaking about Irish traditional music when he said:

That kind of stuff I think comes directly from life ... that kind of music springs directly uncensored from the soul of the people ... it has no intellect that says I'd better do this or I'd better do that; it's soul music if you like. (O'Connor, 1991, 9)

The music of East Galway is soul music too. It is a thoughtful music that can be imbued with a lot of feeling. Such music comes from faithful tradition and the personal contributions of its members. As one such member, Paddy Fahey has contributed to the music of his local tradition, imbuing it not only with feeling but also with renewed vitality. Fahey is by no means alone in his field but deserves recognition as an essential element in the musical melting pot that is East Galway today. 'East Galway music: renewal or decline?' The flame is not yet quenched. There is every chance that it will burn brightly in the future.

Chapter Four

Pitches and Performances

This final chapter examines some aspects of the products of Paddy Fahey's compositional process. Since my initial visits to Kilconnell almost five years ago, Paddy has continued to be a regular visitor to my home in Abbey. On most of these occasions we have a tape recorder on standby to capture a new tune or perhaps some variation that is new to me. Recordings of numerous performances by the composer of his original tune compositions have thus accumulated over the years and many of these were transcribed in the process of this work. In the case of each tune, at least one full round of 32 bars is notated in the Appendix. Where the parts of a tune are normally not repeated, two 16-bar rounds appear. As noted previously, Paddy has developed slight melodic variations for some of his tunes. These he incorporates into subsequent rounds of the performance of a tune since the first round always features the original tune setting. I have included further rounds of such tunes as appropriate. The complete auditory parameter of music cannot, however, be represented realistically on paper and the written presentation of these tunes does not reflect the intricate nuances of duration and pitch which characterise the composer's musical expression in performance. Such features are best appreciated by listening to the

accompanying cassette of Paddy's fiddle-playing which includes a performance of each one of his 43 compositions.

The variable notes in Fahey's music created something of a dilemma when it came to producing written models of the tune compositions because Paddy is not always consistent in his playing of these pitches. There is not necessarily a right or wrong way of interpreting these notes. Certainly their expression is linked to mood and on an instrument such as the fiddle it is often on those ambiguous notes which hover between major and minor that the finger rests. Since, however, each written transcription presented in the Appendix was played for Paddy on the piano and adjusted where necessary according to his ear, the pitches written may be taken as encompassing the sound he would most favour. A '*' symbol is placed over those variable notes in the transcriptions where Paddy's preferred pitch fell 'between' the notes available on the piano.

Creating new shapes in familiar forms

The previous chapter concluded that the music of Paddy Fahey expresses an East Galway musical aesthetic. It maintained that Fahey has succeeded in being distinctive without actually deviating from the traditional expectations of his local musical community. The section 'Tradition and change' in the opening chapter emphasised that although our music is

in a constant state of evolution, there are certain parameters which almost always are observed. For Paddy Fahey, the composition of an original tune entails selecting and putting together a new arrangement of pitches and moulding these new melodic shapes into the traditional form, be it a reel, a jig or a hornpipe. The heading 'Creating new shapes in familiar forms' was chosen because it recognises that the structural aspect of Fahey's music is completely traditional and remains constant throughout his original repertoire of tunes. The basic format of a new composition is always predetermined and Fahey allows himself no flexibility in this regard. Never deviating from the established metrical and structural layout of Irish dance music, he always preserves the traditional tune layout of an eight-bar first part, which constitutes the 'tune', followed by a contrasting eight-bar second part commonly called the 'turn of the tune'. This would give a 16 bar 'round'. Usually, but not always, each 8-bar part is doubled which creates a 32-bar 'round'.

When I spoke to Paddy of the manner in which the Dublin fiddle-player Tommie Potts used to disregard on occasion the formal restriction of the eight-bar part, in his individual settings of traditional tunes, (O Suilleabhain, 1987) Paddy was quite nonplused. He expressed the view that if one is to go beyond the fundamental structure of the dance, the possibilities would be absolutely infinite. He did not give his approval, indicating that the whole challenge is to be

creative and original within what is ultimately a very simple and binding set format. We will note shortly that Fahey's treatment of melodic form, within the fixed structure of the eight-bar part, is not always predictable. It would seem, however, that the strict dance tune format provides a necessary solid framework in his subconscious within which he is free to explore the more subtle aspects of melodic structure.

So how do the new shapes come about? In composition, Paddy's initial concern is to discover a new melodic idea. This motif becomes the focus or nucleus in terms of the subsequent development of two contrasting eight-bar 'parts'. He explores the various offshoots of this initial melodic seed through the process of improvisation. As he says himself, he continues to "fiddle about on the fiddle" until he comes upon what feels right. What is it that makes one arrangement of pitches feel 'right' and another less so? From listening to him over the years, there are two vital considerations which seem to guide Fahey's compositional process. One is tunefulness, the other is unity.

Although tunefulness and unity are considered in more or less equal depth by the composer, we will look at the latter aspect first insofar as it relates to the form of a tune and the layout of each melodic phrase. The importance of unity first came to the fore when I asked Paddy if there are any rules for creating a new tune. His immediate reply was "No

rules, no rules in the world".(Speech transcriptions: 14)
There must be certain conventions to be observed, I argued, if only the basic principle of having exactly eight bars in each part, something so fundamental that Paddy didn't consider it worth mentioning. He quickly agreed, elaborating as follows:

Oh it has to have, that's right, and you have to have the bars in the way they'll suit each other, and the finish to suit the ... you've to finish to suit the beginning of the first. There's a lot of things there now alright that's in it. You have to come back on the right - finish on the right note in the right place - to be able to come into the first part again. I do it out of my head and I don't see that there's that much in it. I never think of anything. 'Comes automatic.
(Speech transcriptions: 41)

When pressed on the subject, therefore, Paddy makes it clear that there are many subtle factors involved. Each little section of a tune is determined with regard to how it will sound as part of the whole. To the uninitiated such matters are not at all obvious, but for Fahey it is an 'automatic', subconscious, intuitive knowledge. The important thing is:

How it sounds. I never put it down on paper. 'Tis all in how it sounds. No rules. Unless the ordinary rules that go with reels and that.(Speech transcriptions: 41)

The "ordinary rules that go with reels and that", upon which Fahey's compositional process is based, are the unsaid internalised rules that are specific for the Irish dance music tradition. Although unspoken, these rules of composition remain consistent among all tune composers. They are applied practically unconsciously, in a natural progression, to such an extent that they are not really considered rules at all but intrinsic features that make the

music what it is. If these features were absent, one would simply be composing a different type of music.

A musical composition is dispersed over a span of time, and thus cannot be heard all at once. In order to make sense of its formal structure, one listens not only to each musical moment and each succeeding one, but simultaneously one engages in constant unconscious recall of previous moments, relating them to the current sound pattern. By this process a piece of music is felt to possess both unity and continuity. Since these attributes are vital to the creation of a single musical entity, form in music is both necessary and unavoidable. There are, of course, a number of different structures in music, such that one should always refer to the form of a specific variable rather than to form in general. A piece of music tends not to have a form but rather several conterminous types of form. The form of a tune may, for example, be established with regard to pitch succession or in terms of its intervallic content. In this way, the relationships evident among certain musical segments, such as cadential or opening phrases and motifs, may be examined. The unity of a musical composition depends on the way its parts are related to one another or the manner in which each phrase is subsumed within the whole. Within each of Fahey's compositions, the smaller structural units are clearly the melodic phrase and, on a more intimate level again, the melodic motif. The process of integrating each melodic motif is an

intricate one. Paddy's primary instruction is that "you have to have the bars in the way they'll suit each other". (Speech transcriptions: 41)

It is interesting perhaps that Paddy mentions 'bars'. The 'bars' of a tune are essentially metrical divisions and tend not to be musical entities in themselves. While it is true that in dance music the recurring accent has a primary importance, and this main accent coincides with the first beat of the bar, I feel that the 'bars' function particularly as visual symbols in a literate sense. The traditional musician thinks in phrases, rather than in bars, and for someone like Paddy Fahey, for whom literacy is not to the fore, it seems most likely that his musical units are those of the phrase, or motif.

It is important to note that Paddy has a variety of ways of shaping his tunes in a formal sense and the comments made by Breandan Breathnach regarding the vast body of traditional tunes are very relevant in this context. Breathnach emphasised that small segments or phrases are the essential units in the make-up of each traditional tune:

With the exception of a score or so of tunes to which special dances are performed, all these tunes share a similar structure. Each consists of at least two strains or parts of eight bars - there are no dance tunes and only very few airs which have only one strain. In the vast majority of tunes each part is made up of two phrases. The common pattern is a single phrase repeated with some slight modification, with the phrases falling naturally into half-phrases of two bars each. A basic element present alike in song and dance music is exhibited in these half-phrases; the first making, as it were, an assertion to which the second is

the response. The principle of contrast is present to some extent even between the two phrases of a strain, although as suggested the melodic differences, if any, may be only slight. (Breathnach: 1977, 56)

We have already observed in a previous section the aspect of 'call and response' in Fahey's music. As Breathnach points out, Irish traditional dance tunes usually consist of a distinct four-bar pattern being practically repeated, with some modification, to give a unified eight bars in the first part. Similarly, the eight bars of the second part tend to offer a four-bar phrase and a development of this in the remaining four bars. While Fahey follows this basic technique of tune construction in some of his pieces, others exhibit greater variety and thus present a less predictable melodic pattern. In order to demonstrate such structural unity or diversity, as the case may be, I have drawn up a simple table for each of Paddy's reel compositions. The basic format of a traditional tune could be represented by a basic layout indicating the two distinct eight-bar parts; ie. the 'tune' and the 'turn of the tune'. Each part tends to divide naturally into two phrases each of which usually approximates to four bars of the music. Each phrase may subdivide further into two shorter sections. For example:

	Main phrases	Sub-phrases
First part:	'A' phrase	a + b
	'A' phrase modified	a mod + b mod
Second part:	'B' phrase	c + d
	'B' phrase modified	c mod + d mod

Although the above is a hypothetical example, many traditional dance tunes do follow this exact structure.

There are, however, numerous ways of shaping a tune and when a composer is concerned with unity it is likely that, for example, some motivic material from one phrase will recur somewhere else. The structure of each one of Paddy's 29 reel compositions is represented in the following pages after the brief explanatory notes below.

The capital letters A, B, C, D indicate the main phrases and together describe the basic form of the tune. Lower case letters, a,b,c,d,e,f,g as appropriate, indicate the sub-phrases and help to illustrate the recurrence of certain motifs at different points in the tune. Some material from a previous phrase may be integrated into a new phrase and such correspondences are also shown where notable. The letter "v" after one of the letters above signifies that the phrase is repeated but with some variation. The letter "z" is used instead of "v" where the modification arises from the need to create a sense of closure at the end of a part. Thus "z" is only indicated if a melodic phrase comes to a definite end and the final motif is not a linking figure into the next part. In the left-hand column of the tables I have included some further information to which I wish to refer at a later stage. This includes the tonal centre of each tune as well as a reference to the variable notes which the composer-performer incorporates during the course of each particular tune. I also indicate whether the 'parts' of the tune are repeated ('doubled'), or played singly.

Reel 1	A	a	+	b
doubled	A	a	+	b
D tonic				
with variable 7th	B	c	+	cv
and variable 3rd	C/A	d/b	+	a

Reel 2	A	a	+	b
doubled	Av	a	+	c
C tonic				
with variable 7th	B	d	+	e
and variable 4th	Bv	d	+	f

Reel 3	A	a	+	b
doubled	A	a	+	b/z
G tonic				
with variable 7th	B	c	+	d
	Bv	cv	+	e/z

Reel 4	A	a	+	a/b
singled	Av	a	+	c
G tonic				
with variable 7th	B	d	+	dv
	Bv	d	+	f/c

Reel 5	A	a	+	av
doubled	B	b	+	c
G tonic				
with variable 3rd	C	d	+	e
	D/B	f	+	c

Reel 6	A	a	+	b
doubled	Av	av	+	bv
G tonic				
with variable 3rd	B	c	+	d
and variable.7th	Bv	cv	+	f

Reel 7	A	a	+	av
singled	B	b	+	c
C tonic				
with variable 7th	C	d	+	e
and variable 4th	D	f	+	g

Reel 8	A	a	+	a/b
singled	Av	c/a	+	av/z
C or D				
with variable 7th	B	d	+	e/b
	Bv	dv	+	f

Reel 9	A	a	+	b
doubled	A	a	+	b
G tonic				
with variable 3rd, var.7th and var.4th	B Bv	c cv	+	d dv
Reel 10	A	a	+	b
doubled	A	a	+	b
G tonic				
with variable 7th and variable 4th	B Bv	c e	+	c/d f
Reel 11	A	a	+	b
doubled	B	a/c	+	d
G tonic				
with variable 7th and variable 4th	C C/D	e ev	+	f g/d
Reel 12	A	a	+	b
doubled	Av	av	+	b/z
D tonic				
with variable 7th	B Bv	d d	+	e/bv f/z
Reel 13	A	a	+	b
doubled	Av	a	+	b/z
C tonic				
with variable 7th	B Bv	c e/c	+	d f
Reel 14	A	a	+	b
doubled	B	a/c	+	d
D tonic				
with variable 7th	C Cv	e e	+	f g/z
Reel 15	A	a	+	a/b
singled	Av	a	+	a/bv
G tonic				
with variable 3rd	B Bv	c cm	+	d a/b
Reel 16	A	a	+	b
doubled	Av	a	+	bv/z
A tonic				
with variable 3rd	B Bv	b/a/c+ b/a/c+		d/c/e d/c/b+z

Reel 17 doubled D tonic with variable 7th	A	a	+	b
	Av	c/a	+	b/d
	B	e	+	f/e
	Bv	ev	+	g
Reel 18 doubled G tonic with variable 7th	A	a	+	b
	Av	a	+	bv/z
	B	c	+	d
	Bv	c	+	d/z'
Reel 19 doubled G tonic with variable 7th and variable 4th	A	a	+	b
	Av	av	+	c
	B	d	+	e
	Bv	dv	+	f/c
Reel 20 doubled C tonic with variable 4th	A	a	+	b
	Av	a	+	b/z
	B	c/a	+	d
	Bv	e	+	f
Reel 21 singled D tonic with variable 7th	A	a	+	b
	Av	a	+	b/z
	B	c	+	d
	Bv	c	+	d/z
Reel 22 singled G tonic with variable 7th and variable 4th	A	a	+	a/b
	Av	av	+	a/b/z
	B	c	+	cv
	C	d	+	f/bv
Reel 23 singled G tonic with variable 3rd	A	a	+	av/b
	Av	av'	+	c/z
	B	d	+	d/z
	Bv	dv	+	e/z
Reel 24 singled G tonic	A	a	+	b
	Av	a	+	b/z
	B	c	+	d/b
	Bv	c	+	d

Reel 25 singled C tonic with variable 7th	A	a	+	b
	Av	c/a	+	b/z
	B	d	+	e
	Bv	d	+	b/z
Reel 26 singled G tonic	A	a	+	a/b
	Av	a	+	a/b/z
	B	c	+	c/d
	C	e	+	f/z
Reel 27 doubled C tonic with variable 7th and variable 4th	A	a	+	b
	Av	a	+	b/z
	B	c	+	d
	C	e	+	f
Reel 28 singled C or D tonic	A	a	+	av
	Av	a	+	b
	B	bv	+	b
	Bv	bv	+	c
Reel 29 singled C tonic with variable 7th and variable 3rd	A	a	+	b
	Av	a	+	b/z
	B	c	+	cv
	Bv	d	+	av

What information may one gain from the above reference tables? First of all, they illustrate the various approaches to structural form that appear in the reel compositions of Paddy Fahey. We see that, on the whole, his approach is very consistent and very traditional. Once a tune's distinct identity is set out in the opening "A" phrase, the formal procedure becomes more developmental. While some musicians I spoke to felt that there was a low degree of repetition in Fahey's tunes, we see that there is

some element of repetition in the first eight-bar part of every reel, and only five reels have little or no repetition of motifs in their second part. Such tunes, notably Reel no.7 and Reel no.27, exhibit a greater diversity of melodic ideas than we perhaps expect in traditional dance tunes, but these tunes are the exceptions rather than the norm in the Fahey repertoire. The fact that the cadential segments are often the same in both parts of a tune is another traditional feature. The table also confirms that this composer follows traditional practice in giving motivic autonomy to each part while at the same time including subtle unifying elements by reiterating motifs from the first part in the turn of the tune. An example of an occasion where the opening phrase of a tune is employed later in another context may be found in Reel no.1. The return of the first half of the 'A' phrase at the end of the turn works very well. Another example of this technique appears in Reel no.20. (See illustration no.10)

While it is true that the unity of a tune is based to some extent on the reappearance of certain musical segments, this is not the entire story. Phrases that are distinct from one another in terms of their specific pitch content may be related in other no less significant ways. There are more intricate but no less logical ways of creating melodic unity than those outlined by the simple tables above. I am referring particularly to sequential patterns and melodic contour in the tunes. These more subtle aspects are also

Paddy Fahey's Reel no. 1

The first piece, "Paddy Fahey's Reel no. 1", is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with a long slur over the first four measures. The second staff continues the melody with similar phrasing. The third staff shows a variation in the melodic line. The fourth staff concludes the piece with a final cadence and a repeat sign.

Paddy Fahey's Reel no. 20

The second piece, "Paddy Fahey's Reel no. 20", is also in 4/4 time and consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a series of eighth-note patterns. The first staff has a slur over the first two measures. The second staff continues the rhythmic pattern. The third staff shows a variation in the melodic line. The fourth staff concludes the piece with a final cadence and a repeat sign.

Illustration no.10: Example of phrase recurrence in Paddy Fahey's Reel compositions.

stressed by the composer, the primary concern being relativity rather than simple repetition, as Paddy notes:

You have to try to stick to the first, whatever you start with like, it has to be all related to that. That's the only advice I'd give now, try to stick to the first. It's very hard to add on, to keep adding on in the same ... very hard to do it. Some of my tunes now, I often wonder how I done it. But of course it came automatic. But if I went in to do it, like to say I'll do it this way or that way, I'd never do it. 'Has to be automatic.
(Speech transcriptions: 41)

Connie O'Connell, another fiddler/composer echoed this vital consideration expressed by Fahey, about having the different parts of a tune relating to one another when he said

Well we'll say the first part would come reasonably fast. The second part, there'd be a bit of a delay then. You know, where are you going to hit the second part? Where are you going to hit the note and still have the second part related to the first part? That is the main delay. Once you hit your first notes then in the second part you're away. You know you'll either finish it the same as you finished the first part or else have some part in the centre, some phrase or something, within the first and second part that are the same, that's going to make it the one tune.
(Speech transcriptions: 83)

On the following page I have included some tune extracts which demonstrate Fahey's competence at creating melodic cohesion. (See illustration no.11) There is a lot of lovely detail of this nature in his music. Such melodic shapes undoubtedly have a unifying role but they also contribute greatly to the sense of 'tunefulness' alluded to earlier. One of the characteristics of Fahey's local style is the value it places on tunefulness, and the attempt to discover a tuneful melody is at the heart of his creative process.

Paddy Fahey's Reel no.11 First part

contrasting contour

Paddy Fahey's Reel no.12 First part

little details

Paddy Fahey's Reel no.15 Second part

clever contour

Paddy Fahey's Reel no,17 opening phrase of second part

Paddy Fahey's Reel no.22 First phrase of 'turn'

Motivic unity

Illustration no.11: Melodic cohesion and contour.

Paddy tells us: "I concentrate more on the tune, on the melody". (Speech transcriptions, 4) He uses the term 'tune' here, in the melodic sense, as one might say 'there's a lovely tune to that reel'. On the occasions when he talks about his music, and every time he plays his fiddle, it is clear to the listener that his main concern is the flowing melodic stream. He really feels and listens to the 'tune'.

Together, Paddy Fahey's tune compositions constitute a corpus of single-line melodies. Any consideration of harmonic accompaniment is not part of his creative consciousness. The wonder of melody lies in the fact that so much can be created from so little, yet the resourcefulness necessary to create an original tune in traditional style should not be underestimated, particularly when one considers the countless tunes already in existence. The element of originality in melody is rather intangible in that it usually lies in mere detail. A new melody does not have to be too different from existing melodies in the traditional repertoire. Many ingredients are familiar and yet there must be some element of novelty.

In endeavouring to ensure the newness of his tune compositions, Fahey seems to follow his natural instincts above all else. He recognises the challenge to be distinctive as follows:

It wants to be away from everything else if you could. Course I'm not sure if some of mine now aren't like something else, you'd never know. I hear a good bit now and I can't hear anything like them you know.

That's why it's very hard to get something completely new, but isn't it marvellous what you can do with a few notes? Eight or ten, isn't that all that's in it? Course the more flats and sharps you have the more notes you have. (Speech transcriptions: 24)

Paddy's acknowledgement that the more sharps and flats one uses, the more notes one has to play around with is very important. Indeed the musical feature that seems to be most readily associated with Paddy Fahey's tunes, in the minds of traditional musicians, is his tendency to present a note in both its natural and sharpened or flattened forms within the same tune. If one refers back to the tune tables (p.165-8) the extent to which such variable notes are present in his reel compositions is immediately apparent. Only four of these tunes do not incorporate this intrinsic feature of Paddy's compositional and performance style.

The fact that some musicians have commented that they could quite easily recognise a Paddy Fahey composition suggests that there is indeed something distinctive about Fahey's material. It is difficult to come up with the musical evidence that would enable such an assertion considering the vast number of tunes in the tradition at large. The fact that people single out Paddy Fahey's music, however, suggests that while other tune composers may also explore the variable notes in similar ways, Fahey is particularly consistent in this approach. Again the summary in the tune tables would indicate the validity of such an assertion. The next section, entitled 'Identifying significant motifs', attempts to locate these particular elements in Fahey's music which seem to contribute to the perception that he has

developed a certain musical language that is recognisable to those familiar with his tunes. Certainly, I feel that the distinctiveness associated with Paddy Fahey has much more to do with the aspect of tunefulness than that of unity.

Before concluding this section it must be said that despite Paddy's insistence that his compositional process is "automatic", he seems to put a tremendous amount of care and craft into each individual tune. Other fiddler-composers, who described their compositional process, have indicated that coming upon new shapes may be quite an instantaneous process. For example, Eddie Kelly remarked to Stephen Jardine that a new tune comes in a flash or not at all. His opinion was that one cannot improve upon a tune one composes, either it comes together properly at the very beginning or it does not. Jardine noted that:

Eddie feels that the inspiration for a tune comes to him quickly and it is just a matter of polishing up the tune after that. He also feels that for the most part no amount of extra effort results in anything much worthwhile. (Jardine: 1981, 271)

Connie O'Connell also suggested that a relatively short timeframe is involved when he said:

You don't get an idea at all. I don't have to think about it ... a new tune is something that can come out of the blue, you're messing around probably with a fiddle or doing something, and you'll hit a phrase of notes, and you say, yeah this is probably a good start and you work from there. I'd compose it in 10 minutes or I wouldn't compose it at all. (Speech transcriptions: 83)

Paddy Fahey seems to differ somewhat in the sense that he is clearly prepared to take a lot of time and care to ensure that he can get a new tune "just right". As he says:

It's very hard to get a start to a tune you know. It's very hard to get started. If you do get started, you can build you know. And then it's difficult to come up with a completely new tune. You won't do it overnight anyway. I'll guarantee you that. What happens me now is I get an idea, maybe one bar or a bit of a bar, and as time goes by then I elaborate on that. Might take a month or maybe longer but you won't compose a new one in just a night. (Speech transcriptions: 23)

While the majority of Irish traditional musicians probably attempt to compose a least one tune, at some stage or other, only a few will succeed in creating an original composition of lasting value. A good tune is not easily constructed. I asked Paddy if anyone can compose a new tune or does it require special talent? His reply illustrates clearly that he has a very real understanding of what sounds good.

Well I suppose anyone can. But I wouldn't say everyone. It doesn't seem that way anyway! You'd compose a kind of a thing. I hear them at them now and you wouldn't know what they are. You know the last part doesn't relate to the first or it's only kind of a rigmarole, keep playing something you know and come in at the end. I hear compositions now and they're pure bloody make-ups ... a bit of another tune in. (Speech transcriptions: 42)

Composition has become a very natural process for Fahey. There is no gimmickry involved. Most people for whom music is a large part of their life develop categorisations about what makes a good 'tune', even though they may not verbalise this. Fahey's awareness of what sounds good is very acute and very tasteful, and while he regards many newly-composed tunes as contrived concoctions with little musical value or beauty, he is full of praise for those other tunes which satisfy his high standards of taste and design. His main point is that it is not sufficient for a tune to be a random arrangement of notes. It should have something of its own,

a unity of purpose that provides it with a certain independent quality. It should speak to the player and consequently, in performance, to the listener. It should not be devoid of thought and feeling. As far as the composer himself is concerned, it is what a tune does to you or does for you that is the kernel of the matter. A good tune is much more than the sum of its pitches. Paddy says:

What does it take to make a very good tune? 'Hard to answer that. One you like anyway. Something that turns you on, that's good. You'd get a reel now that'd turn you on - that's perfect.

(Speech transcriptions: 43)

Identifying significant motifs

This section seeks to highlight the distinctive bits in Paddy Fahey's music based on what others think they are, what the composer himself thinks they relate to, and my own conclusions. We have already noted that although Paddy is regarded as being a maker of tunes that are recognisably his own, the extent of his originality is very difficult to ascertain precisely. There are probably few if any motifs in Fahey's music that could not be located somewhere else, if one examined a sufficient number of other tunes in the tradition. The first question, therefore, is what exactly do we mean by the term 'significant' motifs? Do we mean the motifs that sound unusual? Perhaps, but apart from such less common motifs we must remember that Fahey also utilises a huge number of motifs and 'turns of phrase' that sound

completely familiar in the context of a traditional tune. It is the shaping of such familiar motifs into new melodic patterns that is original. In general, therefore, I wish to emphasise that it is not my aim to demonstrate that Fahey's music is remarkably different in the context of the mainstream tradition. Certainly, there are surprises in his tunes, especially for the musician or listener who is not well versed in the nuances of East Galway style. At the same time, his music presents nothing obscure, nothing seems out of place. He recognised that his local tradition had something special to offer and he could build on what was already there because of his very familiarity with it. In the following pages I will be highlighting examples of those elements of surprise which put a Fahey 'stamp' on a tune.

The supposed proliferation of sharps and flats in Paddy's compositions is the feature most people allude to in connection with his music. Since Fahey's exploitation of the colour and contrast potential of the variable notes is a tendency he shares with other East Galway performers and composers, in itself it cannot be regarded as a trait peculiar to the Kilconnell man. Some musical examples to illustrate the frequency of this feature in his music are listed overleaf as well as references to other similar instances which may be located in the transcriptions. (See illustration no.12) I have also chosen some extracts from tunes composed by contemporaries of Fahey in East Galway which illustrate a similar approach. (See illustration no.13)

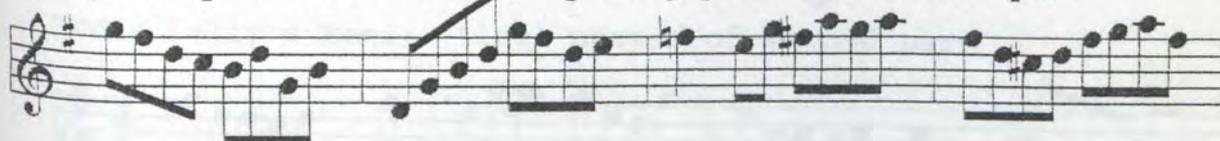
Paddy Fahey's Reel no. 6; opening phrase of first part



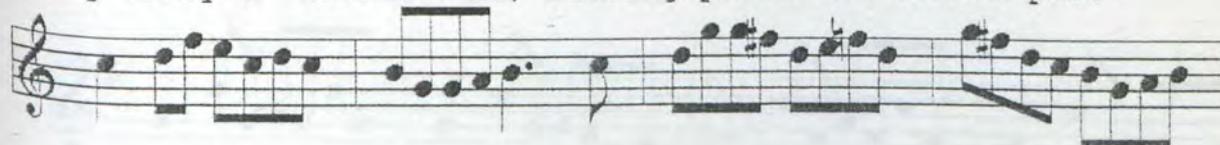
Paddy Fahey's Reel no. 16; opening phrase of first part



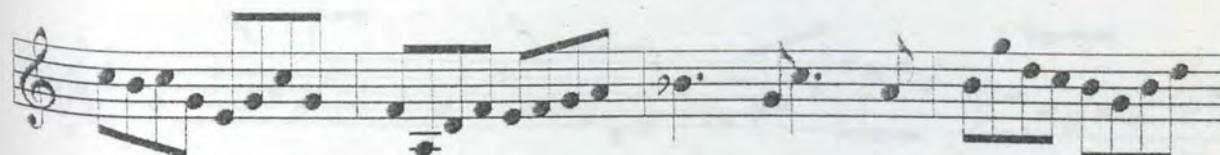
Paddy Fahey's Reel no. 19; opening phrase of first part



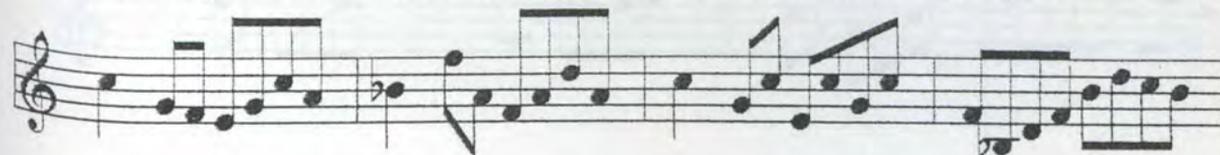
Paddy Fahey's Reel no. 20; closing phrase of second part



Paddy Fahey's Reel no. 2; opening phrase of first part



Paddy Fahey's Reel no. 7; opening phrase of first part



Paddy Fahey's Reel no. 9; opening phrase first part

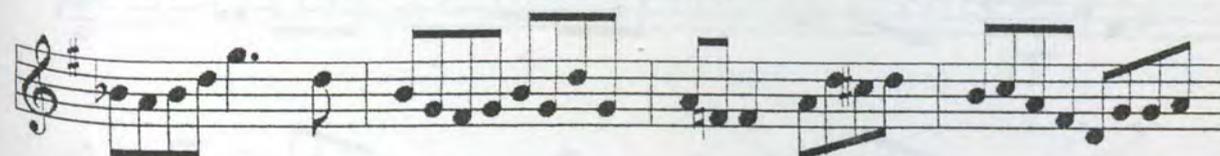
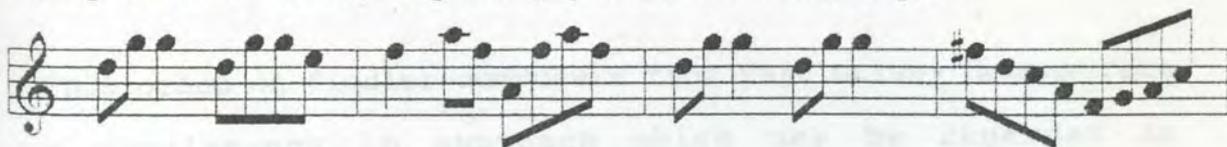
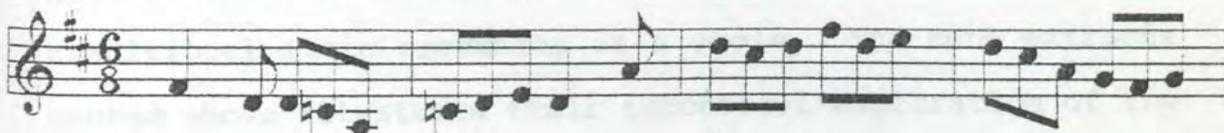


Illustration no.12 : Examples of different interpretations of the variable notes within individual Fahey tune compositions.

Tommy Coen's Reel; opening phrase of second part



Eddie Kelly's Jig; first part



Eddie Kelly's Reel; final phrase of second part



Faddy Kelly's Reel; bars 1 to 32

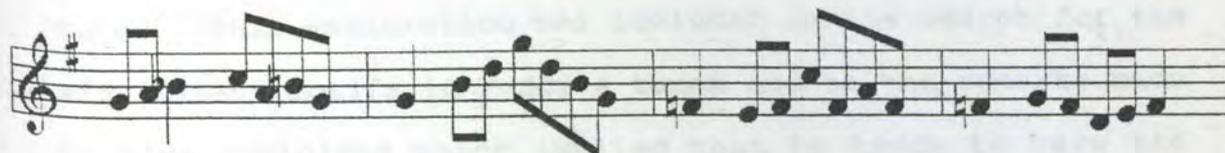
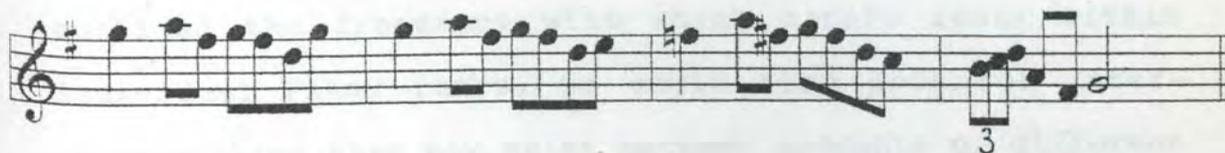


Illustration no.13 : Examples of similar features in tunes composed by other East Galway musicians.

This group of fiddler-composers from East Galway demonstrate a consistency in approach which may be regarded as distinctive when placed in the context of the Irish traditional music community as a whole. The tune extracts quoted above illustrate their successful exploration of the melodic potential of variable notes in Irish traditional music, particularly the two most common of these, F and C. Fahey's "B-flat job", to use his own expression, is the one feature in his music that stands out somewhat when compared to the tunes composed by the other musicians mentioned. His development of this relatively personal musical trait has helped to ensure the originality of his tunes while still maintaining the musical aesthetic of his community. We may recall his comment that a new tune "wants to be away from everything else if you could" (Speech transcriptions: 24) Referring to his tunes he says: "there's a B-flat nearly in them all".(Speech transcriptions: 17) Although this is quite an exaggeration it is clear that he appreciates the significance of this element in his music.

While the tune structure tables in the previous section outlined the frequency with which motifs recur within individual Fahey tunes, we could also look for inter-relationships that may exist between segments of different tunes. This exploration was included in the search for the significant motifs in Paddy's tunes due to the remarks made by some musicians which implied that he tends to have the same 'runs' in many of his compositions. This is another

perception which is open to questioning. When I asked Paddy if he thought his tunes had something in common with each other, he replied:

Something in common? I suppose they would too, ah they have, nearly all the one run, but they're all individuals even so ... there's none of them that much alike I hope now. I never put them together you know. This is the first time now I ever put them together. I'd be playing them and forget a few of them and play more of them and I'd come back to them again, but I never - you know, there could be some of them very much alike, though I don't think so.

(Speech transcriptions: 25)

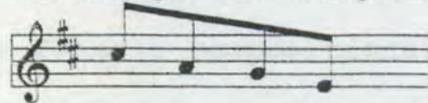
Insofar as I am familiar with this corpus of tunes, I feel that the correspondences between tunes are relatively few and far between. I think that Paddy has been careful to avoid such possible repetition. The fact that he can achieve such variety and yet express a similar voice from tune to tune is a measure of his creative ability. Finding "the little bits and pieces that Fahey puts into all his tunes" as one musician expressed it, thus proved difficult. One can locate certain linking segments that recur in different contexts and perhaps the most notable of these is a brief descending motif which Fahey uses in various transpositions as shown:

The f#-d-c-a descending motif (in G mode tunes)



The shape commencing on F

The c#-a-g-e descending motif (D mode tunes)



The same shape commencing on C

The b-g-f-d descending motif (C mode tunes)



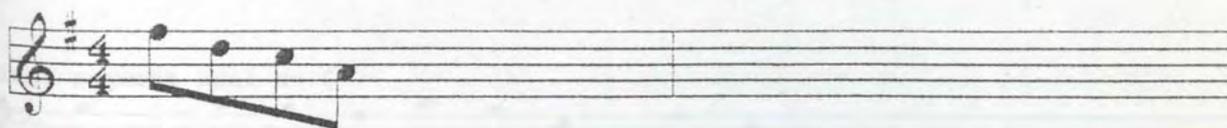
The same shape commencing on B

It must be said that this figuration is by no means special to Fahey's music. It does, however, support the point made in the opening chapter concerning the likelihood that a musician would develop a certain range of standard motifs which he could draw upon in numerous situations. This particular four-quaver motif begins on a high note, descends by a third, then by a second, falling again an interval of a third. It recurs in a considerable number of tunes as shown overleaf. (See illustration no.14)

I have quoted earlier Connie O Connell's suggestion that Fahey's tunes are recognisable also by his similar approach to tune openings and also to tune endings. It so happens that the recurring features noted above appear almost exclusively at the end of a phrase. The uniform approach demonstrated in such closing positions (See illustration no.15) and also in some opening motifs is significant to a degree but what seems more surprising is that, otherwise, there are not many overlapping ideas. Thus the melodic variety of this music and the individual character of each tune is ensured.

To recap I wish to return to the point stressed at the outset that there is much in Fahey's compositional language that is very familiar. We might note, for example, the manner in which he incorporates smooth-flowing conjunct passages into his tunes and contrasts such scale-like 'runs' with passages in which he lays out the notes in what may be

The f#-d-c-a descending motif (in G mode tunes)



Reel no.4; bars 3 and 4



Reel no.10; bars 11 and 12



Reel no.18; final segment



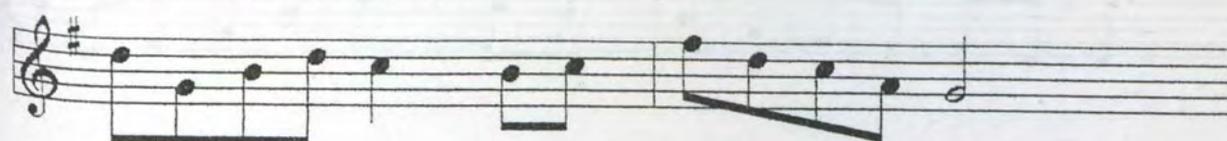
Reel no.19; final segment



Reel no.19; bars 11 and 12



Reel 19; bars 15 and 16



Final segment Reel no.6



Final segment Reel no.11



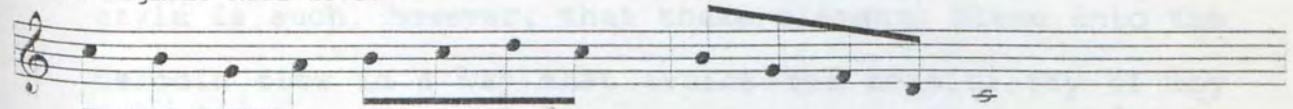
Final segment Reel no.7



Final segment Reel no.13



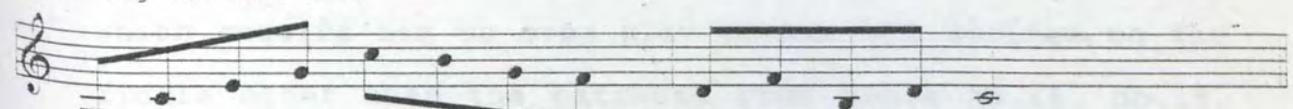
Final segment Reel no.20



Final segment Reel no.2



Final segment Reel no.8



Final segment Reel no.12



Final segment Reel no.14



Final segment Reel no.21



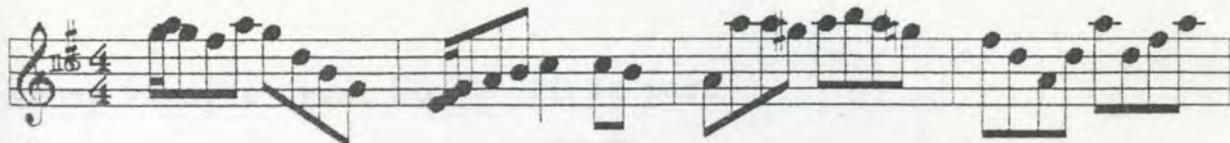
Illustration no.15 : Similar motifs at tune endings.

described as a chordal fashion. Although Paddy has no theoretical knowledge of chords, it is interesting that in almost every one of his compositions he lays out chordal configurations in a linear fashion. Arpeggio-style motifs are frequent in hornpipes in the mainstream tradition and examples of this technique in Fahey's music are shown overleaf, particularly where they provide contrast to the stepwise movement he also favours. (See illustration no.16)

It is also possible to point out a number of uncommon motifs in Fahey's music which a traditional ear might be attempted to adjust. A number of uncharacteristic leaps appear in Fahey's music.(See illustration no.17) Paddy's performance style is such, however, that these elements blend into the melodic flow in a way that avoids the possibility of any great incongruity. In general, his tunes tend to express his smooth playing style and such unusually disjunct sections are rare. Indeed there are quite few examples which require him to even play across the strings on the fiddle other than the extracts from Reels no.16, no.18, no.23 and no.27 as shown. (See illustration no.17)

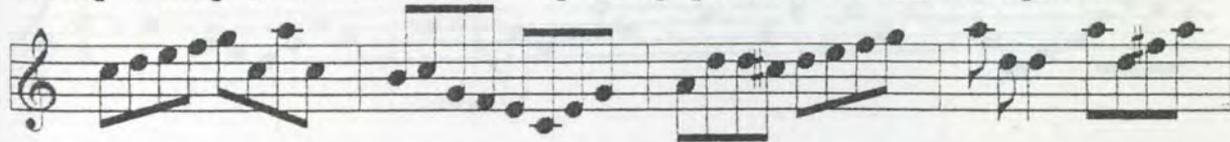
Having looked at the significant distinctive motifs and the - perhaps no less significant - common motifs in Paddy Fahey's music, the next task is to look at what can happen in performance. We move therefore, to the next section, which examines the transformational processes that may take place once the music goes from the composer and into the hands and head and heart of the performer.

Paddy Fahey's Reel no.3 opening phrase of second part



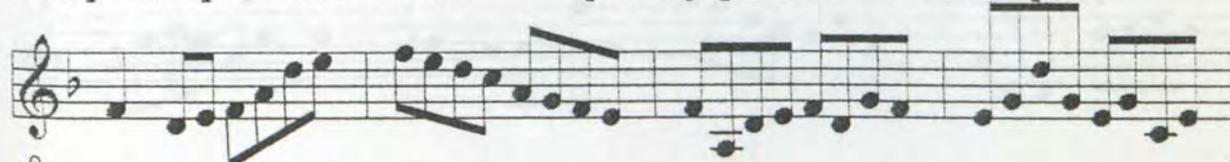
1

Paddy Fahey's Reel no.13 opening phrase of second part



5

Paddy Fahey's Reel no.14 opening phrase of first part



9

Paddy Fahey's Reel no.16 First part

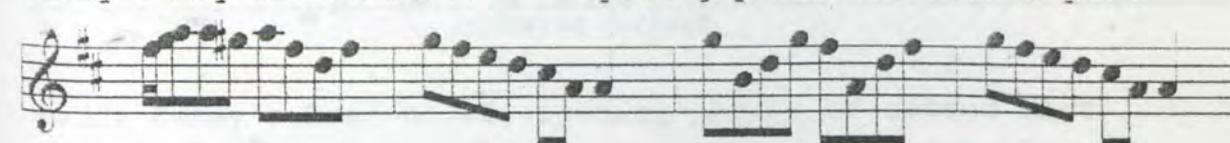


13



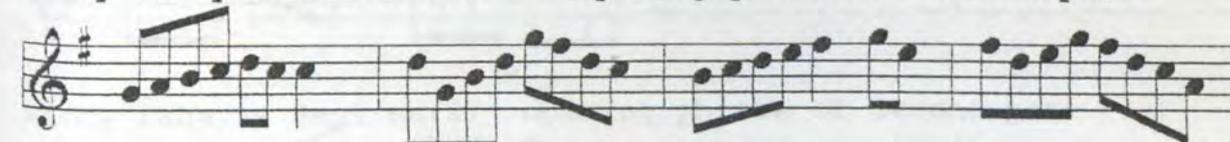
17

Paddy Fahey's Reel no.17 opening phrase of second part



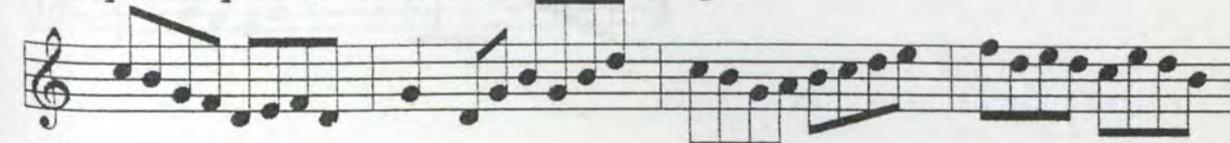
21

Paddy Fahey's Reel no.19 opening phrase of second part



25

Paddy Fahey's Reel no.20 first part



29



Illustration no.16 : Scale-like 'runs' contrasting with arpeggio-style motifs.

Paddy Fahey's Reel no. 7 first part

unusual!

Paddy Fahey's Reel no. 16 opening bars

Paddy Fahey's Reel no. 18 opening bars

crossing strings

Paddy Fahey's Reel no. 23 opening phrase of second part

Paddy Fahey's Reel no. 27 opening phrase of second part

Illustration no.17 : Disjunct and crossing-string motifs.

Transforming the model

This section is concerned with the treatment of Fahey's tunes in the post-compositional processes so central to our tradition. Looking at the variations which Paddy and others have developed for his tune compositions, allows us to observe firstly, the elements that are susceptible to change and secondly, how change is effected. On occasion, Paddy includes the different variations he has developed for one of his tune compositions within a single performance. The manner in which he differentiates between the main tune model and a derivation of the original is interesting. As indicated in the opening section of this chapter, he does not generally award the same value to each. There is usually an initial version which receives priority in performance. Subsequent transformations are special in the context of the tune model having been played and heard at the outset. Their role is to add contrast and interest to a performance. I have included most of Paddy's melodic variations within my written presentations of the compositions set out in the appendix. Some of these variations, such as those examples I have selected (See illustration no.18) have become part of the tune and would thus be included in most performances, The less distinct and more ornamental variations tend to be introduced far more spontaneously, however, and are not rigidly adhered to. When one begins to replace original pitches in the melody with new ones, the model undergoes real change. In comparison, the traditional technique of

Paddy Fahey's Reel no.4; bars 1 to 8

Two staves of musical notation in 4/4 time, G major. The first staff contains the original melody for bars 1 to 8. The second staff contains a variation of the same melody, with some notes altered in rhythm and pitch.

Paddy Fahey's Reel no.4; bars 1 to 8 (slight variation)

Two staves of musical notation in 4/4 time, G major. The first staff contains a variation of the original melody. The second staff contains a further variation, showing more significant changes to the original melody.

Paddy Fahey's Reel no.4; bars 1 to 8 (further variation)

Two staves of musical notation in 4/4 time, G major. The first staff contains a further variation of the original melody. The second staff contains a final variation, which is significantly different from the original melody.

Paddy Fahey's Reel no. 11

Four staves of musical notation in 4/4 time, G major. The first two staves show the original melody and a variation. The last two staves show further variations of the melody, with some notes and rhythms changed.

ornamenting the melodic line is not really transformational in that it normally implies adding rather than taking away. Finger-rolling is an intrinsic feature of the East Galway style and it is a natural occurrence in all of Paddy's playing. His rolls usually flow on a long bow and do not receive the rhythmic enunciation that is common in some other fiddle styles. His ornamentation is always created at the fingerboard, not with the bow. Contrasting with his tendency to play full rolls on crotchets and dotted crotchets, he sometimes leans on a long note, leaving it completely bare, elongating the sound with a long bow. Occasionally, he makes little triplet-like runs by including a passing note between two pitches a third apart. Overall, his style of embellishment does not impinge in any way upon the melody, and has a purely decorative function. Indeed his tunes are usually strong enough to sound good without ornamentation of any kind, whereas many traditional tunes would sound uninteresting without sufficient ornamentation. While I do illustrate some of Paddy's decorations in my presentation of the tune models, the written notation does not give a true representation of the sound. Often the quick flick of a finger will not produce a clearly audible note but rather a slight nuance of pitch which is certainly perceptible but difficult to describe.

On the subject of ornamenting the melodic line, we may return to an opinion expressed by Liz Carroll which I referred to previously. She considers that there is

relatively little room for ornamentation and variation in Fahey's compositions. The reason for this, she says, is that they are 'so very full of notes', and if one moves away from Paddy's original melody at all, there is the danger of wandering too far. She feels that the 'tune' is already so well structured that in adjusting any of the notes, one may be changing too much. Noting also the relatively infrequent incidence of repetition in Paddy's tunes, and the logic with which he constructs each musical phrase, she suggests that it is really very difficult to try to improve on what he has done. If one wished to try, one would need to make a note-by-note substitution and actually change the shape of the melody in some way. (Speech transcriptions:57) We have seen that Paddy's own variations of his compositional models illustrate this requirement and his talent as a composer is evident also in these subtle performance transformations.

I also wish to draw attention to my transcriptions in the Appendix of a performance of Fahey's Reel no.1 by Eileen Ivers and a setting of Paddy's Jig no.1 by Martin Hayes. While it is outside the scope of this work to investigate such approaches to Fahey's music, these young musicians, both well-known for their individual treatment of Irish traditional music, exhibit an ability to find something in Fahey's music which they can develop and make their own. The point which seems to emerge from the comments of Carroll and others is that one does not really want to change Fahey's tunes. It may be that because they have been worked

out in particular detail by one musical mind, they possess a certain logical unity that is difficult to tamper with. This suggests, therefore, that the opportunity for wilful manoeuvre and transformation, taken for granted in many traditional tunes, is perceived as being less abundant in Fahey's music. There is not, apparently, the same degree of liberty to 'mess about' with ornamentation and rhythmic variation. The density of the melody is such that the performer must play all of the pitches if he is to create the true soundscape envisaged by the composer.

This leads us to the issue as to whether or not an original tune setting, rendered by the composer in his own particular style, has more validity and importance than any other interpretation. Liz Carroll would suggest that it has insofar as she expresses a wish to respect Paddy Fahey's musical voice and intention. The manner in which he performs his compositions is, for her, a very conscious consideration and she would be inclined to maintain this approach in her own rendition. This attitude may relate to her own role as a composer and the fact that she, like Fahey, puts a great deal of her creative musical energies into the composition of new tunes. In original composition, she can give real life to her individual musical thought. She is not the only musician, however, who finds it difficult to separate Fahey's performances of his compositions from the tunes themselves, an issue which will receive further attention later. Such a close association

may indeed compromise a performer's ability to engage in self-fulfilling transformation. The recurring point is that while no one setting of a traditional tune is, necessarily, more valid than another, a particular setting and performance may be perceived as being 'better' by the traditional music community or by an individual within that community.

On a similar point I wish to refer to the concept of 'set accented tones' as introduced by Micheal O Suilleabhain. (O'Suilleabhain: 1987) His theory was based on the premise that many changes can be introduced into a traditional tune without disturbing the fundamental pattern which sets it apart from all other tunes. This basic pattern of a tune relates to its specific arrangement of accented pitches. These pitches are vital to the tune's structure and contour since they constitute the focal points of each melodic segment. The improvisational and variational possibilities inherent in the music tend to exist in the space surrounding these set tones and rarely interfere with them. This idea was later taken up by Marion McAuley who argued that to observe only the accented tones is not sufficient to preserve the character of a tune. (McAuley: 1990) This stands to reason in that if one maintains only the accented tones of a tune, one eliminates much of the melody. While it would be possible for tunes that are quite different in other respects to share the same pattern of accented pitches, O Suilleabhain's angle is that such tunes are

actually regarded in the tradition as variants of one another. Although it is true that a tune may contain pitches other than those in an accented position which if interfered with could cause the character of the tune to be changed considerably, it is also the case that in many simple traditional tunes the main thrust of the melody comprises little else other than the accented pitches. The unaccented notes are essentially 'filling-in' notes with ornamental and rhythmic significance rather than melodic significance.

Without disputing the set accented tones theory, therefore, it must be said that in Fahey's case the 'filling-in' notes seem to be 'fixed' to a greater degree than the 'filling-in' notes in many traditional tunes generally. In much of Paddy's music it is the complete melodic stream that is important. Such tunes tend to be full of pitches that are almost equally important in their contribution to the melodic line. While the pitches that coincide with the 'accent' may be of greatest importance, one usually needs to observe more than these particular tones.

It is important to take all of the above discussion into account, but in reality of course, one is never restricted to following the composer's voice. Indeed Paddy Fahey is the first to acknowledge the necessity for musicians to follow their own instincts with a tune. He says that it may well be possible to improve a tune over time and this

attitude mirrors his acceptance that anyone may discover another twist to a tune that will add a new dimension. He respects the freedom that other performers have to adjust his compositions to their liking. As far as he is concerned, they may come up with something lovely and he likes to hear others' renditions. While he gives no instructions and places no restrictions, he will, however, express his opinion on another's interpretation. As implied in the previous chapter, his comments are not favourable in every case but this is quite understandable considering the level of perfection he demands of himself.

The most usual and easily executed variations on Fahey's tunes involve what may be described, perhaps rather dramatically, as the exploitation of the variable notes. It is interesting that the aspect one can most play around with in the Fahey tunes is that of the variable notes and yet doing this does not seem to take from the Fahey 'fingerprint'. On the contrary, it seems only to increase the element of association with him and with his style.

In Irish traditional music, the most common variable notes are the seventh degrees of the two most common keys, D major and G major. By flattening the C sharp, or the F sharp, a tune can gain a new colour and character. Players in the East Galway style display an equal enthusiasm for the D minor and G minor modes and as we have seen in the previous section, Paddy Fahey's music is characterised by its

tendency to switch between the minor and major colour palette within the same tune. This is made possible by alternating the interpretation of the third degree of the scale, that is the F sharp or F natural in the D mode and the B flat or B natural in the G mode. The B flat pitch which features in the D minor and G minor modes is relatively unusual in Irish traditional music. In effect it becomes another variable note and consequently, in those compositions where Paddy Fahey does his "B-flat job", he may have as many as three variable notes to play around with. In the context of most traditional tunes, one cannot just flatten the third or seventh at random. Often such a move would sound out of character. Fahey's tunes are constructed in such a way, however, that this potential is nearly always present. One can choose either the major or minor mode or a mixture of both and the tune can still sound well. A Fahey tune composed in G minor can often sound perfectly 'right' in G major also. The B-flat pitch is the variable one in this context and enables one to alternate between major and minor during the course of a performance. Paddy's preference is for the latter and he regularly combines the different expressions of the variable notes thus extending his scale of pitches. When a Fahey tune enters the tradition at large, the distinctive key and mood tends to be retained, but this is not necessarily always the case.

As outlined in the earlier section on 'Tradition and change', re-creation of a tune may be the result of a

traditional musician's natural propensity to introduce variation into his or her performance rather than a determined effort to improve upon the original. It is interesting to observe how some of Fahey's tune compositions are recreated by other traditional players who have assimilated them into their own personal repertoires. Players of other instruments may adapt a Fahey tune in order to execute it with greater ease, or perhaps to achieve a certain compatibility with the tradition of playing their instrument. In general, new settings of tunes in traditional style are influenced by the instruments on which they are arranged. Among the chief transformations that can occur in this context is the transposition of a Fahey tune into a key other than the one the composer favours. This may arise when a player is more comfortable in the A minor and E minor modes than those of G minor and D minor. Similarly a musician might prefer to transpose a tune from C to the more common D major key. Such an apparently simple and logical move may, however, have a knock-on effect in terms of transforming the original model.

The matter of transposing a Fahey tune up a tone is not necessarily a simple abstract exercise, at least not if one follows the composer's example. Why should he emphasise "the B flat job" if he did not have a special feeling for this pitch? One may well ask why the B-flat pitch should be more significant for Paddy Fahey than say the C natural. He may relate to the actual pitch level of the B-flat note, a

difficult concept to explain but not improbable. Another reason, perhaps more easily understood, has to do with the physiology of the hand on the instrument itself. When the same finger lands on the same note all the time a certain relationship and association develops. There may thus be some intimate connection between his musical thought and the physical shaping of the hand. There is also the fact that Fahey's music is so linked to the idiom of the instrument itself. It is indeed born out of the fiddle.

In any case, playing in a different key does make a difference. Reference was made briefly in the previous chapter to the relationship between the key of a tune and the tempo at which it might be best expressed, a matter which receives further attention later. A change to a more common key often signals an increase in tempo. While one might suggest that the fingers are more agile in the most common patterns, the fact that a change of key can affect the emotional character of a tune seems most relevant. The other factor concerns whether one would alter the actual arrangement of notes in the new key. This may happen either to make the melody easier to play in the new key or perhaps the original arrangement just does not sound 'right' in another key. If one decided to treat a variable note differently in the new key, the modal nature of the original might not be maintained. The slight changes Paddy implements when transposing his Reel no.8 from the key of C to D may be observed in the relevant tune transcriptions in the Appendix

In conclusion, when a transcription is an illustration of Fahey's own rendition of a tune, it may be regarded as a 'blueprint' for that composition. My preference for the term 'model' stems from the fact that Fahey is as likely to ornament and vary his tunes, as a matter of course, as are other musicians who endeavour to exert their particular influence on one of his compositions. Due to the ongoing creative process of the traditional musician, all written accounts of this repertoire are descriptive in nature rather than being prescriptive. While Fahey's 'model' does remain constant in most respects from one performance to another, all of the tunes are open to changes of various degrees of subtlety. Such subtle changes relate largely, however, to aspects of interpretation more relevant to the next discussion which is entitled "Rhythm and Blues". The attempt to identify new shapes and to isolate what seem to be the most significant motifs in Fahey's music has dwelled necessarily on the arrangement of notes in each tune. Equally relevant, however, particularly since we are dealing with the performer-as-creator, are the aspects of temporal and emotive expression. If one listens to recordings of Fahey compositions performed by other musicians, a list of which is provided in the discography, one can hear many interpretations. The main difference, however, may be not so much in the arrangement of notes as in the playing style of the individual. Different emotional attitudes to the music and different playing techniques can have a huge effect on the process and product of a performance.

Rhythm and blues

In this final section I wish to consider Fahey's approach to both the temporal and the emotional aspects of music. My use of the musical term "Rhythm and blues" which is commonly associated with the Afro-American soul-music tradition is not significant in that context. The wordplay seemed appropriate, however, as a means of establishing what I feel is an important link between Fahey's approach to rhythm and the depth of emotion inherent in his compositions. Earlier in this work I have alluded to the fact that Paddy's style of playing is more fluid than rhythmic. We note also that although his music originated as a dance music form, it is not normally played for dancers. It is listening music rather than music for dancing to. The melancholy mood which prevails in some of his music has also been introduced. In the third chapter we noted that East Galway music is associated with a slow relaxed pace that is very distinctive when compared, for example, to the livelier and more aggressive approaches one would generally encounter in the Sligo and Donegal traditions respectively. Fahey's predilection for the emotive atmosphere created by his handling of modality is enhanced by the manner in which he expresses time. The latter implies not only the tempo at which he plays the tunes but also the specific duration of particular notes which creates what people might call the 'lift' or 'lilt' in the music.

As someone who has developed a personal relationship with the style of music particular to Paddy Fahey and his contemporaries, Liam Lewis feels that East Galway style is not simply a matter of slowing down the tempo, rather it is the whole approach to expressing rhythm that is very different.

That kind of lonely thing, and more importantly, very laid back, the speed is slow. I mean all Fahey's tunes are played slow at least when Fahey's playing them, but that's not to say that Paddy Carty plays slow, I mean he used to play very fast but at the same time preserved the East Galway stamp on his music. It's not just speed, it's rhythm. (Speech transcriptions: 90)

When pressed as to how exactly the rhythm is different he says that "the metre of a tune is toned down". In other words, the approach to the music is less regimental and an element of human choice and sensitivity enters in. The relationship between durations, even that of microseconds, is of immense significance in terms of the effect which the music can have on us. Humming the opening bars of 'Paddy Fahey's Reel no.1' whilst accenting the main pulses, Liam noted that one could perform this tune in such a 'stressed' fashion. In contrast, the East Galway manner would be an almost complete 'flow'. This fluidity is more related to one's manner of articulating and phrasing the music than to the speed of the playing. Liam commented that sometimes when flute player Paddy Carty plays

It's like a 'blur' but it still has the metre, as if he played it ten times as slow. I mean it's the rhythm more than the speed. (Speech transcriptions: 90)

The difficulties of verbalising things musical are even more apparent when it comes to matters concerning rhythm, metre,

timing, beat, stress, etc. Often we do not have a clear understanding of each term's specific usage. Perhaps it is because we can easily talk about slow versus fast playing, that the aspect of speed or tempo can sometimes attract undue emphasis. I agree with Lewis that the East Galway style is to do with "the rhythm more than the speed" but what exactly does this mean? Let us look firstly, however, at the speed variable before approaching the issue of 'toning down' the metre.

Tempo is, or at least used to be, one consideration in the identification of regional styles and originally the speed of playing in a particular area would have been determined by the needs of the dancers, that is at the time when the main purpose of music was to accompany dancing. Does this indicate that the old-style of dancing in East Galway was a more gentle activity than the modern style of today? Fahey's evocation of a man dancing the old 'slow' reel seems to suggest so and I think it true to say that the set-dancing style of the older generation in the area is relaxed and graceful in a manner that complements the musical aesthetic associated with East Galway. While the music for such dancing has great 'lift' it does not have the very vibrant energy one sometimes hears at set-dancing sessions in other parts of the country.

Paddy's own views regarding tempo were reinforced earlier by those of other musicians who asserted that one needs to play

his tunes slowly in order to do justice to the music. Paddy acknowledges, however, that some people who play his tunes at a faster pace still manage to play them very well:

Well tempo now, not too fast; it depends if you're able to play them. If you're able to play them you can play them fast. I heard a few lads playing them now, I forget who, they made a great job of them, played them speedy you know. And knew how to play them, they could speed them. (Speech transcriptions: 36)

It would seem true that a musician's choice of tempo is influenced strongly by the type of emotion he or she wishes to communicate in performance. We have noted also a relationship between the tonality of a tune and the pace at which it is played. Similarly, the process of 'shaping' or articulating melody in a rhythmical or 'non-rhythmical' way is affected by the mood one wishes to convey.

An interesting and relevant concept is that of 'rhythm-in-performance' as described by David Waterhouse. He used it to indicate that "which makes distinctive the handling of a particular metre within some musical culture". (Waterhouse: 1982, 29) Under seven main headings he listed a total of sixteen methods of expressing a metre. A note may be accentuated, ornamented, lengthened, shortened, anticipated, delayed, or a silence may occur before or after the note. Each of these seven scenarios may occur on either a primary beat or a secondary beat thus giving at least sixteen options. These are the nuances which the written transcriptions of Fahey's tunes do not even attempt to demonstrate but which are an intrinsic aspect of stylish traditional performance.

Paddy's rhythm-in-performance is an integral part of his fiddle-playing. It is as difficult to articulate this vital element of expressive timing in verbal terms as it is to represent it visually. It is a matter of adding and subtracting from the standard metrical durations in a most subtle way. The tune models in the appendix indicate rhythm that is strictly metrical, since the extent of such subtle rhythmic expression as may occur can vary considerably from one performance to another. It may be said, however, that when playing alone without accompaniment, Paddy's renditions of his tunes are not always metrical. The sense of feeling-in-performance almost disallows the strict observance of metre but still the metre maintains a strong underlying presence. It is the same idea as that expressed above by Lewis with respect to Carty's flute-playing: "it's like a blur but it still has the metre". (Speech transcriptions:90)

The characteristic of Fahey's fiddle style most frequently referred to is its fluidity which is attributed to his flowing bow. An additional feature of personal style is the occasional punctuation he achieves by making a sudden leap with the bow. Liam Lewis described this Fahey technique as "bow-slapping". In general, Paddy likes to 'lean' on the notes here and there but such unexpected lifts 'out of the flow', so to speak, introduce an element of silence which adds another dimension. The slight pause for attack also creates rhythmic and dynamic accentuation. On the accompanying tape, it is easy to hear such instances. It is

a relatively minor feature but stands out because Fahey's bowing is otherwise so smooth.

The fact that rhythmic individuality rests largely with the bow and bow-hand, means that bowing is one aspect used to differentiate fiddle styles. In his book, Bowing styles in Irish fiddle playing, David Lyth's transcriptions of traditional fiddle performances, which include bowing indications, came about through his efforts to "understand how the magical sound of Irish fiddle playing is actually produced". (Lyth: 1981). In an introduction to Lyth's book, the Leitrim fiddler Charlie Lennon stressed the magic in the music of Sligo fiddlers Coleman, Morrison and Killoran:

When a musician tries to capture this music, however, in order to play it, he finds often to his surprise, that it is indeed ephemeral and almost impossible to capture properly. (Lyth: 1981,I)

The same could be said with respect to Paddy Fahey and the East Galway style of fiddling. Paddy gives 'point' to his melodies in a manner that is very effective and quite difficult for another musician to reproduce. He emphasises that you cannot just run over the tunes, you have to "pull them" here and there. This idea is similar to that of 'rubato' in Western art music.

Talking about Paddy Fahey's 'East Galway style' Connie O'Connell remarked that:

You can't associate it with bowing because there are flute players there as well, and they are still playing in the same style. (Speech transcriptions:77)

In Keegan's study of flute style, the Clare flute-player

Seamus Mac Mathuna commented on the East Galway tradition as exemplified in the playing of the Loughrea flute player Paddy Carty, saying:

It is interesting that Paddy Carty's approach, which was legato, not any great emphasis on rhythm you know, came from the East Galway thing that previously had the Maloney's, the Ballinakill approach, which was also fairly legato and more interested in a nicely ornamented melody rather than the kind of gutsy playing (Keegan: 1992, 80)

Keegan noted that while East Galway flute-playing tends to be thought of in terms of:

"long" phrasing, and, by association, little articulation and emphasis, which is perhaps the most evident factor when one listens to the commercial recordings of East Galway flute players such as Paddy Carty, Vincent Broderick and Charlie Coen ... the proposition that the phrases are long is harder to uphold ... The effect produced by the adherence to the natural phrasing and the abandonment of the techniques of articulation and emphasis is one of "smoothness" which is part of the essence of East Galway flute style. (Keegan: 1992, 81)

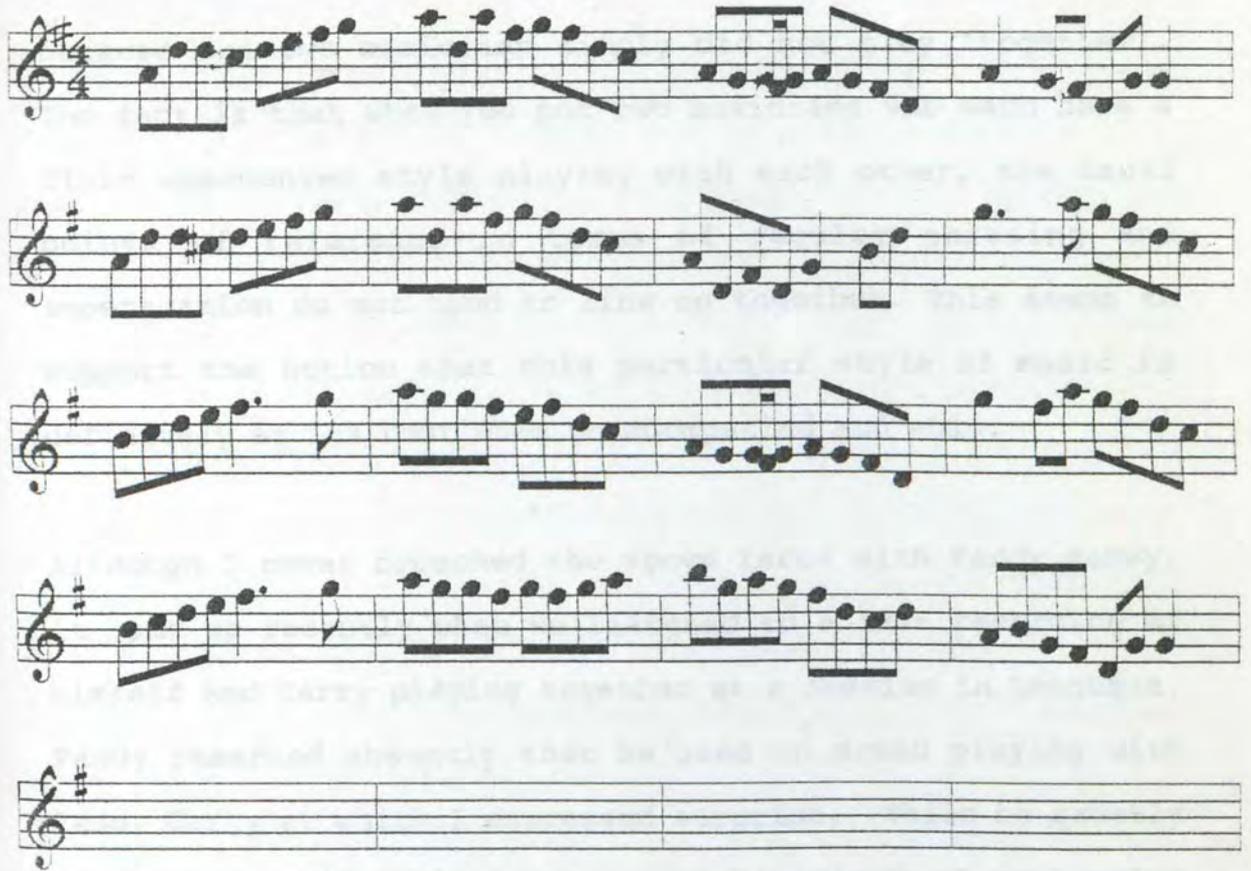
Similarly, it is the lack of bow articulation and emphasis that transmits the feeling of 'liquid' music in Fahey's playing. There is a smooth bowing style in the same way as there is a smooth blowing style. The 'long bow' and the 'long blow' of East Galway music both exert the same effect of 'toning down the rhythm'. The subtlety of Fahey's rhythmic invention is achieved in one sense by his bowing but because of his tendency to play with a long flowing bow, his timing in the placing of his fingers to make the notes is also paramount. His own comment is that:

Well, you want a certain number of notes to a bow like, you don't want to bow with every note, 'twould spoil them. You'd want to have a fairly long bow. (Speech transcriptions: 37)

Paddy Fahey's fluid playing style sometimes seems to push against the regularity of the round. In the more extreme instances of this, the usually obvious structure of the round becomes submerged. This is particularly evident in his Reel no.24 which is constructed in such a way that the move from one part into the next is almost imperceptible. It took me a few months to discover where this tune began and where it finished. Paddy did not seem to begin on the first beat of a bar and he used to finish by coming back into the opening bars of the first part. The illustration overleaf shows my first transcription of this tune and then the more 'correct' interpretation. This situation also arose in relation to Paddy's Jig no.9. Again, Paddy's phrasing-in-performance was such that my written layout on first hearing the tune, was quite different to the eventual model we agreed on after much playing and listening.

When examining the case for regarding Paddy Fahey as a voice for East Galway music, we concluded that musicians such as Fahey and Carty were among the most musically individual in their communities. The fact is that these two musicians, each closely associated with East Galway music, were quite different. They did of course play together in an informal setting but while it was always a novelty to hear two of the most respected players in East Galway duet together, a number of people have remarked that their music rarely blended perfectly. Some went so far as to comment that they would never have put Carty and Fahey playing together

First layout of Paddy Fahey's Reel no.24



The first layout consists of five staves of music in G major (one sharp) and 4/4 time. The first four staves contain a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The fifth staff is empty.

Corrected layout of Paddy Fahey's Reel no,24



The corrected layout consists of five staves of music in G major (one sharp) and 4/4 time. The first four staves contain a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The fifth staff contains a short melodic phrase ending with a double bar line.

because the two musicians simply did not play 'together'. The fact is that when you put two musicians who each have a fluid unaccented style playing with each other, the usual points of reference in terms of regular phrasing and accentuation do not tend to line up together. This seems to support the notion that this particular style of music is definitely at its best when unaccompanied and solo.

Although I never broached the above issue with Paddy Fahey, it came up recently when we listened to a 1976 recording of himself and Carty playing together at a session in Loughrea. Paddy remarked absently that he used to dread playing with Paddy Carty at which I expressed surprise. While he greatly admired his esteemed contemporary the matter of contention appears to have been that of rhythmic phrasing. The two musicians did not necessarily flow together because they would each have had a different interpretation of the melodic stream. A very large group of traditional musicians can blend as one if they are all playing with the same sense of motor rhythm. The internal driving force of the rhythm, which may be given tangible external expression on percussive instruments, will influence their execution of the melody. Music played in the East Galway manner does not, however, project that same pulsing rhythm.

While Fahey's playing exhibits a sense of rhythmic flow that almost belies the dance music origins of his style, one must not confuse this characteristic with any notion of free

rhythm. His desire would be to play with exact unwavering timing. The fact that he does not tend to succeed in this is another matter. Conscious of his tendency to be carried by the melody rather than be driven by the metre, Paddy much prefers to perform when he is provided with a steady pulse from some other source. He seems to feel less comfortable, or at least less secure, when left completely to his own devices. Referring to performance situations in the past, he quite readily admits his insistence on having a driving accompaniment to keep him on the straight and narrow, as it were. This may even explain why Paddy was so often reluctant to play in a solo capacity.

I needed the beat, I didn't give a damn what kind it was! (Speech transcriptions: 37)

His desire to be provided with a relentless motor rhythm is almost shocking considering the sensitive nature of his music and the subtlety of expression it involves. While his playing does not itself emphasise rhythm, a characteristic he shares with other East Galway players, he really appreciates being provided with a good steady "thump":

I find it very hard you know to play without the piano. A bit of a ... a bit of a thump is great you know, the rhythm. (Speech transcriptions: 37)

He is not concerned so much with having a stylistic harmonic accompaniment or the use of sympathetic chords to complement the emotive quality of the music. Indeed his seeking a steady thump is apparently to avoid any tendency to be swayed by this very aspect. The main requirement of a piano accompanist is, incredibly, to act as a sort of colourful drum! Paddy's instruction is:

Pound away. Don't worry about keys or anything just hammer away! (Speech transcriptions: 37)

The main role of the piano for Paddy is to make audible the underlying pulse of the music. While in one sense it keeps him in check it also provides him with something to push against. It both drags him back and allows him freedom. At home in Kilconnell, his wife Anne is invariably cajoled to the piano. Perhaps if he had not always had such a helpful accompanist he may have proceeded more in the direction taken by Tommie Potts who effectively broke out of the strict format imposed by the traditional round. It would seem, however, that Fahey is not interested in exploring the vast scope beyond this framework. An obvious starting point for such a journey would perhaps be the composition of slow airs. Although Paddy occasionally fiddles about with some ideas that would suit a slow air, he has not yet succeeded in freeing his voice within a looser structure than that of the traditional dance tune. As far as he is concerned, phrasing is always linked in with a specific metre. The formal structure of the dance places a tune into a certain space in time. The emotive content of Fahey's music, however, is such that the temptation to drift away from the dance metre does exist. His compositions are eminently suitable for engaging in rubato and for experimenting with different approaches to rhythm and tempo. The results of such meanderings can be very pleasing in that his tunes are strong and coherent enough to move beyond the traditional structure. Paddy himself is not given to experimenting in

such a fashion. The fact that he has not explored even the full complement of dance forms prevalent in the Irish tradition is also notable perhaps. He chooses to remain within the musical tradition of his community engaging the dance metres he has been accustomed to since childhood. The reel, the jig and the hornpipe are the forms he works with.

The irresistible rhythmic drive of Irish traditional dance music tends to evoke a physical response, even in the most sedentary audience. Some of Paddy Fahey's original compositions possess that type of inbuilt motor rhythm one associates with dance music. Many of his compositions, however, are listening tunes rather than dance tunes as noted previously. The composer's own opinion is that these tunes could be made good dance tunes if one increased the tempo and played them in a manner suitable for dancing. He acknowledges, however, that to do this would be to take from the tunes themselves.

Such tunes sound best when poured out gently and they tend to evoke more of an emotional response than a physical reaction on the part of the listener. Does something lie within the notes of these compositions or is this feeling caused by playing the tunes in a certain manner? As suggested in Chapter Three, the pitches chosen are to some extent responsible. Ultimately, however, the creation of feeling in music is in the hands and heart of the musician performing the tune.

While Paddy's capacity to express sentiment in music is something he seems to play down rather than emphasise, it remains a strong characteristic of his style. Lewis notes:

The haunting and lonely sound of East Galway music, that's been around an awful long time, most probably before Paddy Fahey and Carty say, and what Paddy Fahey did was just to develop that to his own personal taste, with his own peculiar brand of 'eccentricities', his own 'stamp', which includes, of course, his tunes which have become part of East Galway music over the past 40 years. (Speech transcriptions: 91)

As noted in the previous chapter, when people refer to East Galway music, the characteristics to which they allude most frequently are of an emotional nature. While descriptions such as 'wistful', 'mournful', 'lonely', 'melancholy' are perhaps exaggerated sometimes, this realm of expression has been dwelled upon to a considerable extent in East Galway. It seems to have been part of the communal consciousness shared by Paddy Fahey's circle of musicians and it is indeed relevant when related to Fahey's visual images of hard times gone by and the lonesome sound of the piper's tune. This emotional sense is something he successfully transmits in his music. The intimate origins of traditional music are often forgotten in the commercial environment of the present day but such qualities are not easily eliminated in Fahey's music, such is the craft of the composer.

The attribution of emotion producing qualities to music conceived strictly as sound is one factor which contributes to the core of assumptions in Western aesthetics. Although music can be abstracted and regarded as an objective entity, there is a tendency to credit sound itself with the ability

to move the emotions. For example, a song in a minor key is sad and consequently can make the listener sad. Certain kinds of music can be cheerful or pathetic or produce any one of a number of other emotions. In other words, music by itself is able to create emotions or something like emotions and the emotion created is closely bound up to the cultural aesthetic. The aesthetic person who is moved by art is moved not by the context in which the art is perceived but directly by the art itself.

In the context of Fahey's compositions as much as any other, music may be described as a language of emotions. Fahey is conscious of various visual images which convey to him a certain mood. The transmission of such feeling to others is not so straightforward since relationships between musical intervals and human feelings are not universal. Paddy does differentiate between happy tunes and sad tunes and he is able to bring out these various nuances in his compositions. He made an interesting point when he assured me that just because his music might be sad in mood does not mean that he was sad at the time of composition. Indeed he does not necessarily associate with sadness in this sense at all. His tunes are at some deep level related to thoughts and images which he may never have verbalised or expressed in any other way. Reid spoke of this idea that sadness in music is not the same thing as 'life-sadness'.

Taking the example of music which is called (or miscalled) 'sad', it does not appear to be true that there is a projection of subjective feeling, fused, or 'suffused', into the music ... The so-called sadness of

music is something quite new, which is not just an existing feeling of sadness projected and fused in the music. Sadness is a psychological life-condition and, although, we certainly do apply the word to music, it is not that kind of sadness which belongs to music; life-sadness indeed with all its extra-musical implications, is - at least in part - alien to the enjoyment of pure music. The word 'sad' may have some sort of relevance but it does not exactly fit even if there be some underground connection with life-sadness. The 'sadness' of the music is not like sadness in any other sense, it is a new character, a concrete character of the music itself, a musical character. It is important to insist that it is a concrete character, not some sort of extracted, or abstracted essence of life-sadness which gets in. (Reid: 1969, 47)

Returning to my title "Rhythm and blues", it seems clear that the melancholy ambience created by emphasising the minor colour palette in music, and the style of rhythm-in-performance which best expresses this emotive quality, are complementary traits. When traditional musicians praise Paddy Fahey, they commend equally his original tune compositions and his style of playing the fiddle. Many consider the two facets of the East Galway man's creativity to be closely linked and this is indeed the case. Paddy's tools of composition are not paper and pencil but fiddle and bow. The following lines written by Yeats in his poem 'Among School Children' are for me an eloquent expression of the intimate connection between the composer, the performer, the tunes and the playing of the tunes.

O chestnut tree, great-rooted blossomer,
Are you the leaf, the blossom or the bole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?

In conclusion

The 'issues' tackled in this work have included those of composition and improvisation, creation and re-creation, tradition and change, and the role of the individual in a musical community. Among some traditional musicians, expressions of creative energy give rise not only to individual settings of existing tunes but also to the composition of new tunes. This dual creative process re-energises that traditional musician's repertoire on a continual basis.

Although musician/composers in the Irish tradition do not usually articulate their creative process in verbal terms, it is clear that they have a thorough knowledge of their native musical style. This expertise evolves through years of performance experiences and intelligent listening. The 'rules' observed in the performance and composition of traditional music are internalised by means of a gradual process of aural osmosis. The intuitive knowledge that innovative players and tune composers possess is illustrated in both their musical behaviour and their verbal comments. They distinguish between those things in a tune which may be altered or recombined and those features which define a particular tune and therefore remain largely untouched. The composer of tunes in traditional style seeks to be original without being unduly different. He has a subtle understanding of the important balance to be achieved between the familiar and the new.

Individual settings of existing tunes emerge through a process of variation which is occasionally improvisational in nature. While such developments can occur spontaneously in the midst of public performance, new tune settings tend generally to be worked out and learned in a private context, in much the same way as a composer would set about composition. The composer engages in these same processes in his attempts to seek out new ideas, but such initial exploratory activity is, at least in Paddy Fahey's case, followed up by detailed and thoughtful working out.

Irish traditional music has long been recognised as a solo art form. While this understanding is justifiable, one cannot be sure if the emphasis on the individual was a continuous feature of our musical tradition or if it evolved as a result of social conditions or pressures. In any case one cannot deny the significance of the individual's position within a musical community. One's sense of community and indeed one's sense of place are important factors in the context of traditional music. When John Blacking remarked that he was "convinced that any creative effort is the synthesis of an individual's responses to all the good things that others have given him", (Blacking:1987) he underlined the fact that each of us is influenced by many experiences and inspired on many levels. We gain our intuitive knowledge in and through our communities and can then make our own personal contributions.

As a composer Paddy Fahey is fortunate in that his musical steps have been very sure. The traditional tunes heard throughout his childhood formed his musical mother tongue. He knew and played all the music in the local traditional repertoire long before he ever began to compose. This gave him a thorough knowledge of all the characteristics of a tune in traditional style and a real understanding of what was required of him in terms of originality.

At present, 'East Galway style' tends to be perceived in either of two ways. The term is used by some when referring to an older tradition long past. Others associate it with a development in more recent decades which may have grown out of the older style. Paddy Fahey seems to satisfy both the old and the new. Apart altogether from his desire to draw images and sounds from the past, he seems to have held on to and perhaps even 'saved' the essence of the old style. He has maintained a pace and depth of feeling that is more in touch with the past than with the ever faster tempos and developments of today. One could venture to suggest that this attitude has also been exemplified to some extent in his practice of farming which he also carries out in the old style. Although times have changed considerably, Paddy's music seems to continue to epitomise his traditional cultural identity. Apart from being an outlet for his creative ability, music acts as a focus for the expression of his visual, aural and sensory imagination. His memories are of pipers, of a man dancing the old reel, and of an environment of music-making long ago.

Fahey shows an awareness of the importance of many elements which modern society seems to be losing sight of. His tendency to dwell on the past, be it in daydreams or musical imaginings, is not a lonesome or wasteful experience but rather a creative and progressive exploration that encourages him to voice inner feelings and correspondences. As well as acknowledging the central place music occupies in his life, he also recognises the fact that music can be associated with the place a person is at, physically and/or psychologically, at any given time.

Of course, the context of Paddy Fahey's learning and consequent development of a personal repertoire is in marked contrast to the current situation. Young musicians can now become very competent traditional players, without experiencing that sense of belonging to a musical community or that sense of place, both so evident in Fahey's recollections. They do not necessarily come into contact with older musicians in their native region or realise their own vital role in forming the next link in the musical tradition of their area. Paddy himself is very conscious of the fact that the present generation of performers is witnessing a collapse in regional styles. While it is true that media coverage and the widespread availability of recordings and printed music may have encouraged a move towards common values and styles of performance in traditional music, modern methods of communication have a vital and necessary role in the contemporary tradition.

Paddy's personal opinion is that every musician must follow his own inner voice and make his own choices. Asserting without any misgiving that everyone should do one's own thing, he expresses no fear that the local style might decline completely. He does not advocate that others should be guided by his style, or indeed that of anyone else in the region, arguing that a style will live on if people like it and choose to come to it in their own good time. Even when it comes to defining what makes 'a good tune' Paddy's attitude is whatever "turns you on", reminding us again of a potentially infinite number of preferences.

It is evident from the comments quoted in this work that the individuality of Paddy's musical expression is both recognised and admired within his own region and farther afield. He is also generally regarded as being one of the very best exponents of the East Galway style of playing. The important factor with regard to his tune compositions particularly, is that he has succeeded in being innovative and original without ever actually deviating from the musical aesthetic traditional to his locality. Even though he has added something of himself he has not moved away from where he is coming from. The features of his style which may distinguish him from many musicians in the tradition at large, are not really out of place when viewed in the East Galway context. These characteristics are the very ones implied when either of the descriptive terms 'Paddy Fahey' or 'East Galway' are applied to musical style.

While a composer may not be bound by any rules whatsoever if he is answerable only to his own musical desire, he is often creating music for a specific audience or for inclusion in a particular tradition. The more innovative aspects of his imagination may thus be constrained in his effort to accommodate the expectations and conditions of his social and cultural environment. While acknowledging the communal role insofar as it may influence musical decisions, it must be said that the creative process rests, ultimately, with the individual. The voice of the individual is evident in every musician's particular conception of a traditional tune and it is the subtle transformations which result that highlight the importance of idiolect over dialect.

Examining the formal construction of the tunes in the final chapter allowed us to observe their structural unity as well as the degree of variety achieved. Paddy's remark that a new tune "wants to be away from everything else if you could" shows his awareness of both the need for originality and the difficulties encountered when one attempts to realise this ambition. By and large, his own endeavours have been successful in this respect and yet there is much in his music that is quite typical of traditional dance tunes generally. There is another side to his creativity, however, that gains him special recognition, namely his ability to express feeling in music. Other musicians speak of the emotional intensity his tune compositions manage to capture because of the particular choice and arrangement of

pitches. Allied to this is his ability to transmit a certain mood in performance.

Again we may wonder at what lies ahead. One possibility for the future is that the Irish perception of composers and composition may change. Current trends indicate that the prominence awarded traditional composers is set to increase. The notion of respecting the aesthetic, style and wishes of the composer is a consciousness that may become a part of Irish music as more and more composers have their tune collections published and many previously anonymous tunes are acknowledged as having an individual author who came from a particular musical region and community.

On a more specific point, it is interesting to note Frankie Gavin's comment that Paddy Fahey is the one living musician who is capable of saving East Galway music. While this opinion is undoubtedly something of an exaggeration it is nevertheless understandable. The sleevenotes of an album made more than twenty years ago bemoaned the fact that thus far Galway music had "no pioneers or immortal champions" but looked forward to this situation being redressed shortly with the playing of Paddy Fahey which would "soon be available on a forthcoming Shanachie LP".(Collins) Not surprisingly, due to Paddy's reticence at that time, this recording never took place. Now that the tunes and his playing style have at last been recorded, many years on, there is a need for a compilation of both audio and written

material to present this collection to the traditional music community at large. Paddy wishes sincerely to make a recording of his music in the near future and to have his tune compositions published. Regardless, however, of when this next stage is reached, one truth remains. Paddy Fahey's music, by virtue both of its simplicity and its depth, has a timeless quality that, like every good tune in the tradition, will long outlive its composer.

As a final thought I wish to quote an extract from Victor Zuckerkandl's book entitled "Man the Musician" which emphasises the fact, so often expressed by John Blacking, that music is an essential attribute of the human species and as such should be the concern of all, not just a privileged elite. In his childhood, Paddy Fahey experienced an environment where music was as natural as breathing. The wholeness of this experience bestowed on him a belief in his own musicality that has remained with him ever since.

As legend has it, music was a gift of a god to mankind. What this means is quite clear. It could not have been that a god intoned a song for people to sing after him. Gods do not give in this way, from the outside. A god's gift comes from the inside; he opens men's hearts and unseals their lips. Another legend is even clearer on this point: men first raised their voices in song when they witnessed the death of a divinely beautiful young hero. At the beginning, music comes from men, not to them - or, rather, also to them but on the rebound. The singer or player cannot help hearing what he sings or plays: the circle must be closed. Here the notion of a confrontation between listener and work makes no sense. Music is both the gift and the giving, the musician both giver and recipient.
(Zuckerkandl: 1973, 12)

Bibliography

- Aiello, Rita, ed. with John A.Sloboda
(1994) Musical Perceptions, Oxford University Press.
- Adams, Charles R.
(1976) "Melodic Contour Typology", Ethnomusicology,
Vol.20(2), pp.179-215.
- Baily, John
(1994) "The Role of Music in the Creation of an Afghan
Identity", Ethnicity, Identity and Music, Martin
Stokes, ed., Berg Publishers.
- Blacking, John
(1973) How Musical Is Man?, University of Washington
Press, Seattle. (Faber, London, 1976)
(1977) "Some Problems of Theory and Method in the Study
of Musical Change", Yearbook of the
International Folk Music Council Vol.9, pp.1-26.
(1986) "Identifying Processes of Musical Change",
World of Music, pp.3-12.
(1987) A Commonsense View of All Music, Cambridge
University Press.
(1995) Music, Culture and Experience, Selected Papers of
John Blacking, Reginald Byron, ed., University of
Chicago Press.
- Brailoiu, Constantin
(1984) Problems of Ethnomusicology, translated from
Romanian by A.L.Lloyd, ed., Cambridge Uni.Press.
- Breathnach, Breandan
(1963/1976/1985), Ceol Rince na hEireann, Vols. 1,2,3
(1977) Folk Music and Dances in Ireland
revised edition, Dublin. First ed.1971.
(1986) The Use of Notation in the Transmission of Irish
Folk Music, O Riada Memorial Lecture 1, University
College Cork.
- Bulmer, Dave and Neil Sharpley
(1974/1974/1976) Music from Ireland Vols 1,2,3, Lincolnshire

- Byrnside, Ronald
 (1975) "The Performer as Creator: Jazz Improvisation",
Contemporary Music and Music Cultures, pp.223-22
 by Charles Hamm, Bruno Nettl and Ronald Byrnside,
 Prentice Hall, New Jersey.
- Collins, Daniel
 Sleeve notes to Kathleen Collins, Shanachie Records
- Cooke, Deryck
 (1959) The Language of Music, Oxford University Press.
- Cooke, Peter
 (1986) The Fiddle Tradition of the Shetland Isles,
 Cambridge University Press.
- Cowdery, J.R.
 (1984) "A Fresh Look at the Concept of Tune Family",
Ethnomusicology Vol.21, p.85-97
- Dahlhaus, Carl
 (1982) Esthetics of Music, translated from German by
 William Austin, Cambridge University Press,
 First published in Cologne, 1967 as Musikasthetik.
- Doherty, Elizabeth
 (1994) The Music of Cape Breton, An Irish Perspective,
 O Riada Memorial Lecture 9, Univ. College Cork.
- Erlmann, Veit
 (1985) "Model, Variation and Performance. Ful'be Praise-
 Song in Morthern Cameroon", Yearbook for
Traditional Music, Vol.17, pp.88-112.
- Feldman, Allen and Eamon O'Doherty
 (1979) The Northern Fiddler
- Hood, Mantle
 (1959) "The Reliability of Oral Tradition",
Ethnomusicology, Vol.12,(2)
- (1960) "The Challenge of Bi-Musicality", Ethnomusicology,
 Vol.4(2) p.55-59
- (1982) The Ethnomusicologist, Second Ed, Kent State
 University Press, Ohio.

- Horsley, I
 (1980) "Improvisation", Stanley Sadie ed., The New Grove Dictionary of Music and Musicians, Vol.9, Macmillan, London, pp.31-32.
- Lindley, Mark
 (1980) "Composition", Stanley Sadie ed., The New Grove Dictionary of Music and Musicians, Vol.4, Macmillan, London, pp.599-600.
- Jairazbhoy, Nazir
 (1977) "The Objective and Subjective View in Musical Transcription", Ethnomusicology, Vol.21(2)
 (1980) "Improvisation II: Asian Music", Stanley Sadie ed. The New Grove Dictionary of Music and Musicians, Vol.9, Macmillan, London, pp.52-56.
- Jardine, Stephen C
 (1981) A Study of the Composition of Tunes and their Assimilation into Irish Traditional Dance Music, MA thesis, University College Cork (unpublished)
- Kartomi, Margaret
 (1981) The Process and Results of Musical Contact : A Discussion of Terminology and Concepts' Ethnomusicology Vol.25(2)
- Keegan, Niall
 (1992) The Words of Irish Flute Style, MA thesis, University College Cork, (unpublished)
- Kennedy, Raymond
 (1987) "Jazz Style and Improvisation Codes", Yearbook for Traditional Music, Vol.19, pp.37-43.
- Krassen, Myles
 (1983) Masters of Old-Time Fiddling, Oak, New York.
- Langer, Susanne
 (1948) Philosophy in a New Key, Mentor Books, New York.
- Lortat-Jacob
 (1981) "Community Music", Ethnomusicology Vol.
- Lyth, David
 (1981) Bowing Styles in Irish Fiddle Playing

- Mac Aoidh, Caoimhin
 (1970s) "A Reappraisal of Irish Fiddle Styles", An Fhidil Ghaelach.
 "Ben lennon", An Fhidil Ghaelach.
- Mac Lochlainn, Tadhg
 (1981) A Historical Summary of the parish of Aughrim and Kilconnell
- Mc Cullough, Lawrence E
 (1977) "Style in Traditional Irish Music",
Ethnomusicology Vol.21(1), p.85-97.
- Mc Auley, Marion
 (1990) Aspects of Stylistic Change In Irish Music, MA thesis, University College Cork. (unpublished)
- Merriam, Alan P
 (1964) The Anthropology of Music, Northwestern University Press, Evanstown, USA.
- Meyer, Leonard B
 (1956) Emotion and Meaning in Music, University of Chicago Press, Chicago.
- Mitchell, Pat and Jackie Small
 (1987) The Piping of Patsy Tuohey, Dublin.
- Moylan, Sr M Benedict
 (1977) Some Aspects of Irish Traditional Music in South and South-East Galway and North Clare, undergraduate research, Music Department, University College Cork. (unpublished)
- Nattiez, Jean-Jacques
 (1989) Review of L'improvisation dans les traditions orales by B.Lortat-Jacob, Yearbook for Traditional Music, Vol.21, p.128
 (1990) Music and Discourse: Toward a Semiology of Music, translated from French by Carolyn Abbate, Princeton University Press.
 First published in Paris, 1987, as Musicologie generale et semiologie
- Moloney, Mick
 Sleeve notes to recording Ed Reavy.

Nettl, Bruno

- (1964) Theory and Method in Ethnomusicology, Collier Mac Millan, London.
- (1973) Folk and Traditional Music of the Western Continents, 2nd Ed, Prentice Hall, New Jersey.
- (1974) "Thoughts on Improvisation: A Comparative Approach", The Musical Quarterly Vol.LX, pp.1-19.
- (1976) Folk Music in the United States, an introduction, Wayne State University Press, Detroit.
- (1982) "Types of Tradition and Transmission", Cross Cultural Perspectives on Music, edited by R.Falck and T.Rice, University of Toronto Press.
- (1983) The Study of Ethnomusicology : 29 Issues and Concepts, University of Illinois Press.
- (1986) "Improvisation", Don M Randel ed., The New Harvard Dictionary of Music.

Ni Bhaocill, Fiona

- (1981) A Social History of the Aughrim Slopes Ceili Band, undergraduate research, Music Department, University College Cork. Unpublished.

O Canainn, Tomas

- (1978) Traditional Music in Ireland, Routledge and Keegan Paul, London.

O'Connor, Nuala

- (1991) Bringing It All Back Home: The Influence of Irish Music, BBC Books

O'Neill, Francis

- (1907) The Dance Music of Ireland, Chicago
(reprint, Dublin)
- (1913) Irish Minstrels and Musicians, Chicago,
(reprint edition, Darby, Pennsylvania, 1973)
- (1903) The Music of Ireland, Chicago,
(reprint edition, New York, 1964)

O Suilleabhain, Micheal

- (1982) "The Art of Listening", The Crane Bag, Vol.6(1), pp.59-61.
- (1987) Innovation and Tradition in the Music of Tommie Potts, PhD thesis, Queens University Belfast, (unpublished)

O Sullivan, Gabe

- (1979) Sleeve notes to album Joe Heaney and The Gabe,
Green Linnet Records

Randel, Don Michael (ed)

- (1986) The New Harvard Dictionary of Music, Harvard
University Press, London.

Reavy, Joseph M

- (1984) The Collected Compositions of Ed Reavy

Reid

- (1969) Psychology of Music

Stokes, Martin

- (1994) Ethnicity, Identity and Music, Berg Publishers

Wallin, Nils

- (1991) Biomusicology, Pendragon Press

Waterhouse, David

- (1982) "Towards A New Analysis of Rhythm in Music",
Cross Cultural Perspectives on Music, edited by
R. Falck and T. Rice, University of Toronto Press.

Weber, Max

- (1958) The Rational and Social Foundations of Music

Zuckermandl, Victor

- (1976) Man the Musician, Sound and Symbol: Volume Two,
Translated from German by Norbert Guterman,
Princeton University Press.

Discography

Tunes composed by Paddy Fahey on commercial recordings by other musicians.

"*" indicates that Paddy Fahey is acknowledged in the notes accompanying this recording as being the composer of this tune.

Album Title	Side/ Track	Tune Title	Tune Identity
<u>Na hAncairi: Cois Fharraigne Cois Cuain</u> GTD ANC CAS 003	1/4	"Fahy's" Reels	
<u>The Battlefield Band</u> Topic 12TS 313		"Paddy Fahey's Reel"	PF Reel no.1
<u>John Bowe and Mary Conroy</u> Inchecronin INC 7417	1/1b	"Fahy's" Reel	PF Reel no.5
<u>Galway's Own:</u> <u>Joe Burke</u> Outlet COX 1015	2/1a 2/3b	"Paddy Fahy's" "Fahy's" Reel	PF Reel no.15 PF Reel no.20
<u>Kevin Burke: If the Cap Fits</u> Mulligan LUN 021	1/4a	"Paddy Fahy's Jig"	PF Jig no.1
<u>Martin Byrnes</u> Leader LEA 2004	A/2a	"Paddy Fahey's Jig"	PF Jig no.1
<u>Paddy Carty</u> Shanachie 29001	A/4a	"Paddy Fahy's Jig"	PF Jig no.1
<u>Paddy Carty, Conor Tully, Frank Hogan</u> GTD HC 002	2/5a	"Paddy Fahey's" Reel *	PF Reel no.11
<u>Cliffs of Mohir</u> Outlet SOLP 1012		"Fahy's Jig Number 2"	PF Jig no.1
<u>Kathleen Collins</u> Shanachie 29002	B/6b	"Fahy's Reel" *	PF Reel no.1
<u>Seamus Connolly:</u> <u>Notes from my Mind</u> Green Linnet CSIF 1087	A/6a	"Fahy from Killybeg House" *	PF Reel no.25

Album Title	Side/ Track	Tune Title	Tune Identity
<u>The Donagher Family</u> GTD HC 112	2/3b	"Paddy Fahy's Jig"	PF Jig no.1
<u>Best of Finbarr Dwyer</u> (Outlet OLP 1011)	2/2a	"Paddy Fahy's Jig"	* PF Jig no.1
<u>Finbarr Dwyer: Star of Ireland</u> Silver Hill PSH 106	1/6a	"Paddy Fahy's Reel"	PF Reel no.15
<u>Kieran Fahy: Midnight on the Water</u>	A/2a	"Paddy Fahy's" Reel	
<u>Fisherstreet: Out in the Night: Music from Clare</u> Mulligan C LUN 057	1/4	"Paddy Fahy's" Jigs	
<u>Five Hand Reel</u> RCA PL 25066		"Paddy Fahey's" Reel	* PF Reel no.1
<u>Four Men and a Dog: Barking Mad</u>	1/3	"Wrap it Up" (instrumental)	PF Reel no.1
<u>Kevin agus Seamus Glackin:Na Saighneain</u> <u>Northern Lights</u> Gael Linn CEFC 140	1/2b	"Paddy Fahy's" Reel	* PF Reel no.5
<u>Vincent Griffin: Traditional Fiddle</u>	1/1a	"Paddy Fahey's" No 1" Reel	* PF Reel no.1
<u>Music from Co Clare</u>	1/1b	"Paddy Fahey's" No 2" Reel	* PF Reel no.2
Topic 12TS 338	1/2a	"Paddy Fahey's" Jig	* PF Jig no.1
<u>Martin Hayes</u> Green Linnet GLCD 1127	2a	"Paddy Fahy's" Jig"	* PF Jig no.1
<u>Tommy Hayes: An Ras</u> arr. M O'Suilleabhain Mulligan	2/5	"Paddy Fahey's" Jig"	* PF Jig no.1
<u>The Irish Tradition: The Times We've Had</u> Green Linnet CS1F 1063	A/1a	"Paddy Fahey's" Reel	* PF Reel no.20
<u>Irish Traditional Accordion</u> Outlet COX 1027	2/4b	"Fahy's"	

Album Title	Side/ Track	Tune Title	Tune Identity
<u>Eileen Ivers,</u> <u>A River of Sound</u> Hummingbird/Virgin	10	"Paddy Fahy's"	PF Reel no.1
<u>Josephine Keegan:</u> <u>Fiddle</u> Outlet SO LP 1033	2/5a 1/4a	"Paddy Fahy's Reel" "Fahy's Jig"	PF Reel no.1 PF Jig no.1
<u>Vinnie Kilduff:</u> <u>The Boys from</u> the Blue Hill Mulligan C LUN 05)	B-2a	"Paddy Fahy's" Jig	PF Jig no.2
<u>Muintir Lewis: Weeds</u> <u>in the Garden</u> Tara 2003		"Paddy Fahey's Number 3" Reel * "Paddy Fahey's Number 4" Reel * "Paddy Fahey's Jig" *	PF Reel no.3 PF Reel no.4 PF Jig no.2
<u>Lord Mayo : Le Cheile</u> Standfast		"Paddy Fahey's Jig"	PF Jig no.1
<u>Brendan McGlinchey</u> Silver Hill PSH 100		"Paddy Fahey's Reel"	PF Reel no.2
<u>Paddy O'Brien:</u> <u>Stranger at the Gate</u> Green Linnet CS1F 1091	A/9	"Paddy Fahey's Reel" *	
<u>Paddy in the Smoke</u> Topic 12 TS 176		"Fahey's Jig"	PF Jig no.1
<u>Planxty : Words</u> <u>and Music</u>	1/1a	"Paddy Fahy's Jig"	PF Jig no.1
<u>Pumpkinhead</u> Mulligan LUN 001	1/6a	"Paddy Fahey's Reel" *	PF Reel no.1
<u>Seamus Tansey</u> Leader LEA 2005		"Paddy Fahey's Jig"	PF Jig no.1
<u>John Whelan: Pride</u> <u>of Wexford</u> Outlet SOLP 1024	1/5b	"Paddy Fahy's" Reel	PF Reel no.15

Tapeography

- 1 Recordings of Paddy Fahey performances made by Maria Holohan at Paddy Fahey's home in Kilconnell and at Maria's home in Abbey.

A comprehensive collection of recordings of Paddy Fahey's 43 tune compositions, performed by the composer, is now located at the Music Archive, University of Limerick.

The dates of the Kilconnell recordings are: 2 November 1990, 13 December 1990, 16 January 1991, 20 February 1991, 24 February 1991, 3 March 1991 and 6 March 1991.

The dates of the Abbey recordings are: 28 February 1991, 26 April 1991, 3 May 1991, 6 September 1991, 17 September 1991, 20 September 1991, 29 November 1991, 6 December 1991, 6 January 1992, 7 February 1992, 23 July 1993, 6 August 1993, June, July and August 1994, September 1995.

I have also made copies for the University of Limerick Music Archive of any earlier recordings of Paddy Fahey's playing which were available. These include items from the Irish Traditional Music Archive in Dublin, the Traditional Music Archive at University College Cork and the Sound Archives of Radio Eireann. I have listed these items below because they give some indication of the extent of the Fahey material in circulation prior to this present work.

2 Earlier recordings of Paddy Fahey's
fiddle-playing in Irish traditional music
archives.

Irish Traditional Music Archive
63 Merrion Square
Dublin 2

A recording of Paddy Fahey, fiddle, in Ballinasloe on 6
October 1972 by Breandan Breathnach.
Breathnach collection: Tape AT 29

<u>Side A</u>		<u>Tune Identity</u>
Item 1	Jig :	"The Irish Washerwoman"
2	Reel:	"Paddy Fahey's Reel no.2"
3	Jig :	"Paddy Fahey's Jig no.1"
4	Reel:	"Paddy Fahey's Reel no.25"
5	Reel:	"Paddy Fahey's Reel no.2"
6	Jig :	"Paddy Fahey's Jig no.2"
7	Reel:	"Paddy Fahey's Reel no.20"
8	Reel:	"Paddy Fahey's Reel no.1"
9	Discussion of Fahey's process of composition	
10	Reel:	"Paddy Fahey's Reel no.8"

<u>Side B</u>		
Item 1	(Song sung by Sean 'ac Dhonnchadha)	
2a	Reel:	"The Ewe Reel"
2b	Reel:	"The Star of Munster"
3	Reel:	"Paddy Kelly's"
4	Discussion of local pipers.	
5	Jig:	"The Connachtman's Rambles"
6	Jig:	"The Rakes of Kildare"
7	Reel:	"The New Road"

Note: A copy of this recording has been produced for the
Music Archive, University of Limerick.

Traditional Music Archive
Music Department
University College Cork

A recording of Paddy Fahey, fiddle, at his home in
Kilconnell on 28 December 1975 by Sr.Benedict Moylan.
Sr Benedict Collection: Cassette no. 18

This tape includes performances by Paddy Fahey, fiddle,
recorded by Sr.Benedict at a session in Loughrea on 18
September 1976. Paddy Carty, flute and Paddy Conway,
bodhran also play on this recording.

<u>Side A</u>		<u>Tune Identity</u>
Item 1a	Reel:	"Paddy Fahey's Reel no.3"
1b	Reel:	"The Morning Mist"
2	Jig:	"Paddy Fahey's Jig no.1"

- 3 Jig: "Paddy Fahey's Jig no.3"
- 4 Jig: "The Irish Washerwoman"
- 5 Hornpipe: no name
- 6a Reel: "Paddy Fahey's Reel no.5"
(Called "Paddy Fahey's No 1" on the tape)
- 6b Reel: "Paddy Fahey's Reel no.6"
(Called "Paddy Fahey's No 2" on the tape)
- 7 Reel: "The Flogging Reel"
- 8a Reel: "The Ceilier" (an Ed Reavy composition)
- 8b Reel: "The Star of Munster" (g min)
- 9a Jig: "Both Meat and Drink" (Reavy)
- 9b Jig: "Paddy Fahey's Jig no.3"
- 10 Hornpipe: "Madam If You Please" (O'Neills no.944)
(Called "Paddy Fahey's" on the tape)
- 11a Reel: "Paddy Fahey's Reel no.9"
- 11b Reel: "The First House in Connacht"
- 12a Reel: "The Heather Breeze"
- 12b Reel: "The Morning Mist"
- 13a Hornpipe: "The Groves"
- 13b Hornpipe: no name

Note: A copy of this recording has been produced for the Music Archive, University of Limerick.

RTE Sound Archives
Donnybrook
Dublin 4

Recording of Paddy Fahey, fiddle, with Kevin Keegan, accordion, in Kiltormer, February, 1956.

Ciaran Mac Mathuna collection:

- 1 "Jim Shiel's Favourite" Hornpipe
- 2 "Dinny O'Brien's Reel"

Note: On such old recordings as the above, Paddy's bowing and finger ornamentation seems to produce a sound strangely like that of the pipes

- 3 "The Freize Britches" Jig
(with P Carty, flute, & J Campbell, piano accordion)
- 4 "Paddy Kelly's Reel" (with P Carty, flute)

A number of other recordings of Paddy Fahey were made by Ciaran Mac Mathuna in the 1950s. These were not to be found in the RTE archives, however, and all other attempts to locate them unfortunately proved unfruitful.

3 Recordings of Paddy Fahey's fiddle-playing in private collections.

Some private recordings of Paddy Fahey's performances have been made over the years. Copies of such recordings would have been passed around carefully in certain circles of musicians. The examples listed below are from a private compilation kindly loaned to me for the purpose of this study. Since Paddy never made a commercial recording, despite numerous requests of him to do so, private sources such as this were very important in making known his tunes and his style of playing to the many musicians who would not have an opportunity to hear him in person.

I have used my tune identity numbers in each case. Such private collections give us some idea as to which Fahey tunes were in circulation in earlier years. The following 21 items have been compiled on one cassette.

A recording of Paddy Fahey, fiddle, in Moylan's Bar, Loughrea on 26 March 1983.

- Item 1 Jig: "Paddy Fahey's Jig no.4"
- 2 Hornpipe: "Paddy Fahey's Hornpipe no.2"

A recording of Paddy Fahey, fiddle, in Ennis circa 1980

- Item 3 Reel: "The Pigeon on the Gate"
- 4a Reel: "Paddy Fahey's Reel no.5"
- 4b Reel: "Paddy Fahey's Reel no.6"

A recording of Paddy Fahey, fiddle, at his home in Kilconnell, 1978.

Note: When I played this recording for Paddy, he commented that some items must have been speeded up at some stage since he would not have played at that speed.

- Item 5 Reel: "The Ewe Reel"
- 6 Reel: "The Contradiction Reel"
- 7a Reel: "Paddy Kelly's" (composed by Kelly)
- 7b Reel: "Paddy Kelly's" (4 part reel by Kelly)
- 8 Set dance: "The Blackbird"
- 9 Reel: "Paddy Fahey's Reel no.2"
- 10 Reel: "Paddy Fahey's Reel no.1"
- 11 Reel: "Paddy Fahey's Reel no.8"

A recording of Paddy Fahey, fiddle, at Paddy Carty's home, Loughrea, in the 1970s. (Paddy Carty joins in on flute on the items numbered 13 and 15.)

Note: The recording begins with the same "run for tuning" Paddy uses today.

Item 12 Jig: "Paddy Fahey's Jig no.1"
 13a Reel: "The Star of Munster" (g minor)
 13b Reel: "The Traveller"
 14 Reel: "Paddy Fahey's Reel no.9"
 15a Reel: "The Pigeon on the Gate"
 15b Reel: "Paddy Fahey's Reel no.6"
 16a Reel: "Paddy Fahey's Reel no.3"
 16b Reel: "The Morning Mist"
 17 Reel: "Paddy Fahey's Reel no.15"
 18 Reel: "Paddy Fahey's Reel no.20"
 19 Jig: "Paddy Fahey's Jig no.4"
 (also called "Carty's Return"!)
 20 Jig: "The Irish Washerwoman"
 21 Reel: no name

Note: A copy of this recording has been produced for the Music Archive, University of Limerick.

Previous written accounts of Fahey's music.

Boole Library Archives
 University College Cork

MA thesis in Music by Stephen C Jardine, UCC 1981 :
A Study of the Composition of Tunes and their Assimilation into Irish Traditional Dance Music.

Jardine presents 14 compositions by Paddy Fahey: p

Tune Title	Source of tune	Current tune identity
"Fahey's Jig No 1"	Paddy Fahey (fiddle)	PF Jig 1
"Fahey's Jig No 2"	Paddy Fahey (fiddle)	PF Jig 2
"Fahey's Jig No 3"	Paddy Fahey (fiddle)	PF Jig 3
"Fahey's Reel No 1"	Paddy Fahey (fiddle)	PF Reel 1
"Fahey's Reel No 2"	Paddy Fahey (fiddle)	PF Reel 2
"Fahey's Reel No 3"	Paddy Fahey (fiddle)	PF Reel 3
"Fahey's Reel No 4"	John Lewis (flute)	PF Reel 4
"Fahey's Reel No 5"	Paddy Fahey (fiddle)	PF Reel 7
"Fahey's Reel No 6"	Paddy Fahey (fiddle)	PF Reel 5
"Fahey's Reel No 7"	Paddy Fahey (fiddle)	PF Reel 8
"Fahey's Reel No 8"	Paddy Fahey (fiddle)	PF Reel 7
"Fahey's Reel No 9"	Paddy Fahey (fiddle)	PF Reel 6
"Fahey's Reel No 10"	Paddy Fahey (fiddle)	= "Madam If You Please" Hornpipe in O'Neill's Collection no. 944
"Fahey's Reel No 11"	Paddy Fahey (fiddle)	PF Reel 9

Note : Attempts to gain access to the recordings of Paddy Fahey's playing, from which the above settings are said to have been notated, unfortunately proved unsuccessful.

Appendix: The Music

The Appendix of music transcriptions in the following pages contains the complete collection of Paddy Fahey tune compositions. The reels appear in numerical order, followed by the jigs and finally the hornpipes. On the accompanying cassette, which contains Paddy's performances of all of this music, the tunes appear in the same running order.

At the back of the Appendix I include those other tunes referred to in this work: the "Madam if you please" hornpipe, as played by Paddy Fahey, along with the setting found in O'Neill's collection, some compositions by East Galway fiddlers, as well as the transcriptions of two recent interpretations of Paddy Fahey's most well-known reel and jig.

Paddy Fahey's Reel no. 1

The image displays a musical score for a reel, consisting of eight staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a traditional reel style, characterized by eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic patterns and melodic lines, with some measures featuring slurs and ties. The staves are arranged vertically, and the music flows from top to bottom. The paper shows signs of age, with some discoloration and faint markings.

Paddy Fahey's Reel no. 2

The image displays a musical score for 'Paddy Fahey's Reel no. 2'. The score is written on eight staves, each beginning with a treble clef and a 4/4 time signature. The music is a traditional Irish reel, characterized by its rhythmic and melodic patterns. The notation includes eighth and sixteenth notes, often beamed together, and rests. The key signature is one flat (B-flat major or D minor). The score is organized into two systems of four staves each. The first system contains the first four staves, and the second system contains the remaining four staves. The music is written in a single melodic line, typical of a reel. The notation is clear and legible, with standard musical symbols and clefs.

Paddy Fahey's Reel no. 3

The image displays a musical score for 'Paddy Fahey's Reel no. 3'. The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots on the final staff.

Paddy Fahey's Reel no. 4

The image displays a musical score for a reel, consisting of eight staves of music. The music is written in a single melodic line on a five-line staff. The time signature is 4/4, and the key signature is one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The melody is characterized by a steady, rhythmic pattern with some melodic variation. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The subsequent staves continue the melody without explicit clef or key signature markings, but they maintain the same key signature. The eighth staff concludes with a double bar line.

Reel no. 4
Variation

The musical score consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. The first staff features a melodic line with a prominent upward slant. The second staff begins with a downward slant. The subsequent staves continue the melodic development with various rhythmic patterns and slants. The eighth staff concludes with a final melodic phrase.

Paddy Fahey's Reel no. 5

The musical score consists of eight staves of music. The first staff is in 4/4 time with a key signature of one flat (B-flat major). The second staff is in 4/4 time with a key signature of two flats (B-flat major). The third staff is in 4/4 time with a key signature of one flat (B-flat major). The fourth staff is in 4/4 time with a key signature of one flat (B-flat major). The fifth staff is in 4/4 time with a key signature of two sharps (D major). The sixth staff is in 4/4 time with a key signature of two sharps (D major). The seventh staff is in 4/4 time with a key signature of two sharps (D major). The eighth staff is in 4/4 time with a key signature of two sharps (D major). The music is written in a style typical of Irish reels, with a mix of eighth and sixteenth notes, and rests.

Paddy Fahey's Reel no. 7

The image displays a musical score for a reel, consisting of ten staves of music. Each staff begins with a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several accidentals, including flats (b) and a sharp (#). The music is arranged in a single system, with each staff containing a continuous line of notes and rests. The overall style is characteristic of traditional Irish music notation.

Paddy Fahey's Reel no. 8

Note: Paddy occasionally plays this tune starting on the open D string, (tonic = G), instead of open G (tonic = C).

The musical score consists of eight staves of music, each containing four measures. The music is written in a single melodic line on a treble clef staff. The time signature is 4/4. The key signature is one flat (B-flat), with a key signature change to two flats (B-flat and E-flat) in the final measure of each staff. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. The first measure of each staff begins with a half rest, followed by a quarter note on the first beat. The piece concludes with a double bar line at the end of the eighth staff.

Paddy Fahey's Reel no. 9

The image displays a musical score for a reel, consisting of eight staves of music. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The subsequent staves continue the melody, with some staves showing a change in key signature to one flat (Bb) for the second and third staves, and then returning to one sharp for the remaining staves. The music is presented in a clear, legible format, suitable for a music book or manuscript.

Paddy Fahey's Reel no. 10

The musical score consists of eight staves of music, each containing two measures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, rhythmic style characteristic of a reel. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature remains consistent throughout the piece. The notation includes various rhythmic patterns and melodic lines, with some notes beamed together to indicate eighth or sixteenth notes. The overall structure is that of a short, lively instrumental piece.

Reel no 10

Variation

The musical score consists of eight staves of music, each containing a single melodic line. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The melody is characterized by a series of eighth-note patterns, some of which are slanted to indicate a specific rhythmic feel. The score is organized into four pairs of staves, with each pair representing a variation of the reel. The first staff begins with a treble clef and a sharp sign for the key signature. The music concludes with a double bar line at the end of the eighth staff.

Paddy Fahey's Reel no. 11

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is written in a style typical of traditional Irish music manuscripts, using a single melodic line per staff. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The first staff contains a complex rhythmic pattern with many beamed notes. The subsequent staves show a more regular, flowing melody with occasional rests and dynamic markings. The piece concludes with a final note on the eighth staff.

Reel no 11 Variation

The musical score consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is arranged in two columns of four staves each. The music is written in a style typical of traditional Irish or Scottish reels, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The first staff of each pair shows a more complex rhythmic pattern, while the second staff of each pair is simpler, often consisting of a series of eighth notes. The overall structure suggests a variation on a traditional reel, with the first four staves representing the original or a specific variation, and the last four staves representing another variation or a continuation of the theme.

Paddy Fahey's Reel no. 12

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is a single melodic line for each staff, featuring a variety of rhythmic patterns and melodic intervals. The first staff starts with a quarter note on G4, followed by eighth notes. The second staff begins with a quarter note on A4. The third staff starts with a quarter note on B4. The fourth staff begins with a quarter note on C5. The fifth staff starts with a quarter note on D5. The sixth staff begins with a quarter note on E5. The seventh staff starts with a quarter note on F#5. The eighth staff begins with a quarter note on G5. The music concludes with a final cadence on G5.

Paddy Fahey's Reel no. 13

The image displays a musical score for a reel, consisting of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line of music, with notes and rests connected by stems. The second staff continues the melody, also in a single line. The music is characterized by a series of eighth and sixteenth notes, often beamed together, and includes some triplet-like patterns. The notation is clear and legible, with a consistent rhythm throughout. The page number 255 is located at the bottom center.

Reel no. 13 Variation

Paddy has an alternative second part for Reel no.13. Note that both turns share the same first and final bar.

The musical score is written on eight staves in 4/4 time. It is divided into two turns. The first turn consists of the first four staves, and the second turn consists of the last four staves. Each turn begins with a first bar and ends with a final bar, which are identical in both turns. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The first bar of each turn starts with a common rest for the first two measures. The final bar of each turn concludes with a double bar line.

Paddy Fahey's Reel no. 14

The musical score consists of eight staves of music, each containing a single melodic line. The first staff is in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves are in 4/4 time and begin with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of traditional Irish reels, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various rhythmic patterns, such as eighth-note runs and sixteenth-note figures, and uses standard musical symbols like stems, beams, and slurs. The eighth staff concludes with a double bar line.

Paddy Fahey's Reel no. 15

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is a single melodic line. The first staff contains a double bar line after the first measure. The second staff contains a double bar line after the second measure. The third staff contains a double bar line after the third measure. The fourth staff contains a double bar line after the fourth measure. The fifth staff contains a double bar line after the fifth measure. The sixth staff contains a double bar line after the sixth measure. The seventh staff contains a double bar line after the seventh measure. The eighth staff contains a double bar line after the eighth measure. The music is a traditional Irish reel, characterized by its rhythmic and melodic patterns.

Paddy Fahey's Reel no. 16

The image displays a musical score for 'Paddy Fahey's Reel no. 16'. The score is written on eight staves, each beginning with a treble clef and a 4/4 time signature. The music is a single melodic line, characteristic of a reel. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several instances of accidentals, specifically sharp signs (#) on the notes G4 and A4. The melody is presented in a linear fashion across the staves, with some notes appearing on ledger lines above the staff. The overall structure is that of a continuous piece of music.

Paddy Fahey's Reel no. 17

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. The first four staves feature a melodic line with a descending eighth-note pattern in the first half of each measure and an ascending eighth-note pattern in the second half. The fifth and sixth staves introduce a more complex rhythmic pattern with sixteenth-note runs. The seventh and eighth staves continue the melodic development with various rhythmic groupings. The music concludes with a final cadence on the eighth staff.

Paddy Fahey's Reel no. 18

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is written in a style characteristic of traditional Irish music manuscripts, using a series of connected eighth and sixteenth notes to form a continuous melodic line. The first staff includes a common time signature 'C' at the beginning. The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure is a single melodic line for a reel.

Paddy Fahey's Reel no. 19

The image displays a musical score for 'Paddy Fahey's Reel no. 19'. The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is a continuous melody consisting of eighth and sixteenth notes, with various rests and phrasing. The notation includes slurs, ties, and repeat signs. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The subsequent staves continue the melody, with some staves featuring repeat signs and ties. The music is a continuous melody consisting of eighth and sixteenth notes, with various rests and phrasing. The notation includes slurs, ties, and repeat signs.

Paddy Fahey's Reel no. 20

The image displays a musical score for 'Paddy Fahey's Reel no. 20'. It consists of two staves of music, each with eight measures. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a key with one sharp (F#), likely D major. The second staff continues the melody, featuring several measures with a sharp sign (#) on the second line of the staff, indicating a key signature change or a specific melodic emphasis. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often grouped together in beams. The notation includes various accidentals and rests, typical of a traditional Irish reel.

Paddy Fahey's Reel no. 21

The image displays a musical score for 'Paddy Fahey's Reel no. 21'. The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is a continuous melody consisting of eighth and sixteenth notes, with some measures containing beamed eighth notes. The notation includes various rhythmic patterns and rests, typical of a reel. The staves are arranged vertically, and the music flows from top to bottom.

Paddy Fahey's Reel no. 22

The image displays a musical score for a reel, consisting of eight staves of music. Each staff begins with a treble clef and a 4/4 time signature. The key signature is one flat (B-flat). The music is written in a traditional reel style, characterized by eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic patterns and melodic lines, with some staves featuring repeat signs at the end. The overall structure is a single melodic line, typical of a reel for a single instrument like a fiddle or flute.

Paddy Fahey's Reel no. 23

The musical score consists of eight staves of music, each with a treble clef. The first staff is in 4/4 time and D major. The second staff is in 4/4 time and B minor. The third staff is in 4/4 time and D major. The fourth staff is in 4/4 time and D major. The fifth staff is in 4/4 time and B minor. The sixth staff is in 4/4 time and D major. The seventh staff is in 4/4 time and D major. The eighth staff is in 4/4 time and D major. The music is a reel, characterized by its 4/4 time signature and simple, rhythmic melody. The notation includes various note values, rests, and accidentals (sharps and naturals).

Reel no. 23 Variation

The musical score consists of eight staves of music, each beginning with a treble clef. The first staff is in G major (one sharp). The second staff is in D major (two sharps). The third staff is in A major (three sharps). The fourth staff is in E major (four sharps). The fifth staff is in B major (five sharps). The sixth staff is in C major (no sharps or flats). The seventh staff is in G major (one sharp). The eighth staff is in D major (two sharps). The music is written in a rhythmic style characteristic of Irish reels, with frequent eighth and sixteenth notes and rests. The notation includes various note values, stems, beams, and rests, with some notes beamed together. The staves are connected by a vertical line on the left side.

Paddy Fahey's Reel no. 24

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is written in a style typical of traditional Irish music, using eighth and sixteenth notes, often beamed together in groups. The melody is characterized by its rhythmic patterns and the use of slurs to indicate phrasing. The first staff shows the beginning of the piece with a series of eighth notes. The subsequent staves continue the melody, with some staves featuring more complex rhythmic figures and slurs. The music concludes with a final cadence on the eighth staff.

Paddy Fahey's Reel no. 25

The image displays a musical score for 'Paddy Fahey's Reel no. 25'. The score is written on eight staves, each beginning with a treble clef and a 4/4 time signature. The music is composed of eighth and sixteenth notes, with some measures containing beamed eighth notes. The key signature is one flat (B-flat), indicated by a 'b' symbol on the first staff. The notation includes various rhythmic patterns and melodic lines, with some measures featuring slurs and ties. The overall style is characteristic of traditional Irish reel music.

Paddy Fahey's Reel no. 26

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line on each staff, featuring a mix of eighth and sixteenth notes, often beamed together. The music is characterized by a rhythmic pattern of eighth notes followed by a quarter note, and a frequent use of slurs and ties. The piece concludes with a final cadence on the eighth staff.

The image displays a musical score for Variation No. 1020, consisting of eight staves of music. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped together in beams. The first staff begins with a treble clef and a sharp sign. The second staff starts with a whole note followed by eighth notes. The third staff begins with a whole note. The fourth staff starts with a whole note. The fifth staff begins with a whole note. The sixth staff starts with a whole note. The seventh staff begins with a whole note. The eighth staff starts with a whole note. The music concludes with a double bar line and repeat dots.

Paddy Fahey's Reel no. 27

The image displays a musical score for a reel, consisting of eight staves of music. The notation is written in a single system, with each staff containing a line of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a mix of eighth and sixteenth notes, often grouped in beams. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line on each staff. The score concludes with a double bar line at the end of the eighth staff.

Paddy Fahey's Reel no. 28 (in C)

The image displays a musical score for a reel, consisting of eight staves of music. The notation is written in treble clef with a 4/4 time signature. The key signature is one flat (B-flat), which is indicated by a flat symbol on the first line of the first staff. The music is characterized by a series of eighth and sixteenth notes, often beamed together in groups. There are several instances of slurs and ties throughout the piece. The notation is arranged in a single column, with each staff representing a line of music. The overall style is that of a traditional Irish reel.

Paddy Fahey's Reel no. 28 (in D)

The image displays a musical score for a reel, consisting of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The melody is written in a single voice on a treble clef. The score is organized into two systems of four staves each. The first staff of each system begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The music is a traditional Irish reel, characterized by its lively, rhythmic patterns.

Paddy Fahey's Reel no. 29

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is written in a style characteristic of traditional Irish music manuscripts, using a mix of eighth and sixteenth notes, often beamed together in groups. The first staff includes a common time signature 'C' at the beginning. The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure is a continuous sequence of notes across the eight staves.

Paddy Fahey's Jig no. 1

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The first measure of the first staff contains an asterisk (*). The music is a traditional Irish jig, characterized by its 6/8 time signature and rhythmic patterns. The notation includes various note values, rests, and accidentals, with some notes beamed together. The score is presented in a clear, legible format, suitable for a music book or sheet music collection.

Paddy Fahey's Jig no. 2

The image displays a musical score for 'Paddy Fahey's Jig no. 2'. The score is written on eight horizontal staves, each beginning with a treble clef and a 6/8 time signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic patterns and melodic lines. The first staff starts with a key signature of one sharp (F#). The second staff contains a complex rhythmic figure with many beamed notes. The third staff continues the melodic line. The fourth staff has a similar melodic structure. The fifth staff introduces a key signature change to two sharps (F# and C#). The sixth staff continues with the new key signature. The seventh staff has a similar melodic structure. The eighth staff concludes the piece with a final melodic phrase. The paper shows signs of age, with some discoloration and faint markings.

Jig no. 2

Variation

The image displays a musical score for a piece titled "Jig no. 2 Variation". It consists of ten horizontal staves of music, each beginning with a treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of accidentals, specifically sharp signs (#) placed above notes on the second and third staves. The music is written in a style characteristic of traditional Irish jigs, with a focus on rhythmic complexity and melodic movement. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom.

Paddy Fahey's Jig no. 3

The image displays a musical score for 'Paddy Fahey's Jig no. 3'. The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a single melodic line. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The notation includes various rhythmic patterns and rests, typical of a jig. The score is presented in a clear, black-and-white format on a light-colored background.

Paddy Fahey's Jig no. 4

The image displays a musical score for "Paddy Fahey's Jig no. 4". The score is written on eight horizontal staves, each beginning with a treble clef. The key signature is one sharp (F#), and the time signature is 3/8. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic patterns and melodic lines characteristic of a traditional Irish jig. The staves are arranged in a single column, and the music flows from top to bottom.

Paddy Farney's Jig no. 5

The musical score consists of eight staves of music, each containing a single melodic line. The notation is written in treble clef with a key signature of one sharp (F#). The music is a jig, characterized by its rhythmic pattern of eighth and sixteenth notes. The first staff begins with a treble clef and a sharp sign (F#) indicating the key signature. The notation includes various rhythmic values and rests, typical of a jig. The score is presented in a vertical orientation on the page.

Paddy Fahey's Jig no. 6

The image displays a musical score for 'Paddy Fahey's Jig no. 6'. The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent use of beamed eighth notes and sixteenth notes. The notation includes various note values, rests, and bar lines, with some measures containing multiple notes beamed together. The overall style is typical of traditional Irish jig music.

Paddy Fahey's Reel no. 7

The image displays a musical score for 'Paddy Fahey's Reel no. 7'. The score is written on eight staves, each beginning with a treble clef and a 4/4 time signature. The music is a single melodic line. The first staff starts with a key signature of one flat (B-flat). The second staff contains a key signature change to one sharp (F#). The third staff returns to one flat. The fourth staff changes to two flats (B-flat and E-flat). The fifth staff returns to one flat. The sixth staff changes to two flats. The seventh staff returns to one flat. The eighth staff changes to one sharp. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line on the eighth staff.

Paddy Fahey's Jig no. 8

The image displays a musical score for "Paddy Fahey's Jig no. 8". The score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a single melodic line. The first staff starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The third staff starts with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The fifth staff starts with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The sixth staff begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The seventh staff starts with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The eighth staff begins with a quarter note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The music is a simple, rhythmic melody typical of a jig.

Paddy Fahey's Jig no. 9

The musical score consists of eight staves of music, each containing a single melodic line. The notation is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped together in beams. The melody is simple and repetitive, typical of a traditional jig. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The subsequent staves continue the melody, with some staves featuring a repeat sign at the beginning. The music concludes with a final note on the eighth staff.

Paddy Fahey's Jig no. 10

The musical score consists of eight staves of music, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The subsequent staves continue the melody, with some staves featuring a repeat sign. The eighth staff concludes with a double bar line. There are two asterisks (*) placed above the notes on the seventh staff.

Paddy Fahey's Jig no. 11

The image displays a musical score for "Paddy Fahey's Jig no. 11". The score is written on eight staves, each beginning with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is a single melodic line, characteristic of a jig. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Paddy Fahey's Jig no.12

Note: This tune which I got from Paddy in 1995 is, I have just discovered, either a simplified setting of the Eddie Kelly Jig which I have included (see p.297) or perhaps Eddie's tune was a development of a Fahey idea years ago. This is the only tune of which the origin is as yet unclear.

The musical score for 'Paddy Fahey's Jig no.12' is presented in eight staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music consists of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line at the end of the eighth staff.

Paddy Fahey's Hornpipe no. 1

The image displays a musical score for a hornpipe, consisting of eight staves of music. The music is written in a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The melody is characterized by its lively, dance-like quality, typical of a hornpipe. The score is presented in a clean, black-and-white format, with clear note heads and stems. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The subsequent staves continue the melody, with some staves featuring a sharp sign (F#) indicating a change in the key signature to natural F. The music concludes with a final note on the eighth staff.

Paddy Fahey's Hornpipe no. 2

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often grouped in beams. The first staff includes a dynamic marking of *f* (forte). The music is written in a style characteristic of traditional Irish folk music, with a focus on rhythmic patterns and melodic lines. The eighth staff concludes with a double bar line.

Madam If You Please

(A "Paddy Fahey" Hornpipe)

The musical score is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The first staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The second staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The third staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The fourth staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The fifth staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The sixth staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The seventh staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The eighth staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The score includes various musical notations such as beams, slurs, and accidentals (sharps and flats) to indicate pitch and rhythm.

Madam If You Please (No. 944 in O'Neill's DMI)

Transcribed from O'Neill's DMI

The musical score consists of eight staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Several measures feature triplets, indicated by a '3' below the notes. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The piece concludes with a final double bar line on the eighth staff.

Paddy Kelly's Reel

composed by Paddy Kelly

Musical score for Paddy Kelly's Reel, composed by Paddy Kelly. The score consists of eight staves of music in 4/4 time, featuring a key signature of one sharp (F#). The melody is written in a single voice on a treble clef staff. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some triplet figures. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The subsequent staves continue the melody, with a key signature change to one flat (Bb) in the fourth staff. A triplet of eighth notes is marked with a '3' in the fourth staff. The piece concludes with a double bar line at the end of the eighth staff.

Tommy Coen's Reel

The image displays a musical score for "Tommy Coen's Reel" in 4/4 time. The score is written on eight staves, each containing a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the time signature is 4/4. The music is presented in a traditional reel style, characterized by its repetitive and rhythmic nature. The staves are arranged vertically, with the first staff on the left and the eighth on the right. The notation is clear and legible, with a consistent layout throughout the piece.

Coen's memories (composed by Tommy Coen)

The musical score consists of eight staves of music, each beginning with a treble clef and a 4/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. The melody is characterized by frequent upward and downward slurs, indicating a sense of flow and movement. The first staff contains a complex rhythmic pattern with many beamed notes. The subsequent staves continue this melodic line with varying rhythmic values and phrasing. The final staff concludes with a few notes and a final flourish.

Eddie Kelly's Reel no. 1

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C), which is then changed to 4/4. The melody starts on a G4 note. The second staff begins with a treble clef and a key signature of one flat, with a measure rest for the first measure. The melody continues from the first staff. The third staff begins with a treble clef and a key signature of one flat, with a measure rest for the first measure. The melody continues. The fourth staff begins with a treble clef and a key signature of one flat, with a measure rest for the first measure. The melody concludes with a double bar line. The piece is 13 measures long.

Eddie Kelly's Jig

The musical score for "Eddie Kelly's Jig" consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line on a five-line staff. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with frequent use of beamed eighth notes and sixteenth notes. The key signature remains consistent throughout the piece. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a final cadence on the eighth staff.

The Meelick Team Jig

composed by Eddie Kelly

Paddy Fahey's Jig no.1 as played by Martin Hayes

The musical score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The first staff starts with a repeat sign. The music consists of a series of eighth and sixteenth notes, with some rests. There are several repeat signs throughout the score, indicating sections that are repeated. The final staff ends with a double bar line and repeat dots.

Paddy Fahey's Reel no. 1 as played by Eileen Ivers

The musical score is presented in eight staves, each containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The music is a traditional Irish reel, characterized by its rhythmic patterns and melodic lines. The score is written in treble clef.