



# Ceol Tíre

19

Scéala ó Chumann Cheol Tíre Éireann  
Newsletter of the Folk Music Society of Ireland  
Márta 1981 March

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### "THE IRISH WARPIPES"

Sean Donnelly music examples by David Rickard

The mouth-blown pipes at present played in Ireland are a recent import from Scotland; native warpipes were played here for centuries until their gradual displacement by the bellows-blown pipes. Sean Donnelly will trace the history and uses of the older pipes down to their disappearance in the eighteenth and nineteenth centuries.

Saturday 4 April at 8 p.m. in 15 Henrietta St, Dublin 1

## MIKO RUSSELL ON VIDEOTAPE

On a three-day visit to Dublin last summer, Miko Russell of Doolin, co. Clare, recorded over 200 dance tunes for Breandán Breathnach and made a colour videotape in the studio of Trinity College, Dublin. The videotape was shown at a meeting of the Society held in the College on 6 December 1980; it has Miko playing on tin whistle ('flute' in Clare) and concert ('timber') flute, singing songs in Irish and English, and conversing with Breandán Breathnach and Hugh Shields about his musical life.

In his introduction to the tape Breandán pointed out that Miko is the sole surviving exponent of a local style of dance music influenced by concertina, that the bulk of his playing repertory of over 300 tunes - a typical number for a good musician - is local in origin, and that it contains many unpublished tunes.

Miko's music is immediately recognisable, clear in sound, unhurried, with well set out proportioned phrases. Melodic ornaments are almost wholly absent; there is an infrequent single grace note, an occasional D'CD' triplet, the finishing of a tune on a note an octave up. Neither rolls nor double grace notes are used. The essence of his style is in the rhythm; he prolongs notes and stops long notes with the tongue. Notes of the same pitch are tongued separately.

Miko has a tenuous link, through his father, with the spoken Irish of co. Clare. On the tape he sings macaronic versions of Bean dubh an ghleanna and An maidrín rua, the Keach in the creel, and the local love song the Well of spring water. Among other tunes, he plays two song airs turned double jigs Bimis ag ól and Dónal na gréine, Sport-

ing Nelly - a reel for solo dancer - some 6:8 tunes for the opening figures of the local sets, and a 2:4 Boyne water for the final figure.

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J O H N   K E L L Y   P L A Y I N G  
F I D D L E   A N D   C O N C E R T I N A

Another West Clare musician, but in the flesh, was the focus of an informal evening of music and musical reminiscence at a meeting on 31 January in 15 Henrietta St, Dublin 1. John Kelly, a master fiddle and concertina player who has lived for over thirty years in Dublin, acquired his basic musical style in his native district of Rehy, co. Clare, but has learned much music and lore from the musicians he has played with in his years in the city.

The tunes he played are for him closely linked to the places and people whence he learned them: the Flogging reel, a universal favourite at fireside and dances in his childhood; the Heather breeze reel, heard from Patsy Geary, a local professional fiddler at a feis in Kilkee in 1927; the Grand old dame hornpipe, learnt from a record played on a Victrola brought home from the States by 'a Yankee woman'; Scandinavian dance tunes picked up by his sailor uncles; My master grinds an organ, a modern tune taught to his mother at school and later heard from an organ grinder on the Dublin quays.

John first learned from his mother and uncles, concertina and melodeon players, and played the concertina himself from an early age. The half-crown instruments available in West Clare, generally bought from drapers in the towns, were of poor quality with paper bellows and bad keys and were often finished after one night's hard playing. But their sound was preferred by dancers to that of the fiddle. Some dancers even preferred lilters.

John was fascinated by the first fiddlers he heard, but since fiddlers were so scarce in the locality, he had to wait for years before getting lessons and his first fiddle, which was gut-strung, 'tuned to C' and made by a local blacksmith. The Clare of his youth was 'a gay country, very easy to start a dance, sets and singing and some porter', although then as now there were 'people with no music in them'. With the fiddle he often played at house dances six nights a week, although never for money.

People had little regard for professional musicians ('catch-penny people'). Patsy Geary sometimes came in for rough treatment from some of the locals and once had his fiddle broken by them. Although Geary was married and had a house in the neighbourhood he spent much time travelling to play at weddings, balls in the Big Houses, and race-meetings. With his brother he regularly played his way around Munster, often returning with as much as ten pounds, this at a time when the average wage was a few shillings. He guarded his music jealously and didn't teach his sons for fear they would break his fiddle.

Among the other tunes of his early days played by John were the Fermoyle lassies' reel, the Ebb tide reel, the Bunch of keys reel, and some slides and polkas. These latter although commonly known were not esteemed. 'The Clare dance was "the reel dance"'.  

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Nicholas Carolan

## 196. Cill Beathach



## 10. Dónall na Gréine



From Breandán Breathnach's two collections Ceol rince na hÉireann 1 - 2, Dublin 1963 and 1976. The tunes were played by Miko Russell (vol. 1, no 10, see p. 2 above) and John Kelly (vol. 2, no 196).

J O H N N Y   O ' L E A R Y   ;  
B U T T O N   A C C O R D I O N

The second recital of the new year took place in Henrietta St on 28 February and featured the accordion player Johnny Leary, from Gneeveguilla on the Kerry side of Sliabh Luachra. In this district traditional dancing is still strong, and the dance music has not become divorced from the dancing as has happened so widely elsewhere. The characteristic local dance is now the polka set, a dance for four couples which is made up mainly of 2:4 polka figures and finished off with a 12:8 slide figure and a hornpipe figure. Other sets were also danced. Originally performed in houses, the sets later moved into the dance halls built in the district after the Civil War, and are now often danced in pubs. After a lull during the forties and fifties they have again become very popular, and the recent petrol shortages have given them a boost, since young people are not travelling out of the district for dances to the same extent as formerly. The chief instruments used have been the fiddle and the button accordion. Whistles and flutes are also played but not the pipes.

Johnny Leary, having learnt music from his uncles, began playing in the halls at the age of thirteen on the melodeon or 'ten-key accordion'. He now plays a two-row C# - D button accordion. He has lived all his life in Sliabh Luachra, playing always for the local dancers with other local musicians, especially the fiddler Denis Murphy, his partner for forty years. Johnny currently plays for set-dancing twice a week in a Knocknagree pub. As well as a few old-time waltzes, three sets are danced in the course of the night, each lasting about half an hour (in Sliabh Luachra each figure of the set is doubled). Two or three songs are sung between dances. The bulk of Johnny's repertory, and of the tunes he played us, is made

## 60. Gan ainm



A tune without title played by Johnny Leary, from  
Breandan Breathnach's Ceol rince na hEireann 2, no 60

up of music for the set which he performs at a hectic pace but with a notably steady rhythm.

Like other Sliabh Luachra performers, Johnny Leary is also outstanding as a storyteller. One story, told of Padraig O'Keefe, the last professional fiddle-master of the area, will have to represent the rest:

'He was up in Scartaglen another night. At that time Padraig was very much on the drink, he wouldn't play at all, whiskey all the time, he was always in Jack Lyon's bar. Anyway they made up their plan they'd give him no more until he'd play first. He came in, anyway, and he had a touch of a cold all right. And there was another fellow with him... And no one went to Padraig, they left him alone. After a while what did he do? Dropped down in a wakeness. On the floor. They all ran and picked him up and put him sitting in the chair, and he had about ten half ones around him. And the fellow that was with him anyway says "Padraig, give me one of those, you won't drink it all." "You can do without it then," he

says, "you can go and get your own wakeness..." He was noted all right.'

Many of the young people of Sliabh Luachra are now learning the local tunes from the older musicians. One of these is Ellen, Johnny's daughter, an accomplished whistle player, who accompanied her father for the second part of his Dublin performance.

Nicholas Carolan

#### F O L K   S O N G   W E E K E N D   I N   P O R T R U S H

A weekend of folk singing organised by Len Graham and sponsored by the Arts Council for Northern Ireland will be held in Portrush from 24 to 26 April, the weekend following Easter. It will be in memory of the Antrim and Derry singers Joe Holmes and Eddie Butcher.

The committee of the Society takes this opportunity to hold a second out-of-Dublin meeting, on Saturday 25 April in Portrush. There will be no Society programme or business, but we hope that many members will meet there and participate in the musical activities.

Members intending to travel from Dublin by car, with or without transport already arranged, may like to contact the Hon. Secretary, or another committee member, so that any opportunities of car-sharing may be taken advantage of. There is also an express bus from Dublin to Coleraine, and the Portrush district has a lot of fine scenery.



G E O G R A P H I C A L D I S T R I B U T I O N O F  
T H E S A M H E N R Y C O L L E C T I O N

Throughout my work on the Sam Henry collection of Ulster folk songs I have assumed, as it appears others who have worked on the collection have assumed, that while predominantly from cos. Antrim and Londonderry it was fairly well distributed within those counties and, if much less densely, over the whole of the rest of Ulster. Recent work compels me to enter a caveat, if not a downright contradiction of that position.

Gary Hastings the flute player and a student of the New University of Ulster has made me an index of the names of Sam Henry's singers and correspondents and also of their locales. While the work of indexing is not complete the pattern is clear. When the places where singers lived are plotted on the Ordnance Survey map almost all are within twelve miles of Coleraine. It is not surprising, I suppose, when one considers, as I have been discovering, that almost all of Henry's folklore collecting took place 'in tandem' with his activity as an officer of the Inland Revenue and presumably the area Henry collected in was that in which he gauged.

It remains to be properly documented, but in the meantime it must be said that the Henry collection is of much narrower geographical scope than has been thought.

Work on the rest of the Henry material is progressing. Because of the massive amount of miscellaneous paper to sift, select and gain control of, it is very slow. But a further volume is in preparation.

John Moulden

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## 'PILLILIÚ IS AMBO ÉARA'

Some time ago we had a letter from Virginia Blankenhorn, then in the School of Scottish Studies and now working in Skye. It included the following queries. Any information readers can provide will be forwarded to her.

I've just had the most recent Ceol Tìre and it occurs to me that I have a couple of enquiries which your readers might be able to help me out with. They're rather different. The first is

1) In connexion with keening. In the course of a recent job editing a cassette tape for publication in the School's disc and cassette series I have come across an item, sung by Calum Johnston of Barra, which he said had some use as a refrain for keening the dead. The tune which goes with it is a rather mellifluous, descending one, which would be consistent with what I know of these tunes generally. The text is in the form of a quatrain, with the first line being uttered three times:

Pilliu pillililileòghain (x3)  
Pillill eadhain, pillileo hebin.

Quite coincidentally I came across a character in Somerville and Ross (Reminiscences of an Irish R. M.) who says "Filliw!" by way of an exclamation. Does anybody know this expression or (better still) of any use of it in a keening context?

2) On Máire Aine NI Dhonnchadha's recording Deora Aille there is an item called '3 ambo éara, a simple, repetitive song with a vocable refrain in the form of a dialogue: the 'first person' of the song invites others to 'go east, go west' and find her a husband. Various names are suggested, and rejected, until one is accepted as satisfactory. This song in both form and content is overwhelmingly reminiscent of a type of Scottish Gaelic song used in the tweed-waulking, usually called a 'clapping' song. Can anyone tell me of any other example of a song of this character from the Irish context?

I am including a transcription of the tune to the keening vocables in case you think they might be of interest...

$\text{♩} = 76$

Pil - liù pil-li-li-lil-eògh-ain, Pil - liù pil-li-li-lil-eògh-ain

Pillill eadh-ain, pill-lil-leò hebin

## WORLD BAGPIPE CONVENTION

Belgische Radio en Televisie, Westdeutscher Rundfunk and Radio France will organise a conference on the bagpipe, amply illustrated by performance, to be held at the university of Louvain from 9 to 13 November 1981. About twenty different countries, including Ireland, will be represented. There will be concerts, and the themes will include the classification of bagpipes. Information from Mr H. C. Vuylsteke, Co-ordinator, World Bagpipe Convention, Room 2 F 3, A.Reyerslaan 52, B - 1040 Brussels.



## NA PÍOB AIRÍ UILLEANN

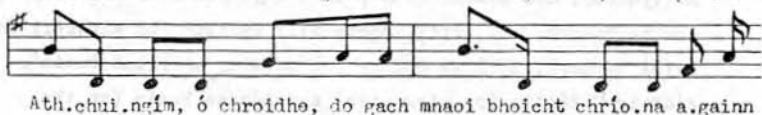
The pipers are holding their annual Tionól Píobaireachta at Bettystown, co. Meath, from 1 to 3 May. Lectures and recitals are announced, and participants will include Pat Mitchell (on Patsy Touhey), Seóirse Bodley (on harmony in Irish music), Pádraig Ó Máille (on slow airs) and Séamus Ennis (on the pipes).

FOLK MUSIC AT MAGEE COLLEGE,  
DERRY

A weekend seminar was held on 28-29 November 1980 at Magee College, Derry (New University of Ulster), entitled 'Irish music: the integral tradition'. Participants came from various parts of Ulster and also from the South. The seminar was organised by Risteard Mac Gabhann.

'HERE'S GOOD HEALTH TO ASQUITH':  
SONGS ON THE OLD-AGE PENSION

'A n P e n s i o n'      Fonn:- "Seághan a' bhriste leathair"



Ar maidin an lá saoire, i bhfogus mí dhe'n Earraig,

Chualas, dar liom, liúghrig shoir i d-treo ár g-Carraig\*

[\*Carraig  
an Ima]

D'fhiafruigeas féin de'm'mhnaoi, would she be pleased to mention,

Fáth gáir na sáir-fhear n-groidhe 'só fhreagair sí, 'the pension',

Cur Pá:

Athchuingím, ó chroidhe, do gach mnaoi bhoicht chríona againn,

San tír, go mairfidh sí ar feadh míle mí, a pension.

2 Nuair mheudaig ar an n-glór, do thriallas dtí an chathair,  
 Mar a raibh mála lán do stór 's sluagh sean-daoine a'bhraith ar.  
 Shíl Seághan gur lá mór óil bheadh ann i g-coíir fíid an leanbh.  
 B'é a chómhairle, 'fan go fóil níl faill air aocht go h-annamh.'  
 Cur Fá:

Clúmh, in ionad tuighe, go raibh síorruidhe ag gac cailligh  
 A leighisfidh tiormacht croidhe aon duine bhocht 'san bhaile.

3 Nuair roinneadh deireadh an stóir, idir dáríirí 's magadh,  
 Chuir gach críon-bhean 's seanóir an dá leath-choróin na spaga.  
 Chroth annsan é 's d'fhill, 's chuir ar snaidhm, 's ar naisg é,  
 Bhí breall orrainne a shíl go bh-faghmacis fíon an aisge.

Cur Fá:

'Orate', b'é ár n-guidhe, 'claimh, feóchain, leagh, 'gus mealladh  
 An bhuidhin na n-dlightheóirí do bhronn bhur g-coróiní geala.'

4 Annsan, ar bualadh an drum, cacin-sheinnim puirt, 's canadh,  
 Isteach, go h-eudtrom, le cúl-chearrbhaig i dtighan leanna.  
 Ar amhráin 's ar ól bá ghearr gur luigheadar uile,  
 I g-comhgar adhbhaidhe-ceóil chómh binn le smólaigh coille.

Cur Fá:

Bhúr sláinte, a cheoltóirí, ná rabhabhair choidhche brónach;  
 'S gorta, 's easbaidh díghe ar gach staigín na coróineach.

Words and tune specification are reproduced without correction  
 from An Lóchrann II v, Jan. 1909, Tralee, p. 7; melody adapted  
 from 'Seághan an bhríste leathair', Cláirseach na nGael, pt. 3,  
 ed. Seosamh Laoide, Dublin 1903, no XXX. Signed: Micheál Ó  
 Seaghda.

Tomorrow will see the inauguration of the system of Govern-  
 ment pensions for the aged adopted by Parliament during its  
 last Session. The scheme, it will be remembered, was intro-  
 duced by Mr. Asquith when he introduced his last Budget...  
 The age limit was fixed at 70, and the amount of pension at  
 £13 a year... The large proportion of pensionable persons to  
 population in Ireland has naturally been the subject of com-  
 ment in and out of Parliament. The Chancellor of the Exche-

quer provoked the merriment of the House of Commons in this connexion a month ago by giving the estimated number of persons over 70 years of age in the United Kingdom. He showed that, on the basis of the figures quoted by him, the percentage of the persons claiming old-age pensions to the population over 70 years of age... was... in Ireland, 128 per cent ... The claim when made is given to the postmaster, is investigated by the pension officer, and decided upon by the local pension committees...

Times, London Thursday 31 December 1908, p. 5

'The old-age pension'

Original final: F

Come all ye old-age pensioners of every degree,  
I hope you are most grateful to your district committee.  
If any man is not the age or on that point went wrong,  
The fault lies with your parents now that didn't marry young.

Come all you old-age pensioners of every degree,  
I hope you are most grateful to your district committee.  
If any man is not the age or on that point went wrong,  
The fault lies with your parents now that didn't marry young.

So let us celebrate the day with ginger-wine and brandy,  
Hoping that on the Last Day we all get off as handy.

Here's good health to Asquith, if Chamberlain would now  
Come up with his long-promised boon: three acres and a cow.

2 A woman of uncertain age she did her case begin:

'I was a nice wee baby, gents, the Night of the Big Wind,  
And as a proof I can relate an ancient nursery rhyme,  
It's out of print a hundred years, it soothed me many's the time:

3 Wee baby, wee baby, wee baby lying still,

Your daddy and your mammy they have gone off to the mill.

Wee baby, wee baby, wee baby lying still,

When they come back, wee baby, you'll have bannocks for your  
fill.'

4 'Ah, madam, we forgo the right of question and retort,

Apply yourself to sterner talk and cut your story short.'

'Me man he was a Whiteboy, but I was loyal and true,

For courting a policeman once he beat me black and blue.

5 Farming started slumping then, we lost our needful grass (?)

I'm not like other pensioners, I think cadging a disgrace;

Me man he's dead this forty years and we were married ten - '

'Your pension's granted, madam.' 'Ah, sure thank you, gentlemen.'

So let us celebrate the day...

6 The next case was a common sort, a man of hearing dull,

He swore that he was married poor for seventy years in full.

The grocer he said something, the poor man's heart grew still

For he thought he was referring to an ancient grocery bill.

7 'Ah, sir, I paid you many's the pound and many's the time got  
crossed;

All now that I owe you is the interest and the cost.'

The mill-owner called for order, his voice was very low.

'Ah, sir, there's little for the flax and nothing for the tow.

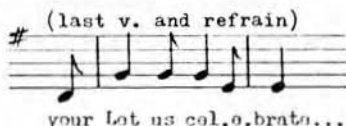
8 And you have a pack of scutchers too that doesn't give a rap

For as long as they get steam enough at any poor man's crop.

My father was a Fenian bold, a felon of this land,  
And he spent the most of thirty years in cursed Van Diemen's  
Land.'

9 He glowered at them defiantly till the chairman give a roar:  
'Get out of here, you rude old being, and don't come back no  
more.'

'Well, since unto my pleading you've shown such melass (malice?)  
You can keep your flaming pension and shove it up your  
Let us celebrate the day...



- A whisp of ballads from around the Ring of Gullion (sung) by  
John Campbell, Outlet LP OAS 3021, Belfast 1979. The song was  
written by Padraig Brian Joe Mackin, who died about 1930 (sleeve  
notes).

Nicholas Carolan

## F O L K M U S I C O N C A S S E T T E

The publication of recordings of Irish folk music in interesting traditional styles has been discussed by the Committee and it is hoped that a scheme may shortly got under way by the Society. The proposal is that members should compile suitable recordings, of good but not necessarily perfect technical quality, together with appropriate supporting notes, texts etc. The tapes will be multiplied on C60 or other cassettes for circulation among members (for whom special prices will be available), non-members, libraries, institutions etc. Production will be at the Language Centre, Trinity College, Dublin.

Fuller information about the scheme will be announced as it develops further. Meanwhile those interested are asked to contact Hugh Shields, 3 Sydenham Road, Dundrum, Dublin 14, phone 98 4271.



## " C E O L "

We are pleased to report the publication of Ceol vol. 4 no 4, with articles on the music of dán and amhrán (P. A. Breathnach), Amhráin a thiomsaigh Eoghan Ó Comhraí (Pádraig de Brún, Irish song-texts collected by Eugene O'Curry, Petrie's collaborator), children's game songs from Dublin (Meav Uí Ghallchoir), reviews, and a sorrowful account, looking back some years, of 'The foundering of a National Archive of Folk Music', by the editor Breandan Breathnach. On sale in bookshops (60p) or from the editor, 47 Frascati Park, Blackrock, Dublin. Back numbers of volume 4 are also available from him.

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## " I R I S H   F O L K   M U S I C   S T U D I E S "

We must also report our regret at so long a delay in the appearance of the third number of our Society's journal. A substantial grant has now been made available by the Arts Council and the copy is in the hands of the printer.

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## " S C O I L   S A M H R A I D H   W I L L I E   C L A N C Y "

The Willie Clancy Summer School will be held this year from 4 to 12 July at Miltown Malbay, co. Clare; information from Muiris Ó Rócháin, Miltown Malbay, phone 88. It will include as usual classes in piping, whistle and flute, fiddle, concertina, and there will be lectures by Tomás Ó Canainn, Liam Ó Caithnia, Joe O'Donovan, Tony MacMahon and Tom Munnely.

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T R A D I T I O N A L   I R I S H   M U S I C   A T  
Q U E E N ' S   U N I V E R S I T Y   B E L F A S T

The Social Anthropology department has been running a series of seminars on Irish folk music since January, organised by Sean Corcoran. The last seminar, still to be given, will be by Cathal Goan on Neilí Ní Dhomhnaill, 16 April at 2.15.

A NATIONAL ARCHIVE OF  
FOLK MUSIC

The Arts Council has recently been very active, through its new Traditional Music officer Paddy Glackin, in seeking opportunities to encourage folk music. For details of bursaries available to practitioners and students see the opposite page (application forms from the Arts Council, 70 Merrion Square, Dublin 2). Meetings have also been held bringing together a broad range of interests with a view to the establishment of a permanent archive of folk music for the country as a whole.

The proposal does not seek to establish a fully equipped institution which would undertake all the diverse activities of collecting and research, but rather to centralize the fruits of work currently in progress in many existing institutions and among private individuals, as well as giving a home to collections already made which are in danger of being lost.

Meetings have been attended by members of the staffs/committees of the Arts Council, Comhaltas Ceoltoirí Éireann, Na Píobairí Uilleann, Radio Telefís Éireann, University College, Dublin (Folklore Dept), and of our own Society.

A good deal of comment included both positive and practical suggestions. The task of copying tapes (the copies would be deposited in the National Archive) was discussed with a firm intention of putting work in hand. Provisional arrangements for storage were considered, to be followed by the setting up of facilities for consultation which would not only be adequate and convenient but would also safeguard the rights and wishes of informants and collectors. The National Library was considered a good location, and prospects seem good of its having space and facilities available after the forthcoming reorganisation at Kildare Street.

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## THE ARTS COUNCIL

Bursaries  
Scholarships  
Awards  
1981

## Traditional Music

Applications in the area of Traditional Music are invited. Performers of traditional music may apply under the scheme of Scholarships for Instrumentalists and Singers (see page 18). Projects such as collecting, recording, publishing and so on will be considered under the heading of Projects in Traditional Music. These bursaries are to assist with the costs of undertaking projects which would lead to wider knowledge and appreciation of the music. Proposals to research, catalogue or collect aspects of Irish traditional music will be considered as will projects involving transcription, recording or publication. The bursary might cover all the direct costs of the project or might assist an individual to devote full time attention to the project by providing the necessary living expenses.

*Closing date for receipt of completed application forms:  
Friday 11th September 1981.*

A scheme of Grants to Instrument-Makers is being introduced. Projects related to the setting up of instrument-making schemes will be eligible. These might include the purchasing of machinery or raw materials, the establishment of workshops, or attendance at a course, by grant or interest-free loan or by a combination of these. Applications can be submitted at any time of the year.

- see opposite page

## B A L L A D   S E M I N A R

The ballad seminar provisionally announced in Ceol Tíre no 18 will take place at Aldenbiesen, Belgium, from 22 to 25 July.

Topics include the relationship of oral and written traditions, broadside balladry, and ballad classification. Information from Dr Stefaan Top, Seminarie voor Volkskunde, Blijde-Inkomststraat 21, B-3000 LEUVEN.

B A I L L A G S A O T H R Ú  
R E C E N T P U B L I C A T I O N S B Y M E M B E R S

Tony Sullivan of Manchester, a former all-Ireland banjo champion, has been adding to the literature and repertory of the tenor banjo: Sully's Irish banjo book: instructions for playing tenor banjo in the traditional Irish style, 1979, a detailed tutor and tune book with general information, St. £4.30; Sully's Irish music book: a selection of 100 Irish dance tunes and airs, I, 1979, currently popular tunes and 33 original compositions, St. £3.20; Sully's fancy: traditional Irish music played on the banjo, 1980, stereo cassette HM 3001 with tunes from the books played by the author and others, St. £3.50; all published by Halshaw Music and available from them at 9 Oxford Place, Manchester M14 5SF. Prices include p. & p.

Gaoineadh na Maighdine is an LP, Gael-Linn CEF 083, 1980, of traditional religious songs mostly in Irish collected and sung by Nóirín Ní Riain, accompanied on some tracks by the monks of Glenstal Abbey. Arrangement and production by Mícheál Ó Súilleabháin. With printed music, texts and translations.

Féile na gCruitirí, Béal Feirste 1792 comprises two LPs, Gael-Linn CEF 053/4, 1981, on which Gráinne Yeats sings and plays songs and music collected by Bunting at the Belfast Harpers' Festival of 1792, and music of Carolan. With a booklet.

Ogham, the poet's secret, by the late Seán O Boyle, is published by Gilbert Dalton, Dublin 1980, from a manuscript among Sean's papers which has been edited by his sons. 64pp., with diagrams. An interpretation of certain ogham writings of the late Middle Ages as music notations.

'Gaelic folk song' is the general title of a series of articles by Alan Bruford in Folk review (Austin House, Hospital St, Nantwich, Cheshire), Mar.1978-Mar.1979. Deals with Irish and Scottish love, work, political and religious songs, ballads, lullabies, composers, metres etc. The last article with bibliography and discography, in collaboration with Virginia Blankenhorn.