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things is to be able to keep the listener guessing! (And to keep the music fresh.) I guess that's the attitude. I don't know, maybe it's also an element of competitiveness among the musicians. To all ways have one more little trick. You think you've learned it all. But they always try to add one little trick and then you realize, "Oh, geez, I didn't quite get that one." So maybe what it does is that you never finish the learning process when you play with that kind of attitude. Because there's always a new trick you can throw in. (And you never finish the tune.) Wow! Paul laughs. You can look at it that way, but there's just no.... I think I just hit on something there, though. That attitude means that you can never finish learning a tune. That must be my problem! Laughter. (And there's also the opportunity--even the invitation--that you can have a role in the making of that tune. You would participate in that tune, in the changing of that tune.) Oh, yes, yes, yeah. The evolution of the tune. Once you've really learned the language.... Yeah, I think you're right, that whole "correct" thing. I mean, what is "correct?" Within the Irish style, it's someone who can play those additions into a tune, but it doesn't take away from the tune. (We're not talking about arbitrary changes.) No, no, no. (Because that's what's kind of implied when you say, "to trick the listener." You don't mean arbitrary.) No, no. It's definitely knowing the language, and being able to make subtle melodic changes that are just as good as the original, or better. Because if you can't make it as good or better, leave it where it was, and make sure you can play it the way it was. That's the attitude. (If that doesn't suggest a living tradition, I don't know what does.) Yeah. I think that last sentence I just said, said / J-MUSIC STORE j? Complete SeCection of 9'tisica[Instrutmnts &Supplies Cape (Breton 'Sscordings 'utfthenUc Cape Breton Handcrafts Located in the NORTH SYDNEY MALL King Street, North Sydney • Phone: 794-4240 "'Drop in and see me!" - 'um 9'ac(DonaCd it. If you can't make it as good or better, leave it where it was. But don't hesitate to try to make it better. (And do you really feel that that's what Johnny Wilmot was teaching you?) That's what he'd be trying to teach me, definitely. Johnny would be the boy who really I think understood the essence of Coleman, as far as that side of it. That taking the music, learning it as well as you can from your existing tradition, but trying to add little extra things to it. Trying to both keep it and push it forward, so to speak. Some people don't hear the improvising within the traditional music. They think there's no improvising; they think it's just playing the melody. And that it's repetitive. When you're first listening, you're not really in tune to it--you hear it as the same melody being played every time the same. Where in fact there are subtle changes. It's a more subtle form of improvisation. (And most of us are missing it most of the time?) Well, I don't know about that. People sense when a player is on. You know, they can feel that without really being able to articulate what it was he was doing that was making him lively. Coleman would play a tune as many as four times running. Maybe even five times some times. I suspect Cape Breton players used to do that too, but since the influence of recordings--carving performances to fit on WE'RE



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