

Traditional Music of Ireland: Paddy Carty and Mick O'Connor.
 28 selections, instrumental.
 Master Collector's Series No. 1, Daniel Michael Collins, 1375
 Crosby Ave., Bronx, New York \$7.00 post paid.

Reviewed by Michael Stoner

Considering the popular interest in Irish traditional instrumental music, there has been scant attention accorded this tradition by scholars. Commercial record companies and individuals such as Collins are doing yeoman service in capturing exponents of the regional instrumental styles of Ireland which have been changing since the advent of Michael Coleman's popularity.¹ While more recordings are devoted to the Sligo musical style as popularized by Coleman and others such as Michael Gorman, there are occasional releases which treat other Irish regional musical styles. This album is one such recording, the first by Carty, a traditional concert flute player from County Galway. Most of the twenty-eight selections are reels, which is in keeping with the decided preference of traditional Irish musicians for this particular type of dance tune. Carty also plays four jigs on the album, while two more are recorded in a solo selection by O'Connor. No hornpipes are included on the record and Collins' notes are silent as to why they were omitted; we don't know if the hornpipe is not popular in Galway or if Carty simply chose not to play any at the session during which the rest of the tunes were recorded. One would like to know.

Carty proves to be a highly skilled player. His style lacks the speed and drive that characterizes the Sligo style of flute playing.² However, Carty shows good tone and breath control and maintains an even tempo. He does a particularly good job on "Jug of Punch," using dotted quarter notes in his playing of the reel--a technique not particularly common to Irish musicians. I also like his handling of "Dogs Among the Bushes," a tune I associate more often with the uilleann pipes. O'Connor's banjo remains in the background for much of the album, thankfully complementing and not dominating the flute. He plays the set of solo jigs and plays a duet with Carty on "Chicago" and "The Green Groves of Erin."

Included in the sleeve are biographical sketches of the musicians and some notes on the Galway style of playing. Nine tunes are transcribed on the inside sleeve. Only these nine are discussed in the notes which, unfortunately, neglect the rest of the tunes. The sleeve itself is attractively designed and decorated with Irish calligraphy and artwork.

In general, the album succeeds as an introduction to the Galway style of music, and Collins attempts to provide examples of the

Irish regional styles in a series of recordings (promised are recordings of the Sligo and Kerry fiddle styles) is a pioneering one as far as I know. I for one wish him well. The recording of Paddy Carty is a worthy beginning for the series.

NOTES

1. For comments on Coleman and his effect on Irish traditional music, see Larry McCullough, "Review of The Musical Glory of Old Sligo and The Heyday of Michael Coleman by Michael Coleman," Folklore Forum 7 (October 1974): 304-07.
2. To compare Carty's style to that of a Sligo player, try Seamus Tansey's recording on Leader, LEA 2005, or Outlet 1022.

Beware the Dog. Hound Dog Taylor and the Houserockers. With Brewer Phillips and Ted Harvey. 9 selections, vocal and instrumental, stereo. Alligator 4707. Alligator Records, P.O. Box 11741, Chicago, Illinois 60611, 1975.

Reviewed by Philip Nusbaum

Back in the days of what was called "the blues revival" (despite its dominance by English rock bands), I spent an afternoon listening to some import blues records with a friend, during which I noticed a bass line so dissonant that it practically seized me by the shirt collar in its demand for attention. My friend, a pretty fair guitarist for a college punk explained that the bassist had truly "transcended the need to play in a key."

While such a "cosmic" interpretation of playing style may not be the most convincing explanation or evaluation in the pages of Folklore Forum, I find myself driven to such obvious subjectivisms when I consider this latest release by Hound Dog Taylor. I mean that there "really is" a lot of "raw energy" put out by Hound Dog and the Houserockers, and intangibles such as "drive" or "power" tell a lot more about the performance than a dissection of the structure of the songs would.

By "drive" or "power," I mean the music seems as if it propels itself through not-altogether-known territory like an icebreaker,