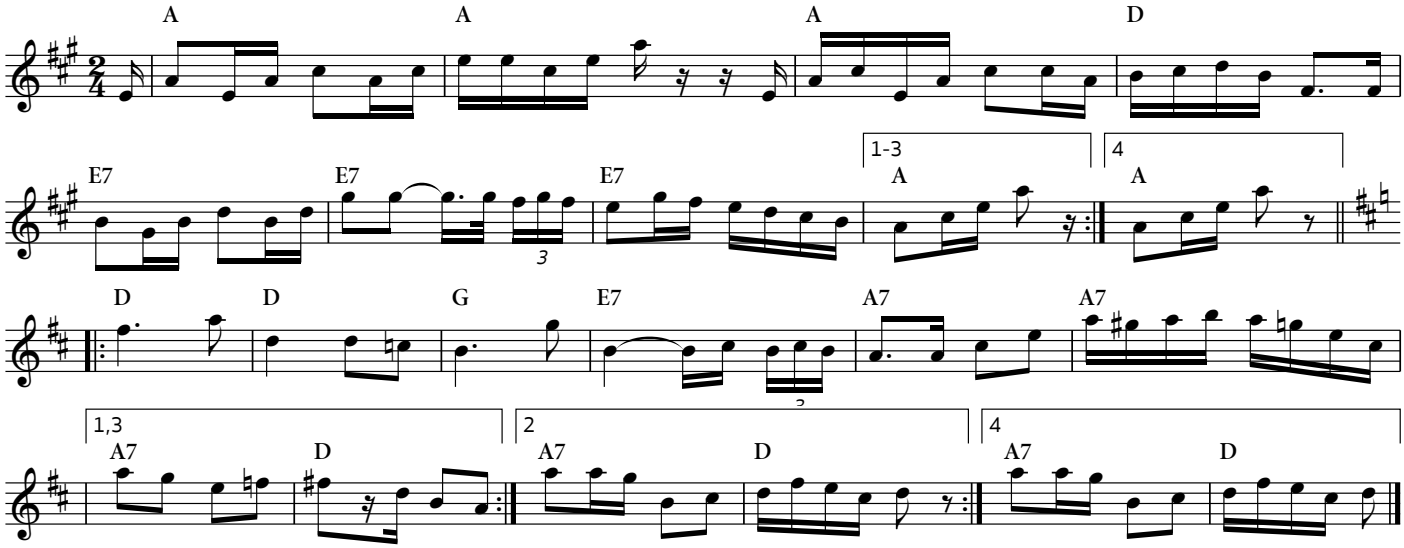
Reel in A & D

Reel des pilotes

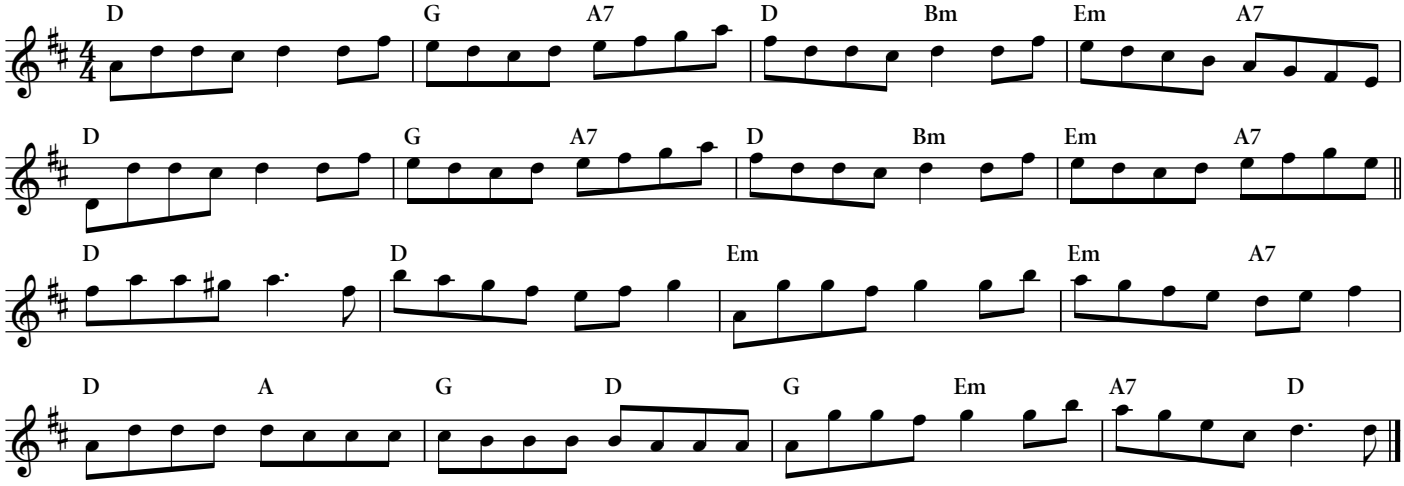
Both parts are double length



Source/Origin: From the playing of Sabin Jacques, Quebecois Social Dance, Ashokan 1997

Tune Notes: Nearly every part of the tune was subject to variation, so this is really a sampling of how it was played.This was played by the Trio Rosaire Girard under the name Reel des pilotes (on *100 Ans de Musique Traditionnelle Quebecoise, Vol. 2: Deuxieme Epoque 1940-1960,* compiled by Gabriel Labbé). I've seen it under other names as well.

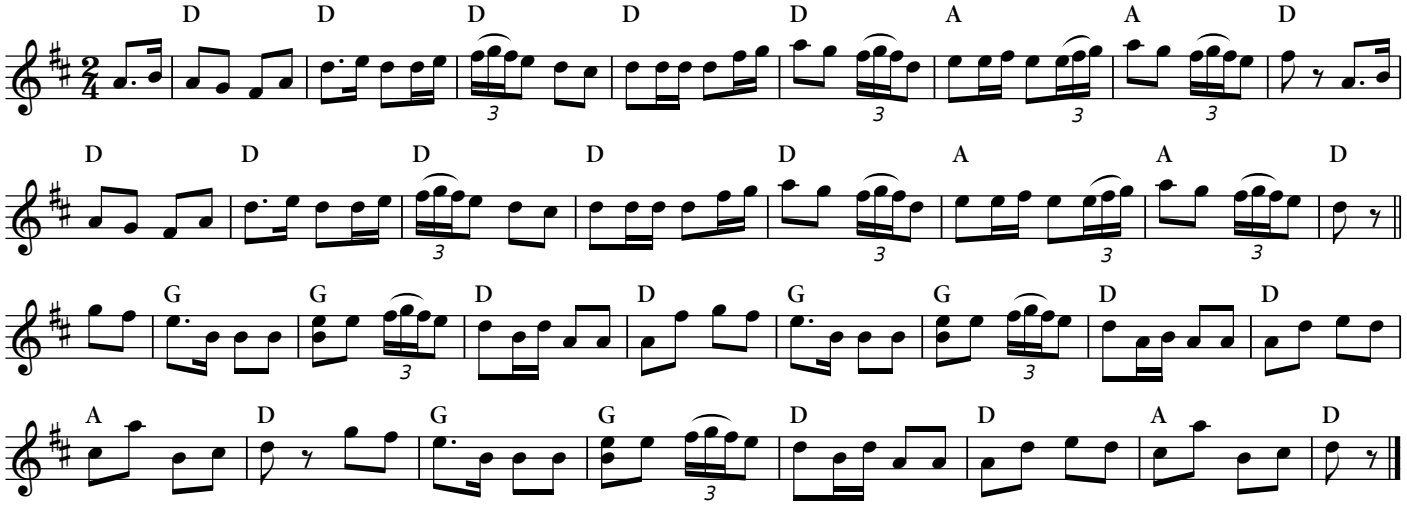
Allie Crocker



Tune Notes: The melody is a fairly standard New England version. Chords are from the playing of Randy Miller on *Castles in the Air.* The final D eighth note would be omitted the last time through the tune.

Acadian Reel

As played by Doug Protsik

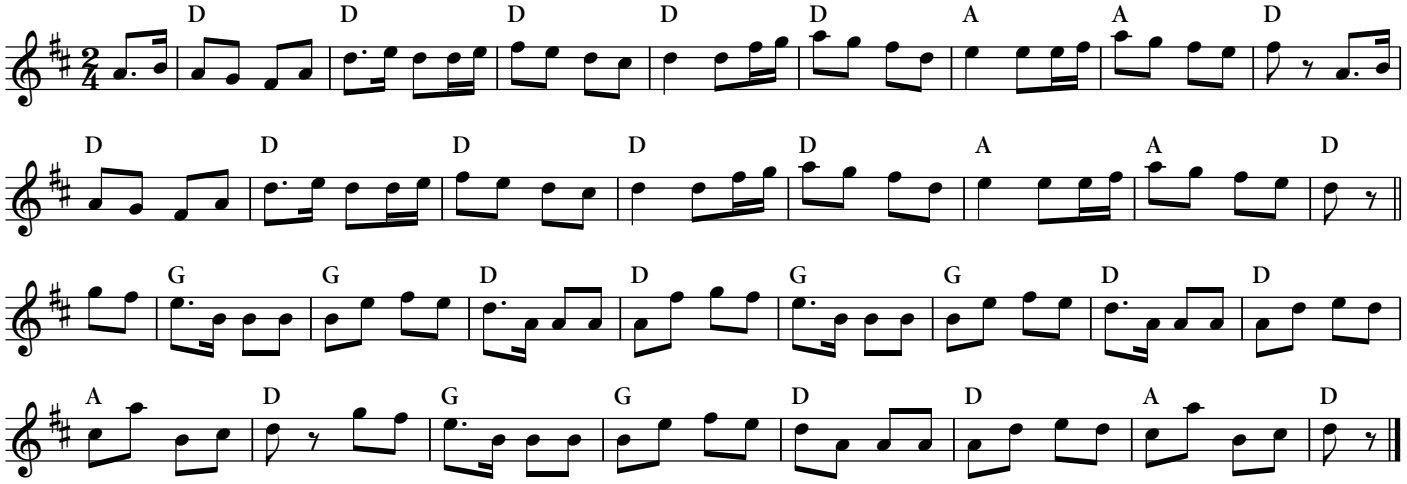


Source/Origin: The melody is transcribed from the fiddling of Doug Protsik, recorded at Maine Fiddle Camp, Aug.7, 2009. I also include a more basic version of the melody elsewhere.

Tune Notes: All eigth note rests apply to all players.

Acadian Reel

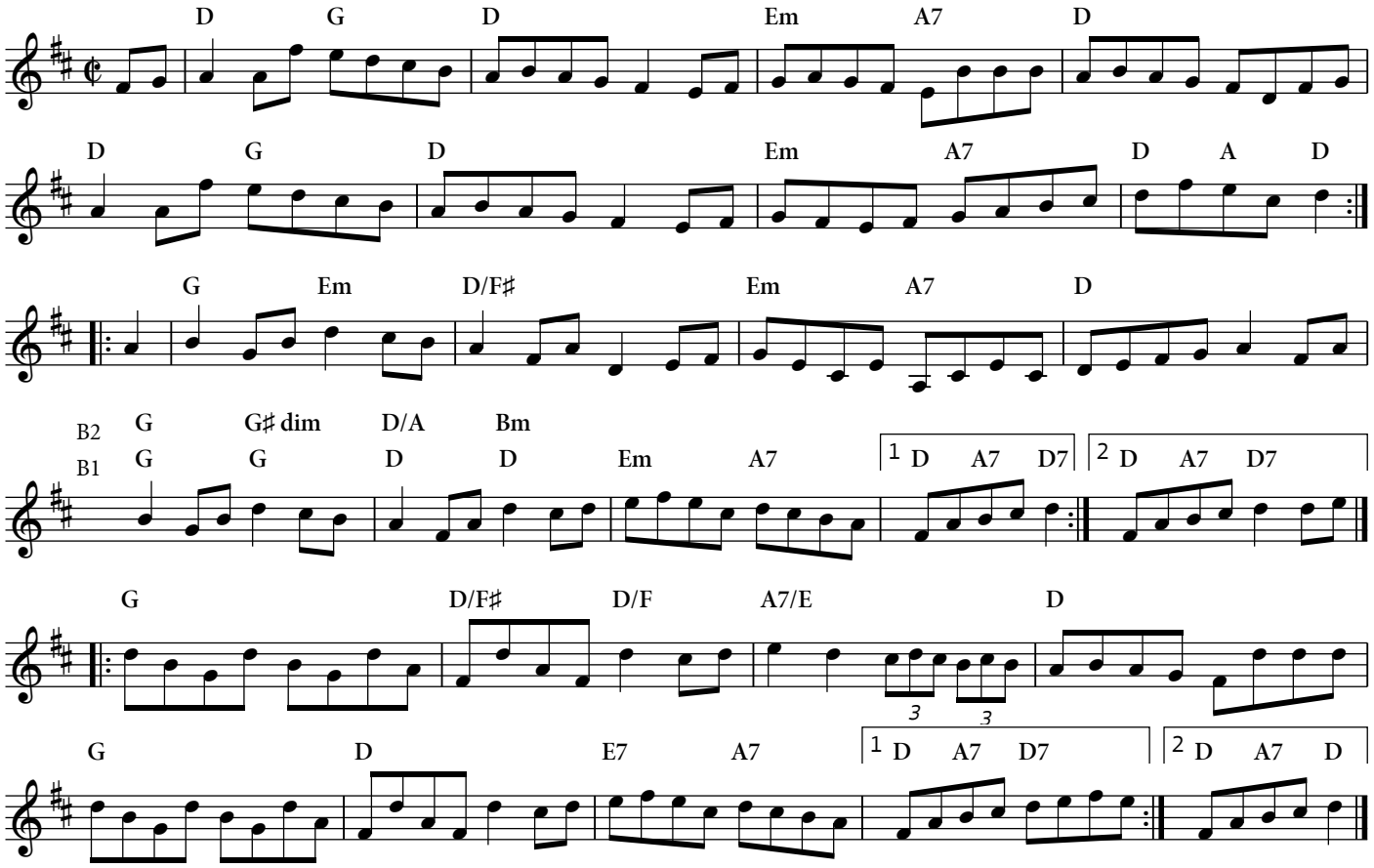
Basic Melody



Tune Notes: This is a basic version of the melody. I also include a fuller version transcribed from the fiddling of Maine fiddler Doug Protsik. All eigth note rests apply to all players.

Reel des Accordéonistes

Marcel Messervier

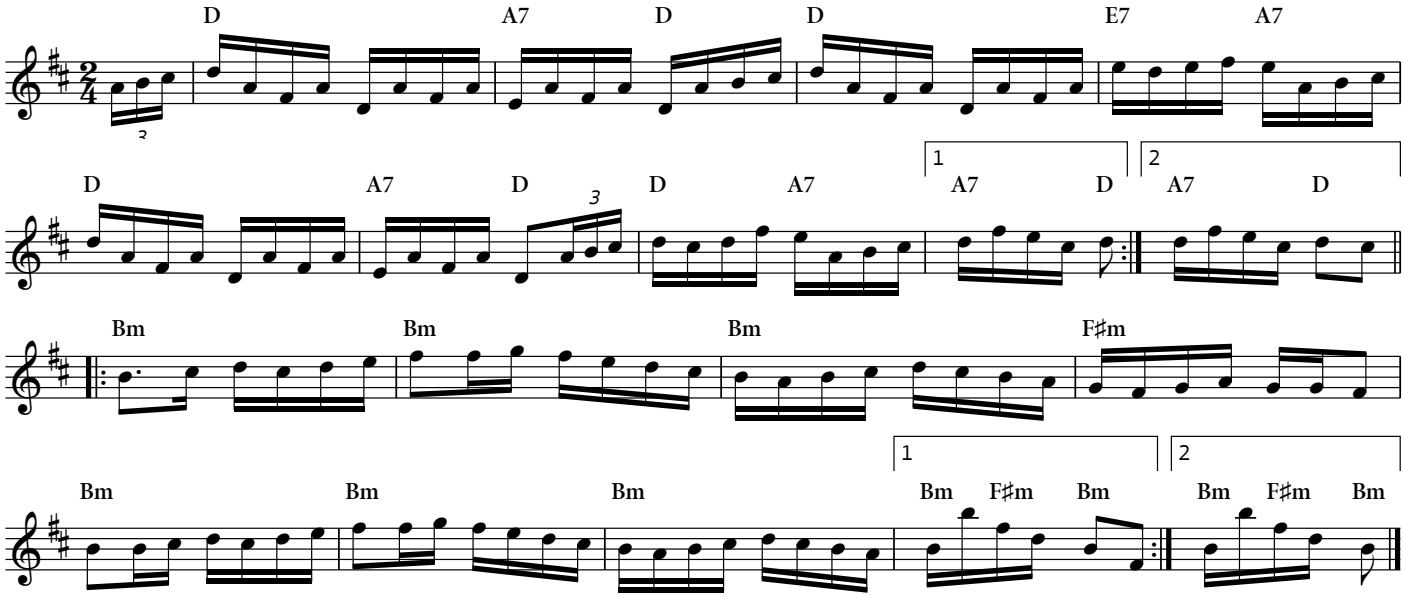


Source/Origin: Lisa Ornstein & Denis Pepin, *Danseries de la Belle Province.* Québec, Lisa Ornstein, 1984.

Tune Notes: There were a number of guest musicians. Yvan Brault played piano on several tracks. He was an amazing piano player. I once got to watch him play at an evening party at the Champlain Valley Festival in the late 1980s and it completely changed my understanding of piano accompaniment. I certainly missed a lot in figuring out the chords; these are my best guesses and are much simplified from what he played.

Set Américain

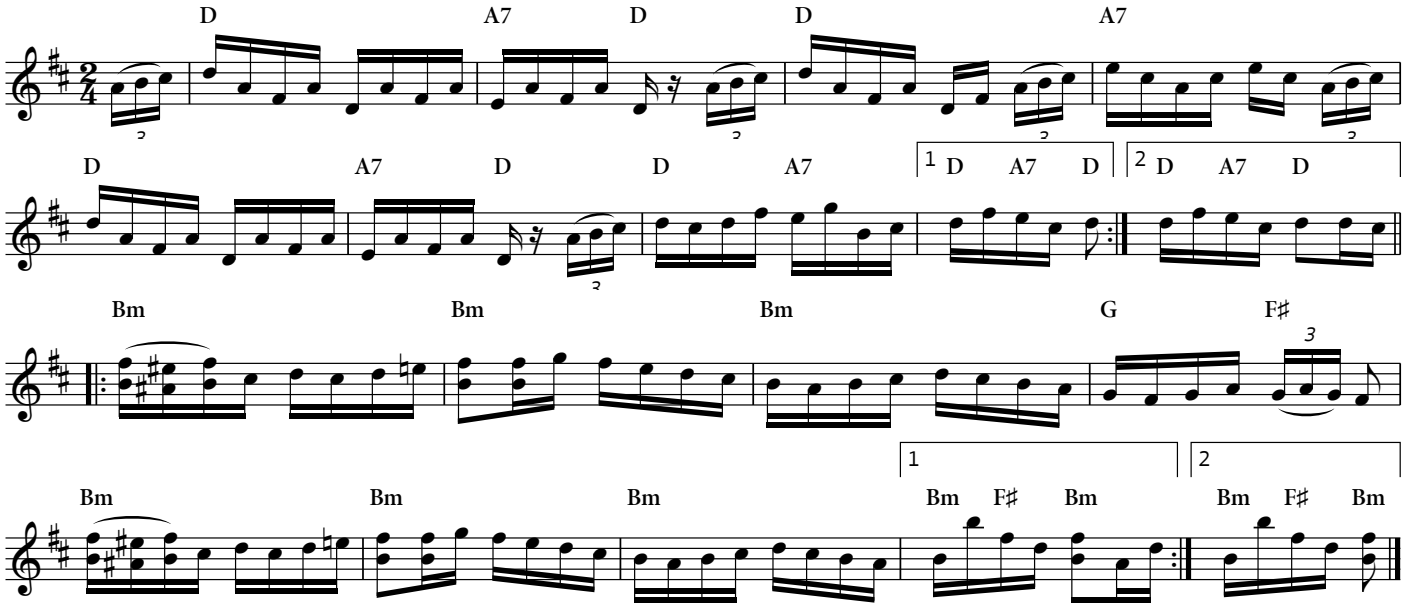
A Current Version



Tune Notes: This tune was first recorded by button accordion player Theodore Duguay. This is a reasonably representative transcription of how it's played today.

Set Américain

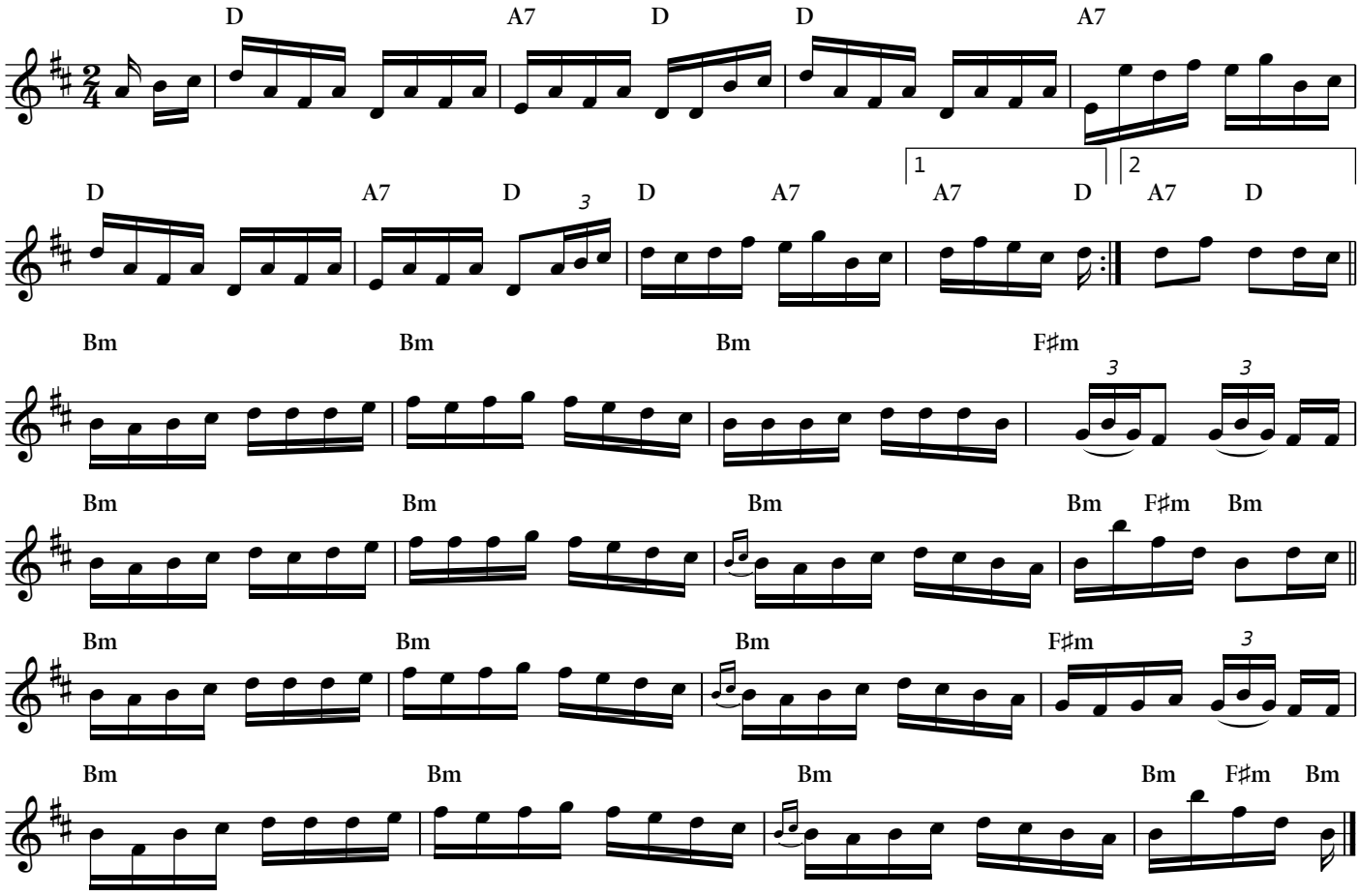
As Played by Don Roy



Tune Notes: Here's a transcription based on the teaching of Don Roy as taught at Maine Fiddle Camp, 6/15/02. Don sometimes plays it as a step dance tune for Cindy Roy.

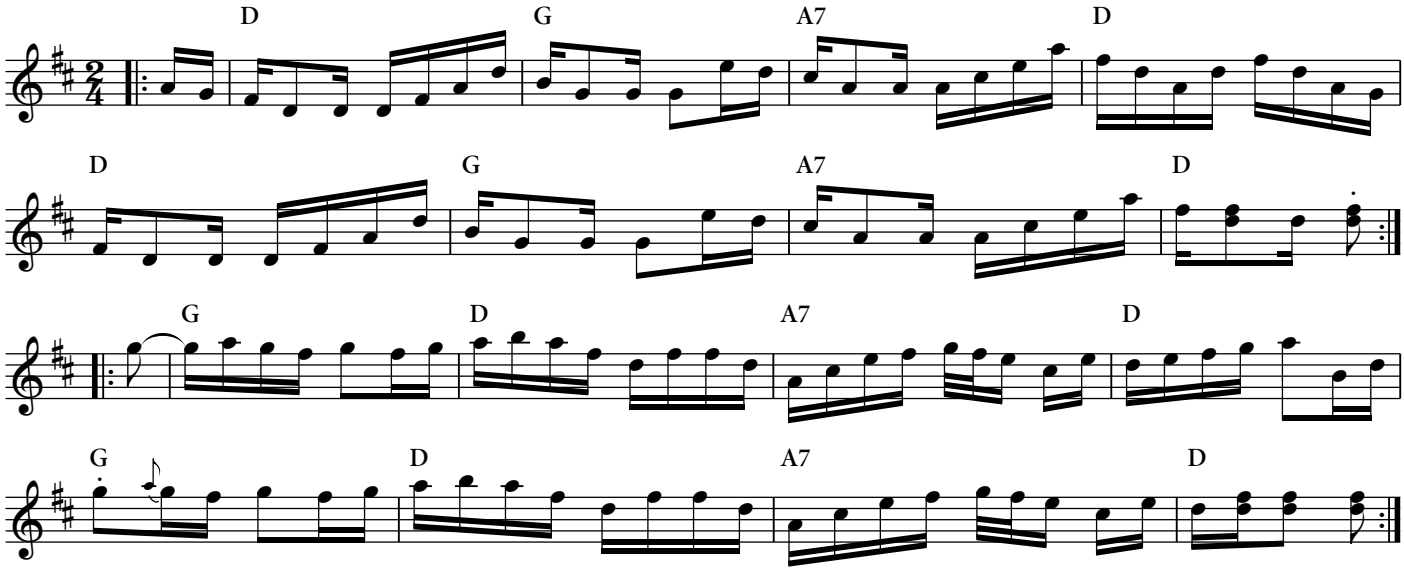
Set Américain

As Played by Theodore Duguay

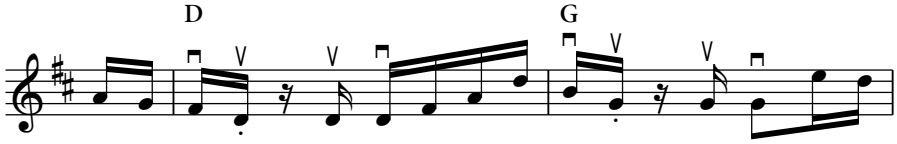


Source/Origin: This transcription is based on the playing of Theodore Duguay, transposed from C.

Angus Robichaud's Reel



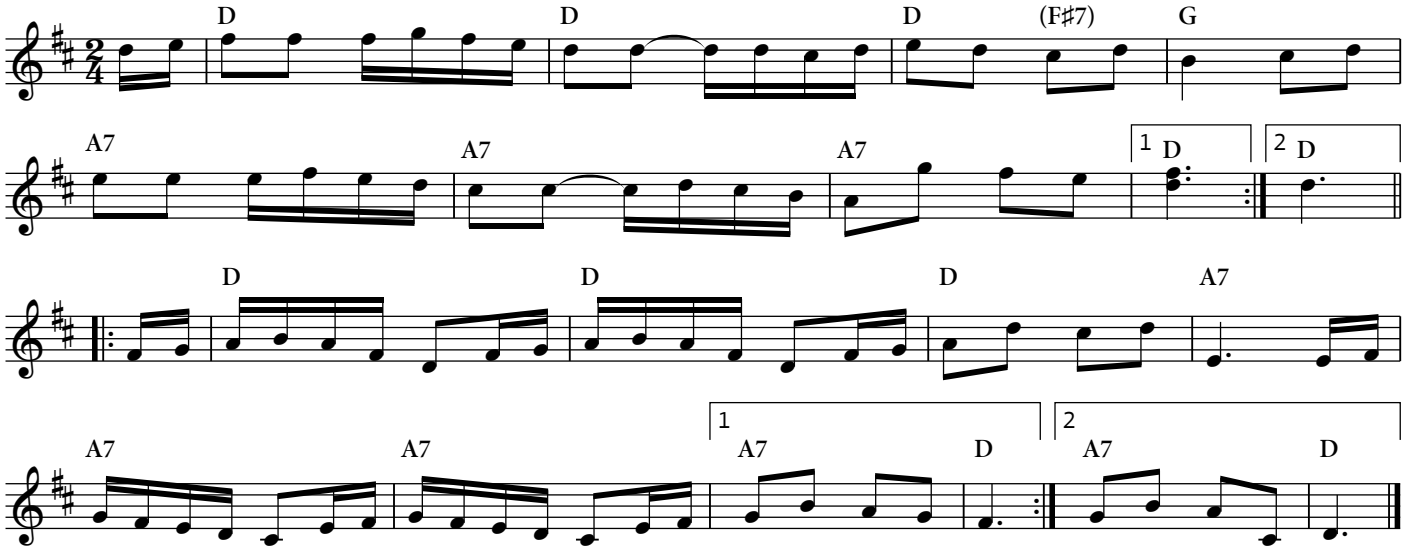
The syncopated portions of many A-part measures were often played like this:.



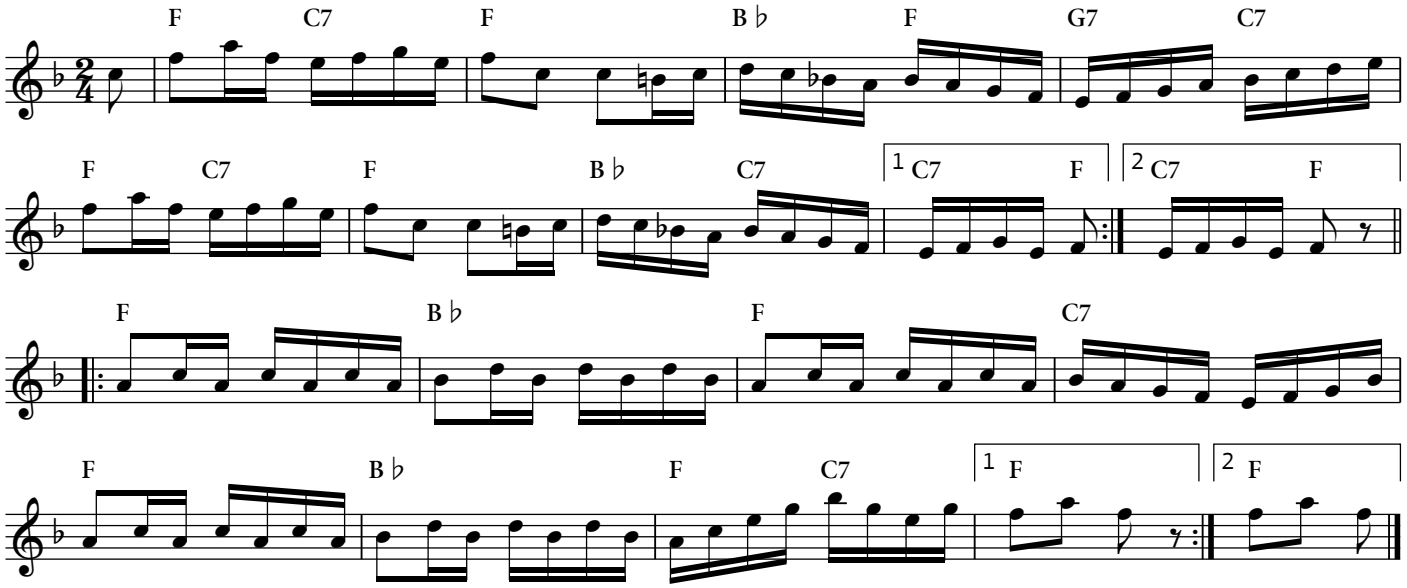
Source/Origin: Gerry Robichaud, *Maritime Dance Party.* Fretless, FR201, 1978.

Tune Notes: The syncopated phrases were most likely played as ghost notes originally. There are a number of tunes which include variations of the A part in Quebec; in most cases those notes are still played as ghost notes. Using the bowing bowing shown above, this would involve a slight down bow instead of the rests.

Set de la Baie St. Paul



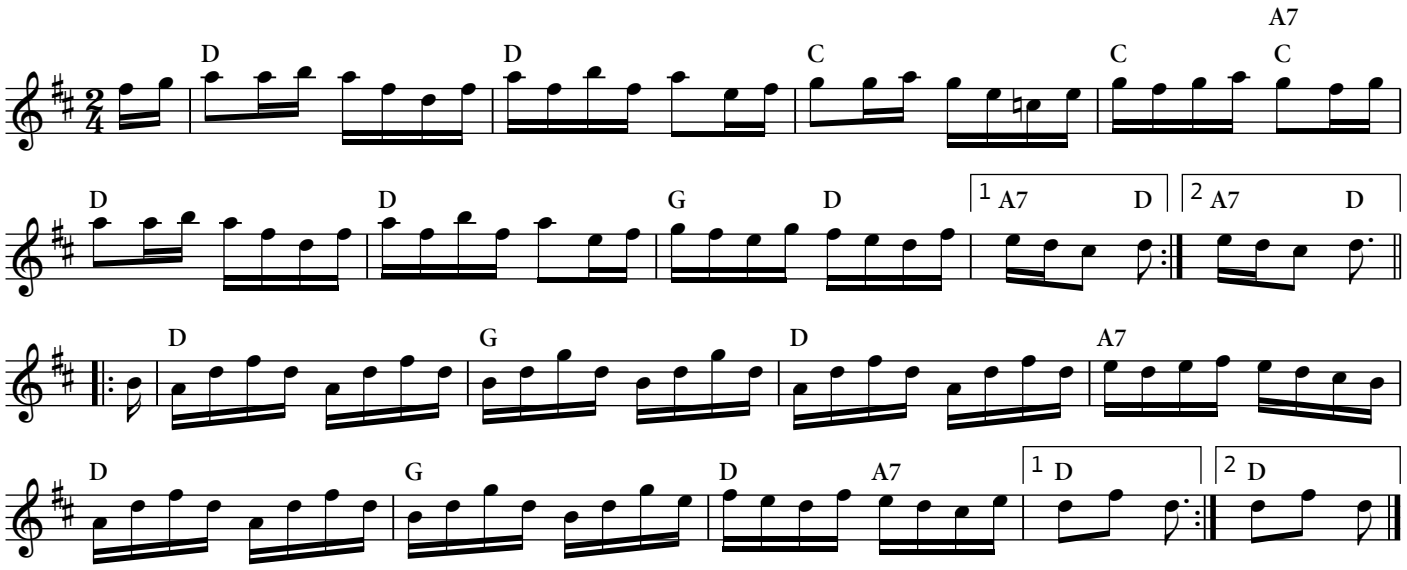
Batchelder's Reel



Tune Notes: Batchelder's Reel is often played together with Ross's Reel #4.

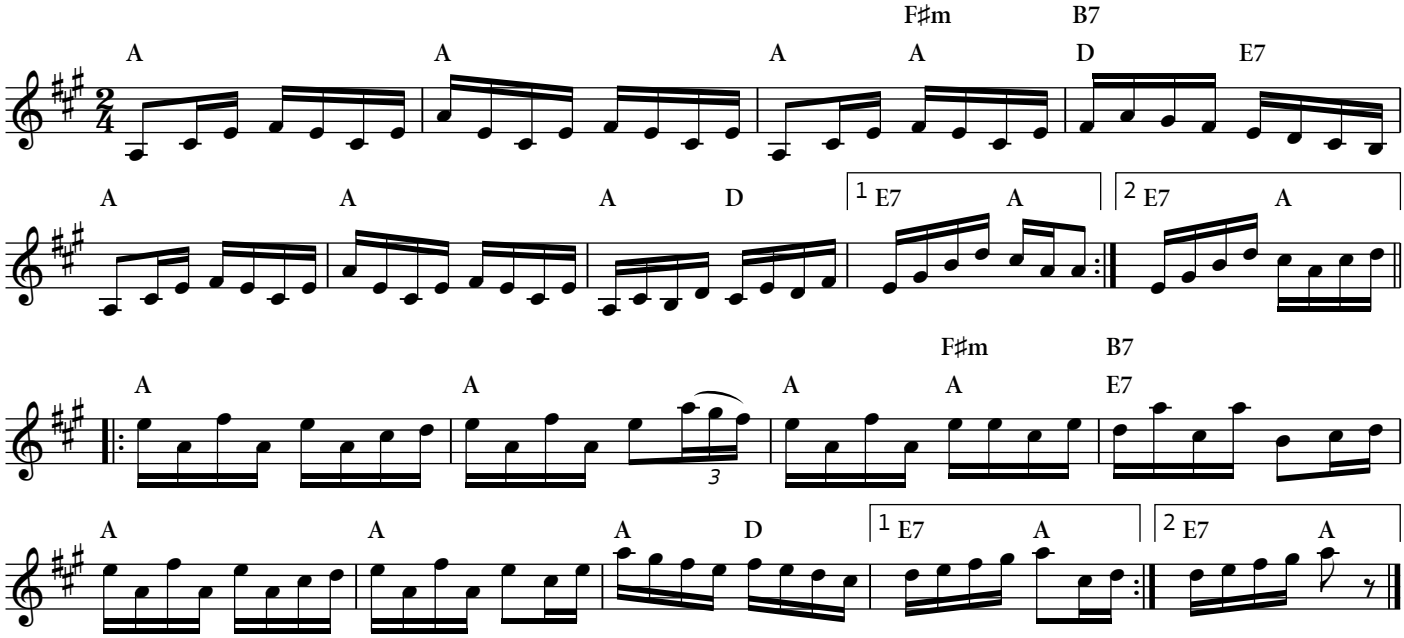
Bay of Fundy

Bill Guest



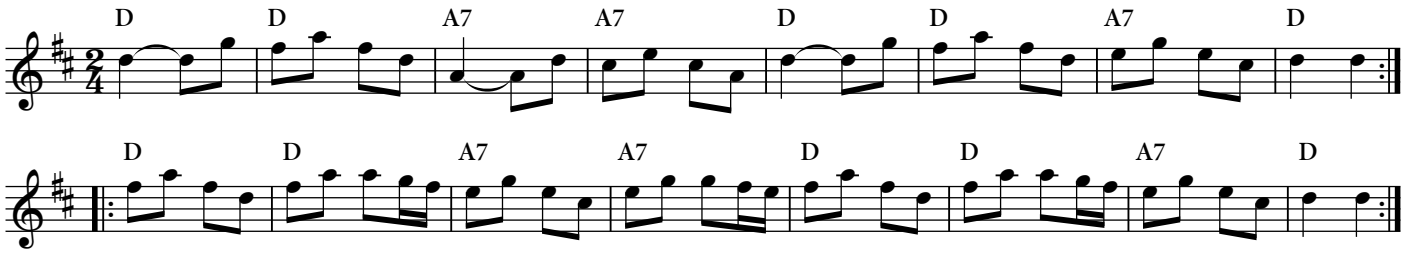
Big John McNeil

Peter Milne (1824-1908)



Tune Notes: I often play the alternate chords listed for emphasis.

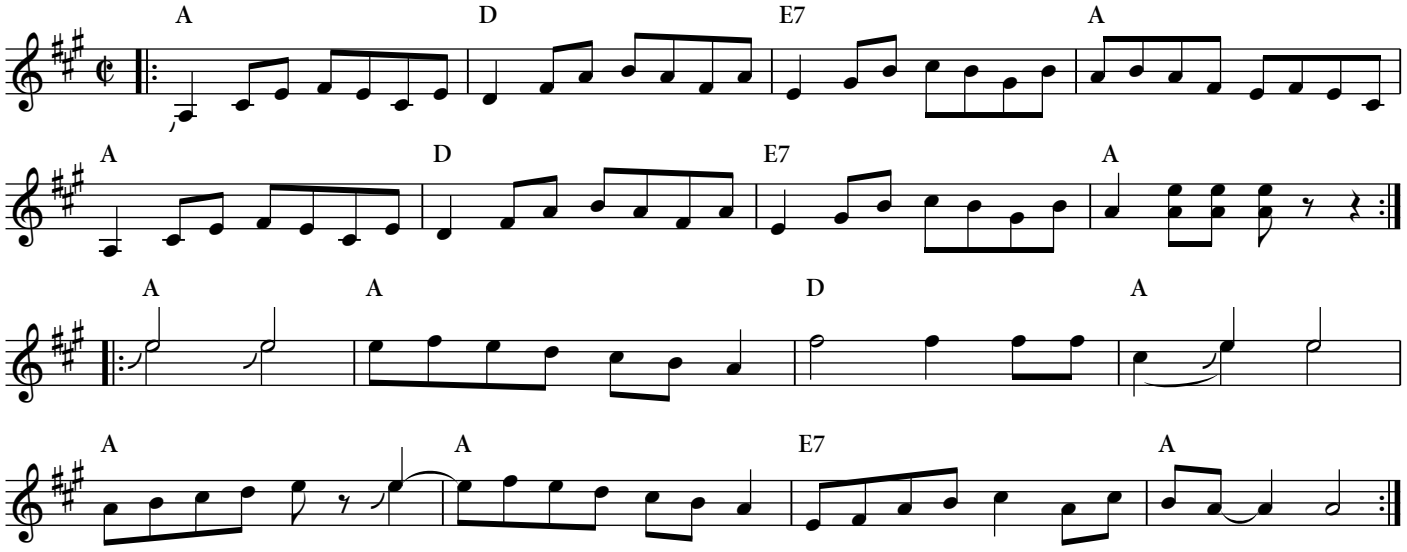
Bobby Shaftoe



Source/Origin: Canterbury Country Dance Orchestra, *Swinging on a Gate,* Front Hall Records, FHR-03, 1974.

Bootlegger's Reel

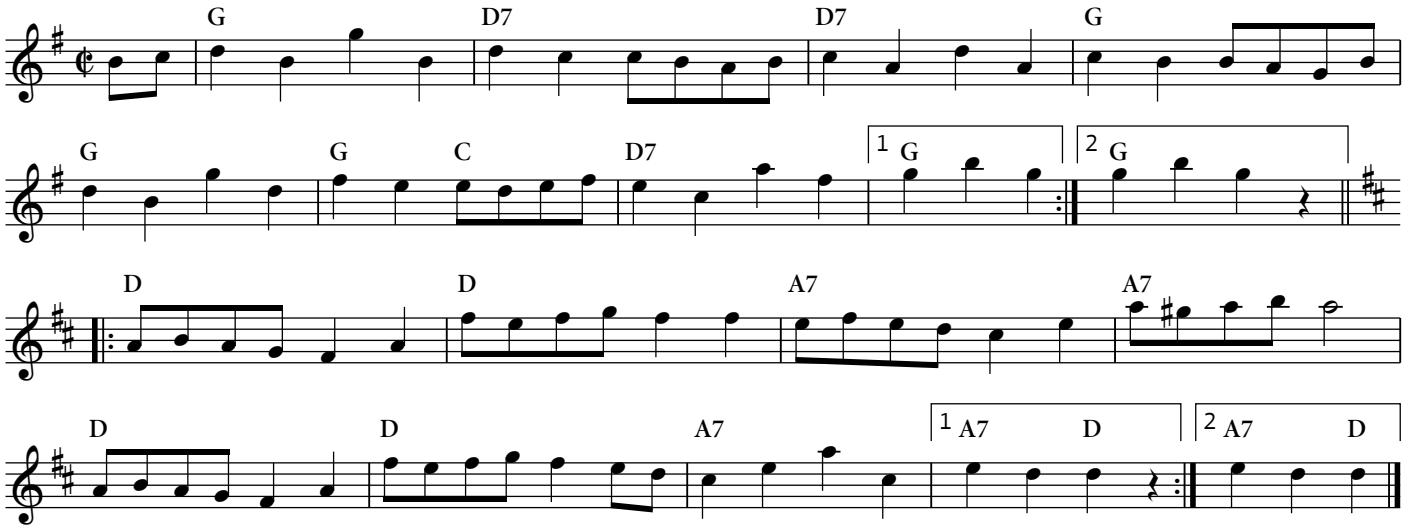
Smokey Valley



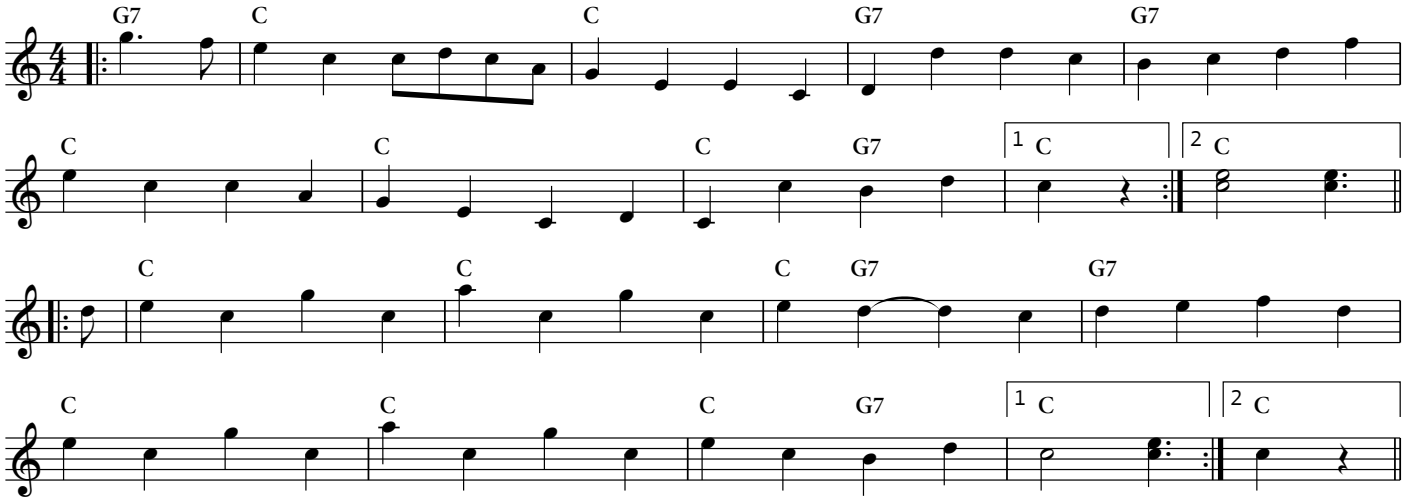
Source/Origin: This is as I (Peter Yarensky) play the tune. I learned it from Emile Langevin, who I believe learned it from Erica Brown (now Erica Shipman).

Reel Boule de Neige

Joseph Allard



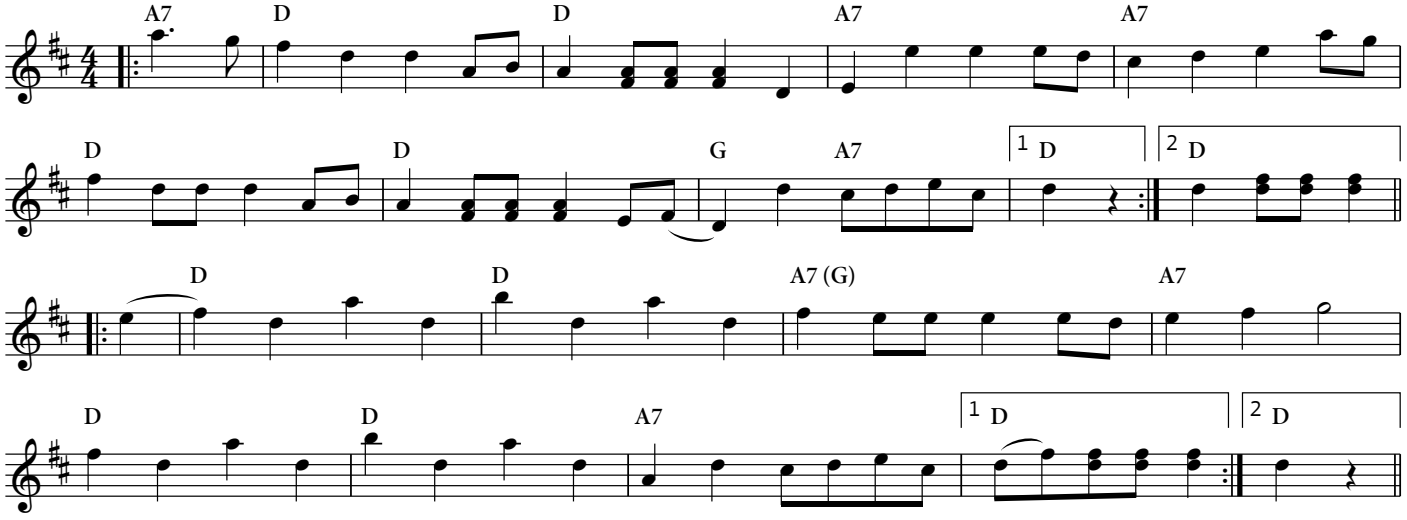
Canadian Reel



Source/Origin: Old Grey Goose, *Old Time Country Song & Dance Band.* Cassette (self-produced), recorded in Liberty and Montvile, ME, 1993. They learned it from Gale Huntington of Martha's Vineyard.

Tune Notes: This is a tune I remember hearing from Bowdoinham dances with the Maine Country Dance Orchestra long ago. They often played it with the Dominion Reel. There's another transcription from a recording Doug Protsik made for the Maine Fiddle Camp website in 2020.

Canadian Reel



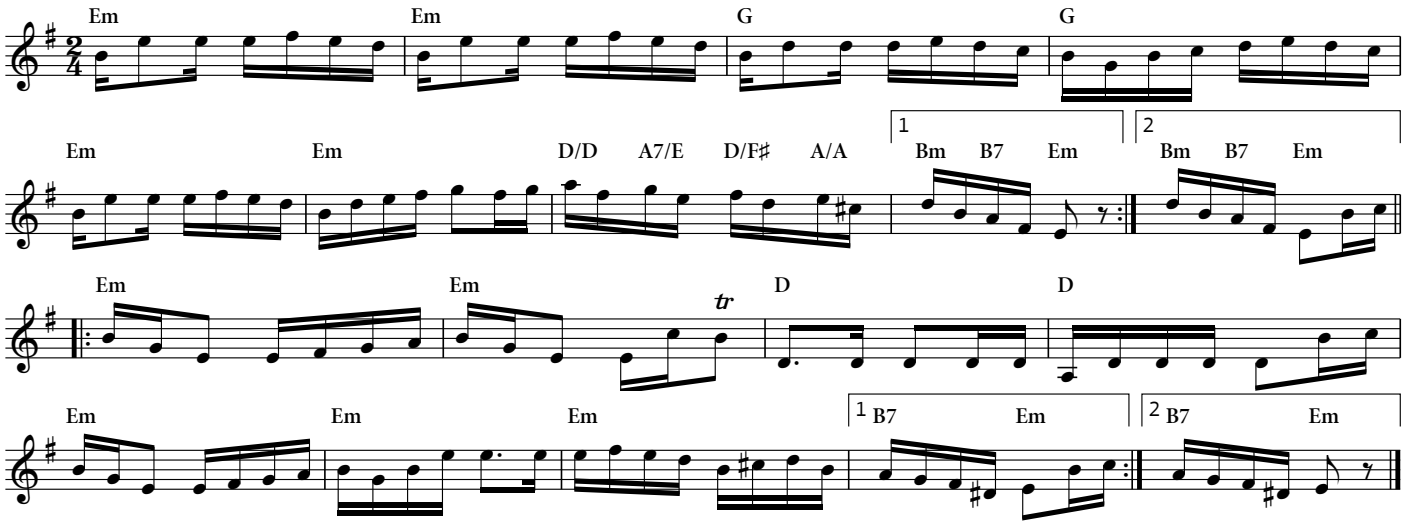
Source/Origin: Doug Protsik, 2020 music for Maine Fiddle Camp, https://www.mainefiddlecamp.org/canadian-reel/.

Tune Notes: Transcribed from the playing of Doug Protsik. This is a tune I remember hearing from Bowdoinham dances with the Maine Country Dance Orchestra long ago. There is another transcription from Old Grey Goose recorded in 1993, played in C.

Caribou Reel

Andy De Jarlis

As Written



Source/Origin: Notation as written by Andy De Jarlis, *Canadian Fiddle Tunes,* p. 5.BMI Canada, 1958.

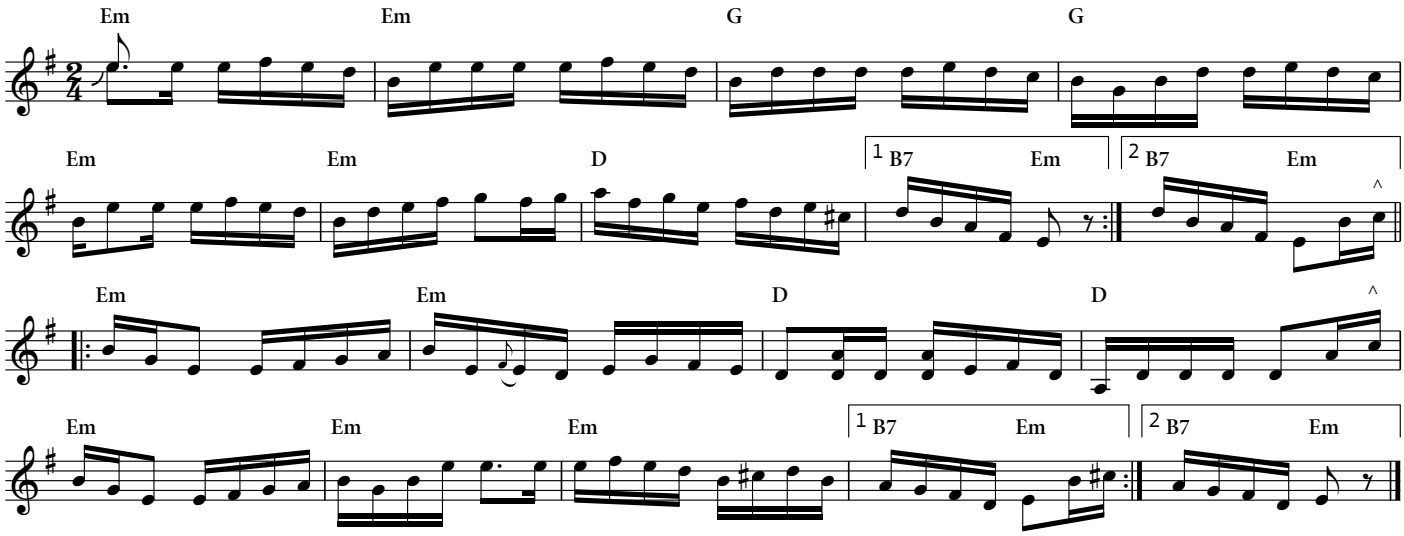
Tune Notes: This is the tune as written.

The Caribou Reel is frequently labeled as an Irish reel and there are some rather surprising versions to be found. Here I present the tune (1) as he wrote it (this one), (2) as he played it when he recorded it, and (3) as his second fiddler Marcel Meilleur played it on a recording made as a tribute to Andy De Jarlis after he died.

Caribou Reel

Andy DeJarlis

As Played by Andy De Jarlis



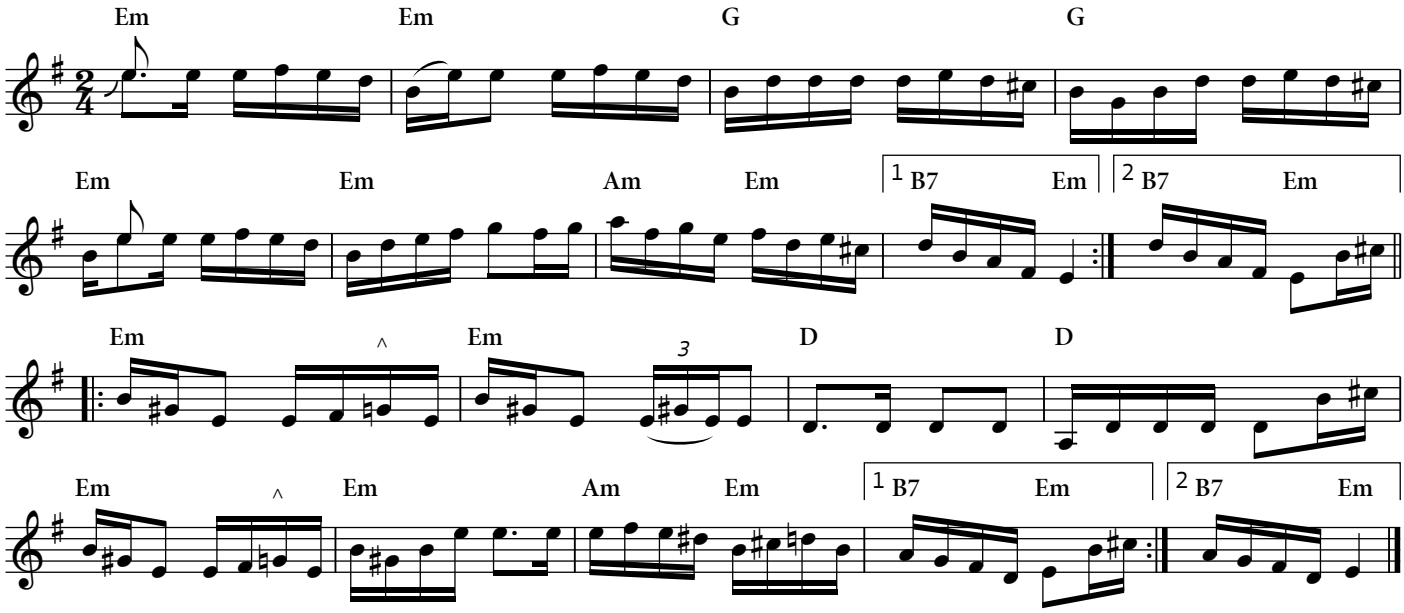
Source/Origin: Andy De Jarlis, *Favourite Old Time Tunes.* London, EB 60, 1963

Tune Notes: This is how he played the tune for a recording. to be compared with how he wrote it, as shown in the previous version. There are substantial differences in both melody and chords. There are a few notes he consistently played slightly sharp; these are indicated by the "^" signs.

Caribou Reel

Andy De Jarlis

As Played by Marcel Meilleur

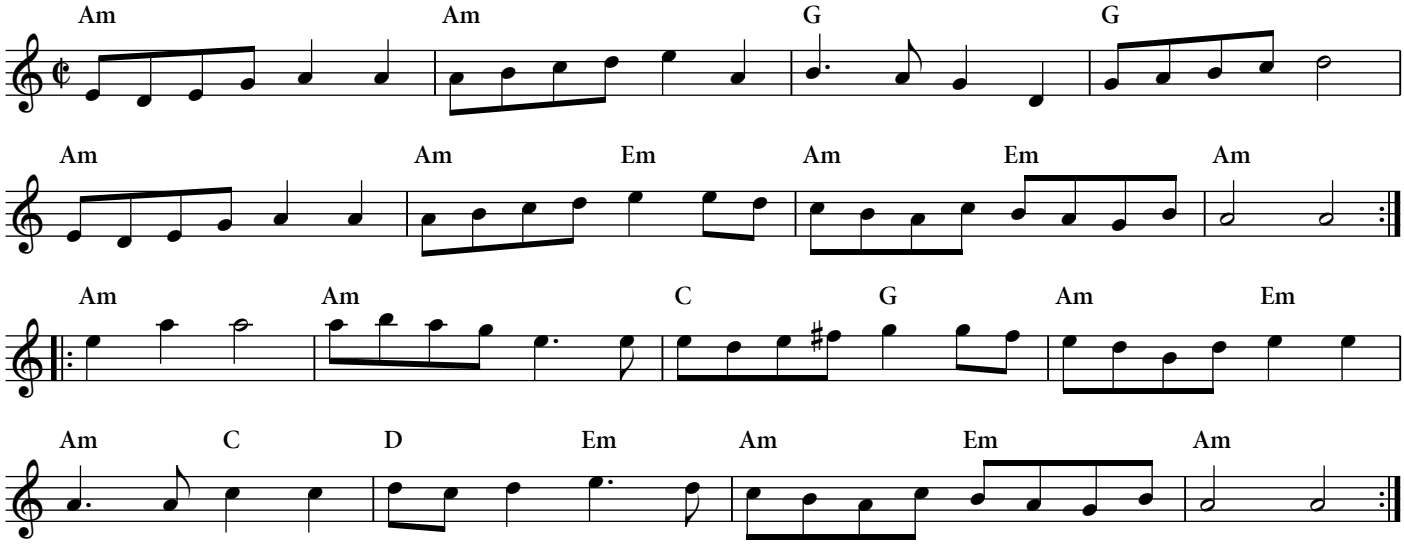


Source/Origin: Marcel Meilleur & the Red River Echoes, *Memories with Andy DeJarlis*. Sunshine Records, SSBLP-427

Tune Notes: Marcel Meilleur played second fiddle for Andy De Jarlis. This version is from a record Marcel made as a tribute to Andy after his death. He assembled the musicians from Andy's band to play. I've wondered if to some extent it reflects how Andy De Jarlis played the tune later on.

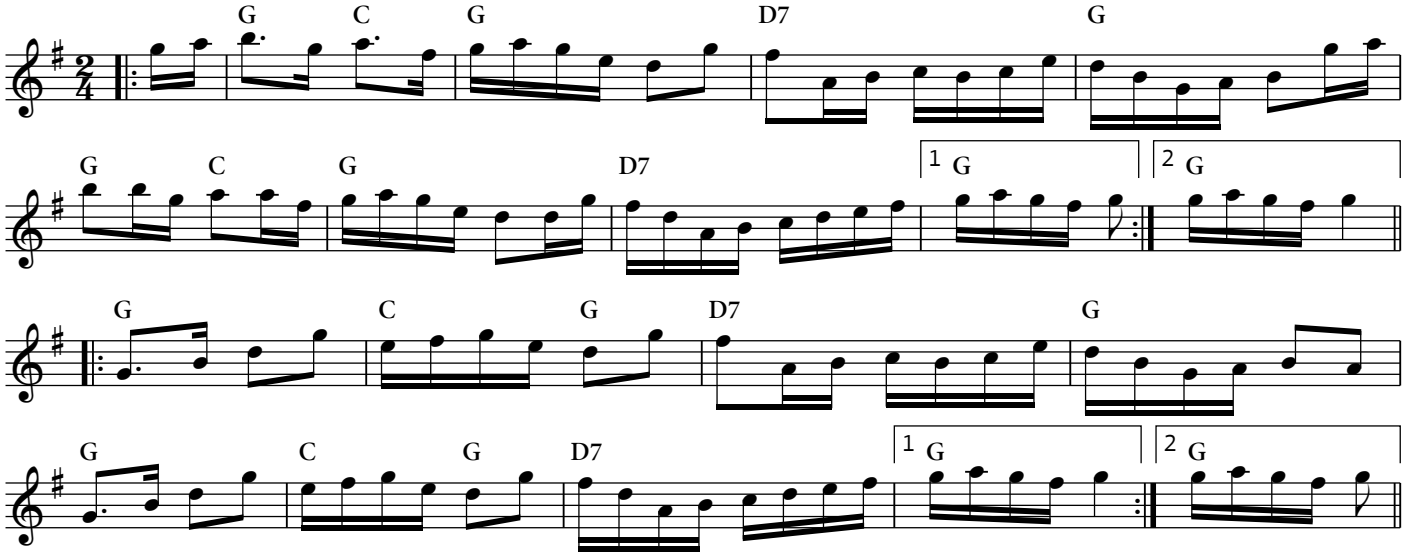
This version has quite a few notes played sharp, sometimes up to a half step high. There are a couple changes in the chords. Sharped notes are indicated by a "^" unless they are a full half sharp.

Cold Frosty Morning



Reel de Chateauguay

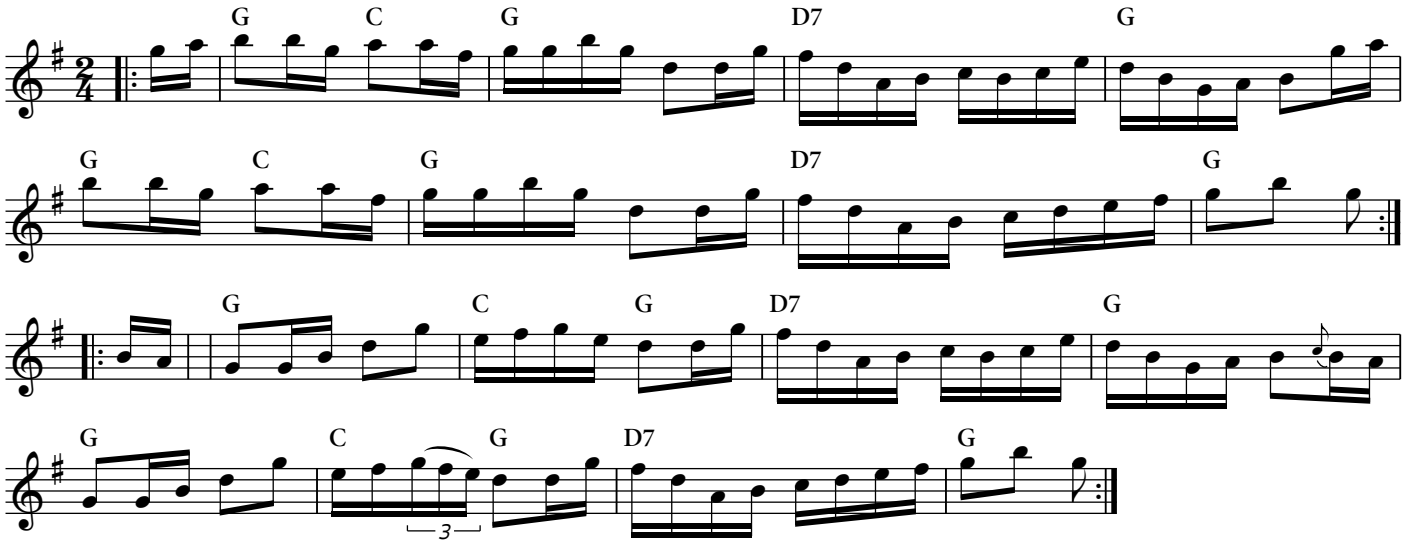
New England Version



Tune Notes: This is a New England version of the tune, learned mostly from Fennig's All-Stars.

Reel de Chateauguay

As Played by Joseph Allard



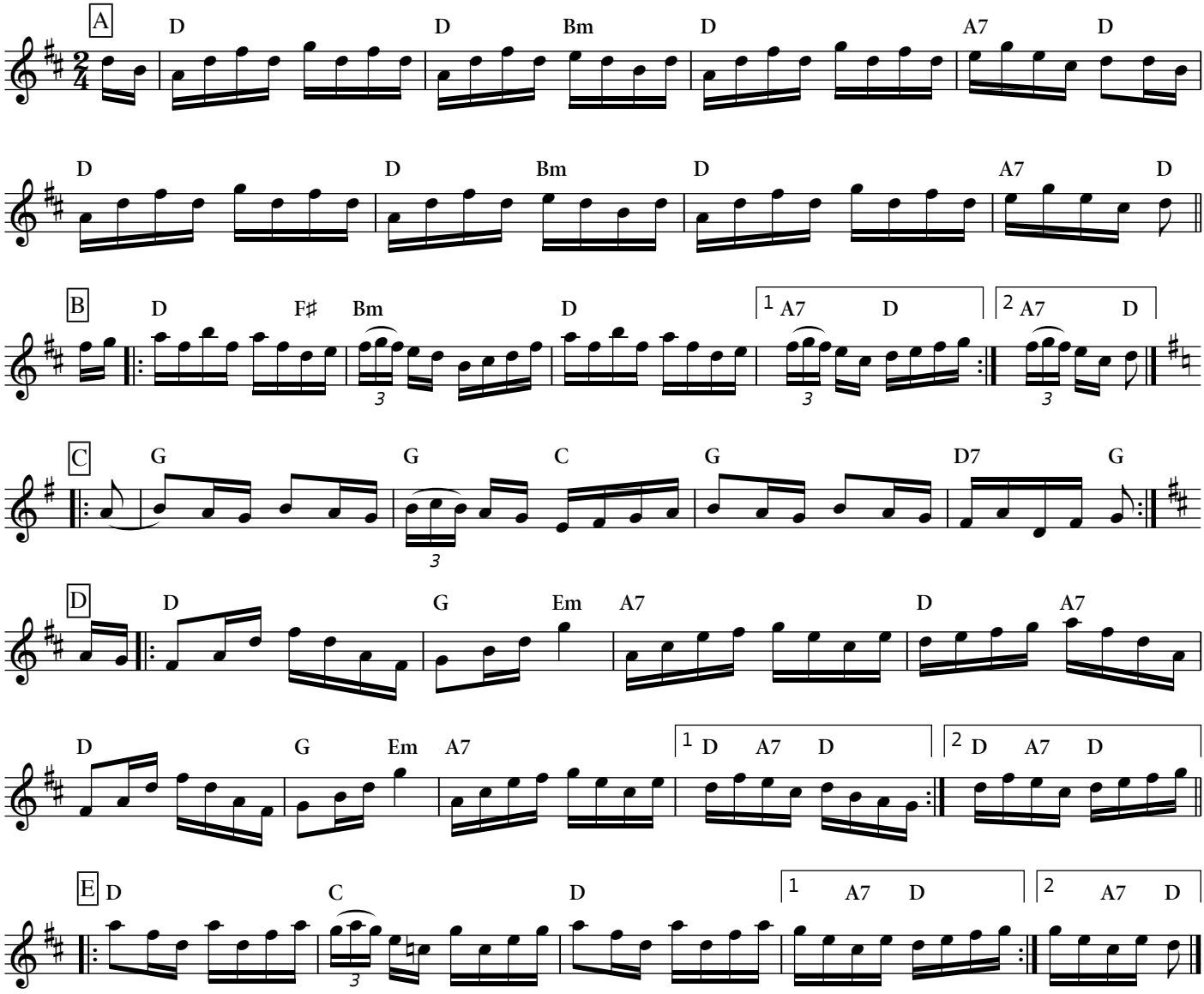
Source/Origin: Joseph Allard, *Grand violoneux ~ Hommage.* Montréal Association québécoise des loisirs folkloriques, 1992.

Tune Notes: This is a Québécois version of the tune, based on the playing of Joseph Allard. He plays it somewhat differently on earlier recordings.

Les cinq jumelles

Québec

Sequence: ABABCDE, then ABCDE as desired

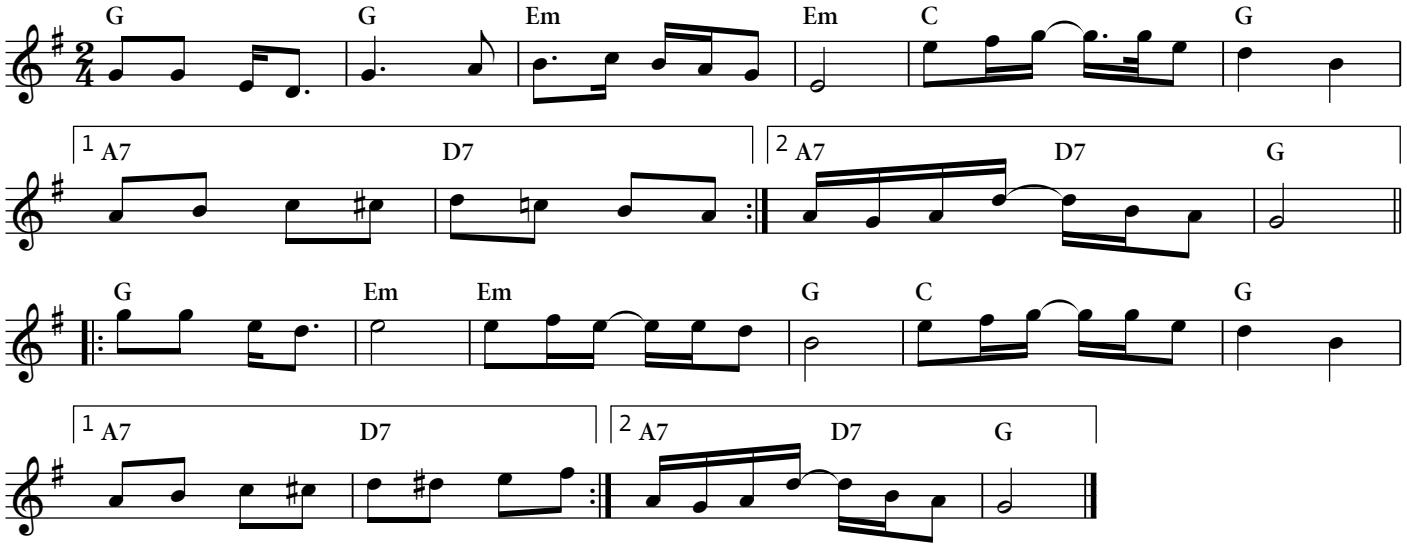


Play E-part chords as block chords as indicated by chord names.

Source/Origin: Maine French Fiddlers, *"In Memere's Kitchen"*. Produced by Harry King. Readfield, Maine, 1995.

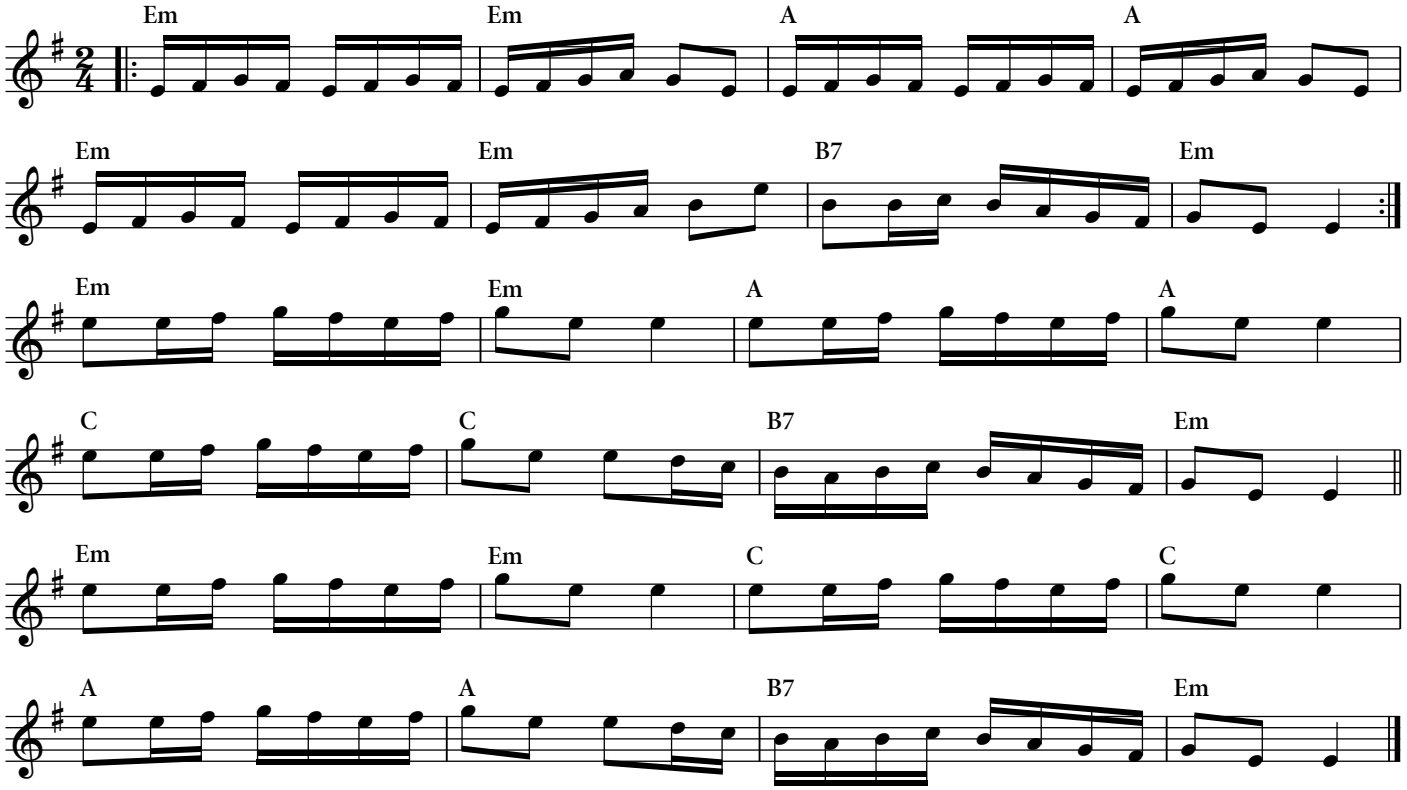
Tune Notes: Written for the Dionne quintuplets from Ontario, born May 28, 1934. Despite being relatively recent, it appears not to have a known composer. Some people play it straight through, some people repeat the first two parts in the order ABAB just the first time, and some people do that every time.

Coloured Aristocracy

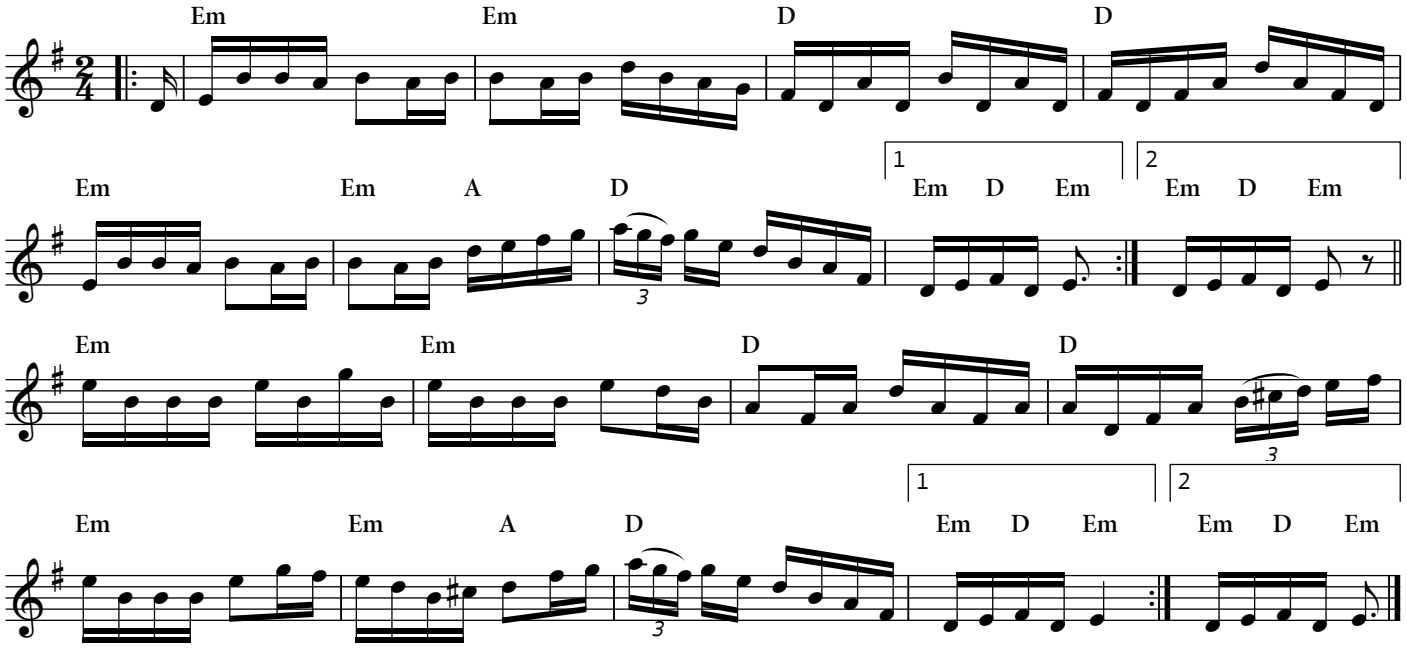


The Dancing Bear

Bob McQuillen

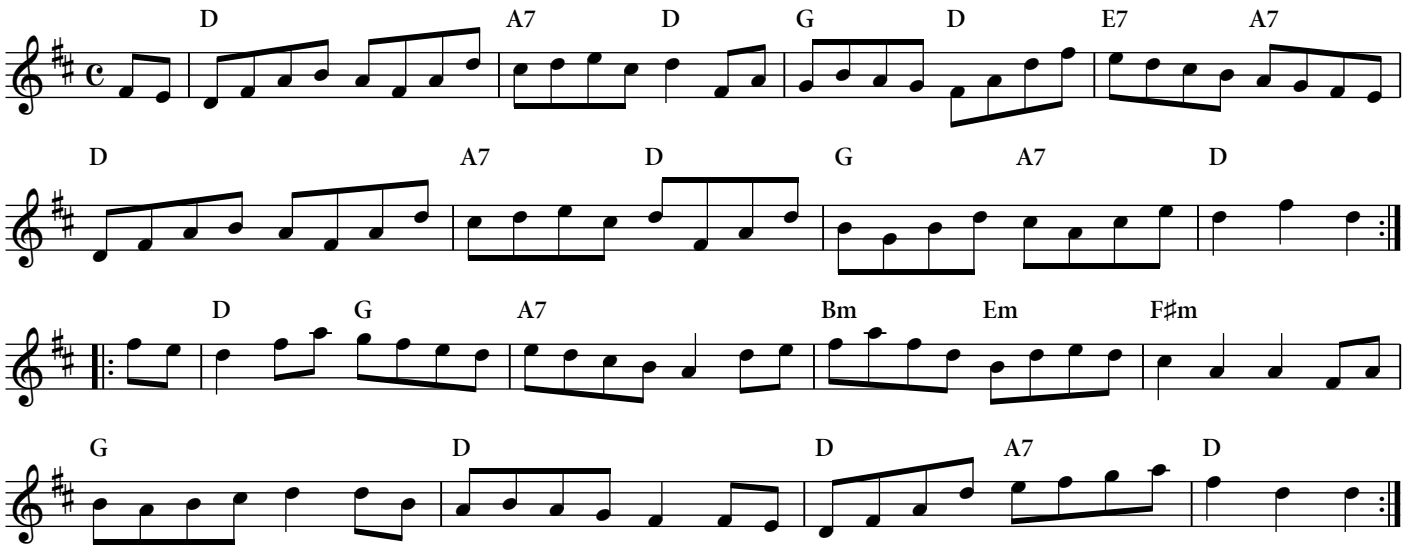


Cooley's Reel



Dave's Hornpipe

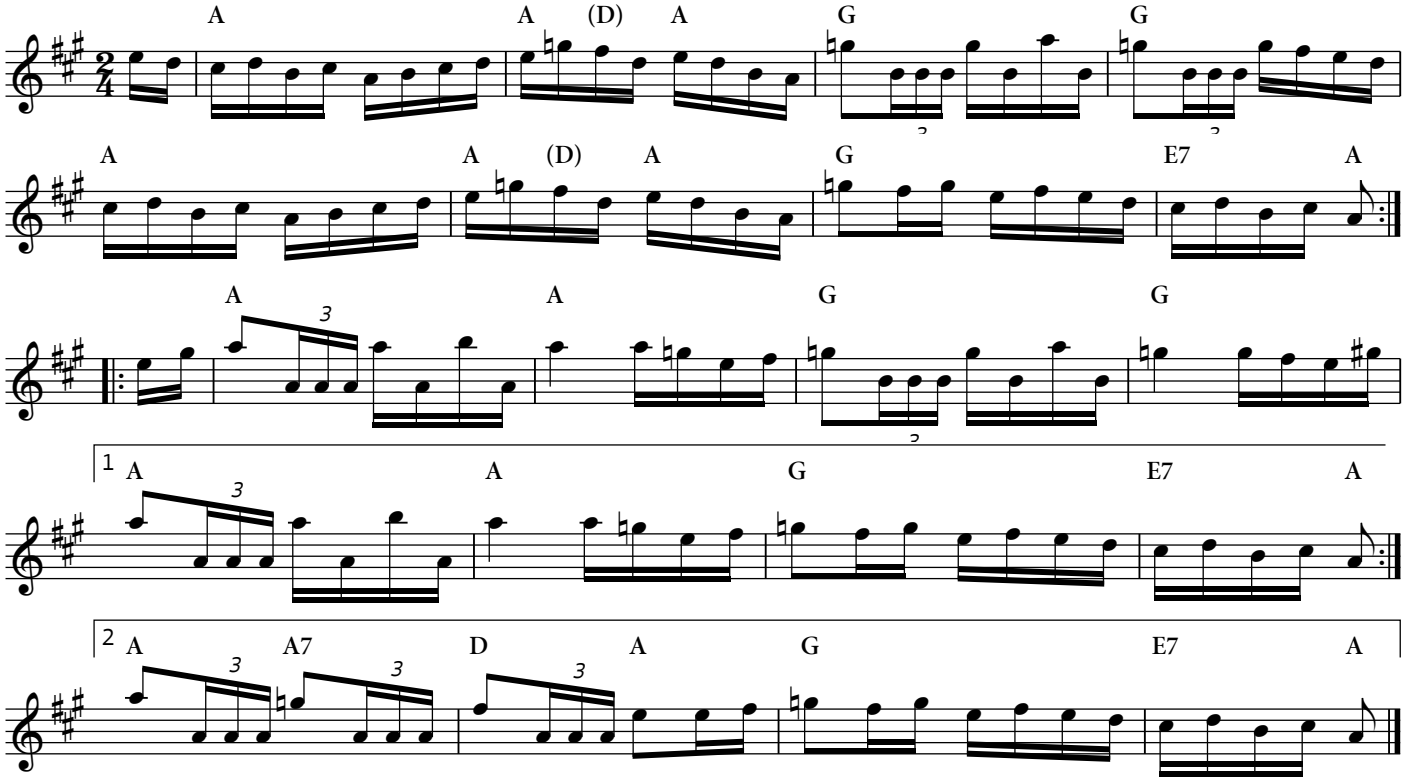
Bob McQuillen



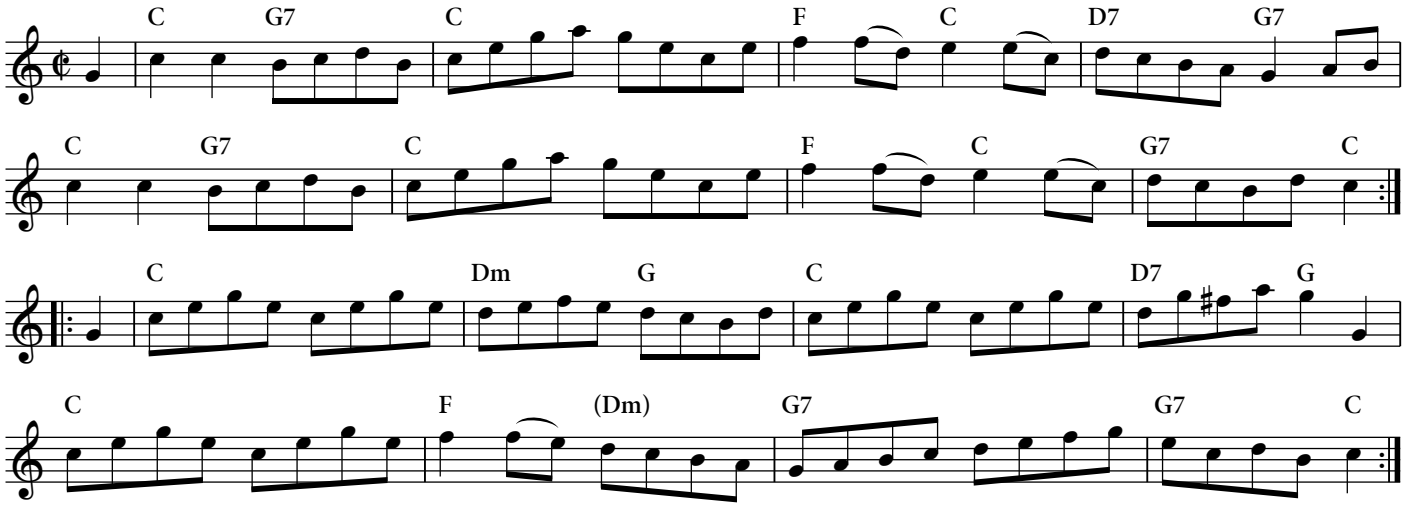
Tune Notes: Written by Bob for Dave Cousineau, retired bass player for the Lamprey River Band. Chords by Peter Yarensky. I'm really not all that confident about chords for parts of the tune.

Dinky Dorian's

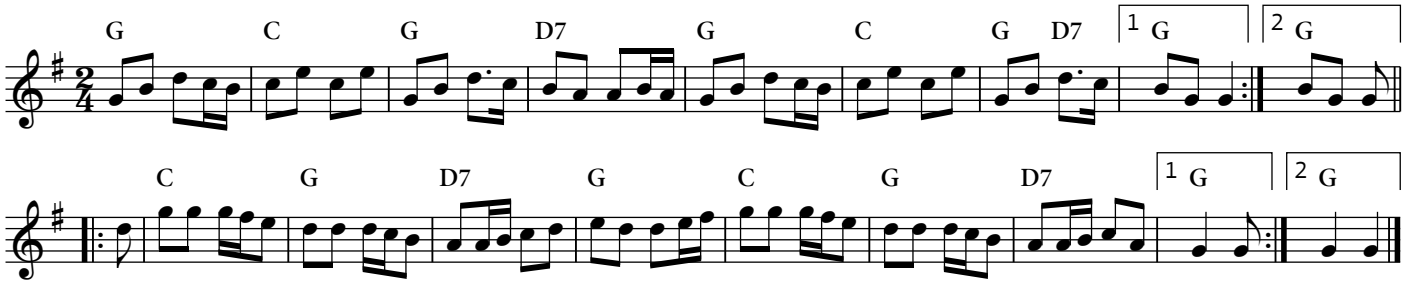
Francie Dearg O Beirn (1904-1987)



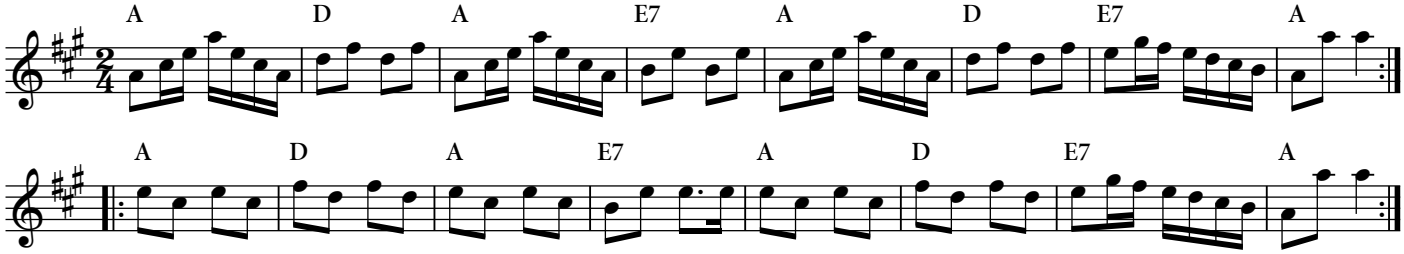
Dominion Reel



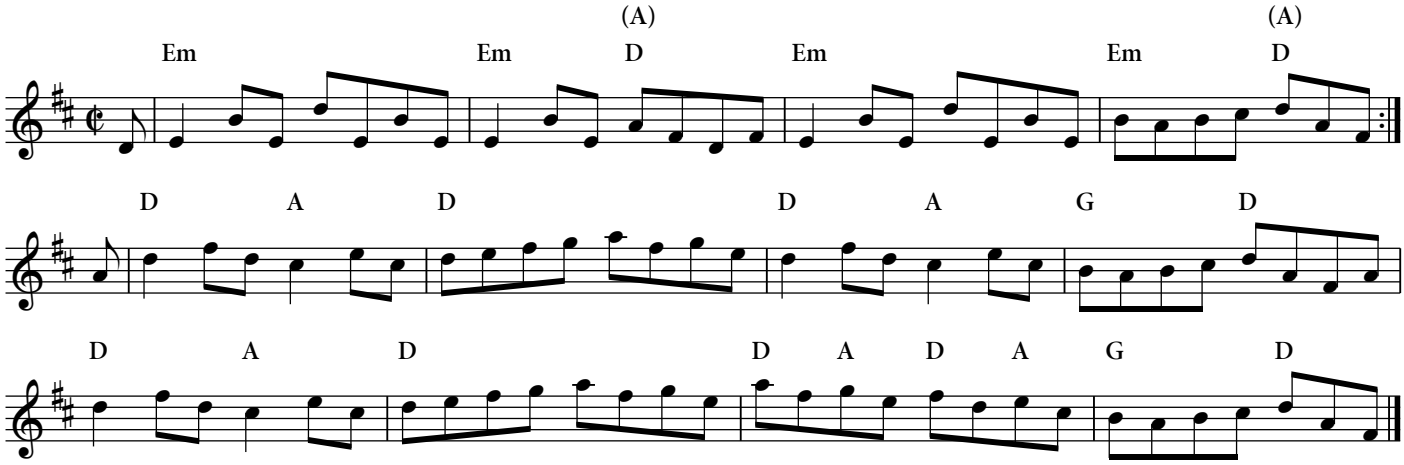
Dorset Four Hand Reel - First Tune



Dorset Four Hand Reel - Second Tune

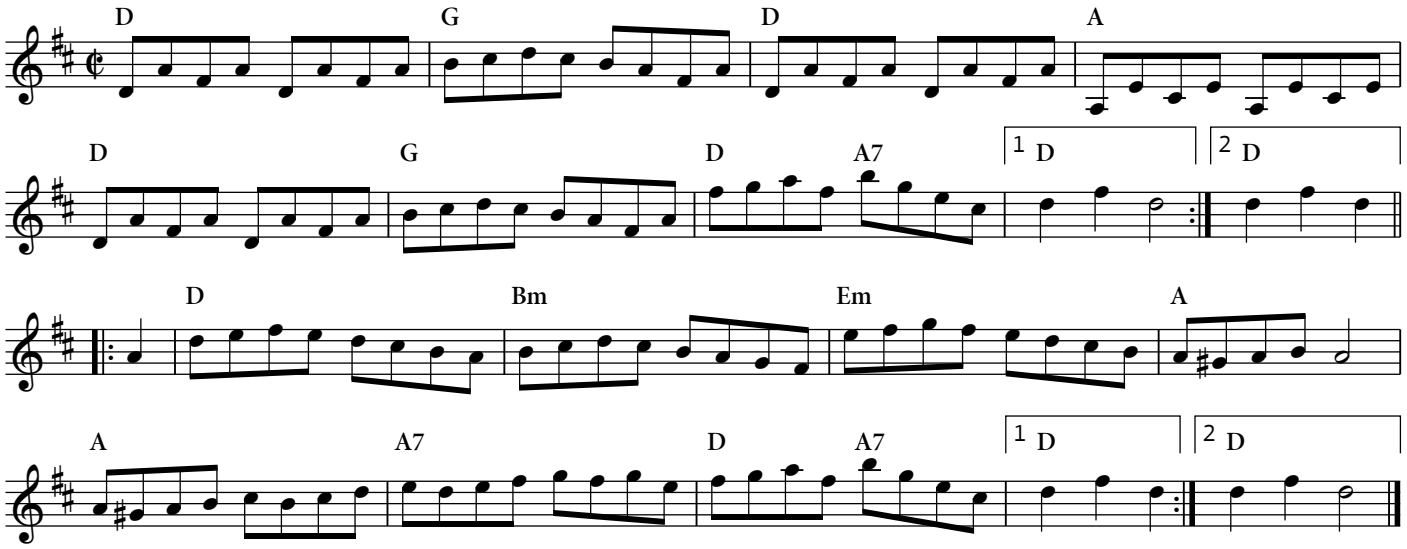


Drowsy Maggie



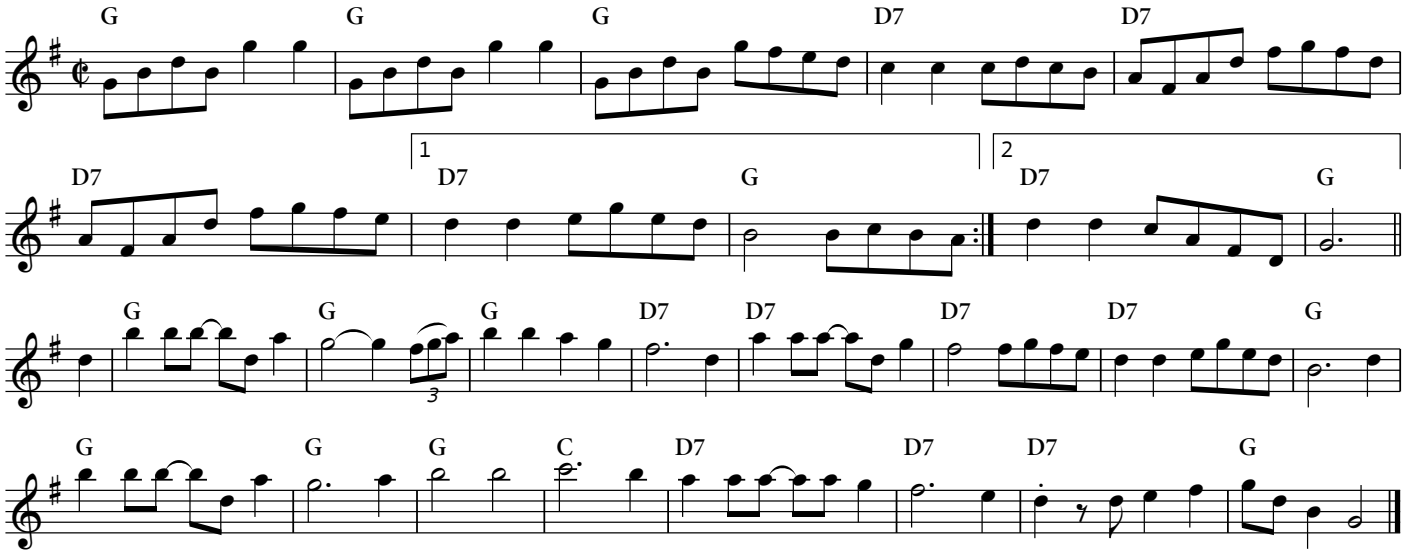
Tune Notes: In measure A2 the A chord was written in by mistake at one point; but as I listened to the tune with an A chord I rather liked it so I left it in as an alternate chord.

Durang's Hornpipe

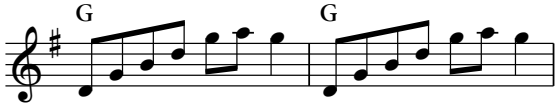


Eddie's Reel

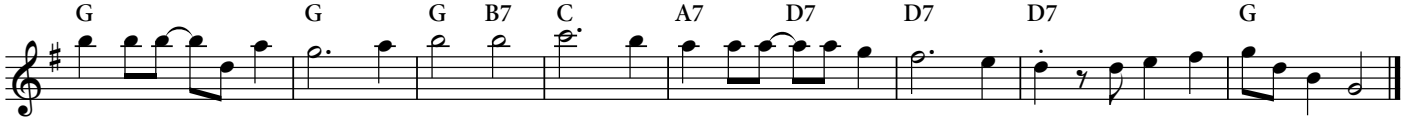
Ed Plante



A-Part (meas. 1-2). This is a much more common version:



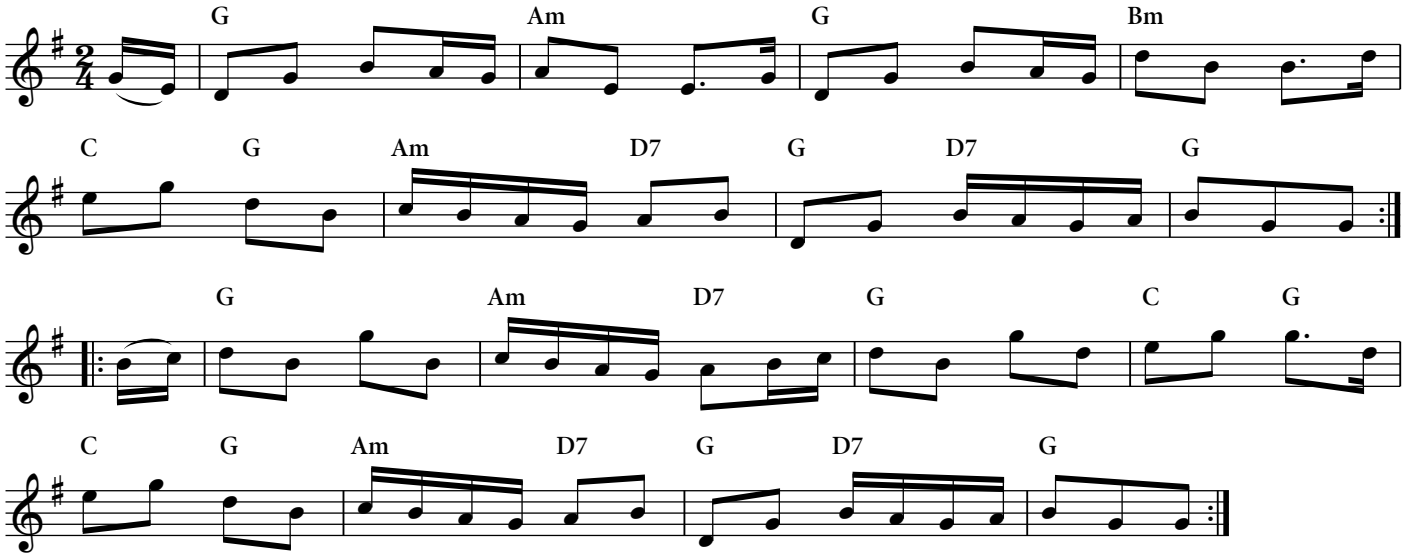
B-Part (meas. 5–8). Here are some alternate chords that are fun to play:



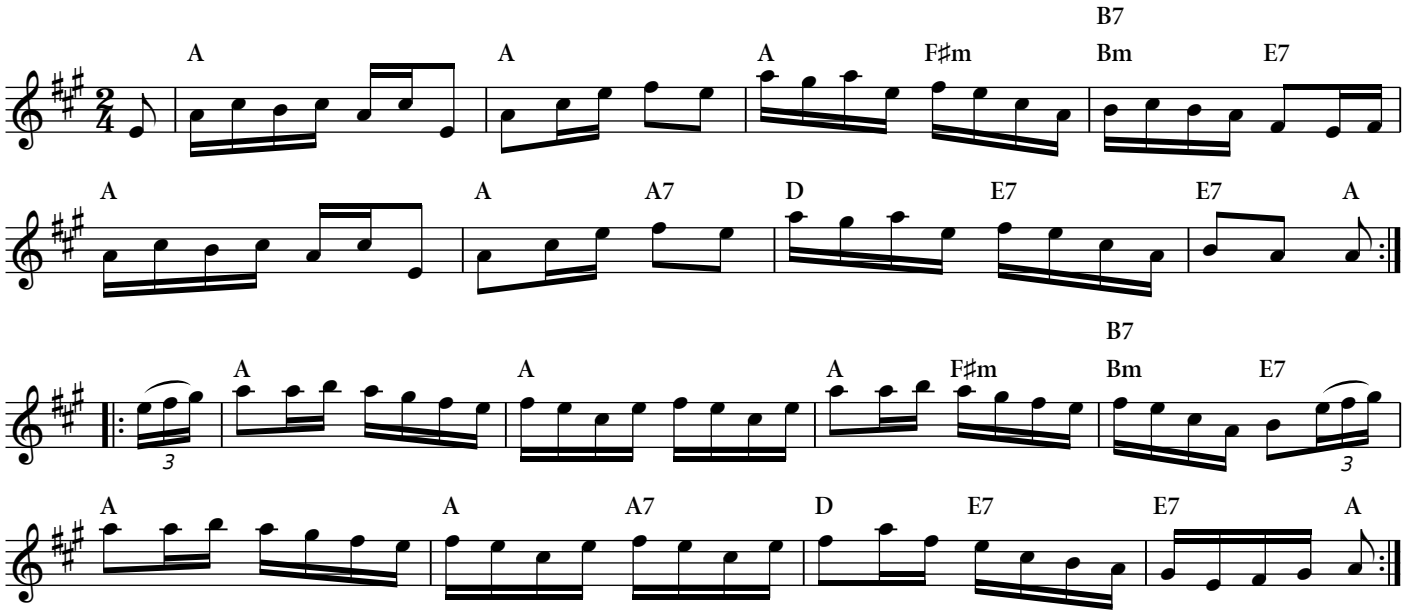
Tune Notes: I learned this version from Cammie Kaynor's Wellington Bilgewater recording; I don't know anything more about it.

Farewell to Whiskey

Ladies' Triumph



Fireman's Reel

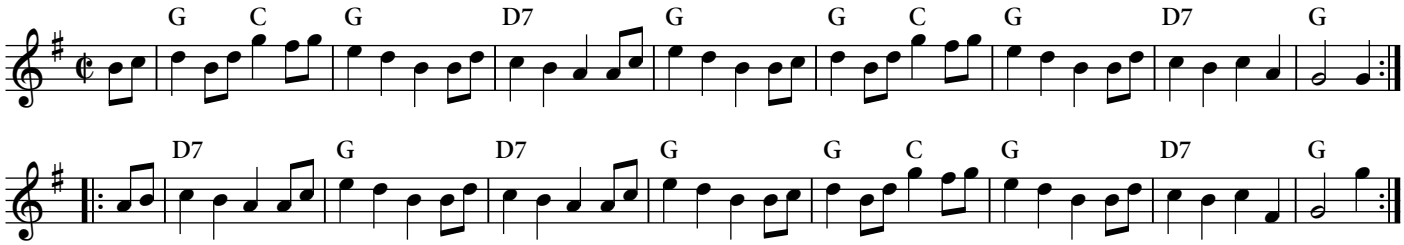


Source/Origin: As played by April Limber on the New England Tradition recording. *Farewell to the Hollow,* Whistler's Music, CDWM 9860. Chords as played by Bob McQuillen.

Tune Notes: I generally play the B7 instead of the Bm. Lady Walpole's Reel has been the traditional opening dance at many New Hampshire dances (especially in the Monadnock region) for many years. Many old-time fiddlers didn't play in Bb, so the Fireman's Reel became the standard tune for the dance.

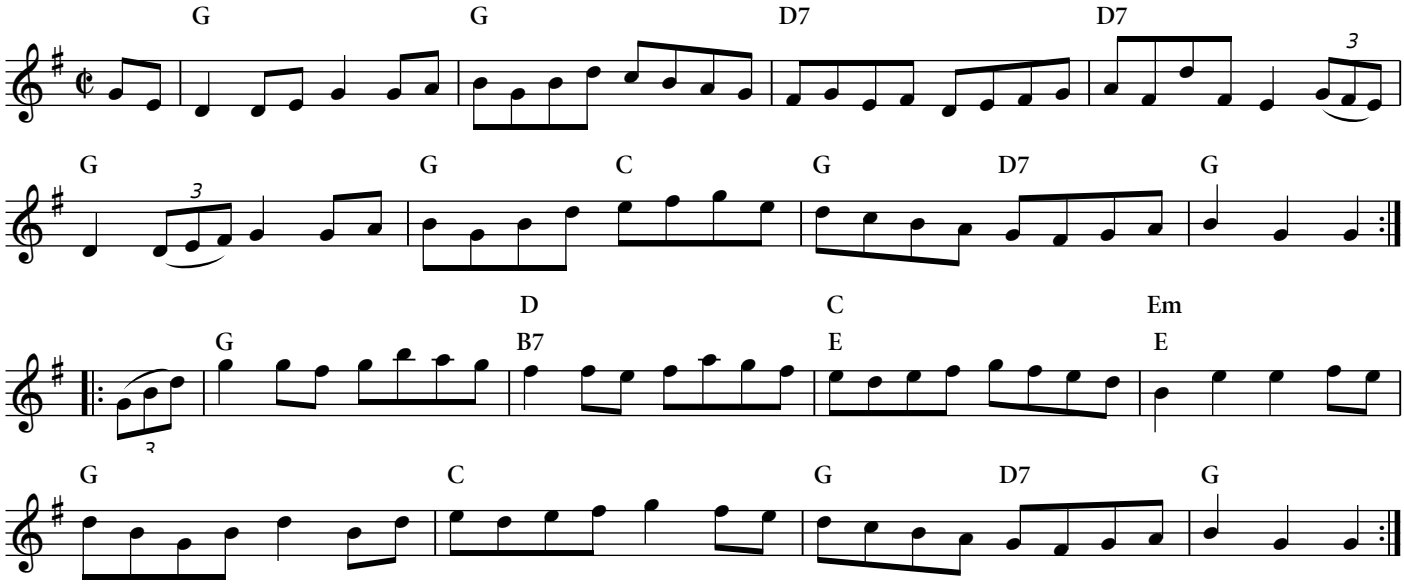
Fisher Street Reel

Peter Yarensky



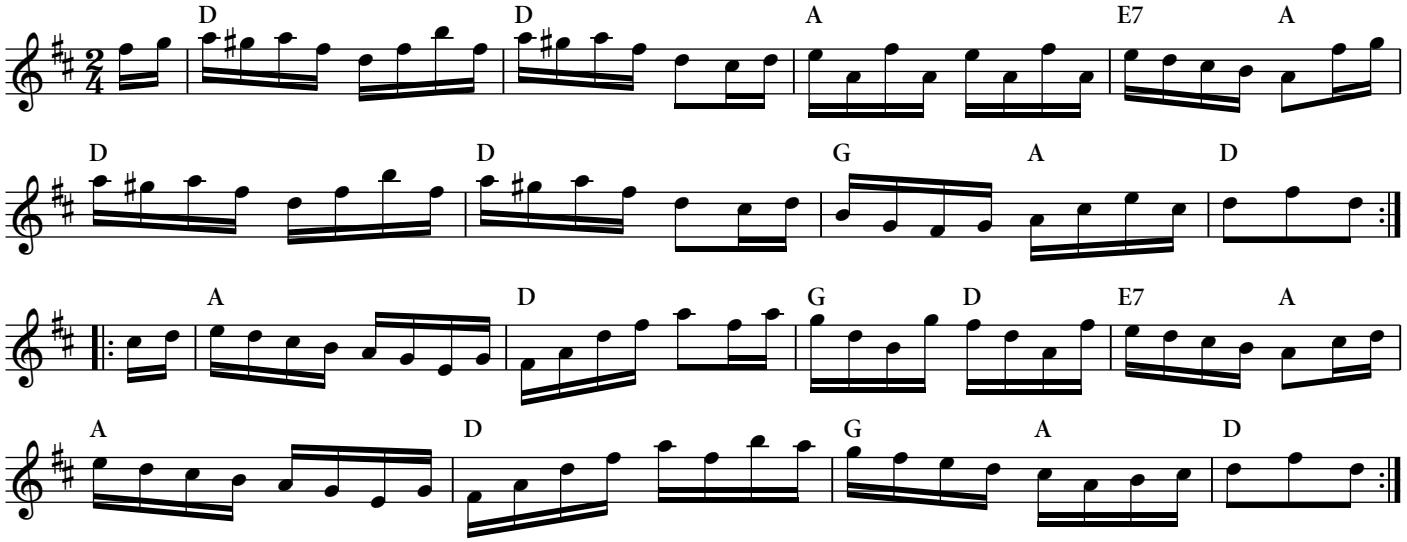
Tune Notes: May be played as a polka. I wrote this while I was living on Elm Street in Dover. Fisher Street was just a couple blocks away.

Flowers of Edinburgh

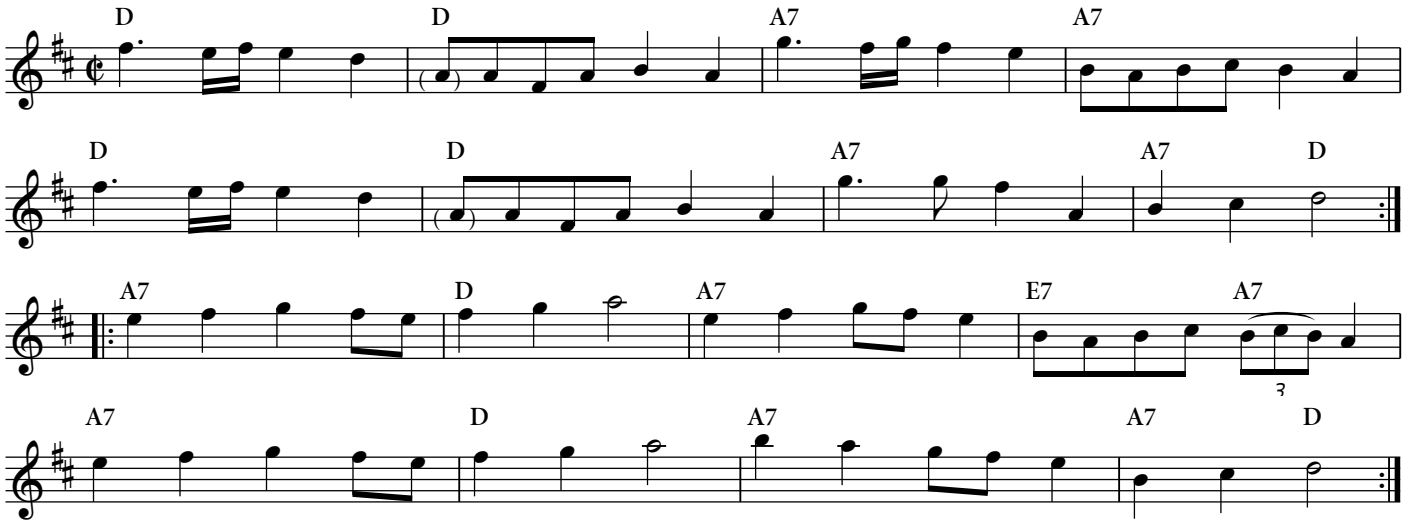


Tune Notes: The chords for the B-part come from Otto Soper (1970-1975), an old-time Maine piano player and fiddler (who also played saxophone and other instruments) who was very influential in the playing of the Maine Country Dance Orchestra. Like many of the old time piano players, Otto only played major chords. The alternate chords (upper line) represent the more commonly played chords.

Forester's Hornpipe



Gaspé Reel



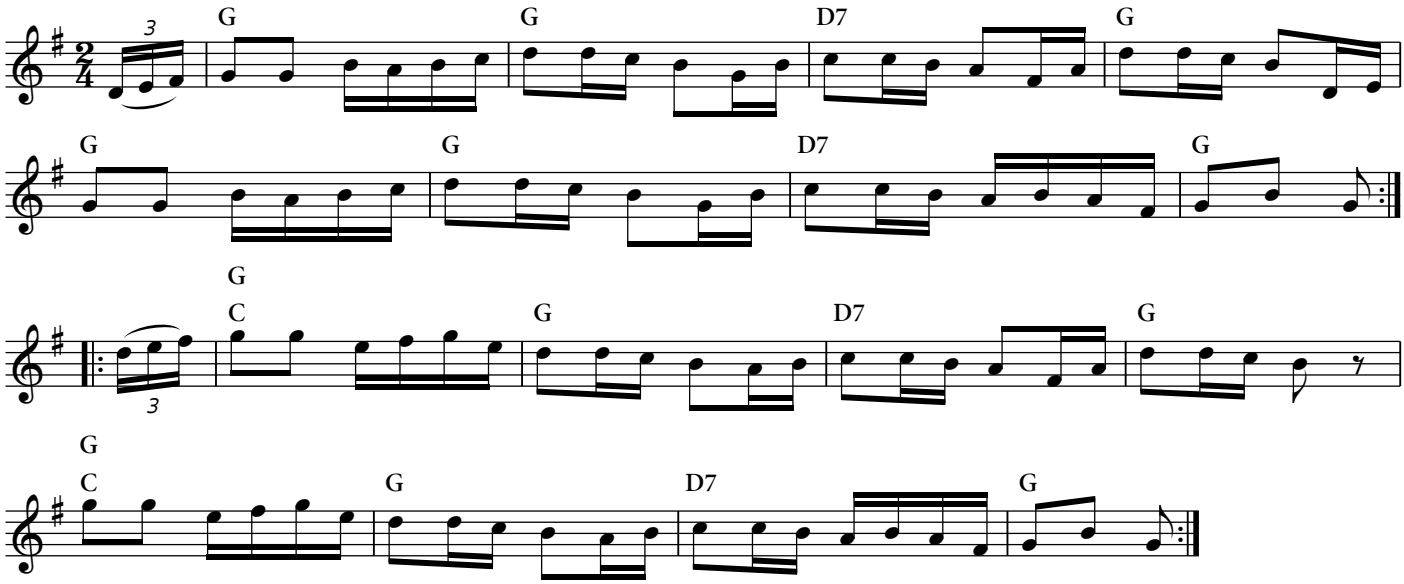
Tune Notes: The A part especially is based on the playing of Louis Beaudoin. A few notes are in parentheses. They may be played as usual, as ghost notes, or treated as rests.

Glise de Sherbrooke

Reel de Tadoussac

La Grande Chaine, Quadrille de chez nous

As Played by the Ralph Page Orchestra



Source/Origin: As played by Ralph Page's New Hampshire Orchestra (as Glise a Sherbrooke), Michael Herman, Folk Dancer Records MH 1073-B.

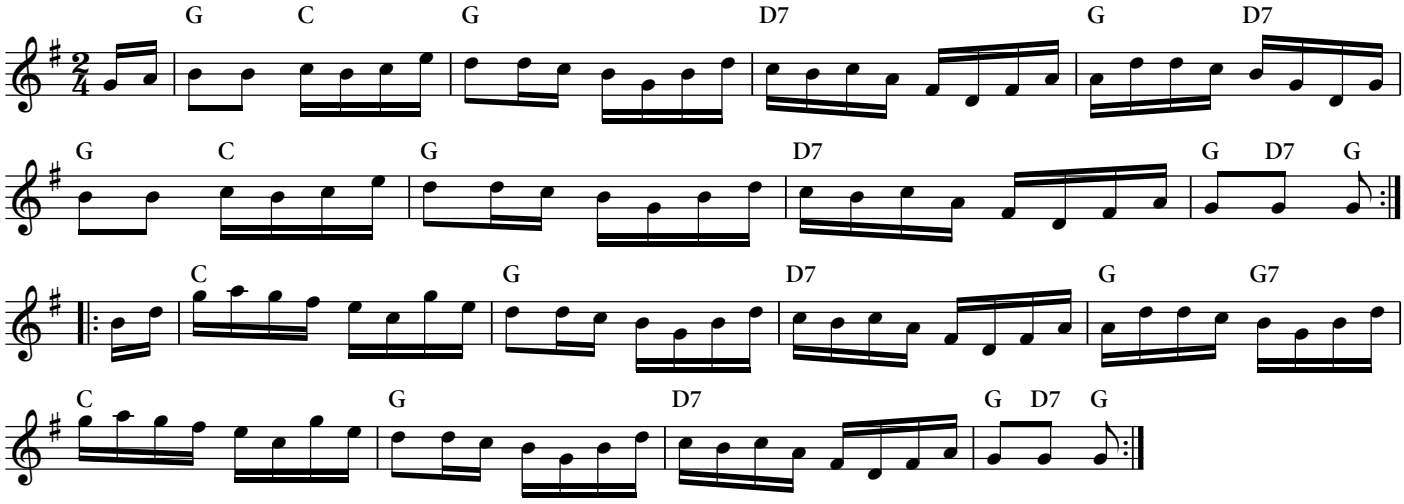
Tune Notes: The Identitairs Québécois web site comments that the tune is an adaptation of Home Sweet Home, thus the name Quadrille de chez nous. The Ralph Page Orchestra started each phrase of the B part on a G chord. For many years that chord has been played as a C chord or, with some versions of the melody, as | G-C | G |.

Glise de Sherbrooke

Reel de Tadoussac

La Grande Chaine, Quadrille de chez nous

As Played by Joseph Allard



Source/Origin: Melody and chords as recorded by Joseph Allard, 1945.

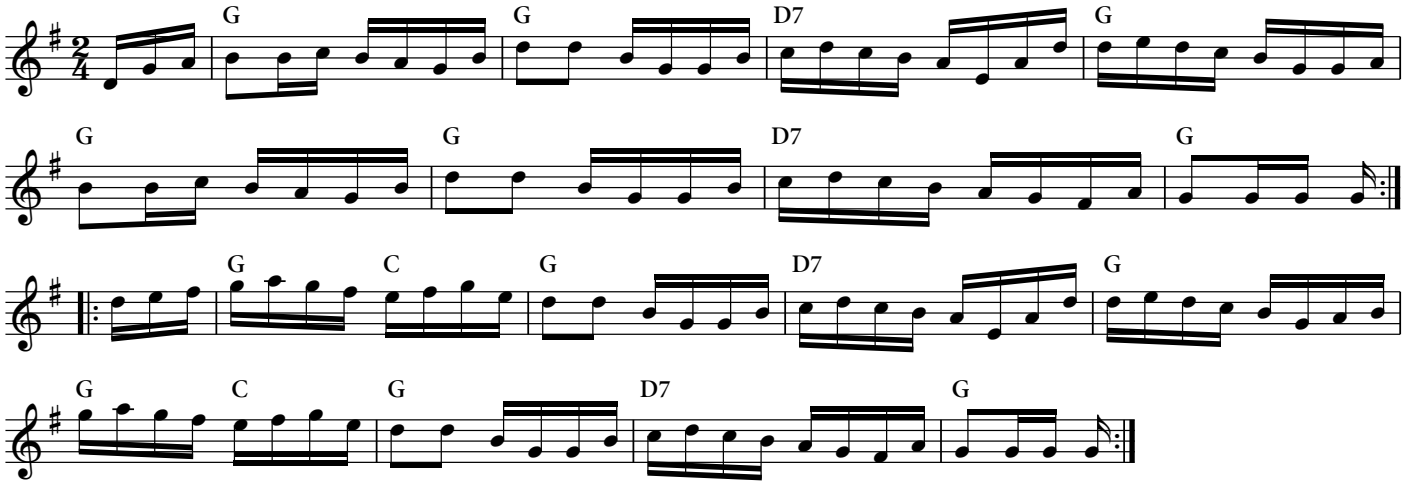
Tune Notes: See Glise de Sherbrooke #1 for further notes.

Glise de Sherbrooke

La Grande Chaine

Le Tadoussac, Quadrille de chez nous

As Played by Louis Beaudoin



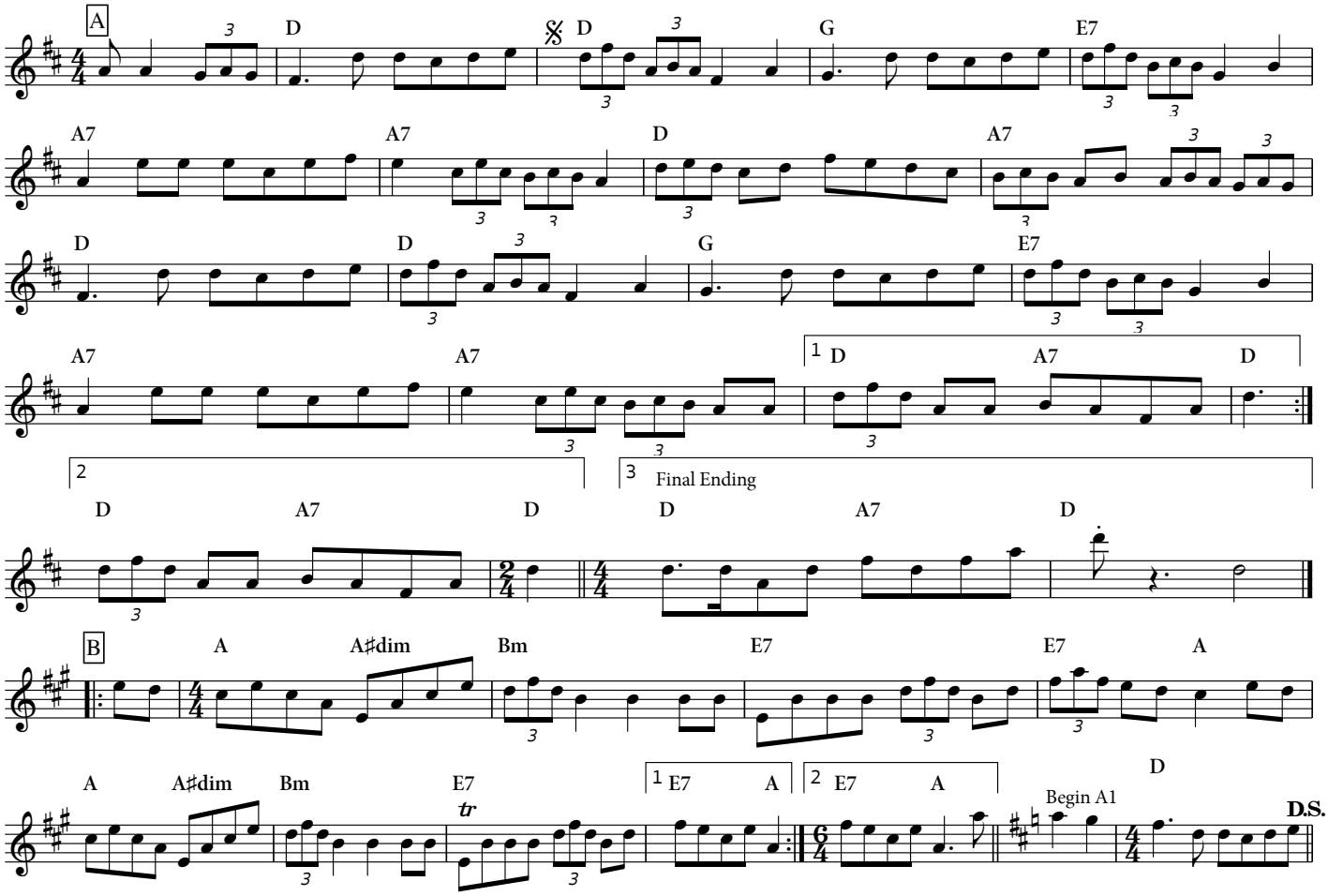
Tune Notes: This is based on Louis Beaudoin's playin of the tune, under the name La Grande Chaine. This most likely referred to the name of a dance or dance figure done to the tune. More information with Glise de Sherbrooke #1.

La grande traversée

Marcel Messervier

As played by Marcel Messervier

Sequence: AABB; end on A2 with Final Ending. See notes below.



Sequence notes: A part begins differently when following B part; A part measure 1 is included in the B2 ending.

Source/Origin: Marcel Messervier, La grande traversée. From Gabriel Labbée (researcher & compiler), *100 ans de musique traditionnelle québécoise: Quatrième époque - 1980 à 2000,* Disque 1.

Tune Notes: This is a transcription of the playing of Marcel Messervier to the best of my ability. There is another transcription that is much more friendly to fiddlers and more modest accordion players.

This is a complex tune; I couldn't figure out any way to make it easier to read.

The piano accompaniment at times has a strong impact on the feel of the tune. As is often the case with French Canadian piano accompaniment there is a bass line, and simultaneously an inner voice which is frequently an octave and a third higher. In the A part the transition from the G chord to the E7 chord in measures 3 and 4 is very nice. It goes something like this:

```
Inner Voice:  | B B A#A | G#A A#B |
Bass:         | G G F#F | E F#G G#|
```

In the second half of the A part (measures 11 and 12) a slightly different pattern occurs which also works well:

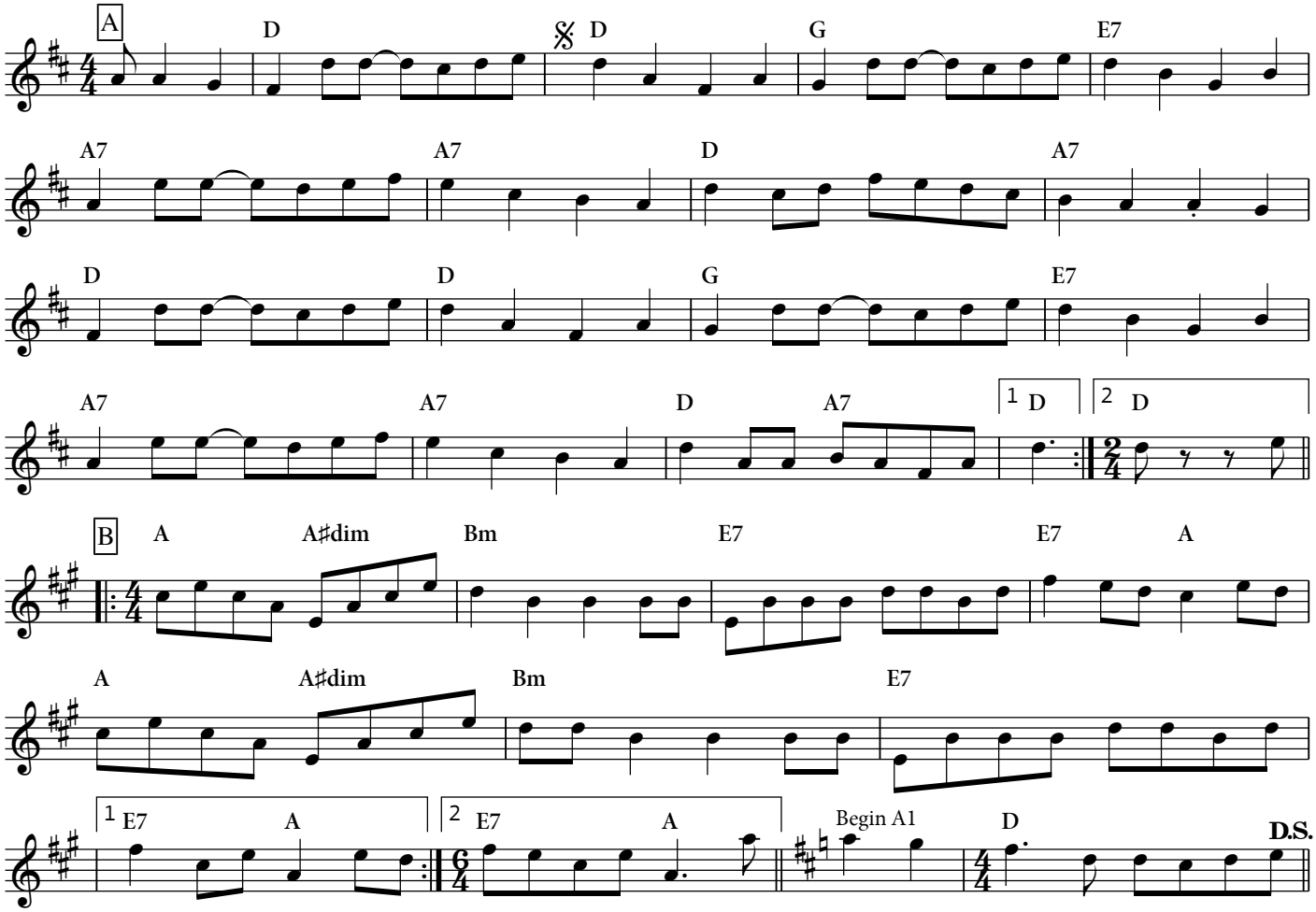
```
Inner Voice:  | B B A#A | G#E D#D | C#
Bass:         | G G F#F | E   B   | A
```

La grande traversée

Marcel Messervier

Fiddle-oriented version

Sequence: AABB; end on second A part but use first ending



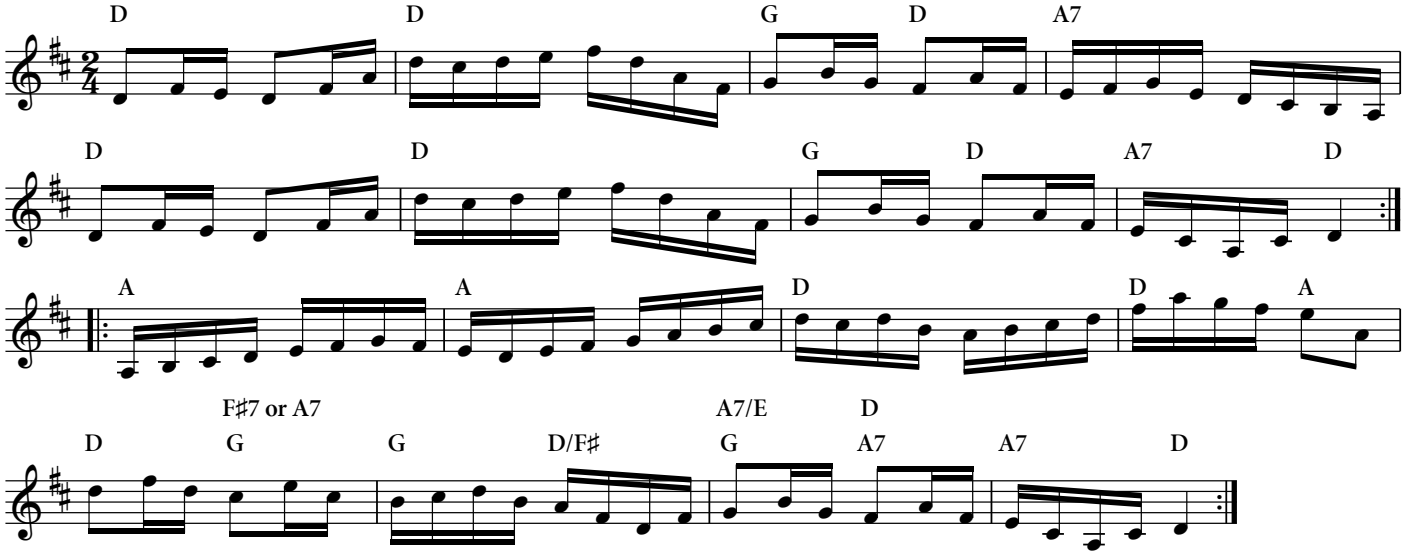
Sequence notes: A part is different when following B part; A part measure 1 is included in the B2 ending.

Source/Origin: *Cinq à six* jam session, led by Lisa Ornstein, Normand Miron & André Marchand. Ashokan, Northern Week, 1991, Thursday.

Tune Notes: This transcription is recommended for fiddlers and for accordion players who would rather not try to play all Marcel Messervier's ornamentation. There is another transcription that includes his impressive ornamentation. The chords are a bit difficult to figure out at times. I didn't even try to include the many passing chords that led into the next measure. The timing in the A part is a bit different from how Marcel Messervier plays it, with a more syncopated beat. This reflects how it was played at the jam session.

La Grondeuse

The Silver Spire

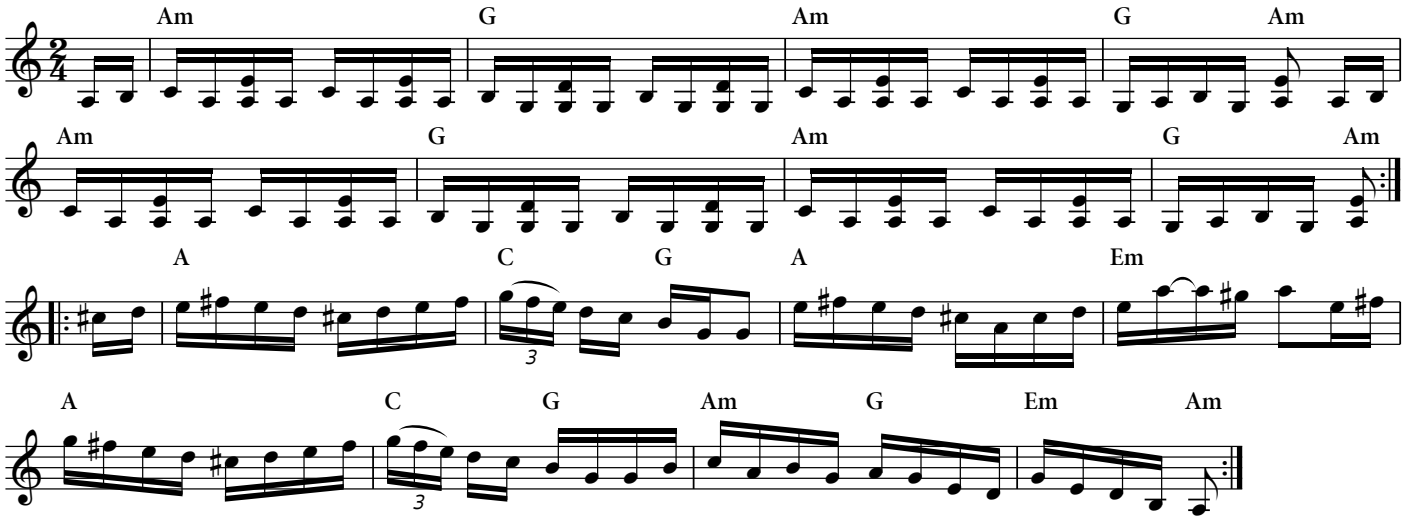


Source/Origin: Canterbury Country Dance Orchestra, *Mistwold* (F&W Records, F&W 5, 1974)

Tune Notes: Melody and chords are from the Canterbury Orchestra recording. The alternate chords in the B part reflect the fact that Bob McQuillen had a few different ways of playing it, and I added in the F#7 that I sometimes play.

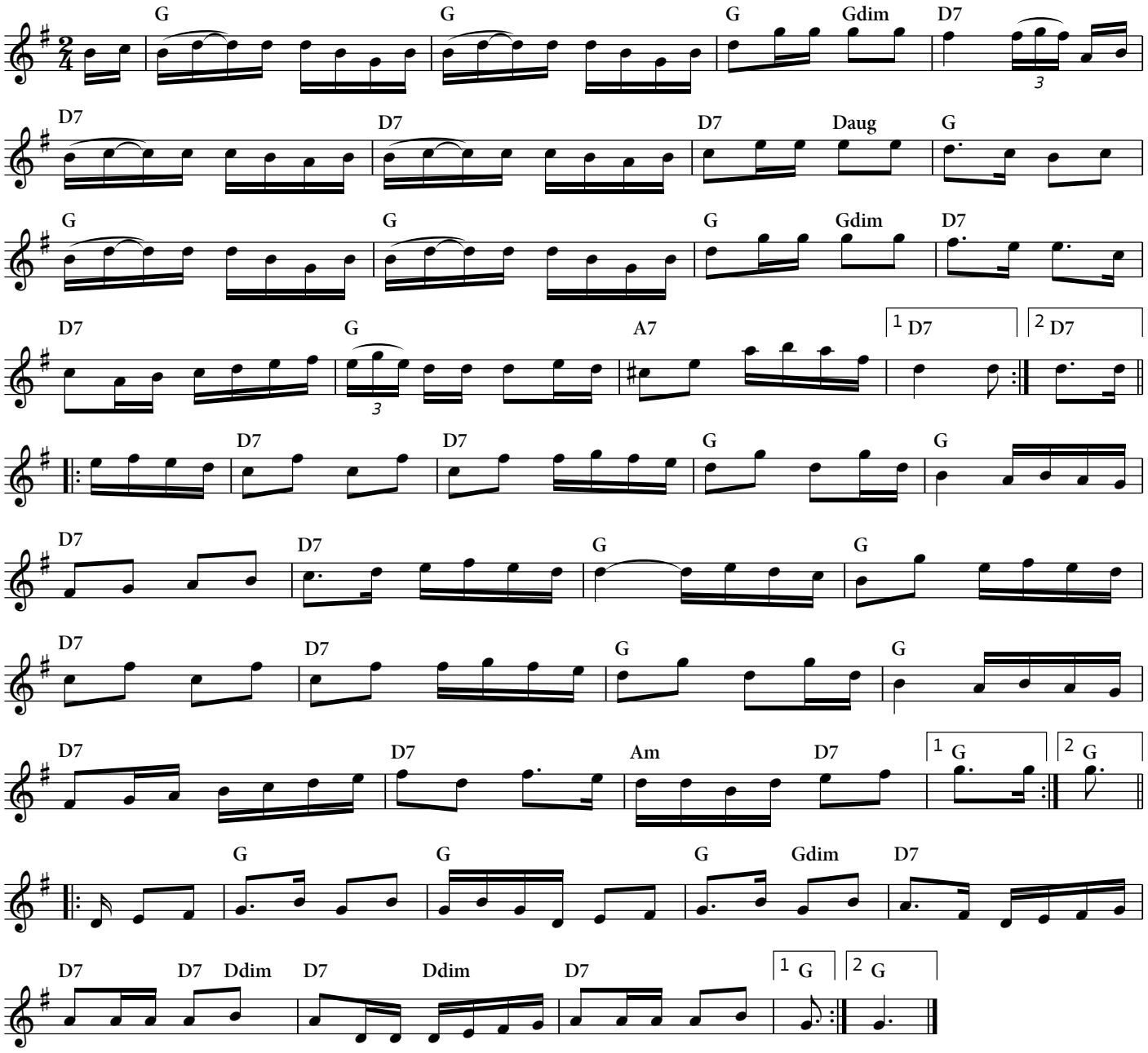
Growling Old Man and the Cackling Old Woman

Growling Old Man and the Grumbling Old Woman



Tune Notes: This is a standard New England version, although the B-part chords are a bit unusual. Simon St. Pierre, Maine French fiddler, played an interesting rather different version. Go to http://www.mainefiddlecamp.org/music-of-simon-st-pierre/ and click on *The Woods of Maine* for a PDF, or on the abc version right below.

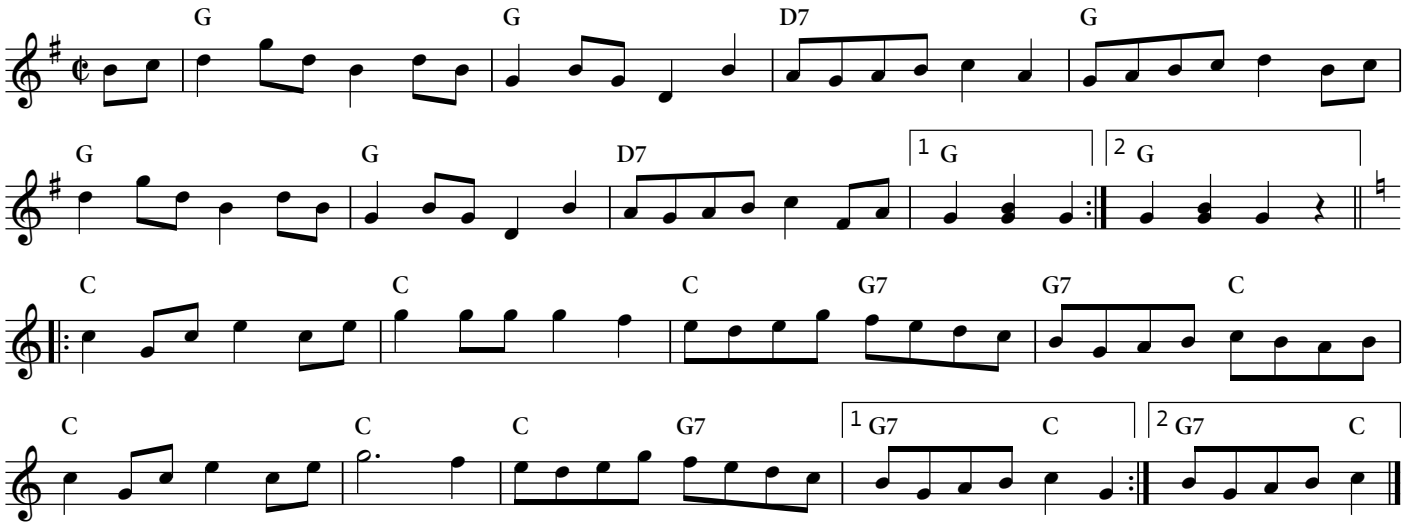
L'homme à deux femmes



Source/Origin: Jean-Marie Verret, from Jean-Marie et Martin Verret, *Quadrille du XIXe et XXe siècle.* 1997

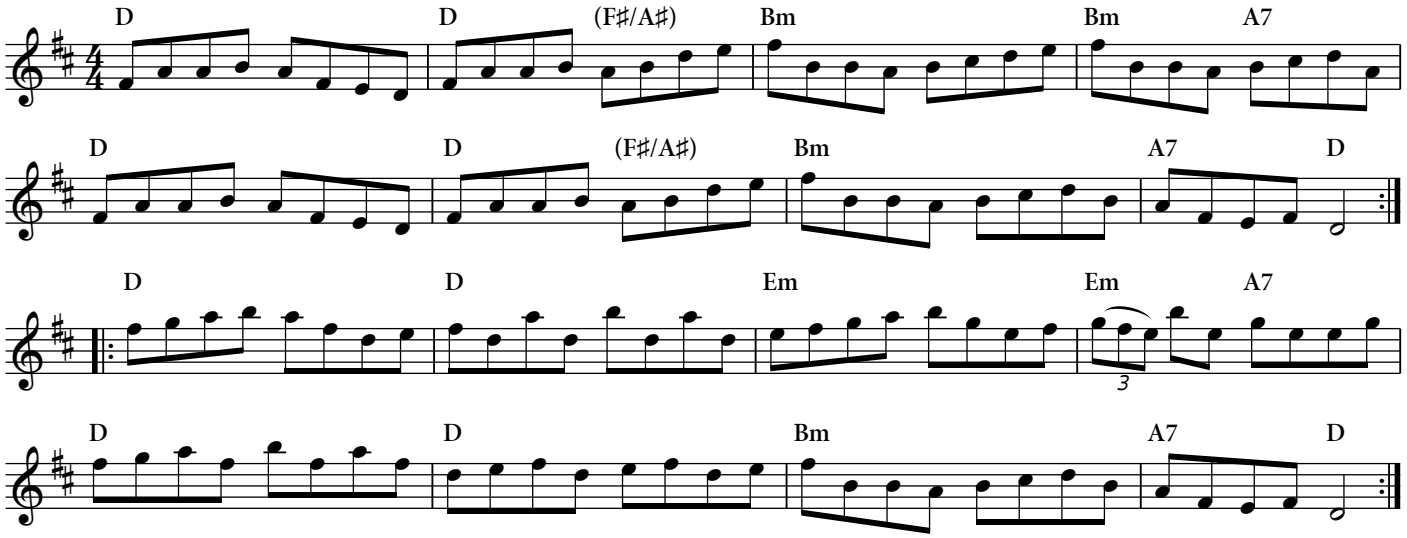
Tune Notes: The title probably refers to an associated dance rather than the tune. Chords are probably mostly correct. The parts involving diminshed chords seem to work best in root position.

Indian Reel



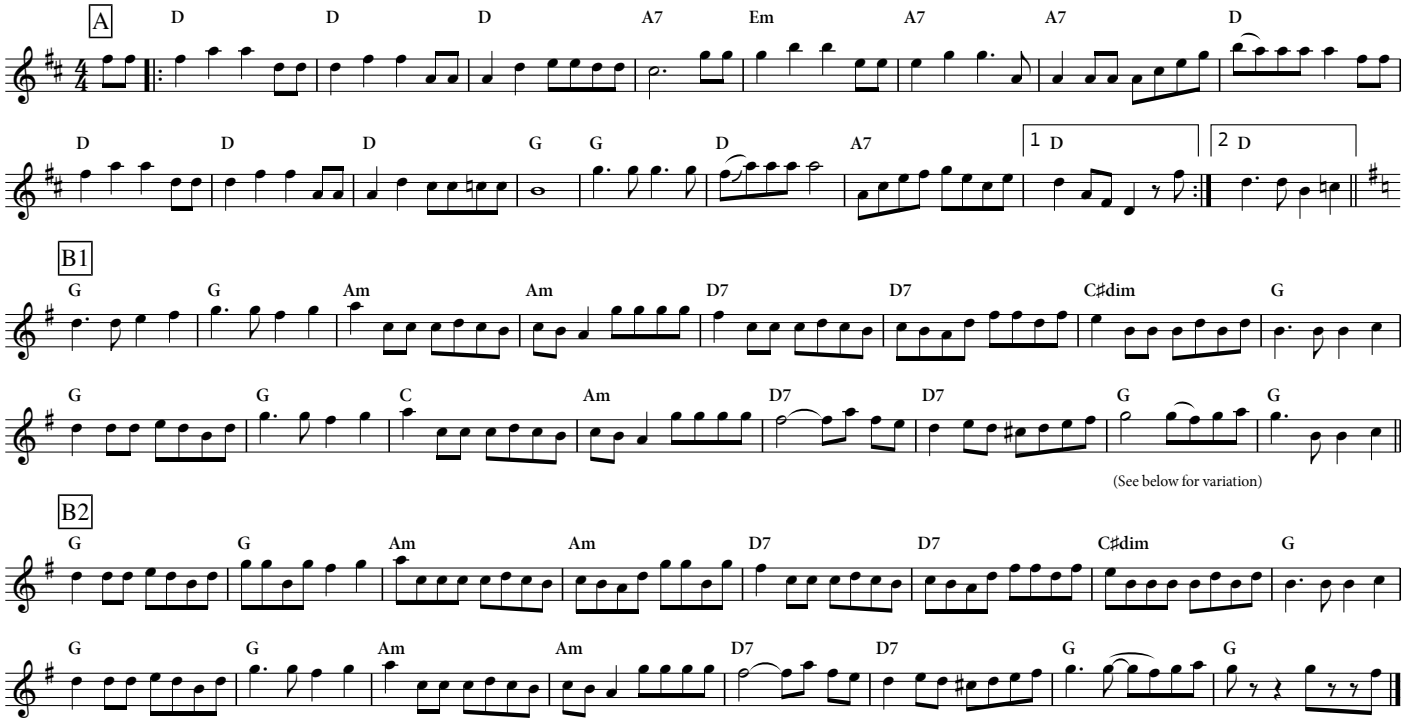
Judy's Reel

Maid Behind the Bar



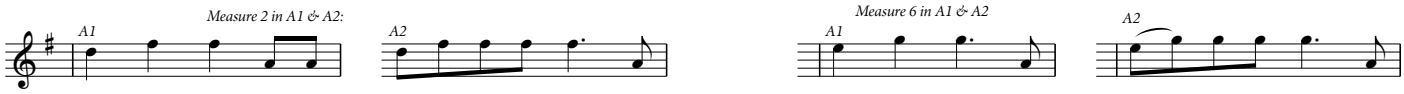
Tune Notes: This tune has been known as Judy's Reel in New England; in Irish music circles it's more likely called the Maid Behind the Bar.

Quadrille, 2e partie from Jos Bouchard

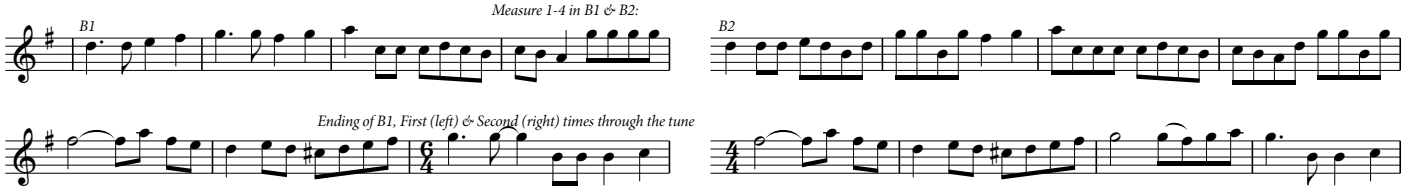


Jos Bouchard played with enthusiasm and with considerable variation from one time to the next. Here are some of the variations he played during the repeats of the A and B parts. His variations the second time through the tune were much more divergent from the original melody. There is another variation in the 7th measure of the B part that's similar to the A-part variations.

A-part Variations



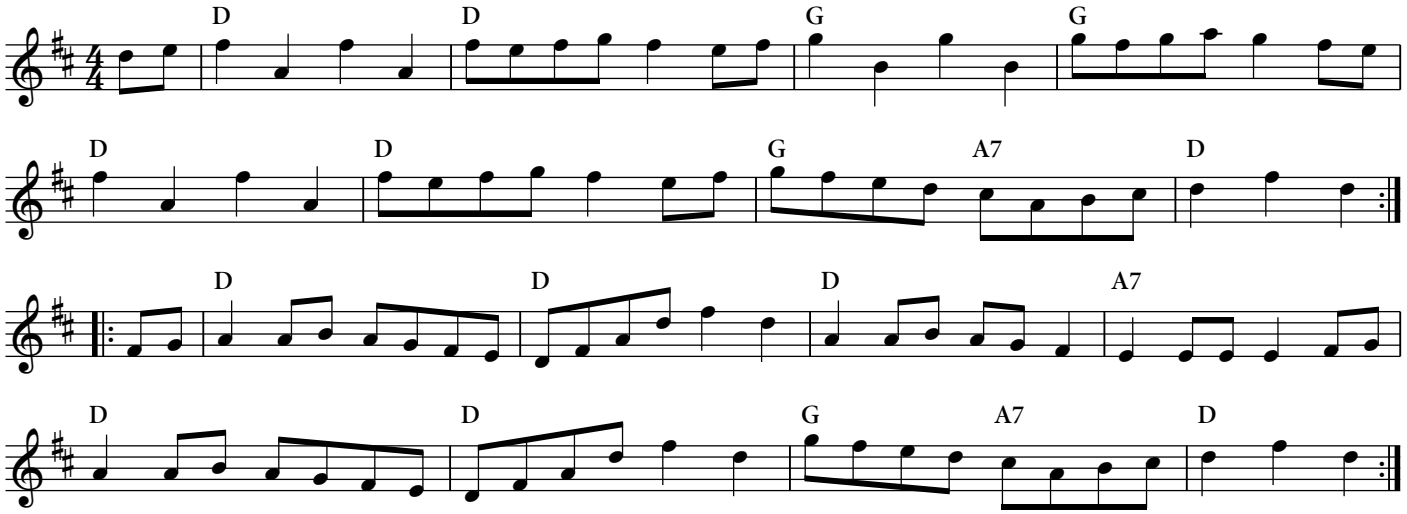
B-part Variations



Source/Origin: Jos Bouchard, *violoneux. Musique et danse traditionelle de Charlevoix.* Le tamanoir, TAM 27019, 1978. Reissued from Le Tamanoir TAM-513, *Portrait du vieux Kebec, volume 13: Jos. Bouchard,$1 violoneux de I'lle d'Orleans, 1975.*

Tune Notes: This is a transcription from the playing of Jos Bouchard. It is as played the first time through except for the transition between B1 amd B2 which is as played the second time (but see variations)

Liberty

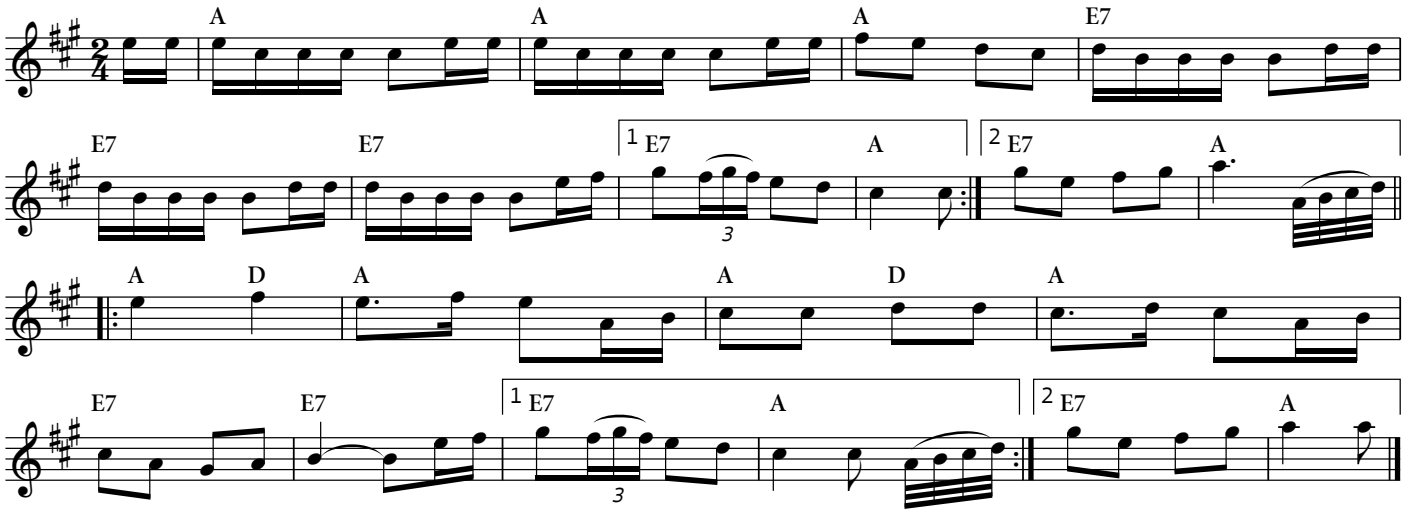


Joys of Québec

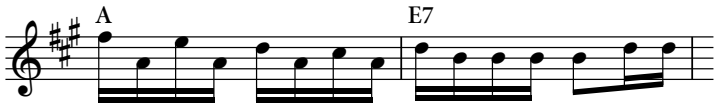
Les joyeuses québécoises ~ Two-Part Version

Fortunat Malouin

Two-Part Version



Melodic Variation (A Part Meas. 3-4)



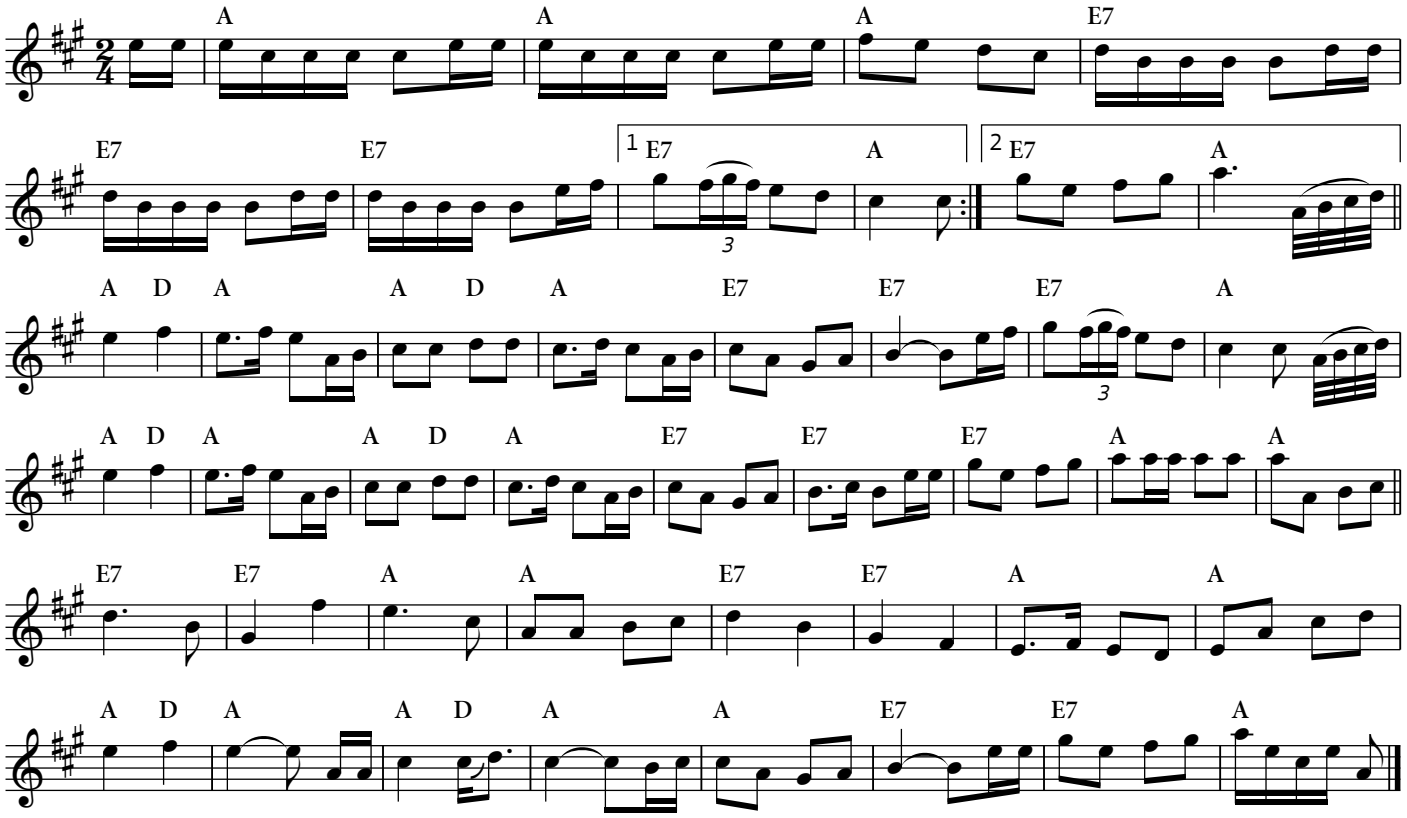
Tune Notes: This is a fairly standard two-part version of the tune. I've also included a three-part version.

Joys of Québec

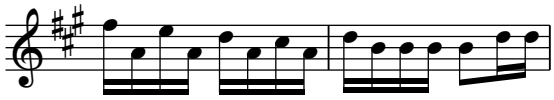
Les joyeuses québécoises ~ Three-Part Version

Fortunat Malouin

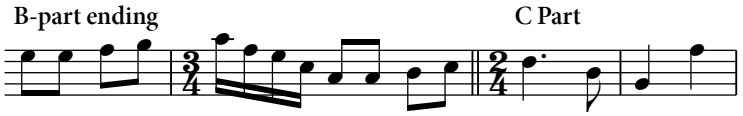
Three-Part Version



Melodic Variation (A Part Meas. 3-4)

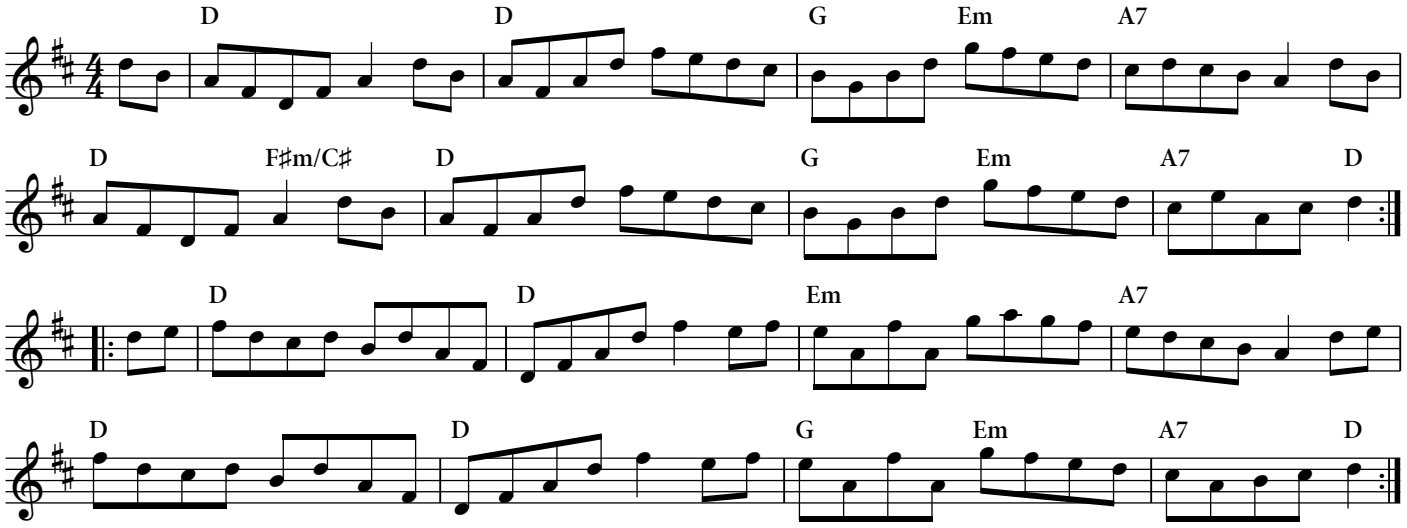


Alternative Transition to C Part



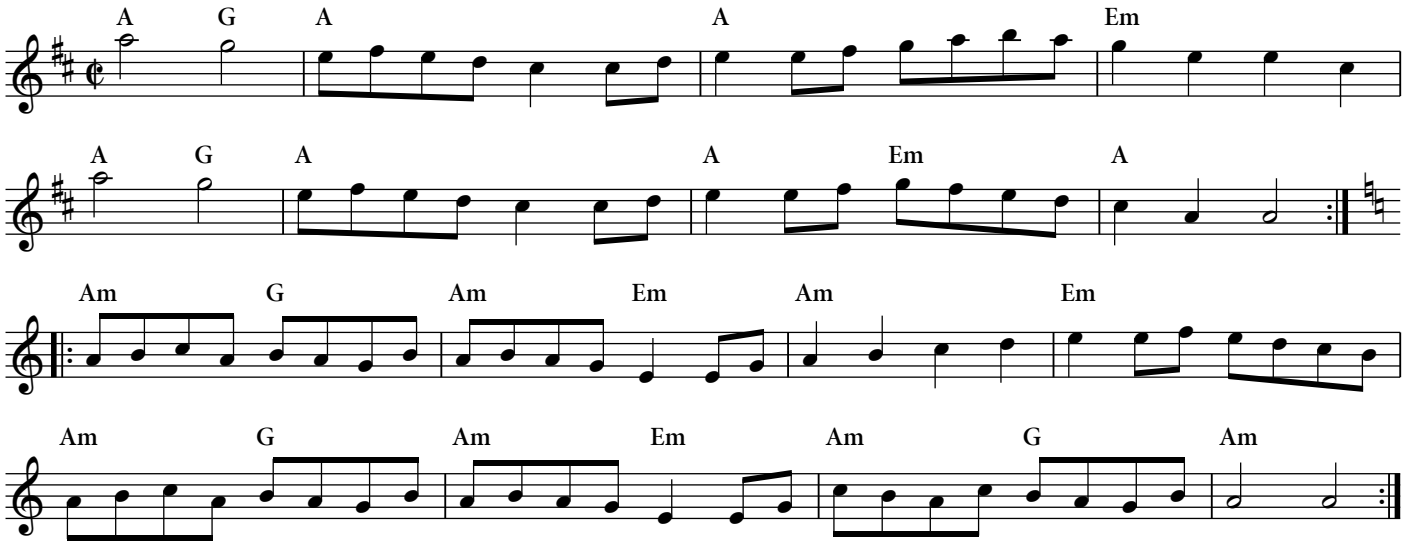
Tune Notes: Here is a three-part version; there is a two-part version on the website as well. The C part is typical of how Marcel Robidas of Dover, NH used to play it. I've shown two ways he transitioned from the B part. One adds an extra measure and the alternative adds an extra beat. Marcel would play the third part unpredictably every 2-4 times. The extra beats would signal that a C part was next. Otherwise the ending of the B part would be played as in the two-part version.

Kildare's Fancy

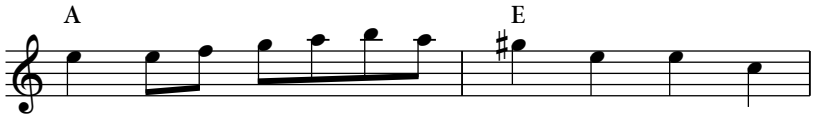


Source/Origin: Rod & Randy Miller, *New England Chestnuts Vol. 1*. Alcazar Records FR 203, 1980 (melody & chords)

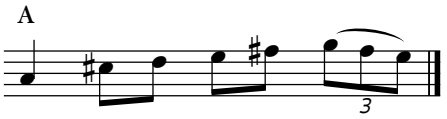
Kitchen Girl



A-Part Variation (meas. 3-4)



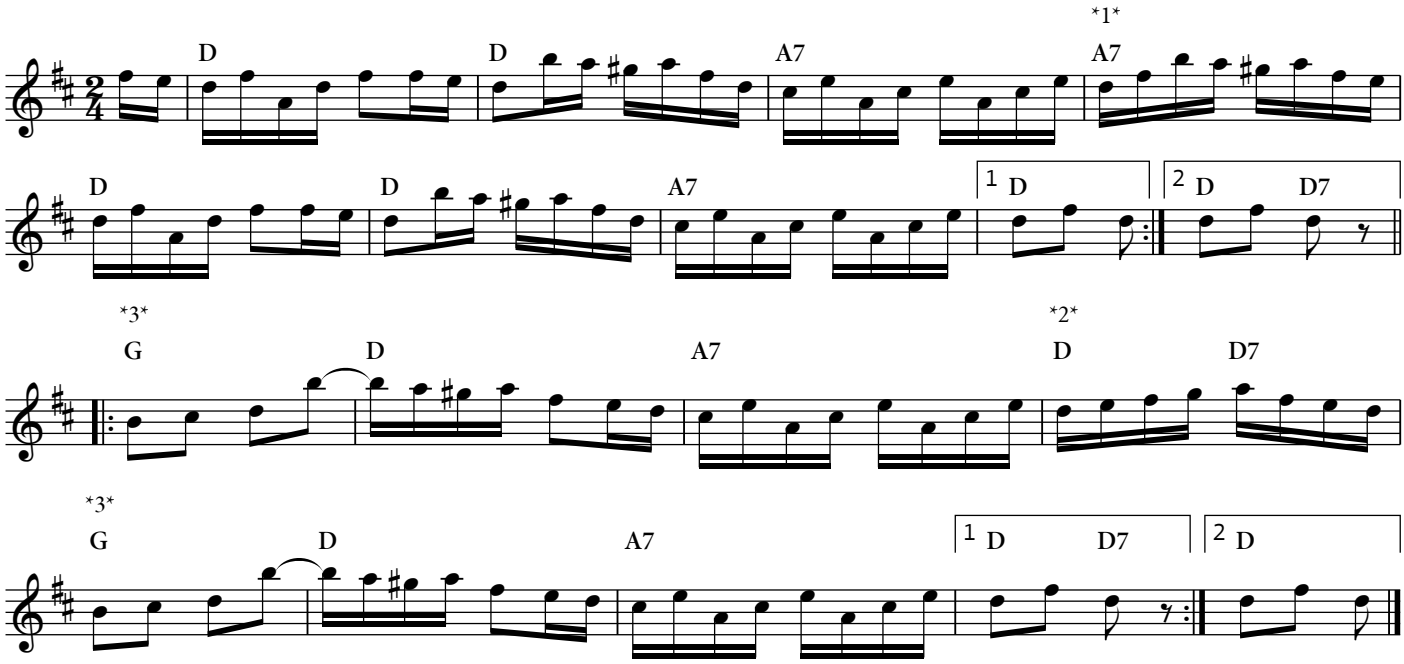
B2 Altertnate Final Measure



Tune Notes: The variation with the E-major chord comes from a recording of the tune by Spaelimenninir from their record Burturav.

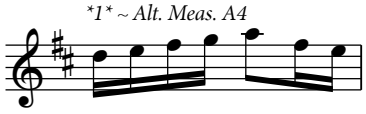
Leventine's Barrel

In D

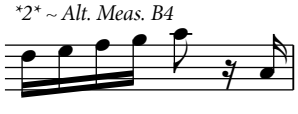


Here are some variations in the melody.

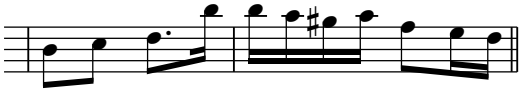
**1* ~ Alt. Meas. A4*



**2* ~ Alt. Meas. B4*



**3* ~ Alt. B meas. 1-2, 5-6*



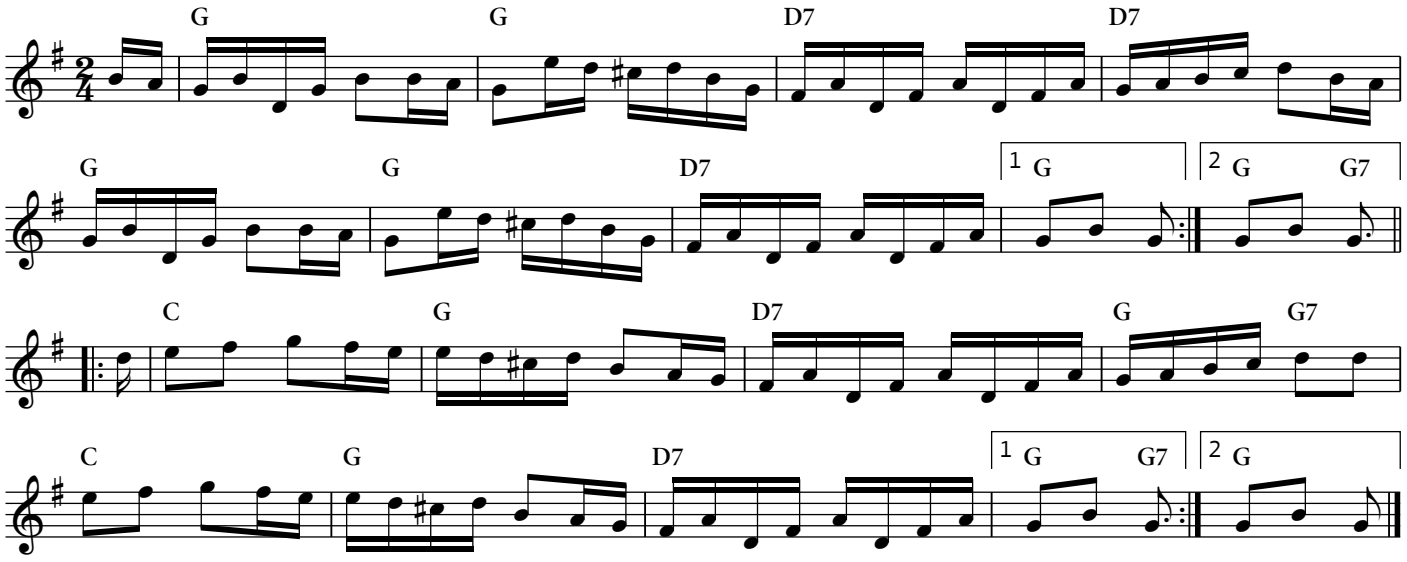
Source/Origin: Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.

Source/Origin: Philippe Bruneau, *Danses pour veillés Canadiennes*. Philo, FI-2006, 1975.

Tune Notes: Based on the playing of Laurie Andres. The alternate measures A4 and B4 are common ways of playing the tune.The alternate measures B1-2 and B5-6 are as Philippe Bruneau played the tune. The tune is often played in G, but the melody is slightly different. It's presented next.

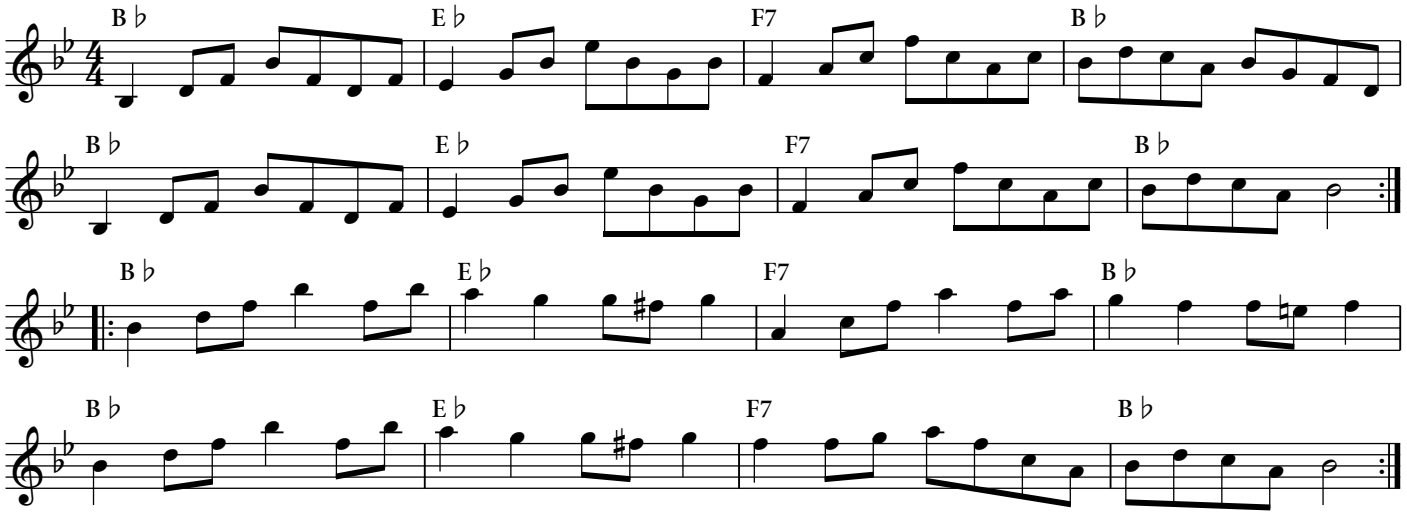
Leventine's Barrel

In G



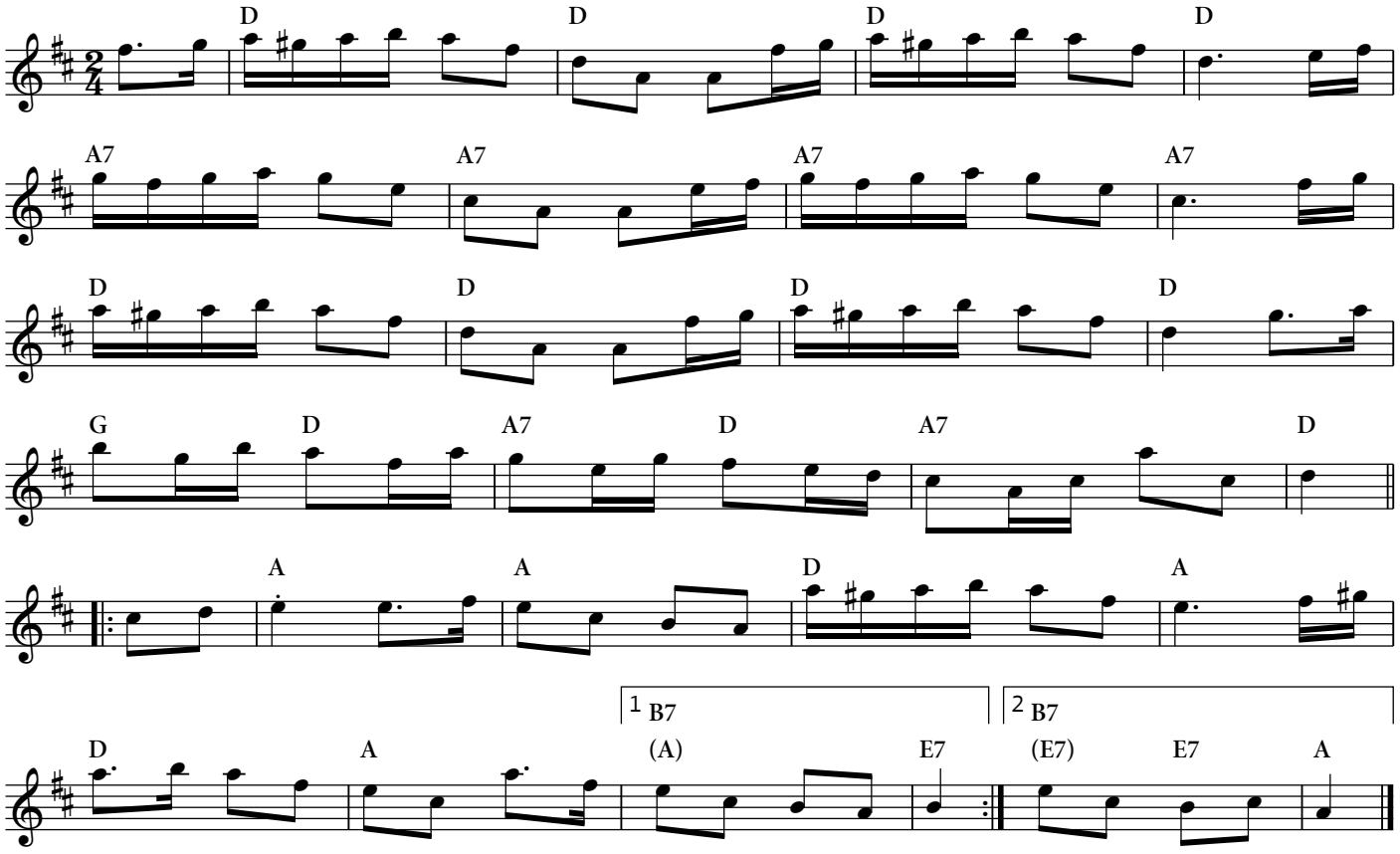
Tune Notes: This is how it's often played in G. The biggest difference is in the first two measures of the B part.

Logger's Breakdown

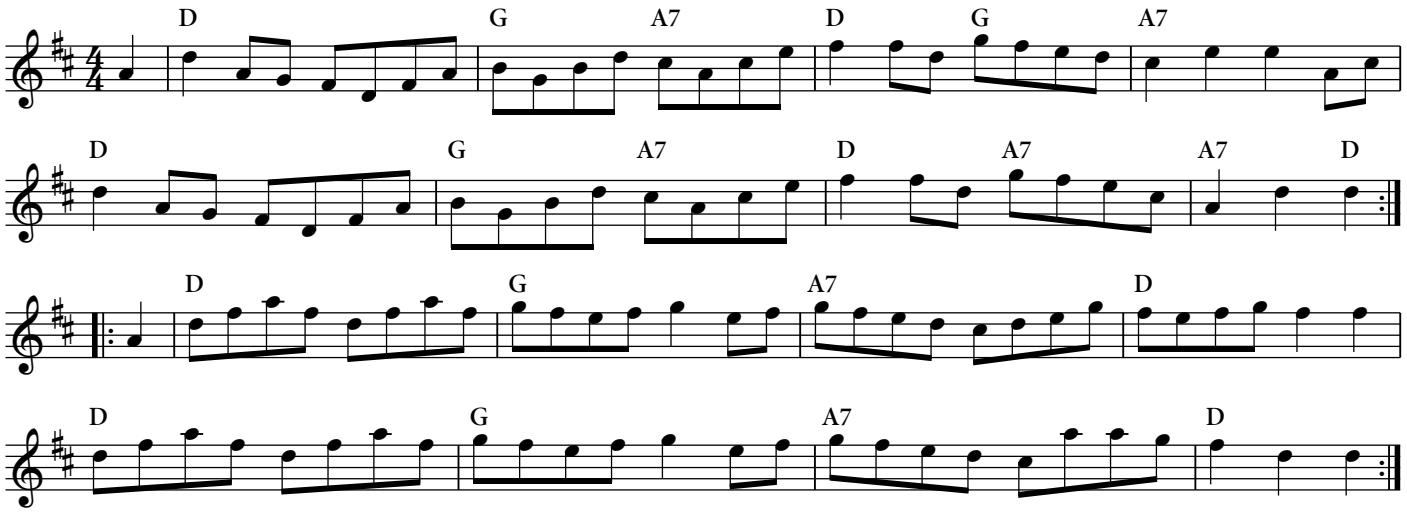


Tune Notes: A great Canadian Bb reel.

Little Judique Reel

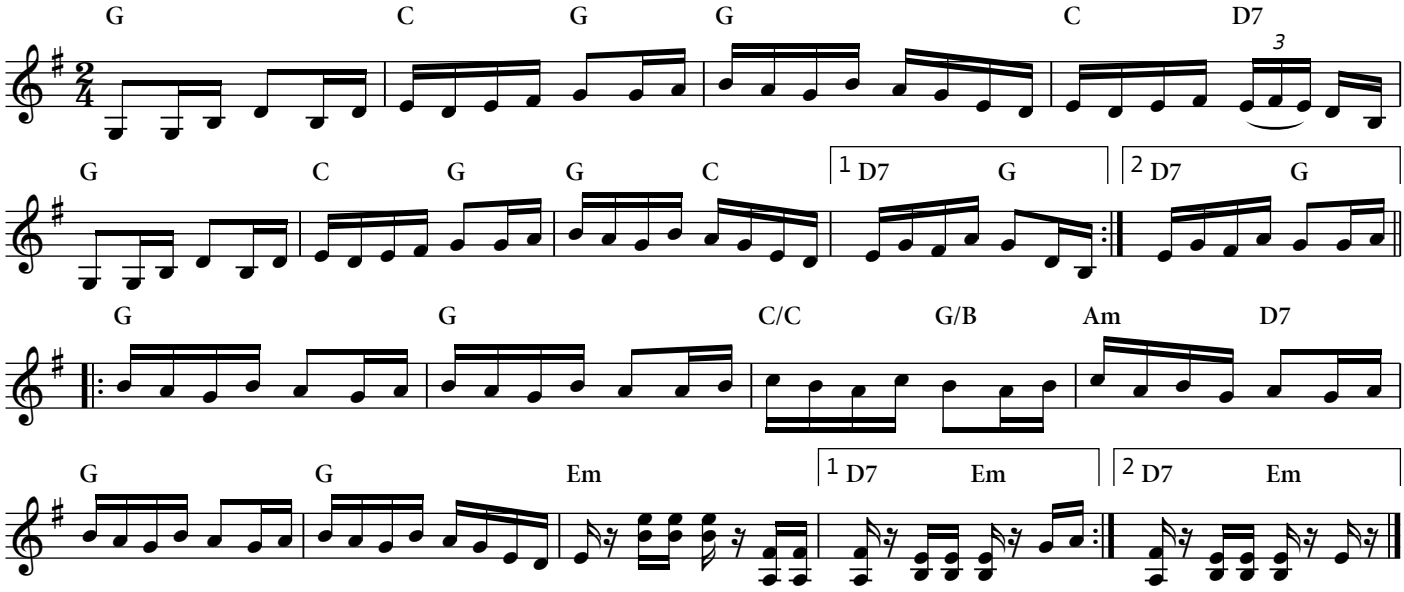


Morpeth Rant

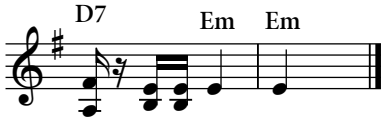


Louis Cyr

Jean-Claude Mirandette

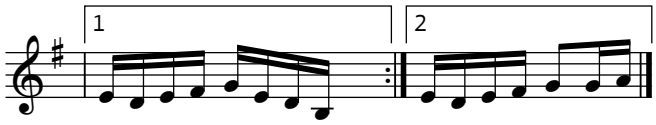


Final Ending

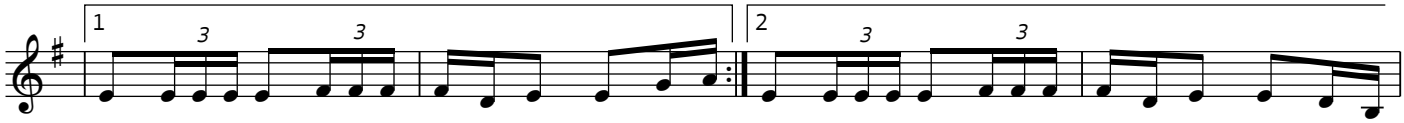


The following are alternate endings to the A and B parts of the tune.

Alternate A-Part Endings



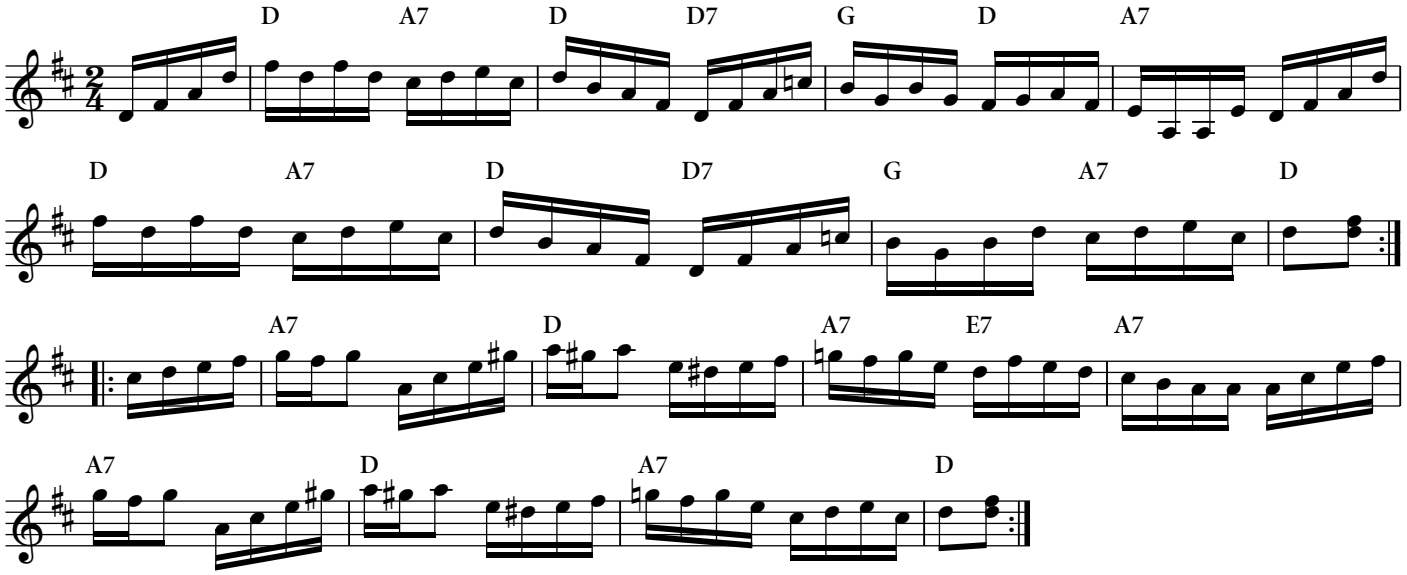
Alternate B-Part Endings



Source/Origin: Jean-Marie Verret and Guy Bouchard as played at Ashokan in 1997.

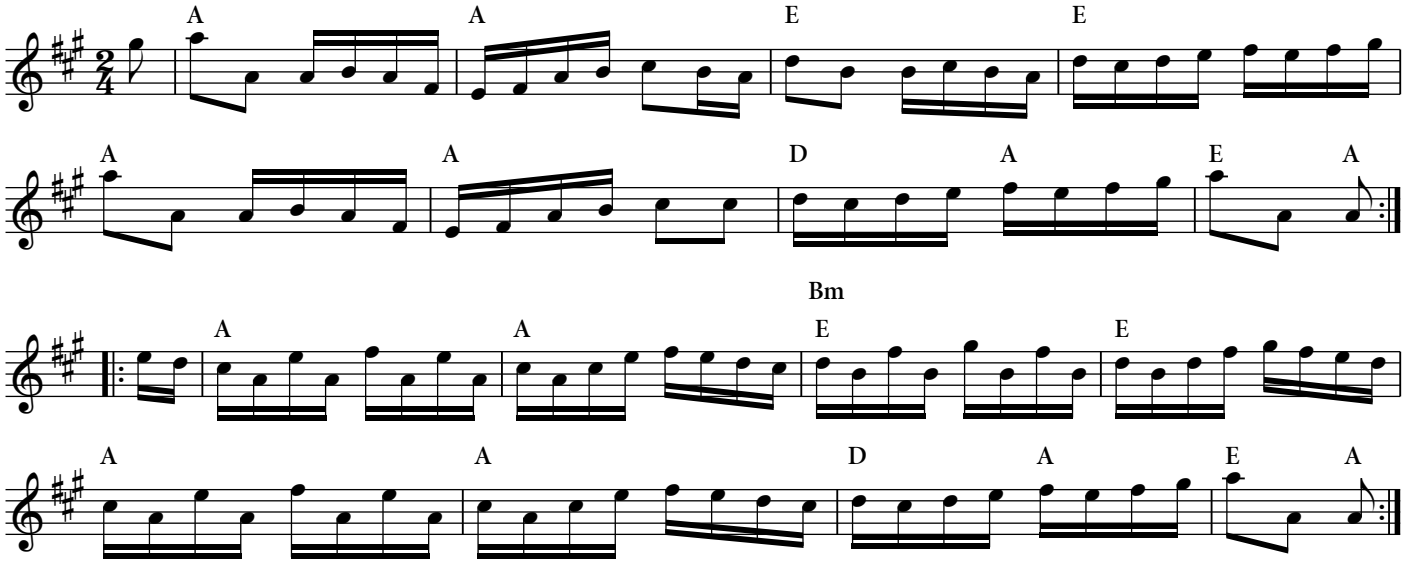
Tune Notes: About the endings. The A-part endings are how I learned the tune. Jean-Marie played them more as in the alternate A-part endings. The B-part endings are how I learned them and also how Jean-Marie played them. I believe these B-part endings are different from how it was written. The alternate B-part endings, from Pascal Gemme, should be closer.

Mackilmoyle Reel



Tune Notes: Jos Bouchard recorded a somewhat twisted, although 32-bar, version of the tune in 1938. About 5 years later Don Messer recorded a version very much like this one. The phrasing was straightened out. The Jos Bouchard version treated the four opening notes as the beginning of the phrase. Don Messer's version treated them as lead-in notes. There's another version played in New England which is melodically much like the Don Messer's version but which begins the phrase as Jos Bouchard did.

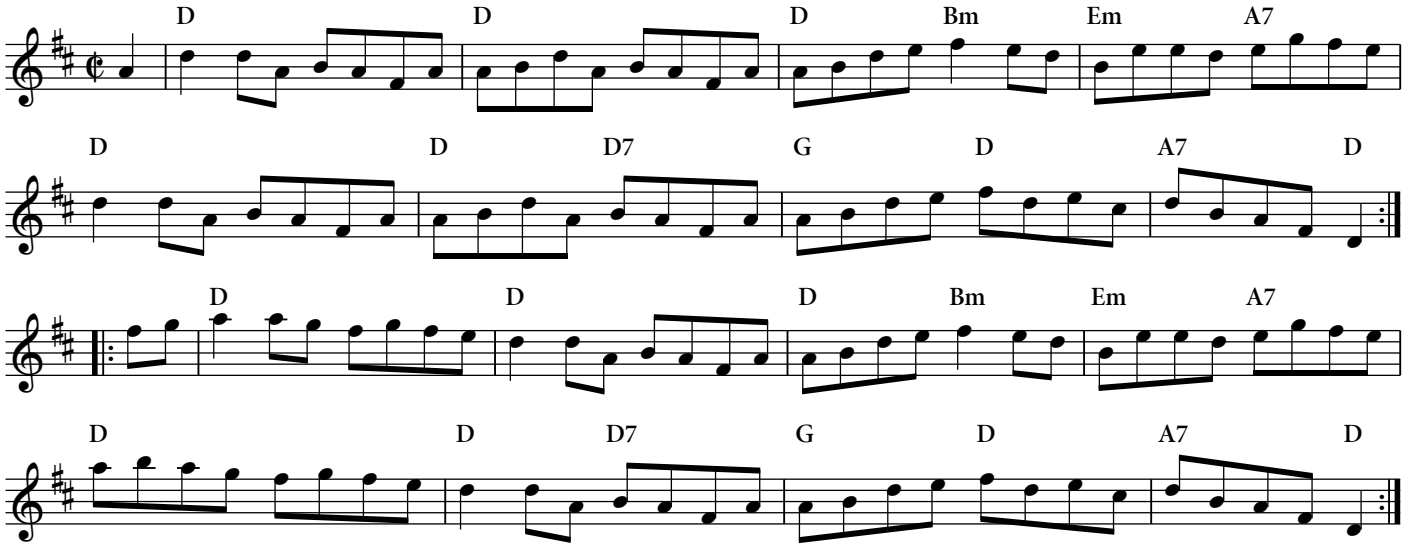
Mason's Apron



Tune Notes: The Bm is an alternate chord.

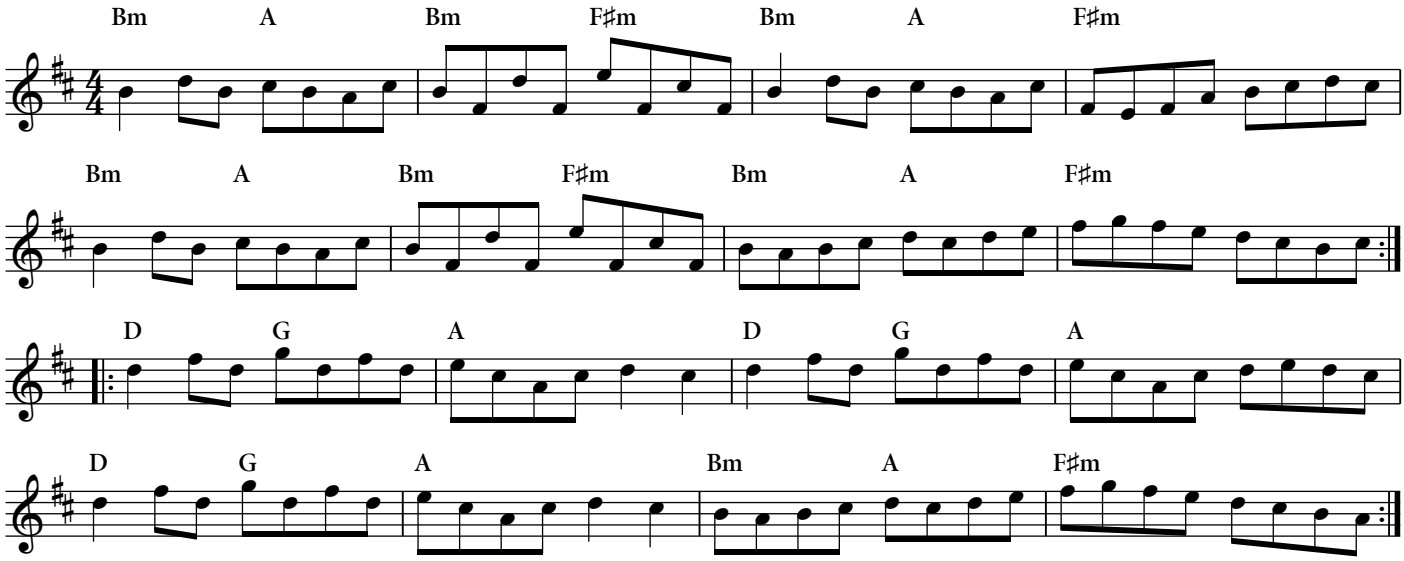
Merry Blacksmith

Paddy on the Railroad



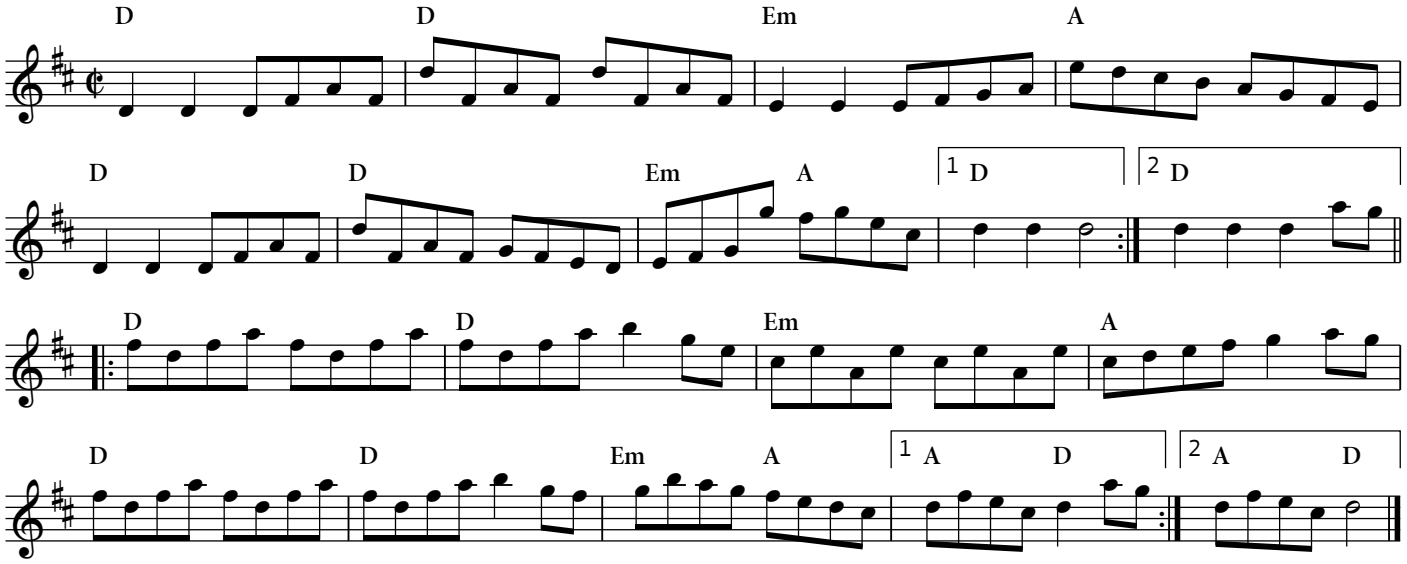
Midsummer Moon

Sarah Hydorn



Tune Notes: Melody & chords by Sarah Hydorn, flute player for the Lamprey River Band

Miss Brown's Reel

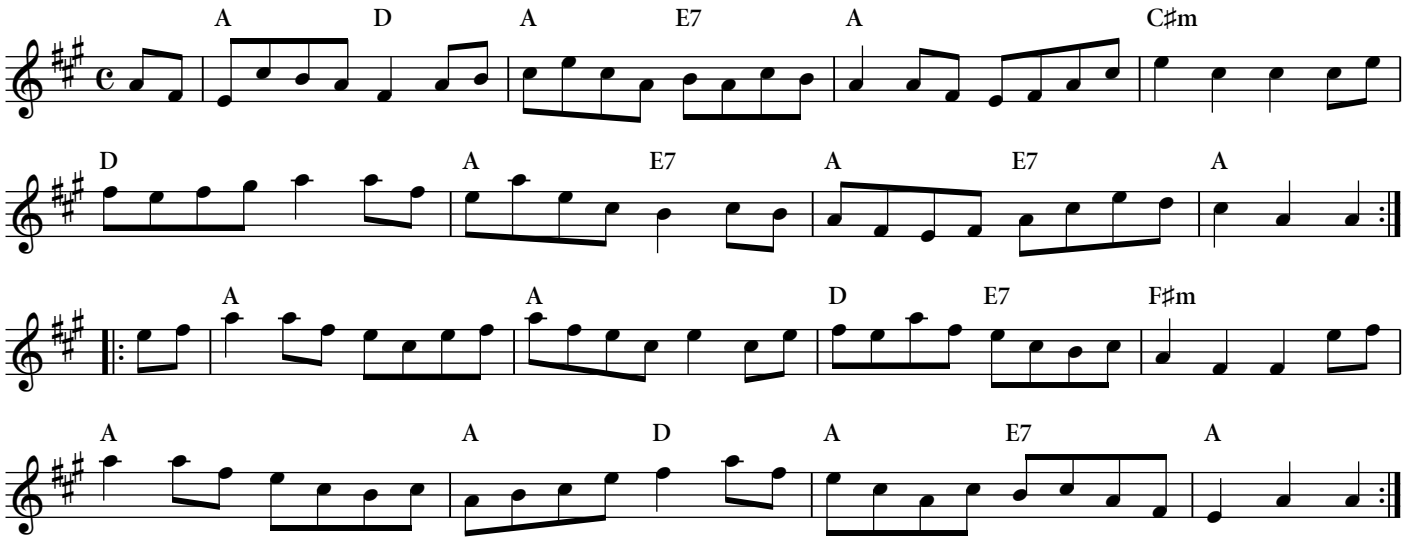


Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943).* This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, *The Music of John Taggart (1854-1943),* Front Hall Records FHR-204C, 1989.

Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

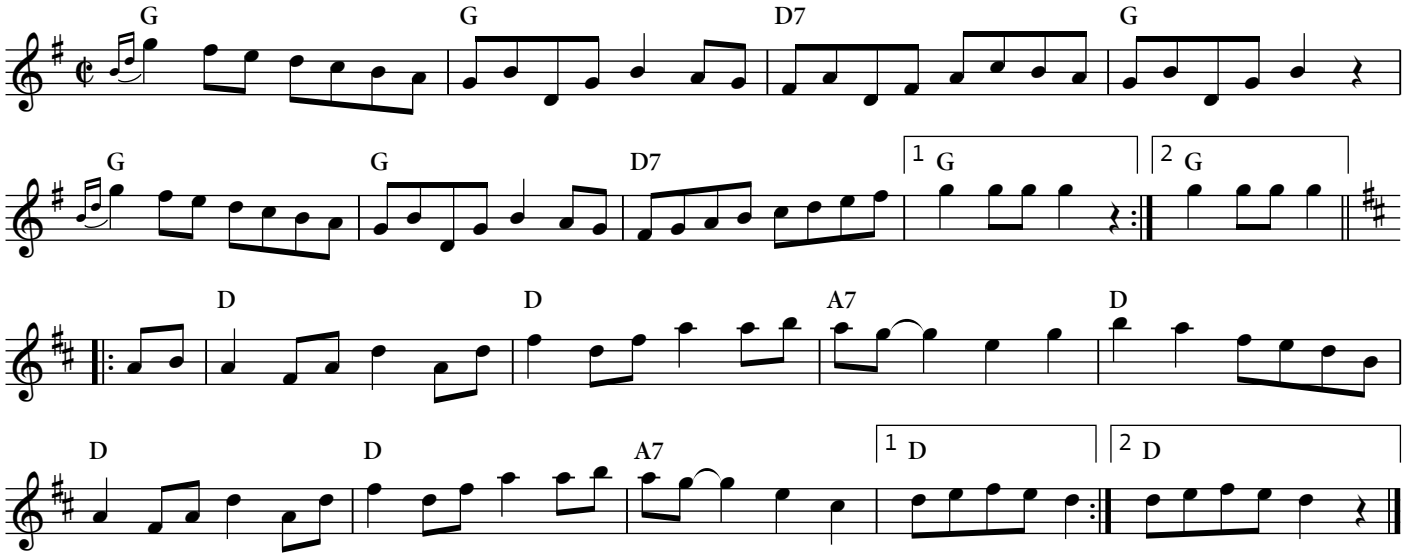
Miss Mason's Hornpipe

Bob McQuillen

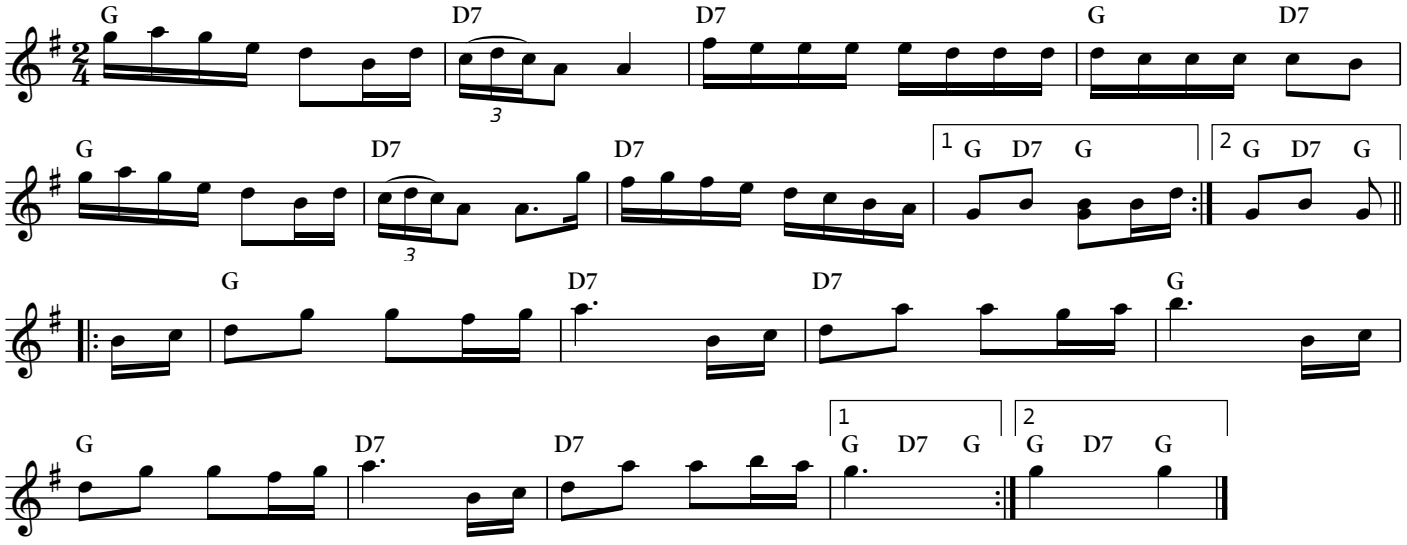


Tune Notes: Written by Bob McQuillen for Sarah Mason, caller and whistle, Lamprey River Band.

Reel de Montreal

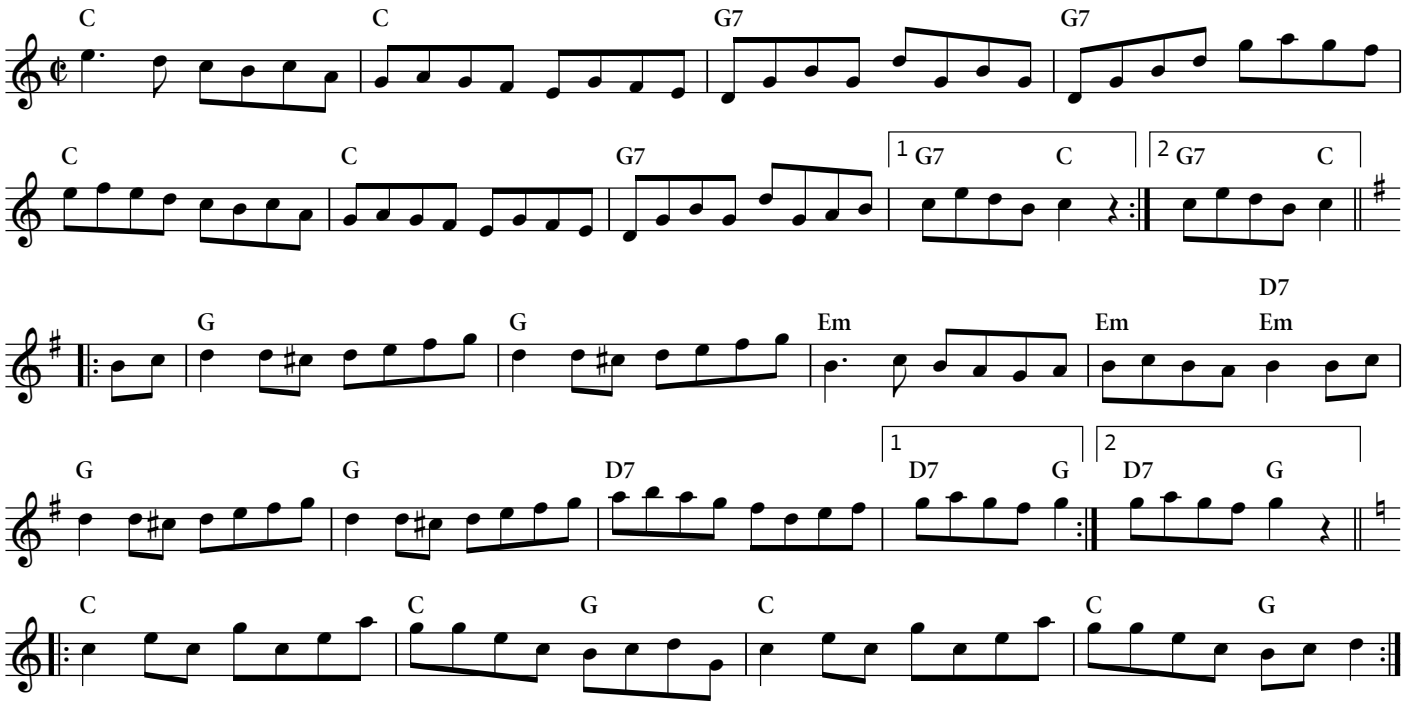


Reel des Oignons



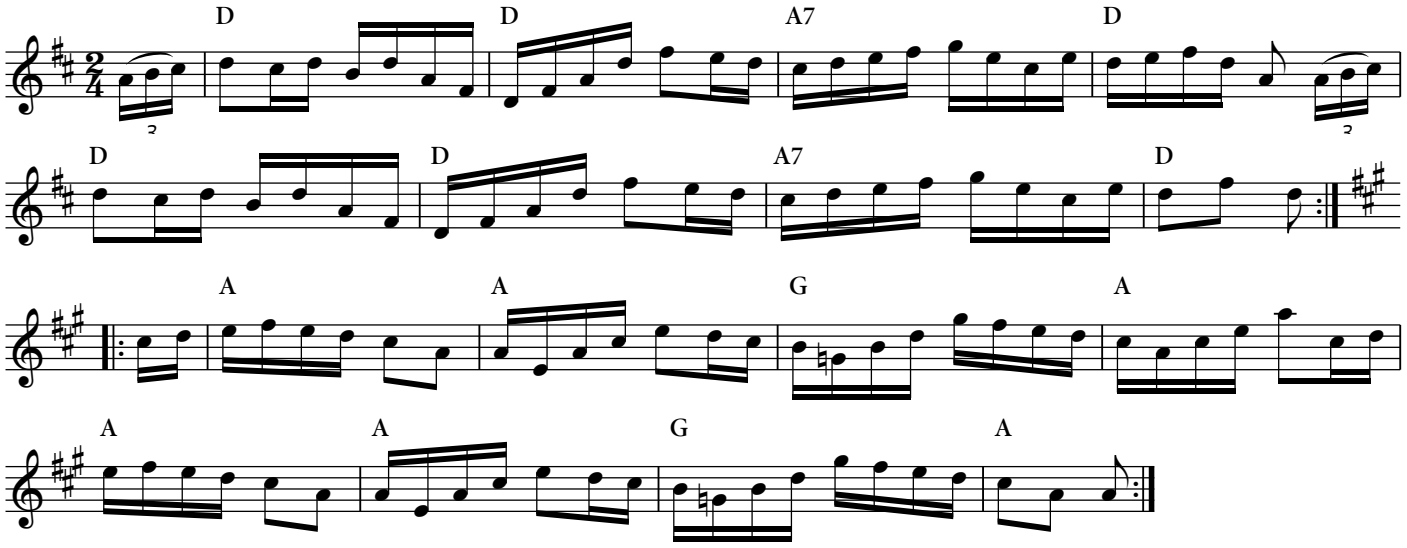
Source/Origin: Joseph Allard Maine French Fiddlers, *In Memere's Kitchen.* Produced by Harry King. Readfield, Maine, 1995.

Mother's Reel

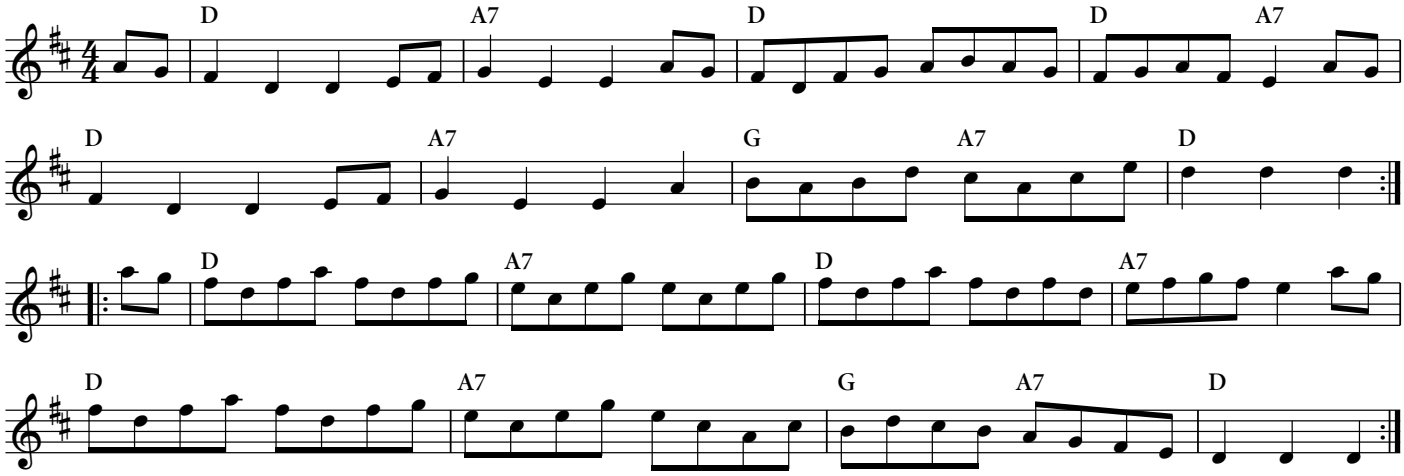


Tune Notes: When playing for a dance it generalliy makes sense to end at the end of the dance. Otherwise it would resolve better to end on the A part or possibly the B part. In measure 4 of the B part it's fun to play a D7 before the G chord in measure 5.

Old French



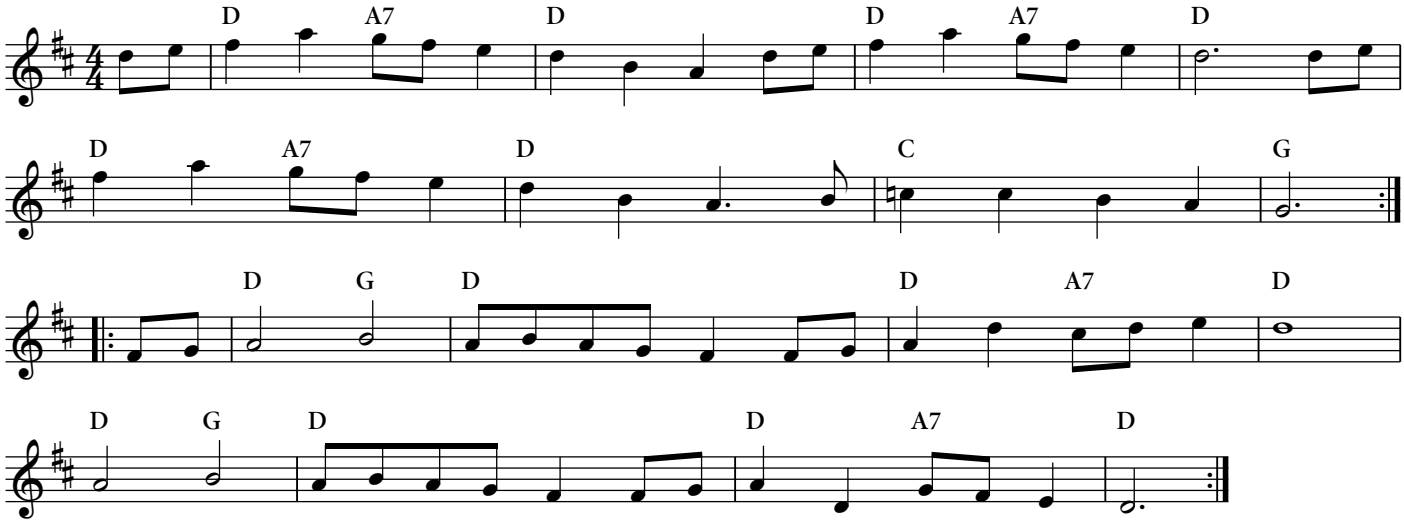
New Century Hornpipe



Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943).* This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, *The Music of John Taggart (1854-1943),* Front Hall Records FHR-204C, 1989.

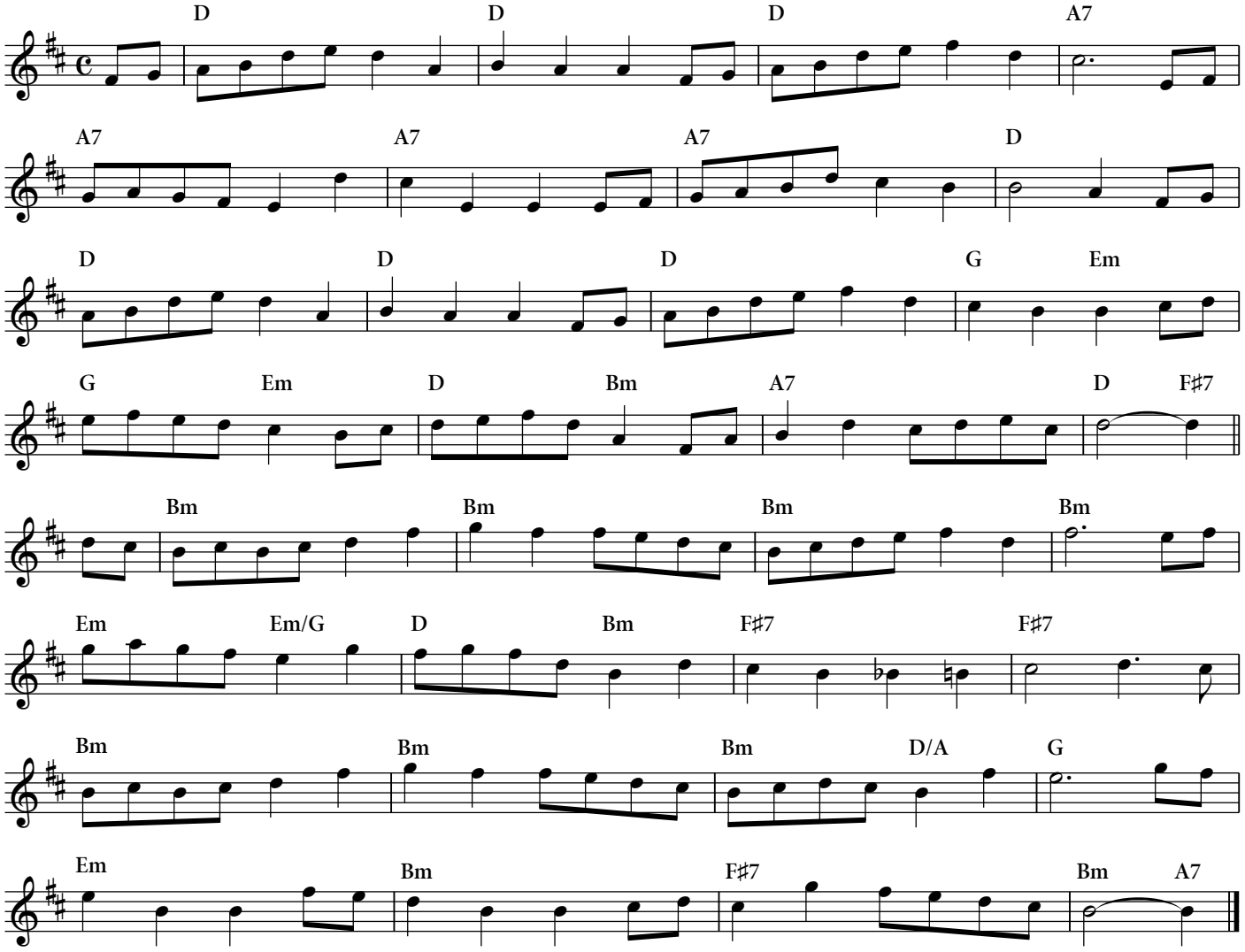
Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

Over The Waterfall



Olde Tyme Quadrille

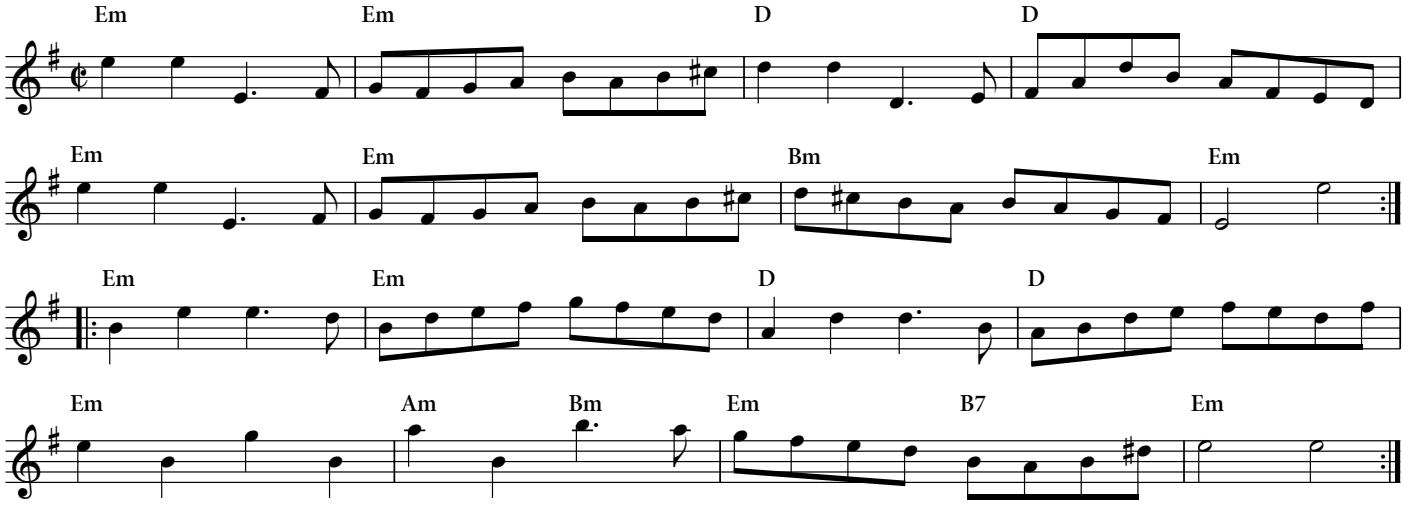
Bob McQuillen, June 1975



Source/Origin: Chords are as played by Bob McQuillen on a recording of New England Tradition from around 1985, to the best of my identification ability.

Tune Notes: I listened to three recordings, and he played the chords differently on each one. I present a couple alternative in the accompanying chord book.

Old Grey Cat

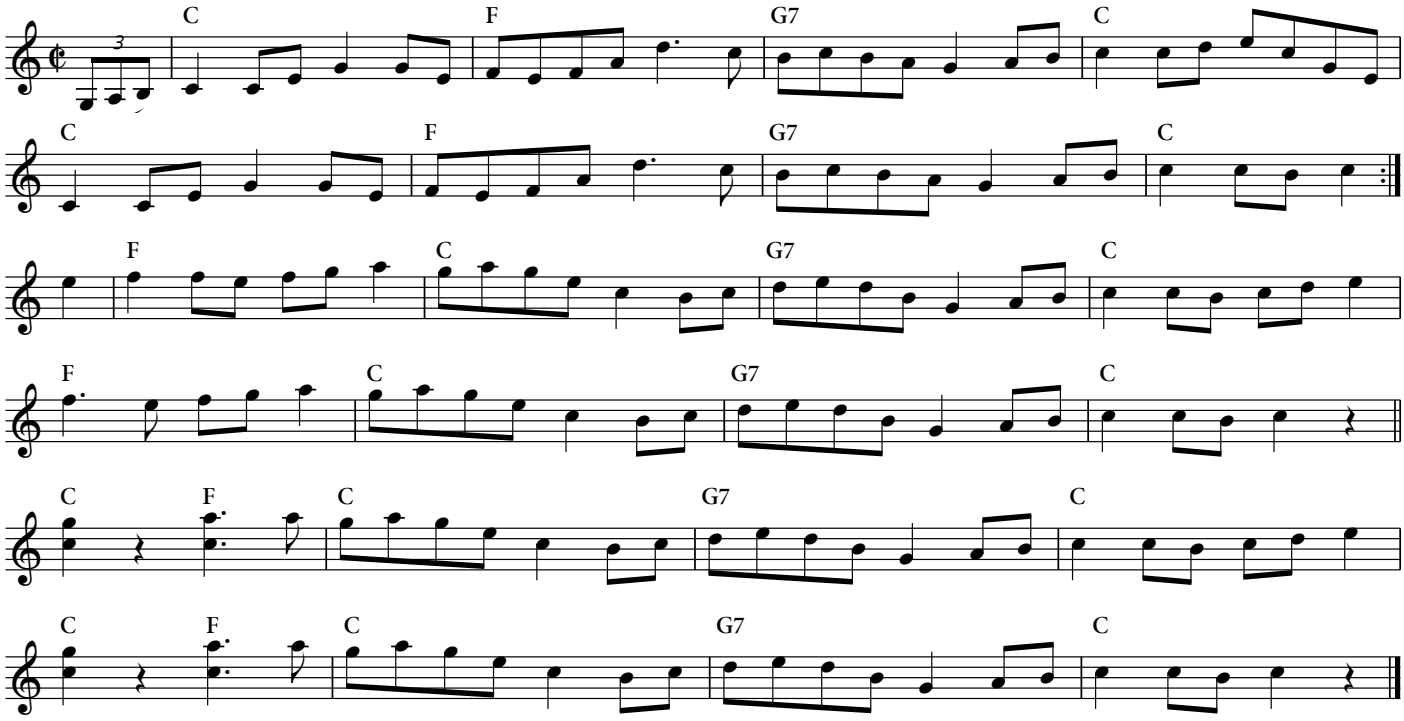


Tune Notes: A member of a band I used to play with once asked if I knew how to make the cat meow. The answer is you play the two initial open E notes together with a D#.

Pat the Budgie

Graham Townsend

New England Version

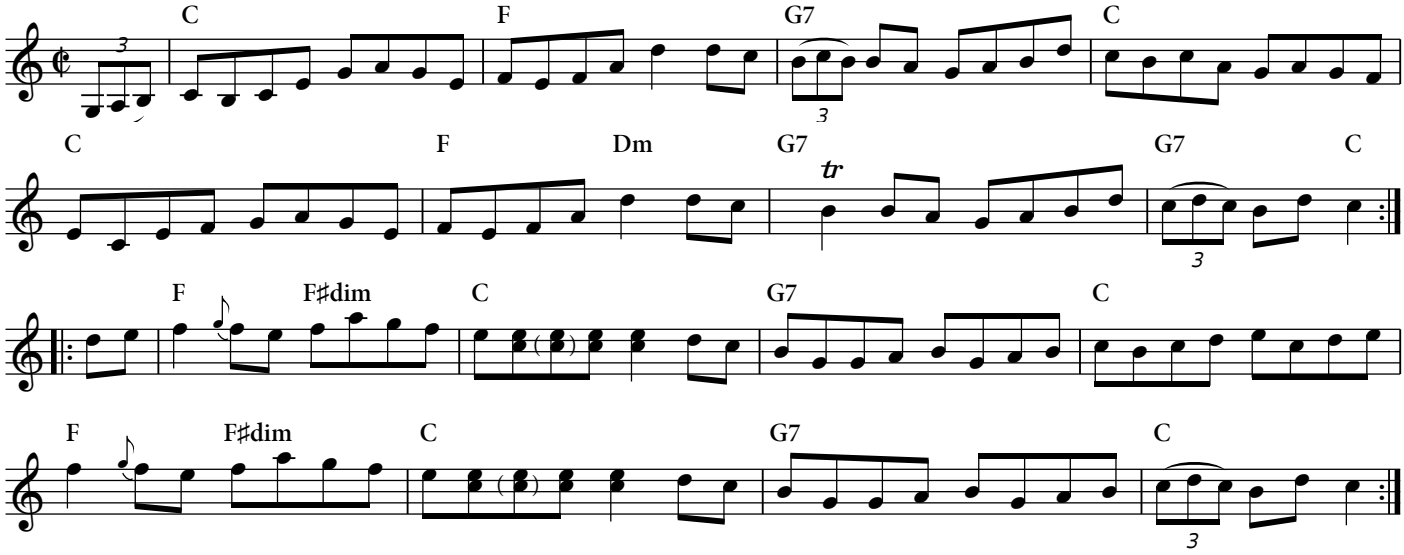


Tune Notes: This is a New England version of the Graham Townsend tune learned many years ago from Becky Tracy and Susan Janssen. Some of the details may have been modified but only slightly. Interestingly, the New England version has a third part (or second part variation) that wasn't part of the original tune at all.

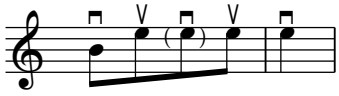
Pat the Budgie

Graham Townsend

As Played by Graham Townsend



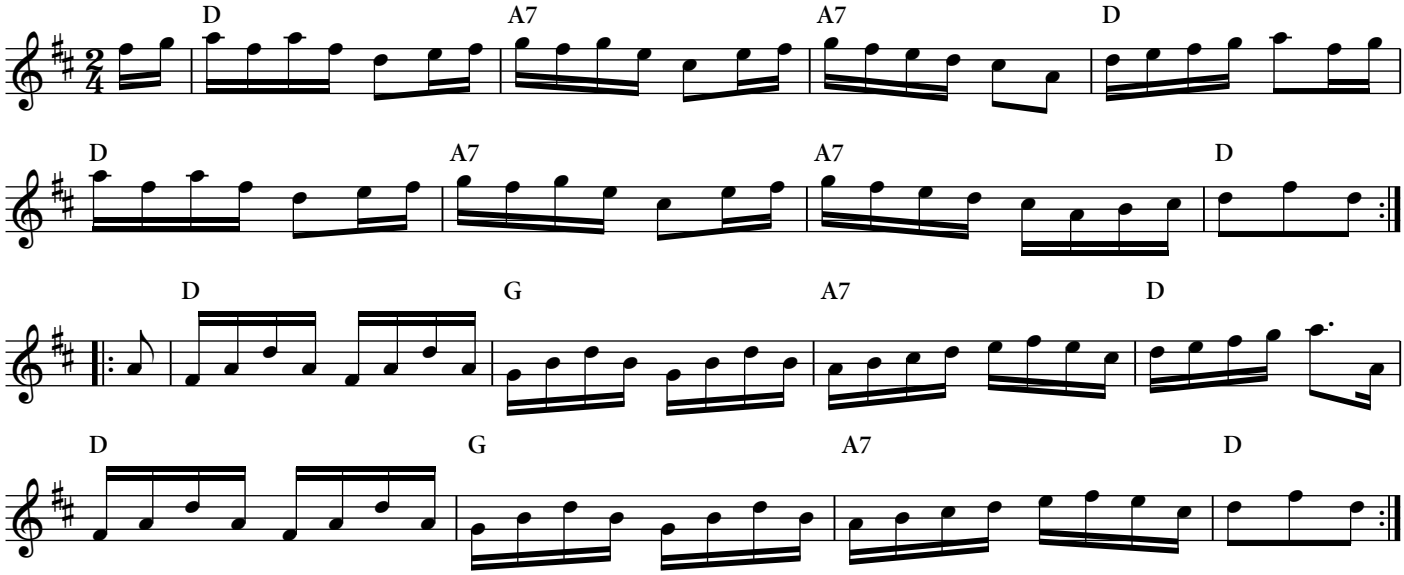
Ghost note example



Source/Origin: Graham Townsend, *Famous Canadian Fiddlers Volume 1: Graham Townsend.* Banff, RBS 1083, 1960.

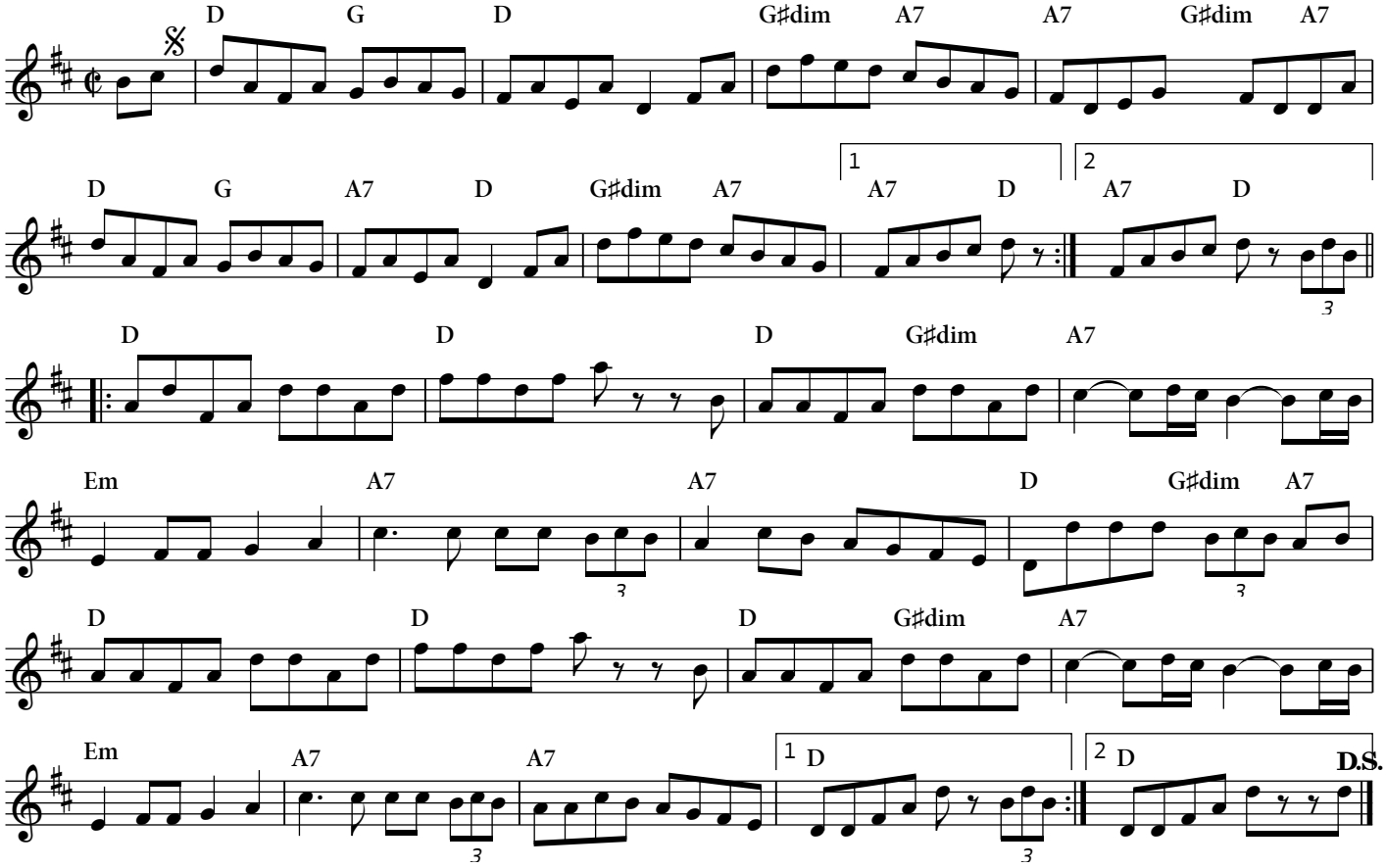
Tune Notes: This is a transcripton of Graham Townsend's playing of the tune. The notes in parentheses are ghost notes, a French Canadian fiddle technique in which two up bows are separated by a barely audible down bow, giving the impression of syncopation. See above for an example.

Pays de Haut



Reel du père Bruneau

Lorenzo Picard

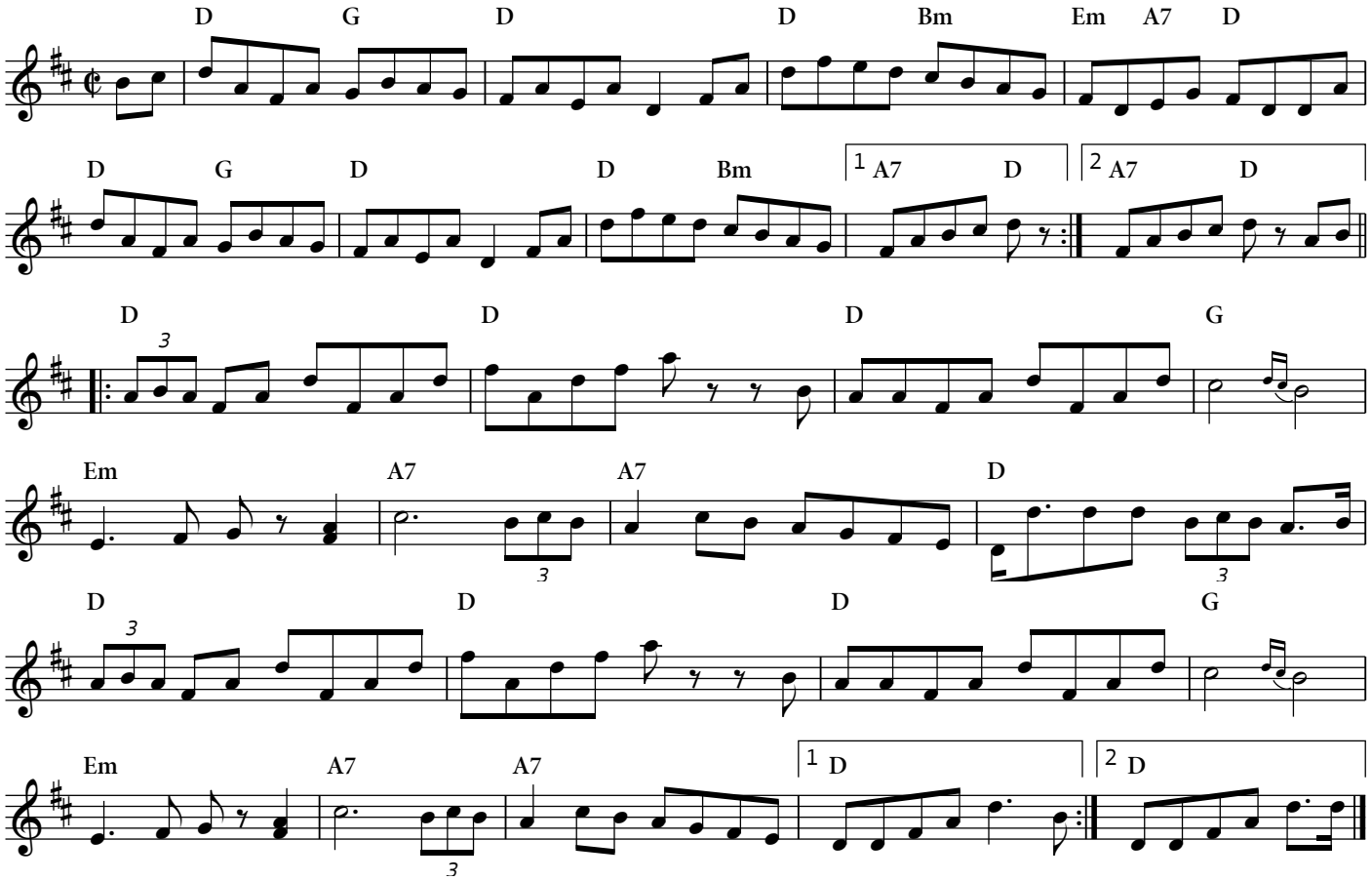


Source/Origin: Philippe Bruneau, *Accordéon diatonique.* Disques Tout Crin, TCDA 19083-2, 2003. From the Archives of the Canadian Museum Of Civilization, recorded between 1978 and 1982.

Tune Notes: On this track Michel Faubert is playing fiddle and Mario Loiselle is playing piano. The chords should be considered my best guesses based on the playing of Mario Loiselle. There is also a version on the website based on recordings by Lisa Ornstein & Dénis Pepin and by Raz-de-marée.

Reel du père Bruneau

Lorenzo Picard



Source/Origin: Lisa Ornstein & Denis Pepin, *Danseries de la Belle Province.* Québec, Lisa Ornstein, 1984.

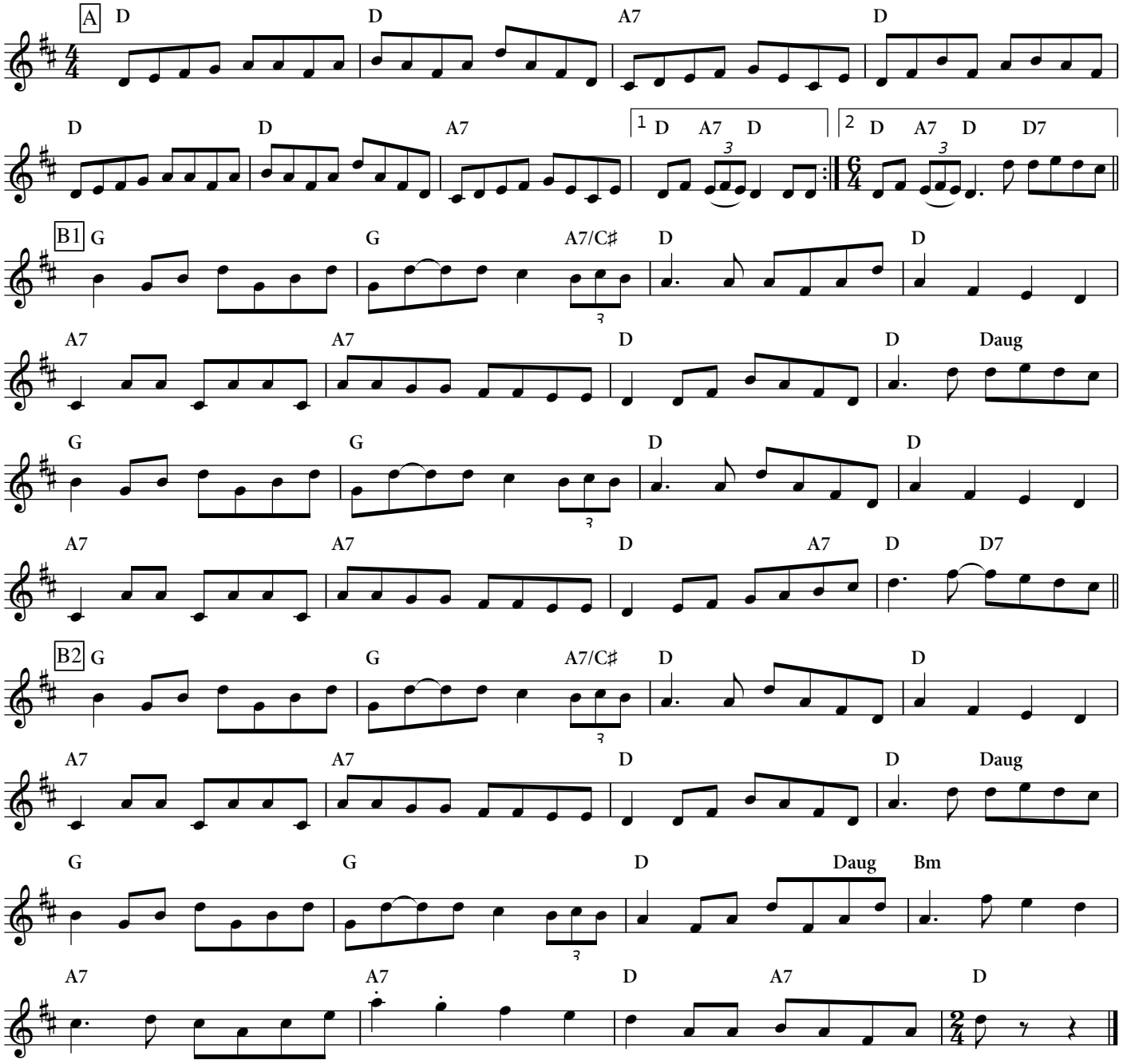
Source/Origin: Rachel Aucoin & Sabin Jacques. Raz-de-Marée, *Musique traditionelle québécoise.*

Source/Origin: Transcriptions by Claudine Arcand. Montréal, Tidal Wave Music.

Tune Notes: Composed in honor of Philippe Bruneau.
Melody from Lisa Ornstein and Denis Pepin. Chords from Rachel Aucoin.
There is also a version on the website based on a recording by Philippe Bruneau.

Le petit bal à l'huile

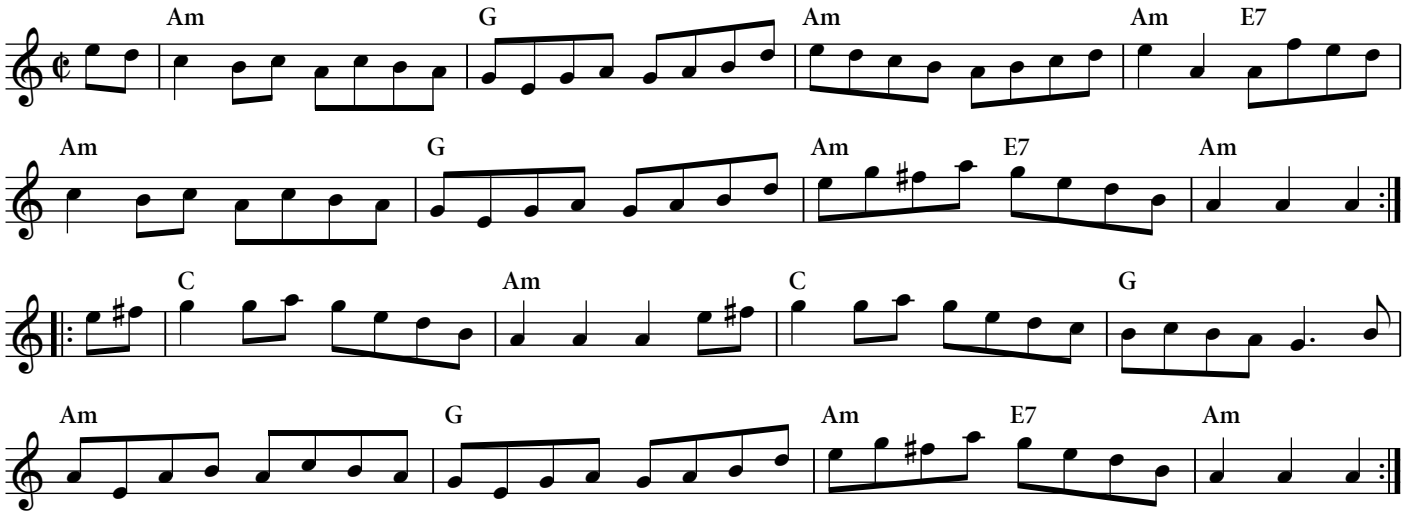
Marcel Messervier



Source/Origin: *Cinq à six* led by Lisa Ornstein. Ashokan, Northern Week, 1991, Monday & Thursday.

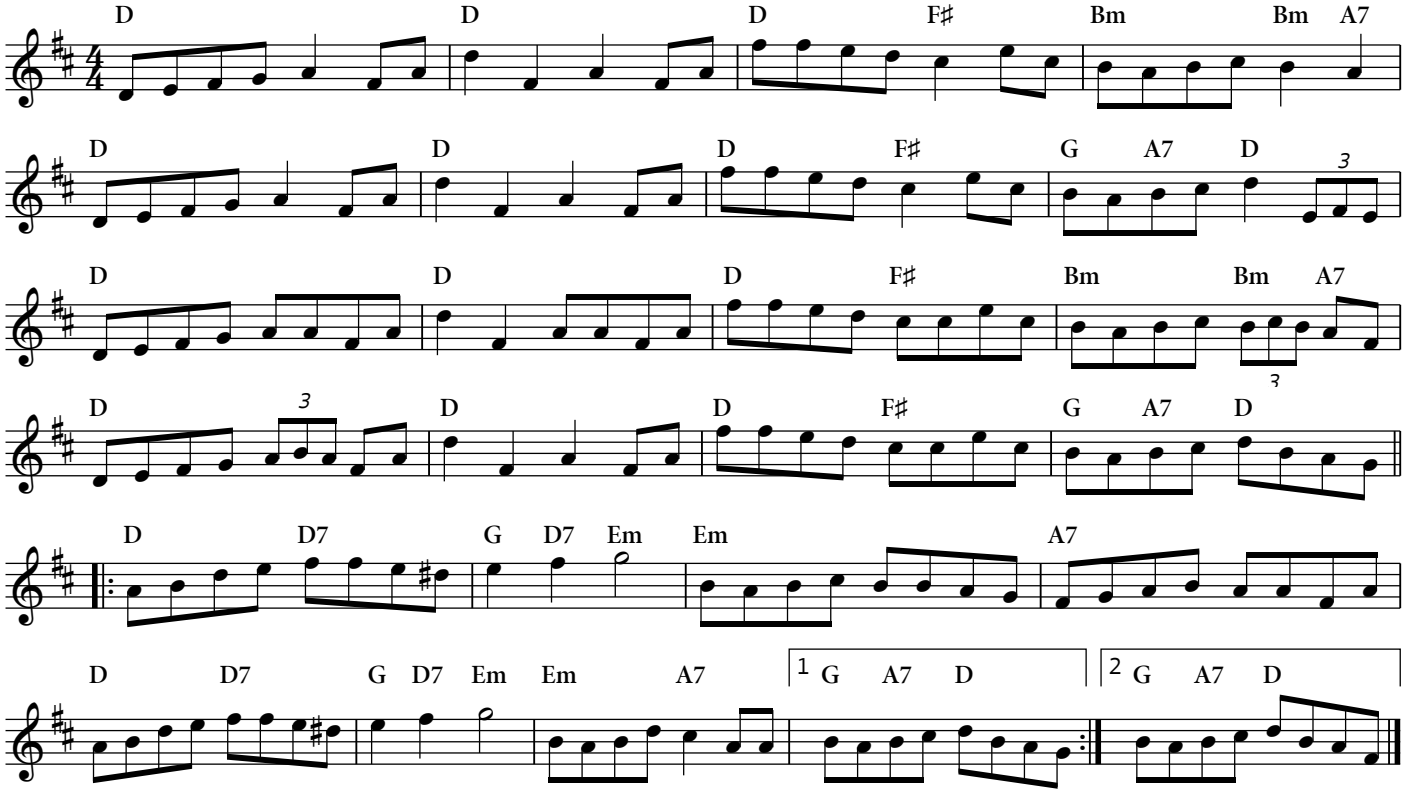
Tune Notes: There were many people playing but the lead fiddler was generally clear. The chords were a bit harder to figure out in places. There were a number of quick passing chords. For example, the end of a measure of D chord might have a quick C# chord (C#, G# only) to lead into a D chord in the next measure.

Poor Auld Woman



Source/Origin: *Canterbury Country Dance Orchestra.* F&W Records, F&W 3, 1972.

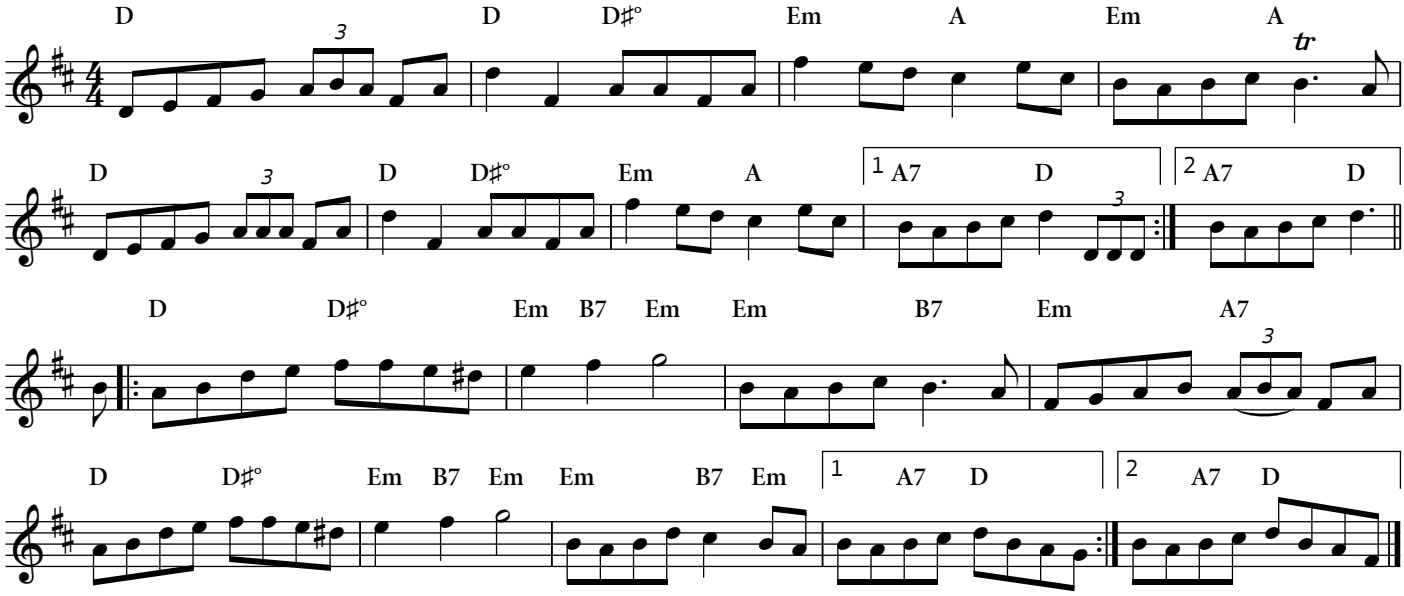
Le Petit tour des dames



Source/Origin: Jean Marie & Yvan Verret, Champlain Valley Festival, 1988 (personal recording).

Tune Notes: The second half of the A part is really a repeat. I wrote it out to illustrate a number of common variations. There is another transcription in which I attempt to guess at Lise Verret's chords. Here I'm providing a sort of hybrid New England- Canadian style accompaniment.

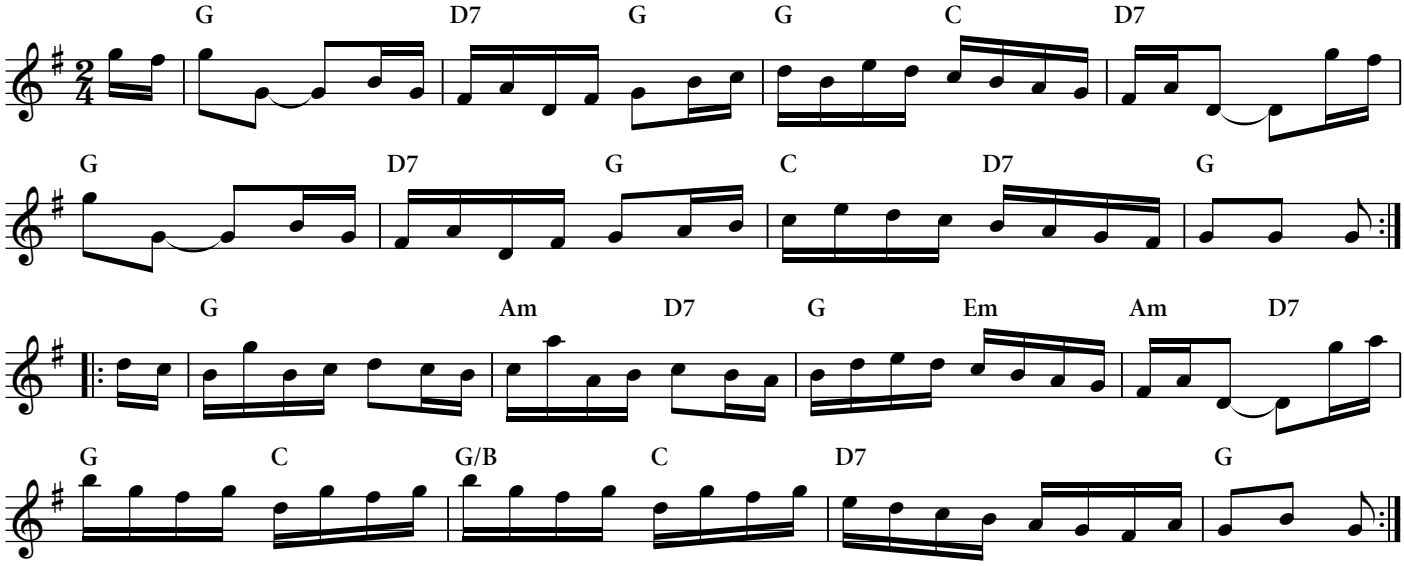
Quatrième partie: Petit tour des dames



Source/Origin: Jean Marie & Lise Verret, *La famille Verret Vol. 2.* Philo Forerunner Series 42016.

Tune Notes: Please note that the chords are my approximation to what Lise Verret plays, but shouldn't be considered any more than that.

Quindaro Hornpipe



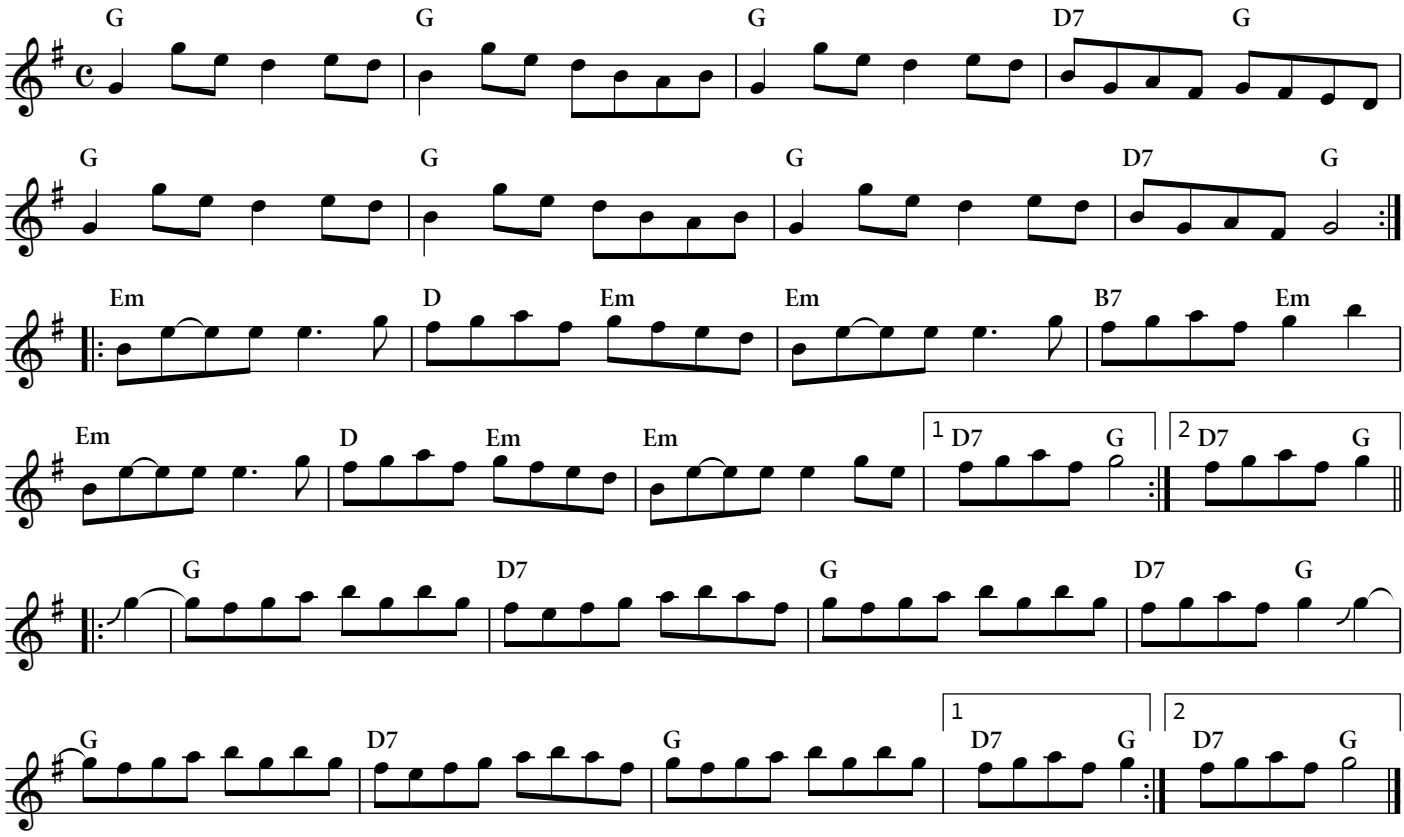
Source/Origin: Newt Tolman & Kay Gilbert, *Nelson Music Collection.* DR 8292, around 1970).

Source/Origin: Melody from Newt Tolman, chords in part from the playing of Bob McQuillen.

Tune Notes: Some people separate the tied notes and others play them as written. Some people of both opinions are quite adament about which way they play those notes.

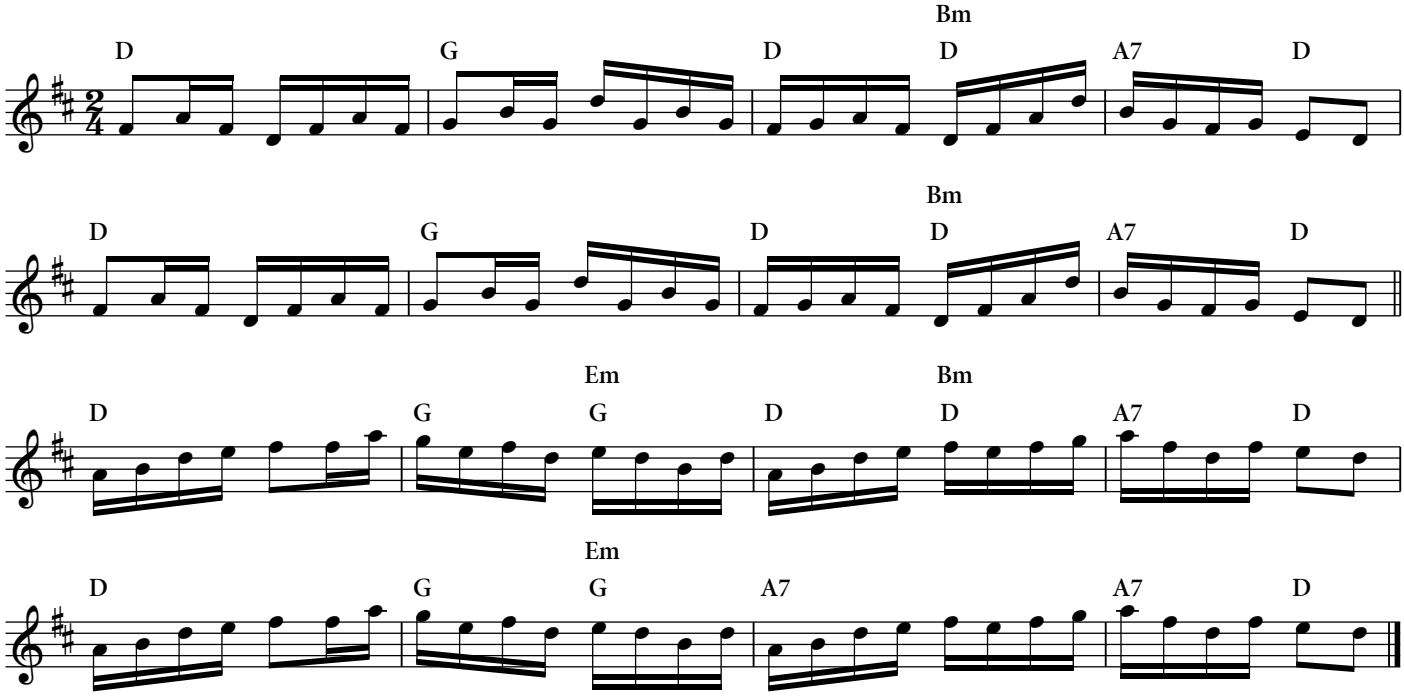
Pigtown Fling

Stoney Point



Tune Notes: As written it makes a great 48-bar tune and works very well for a dance called the Willow Tree. It can also be played for a 32-bar dance in a few different ways: It's often played ABAB, but can be played AABB or AABC as well.

Piper's Lass

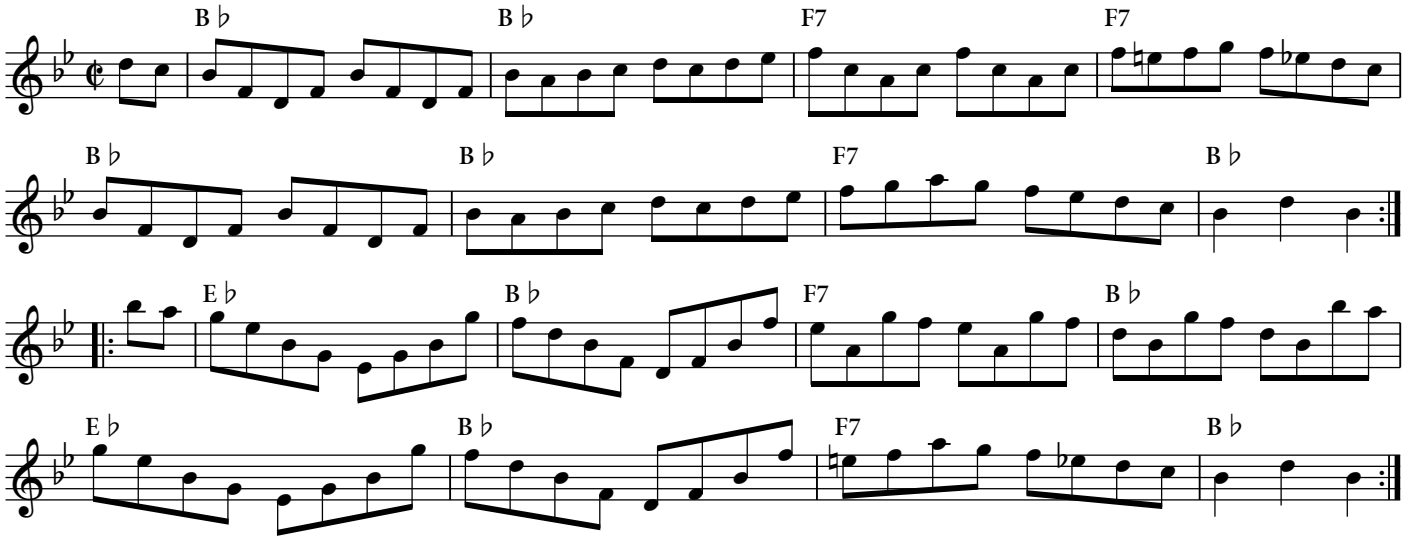


Source/Origin: Old New England, *ONE IV.* Peterborough, NH, Whistler's Music WM9810, 2010.

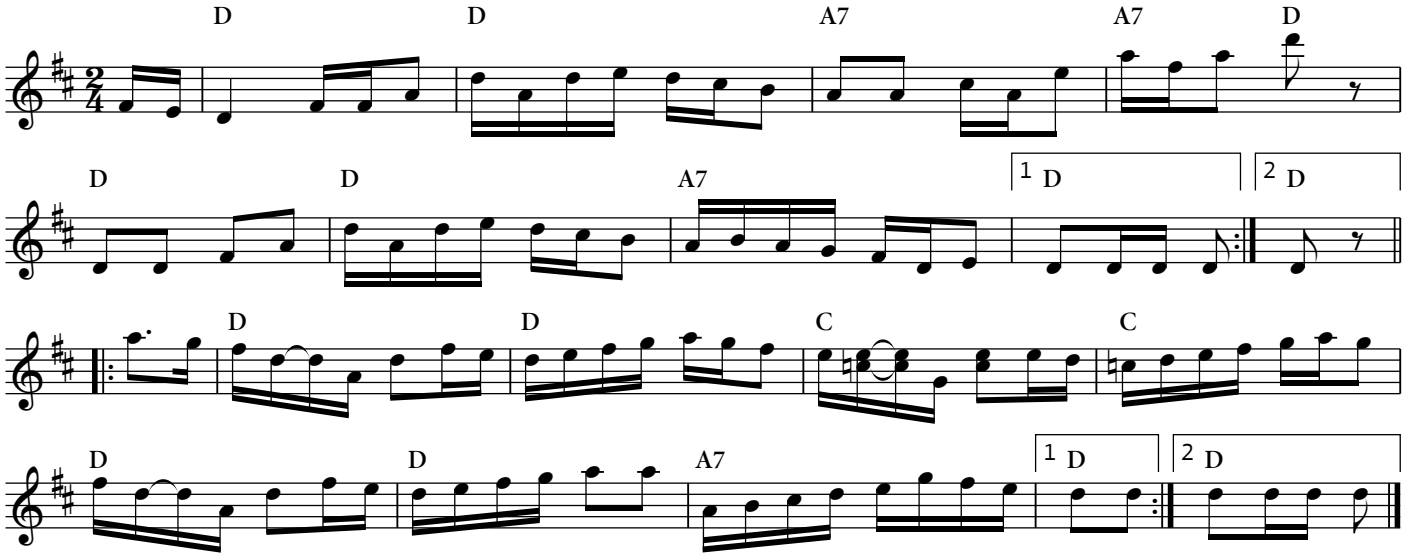
Tune Notes: I learned this many years ago from Deanna who is quite fond of the tune. This version is based on playing the tune with her many times and on the recording on Old New England's ONE IV. Chords are fairly standard. The Bm and Em are alternate chords based on the playing of Bob McQuillen.

President Garfield's Hornpipe

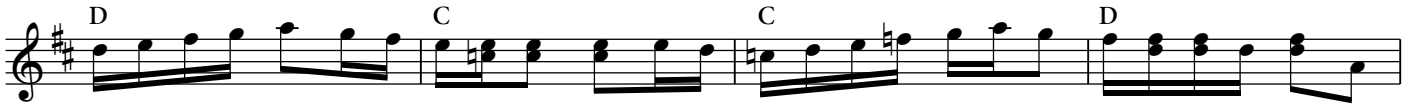
Harry Carlton



Quince Dillion's High D Tune



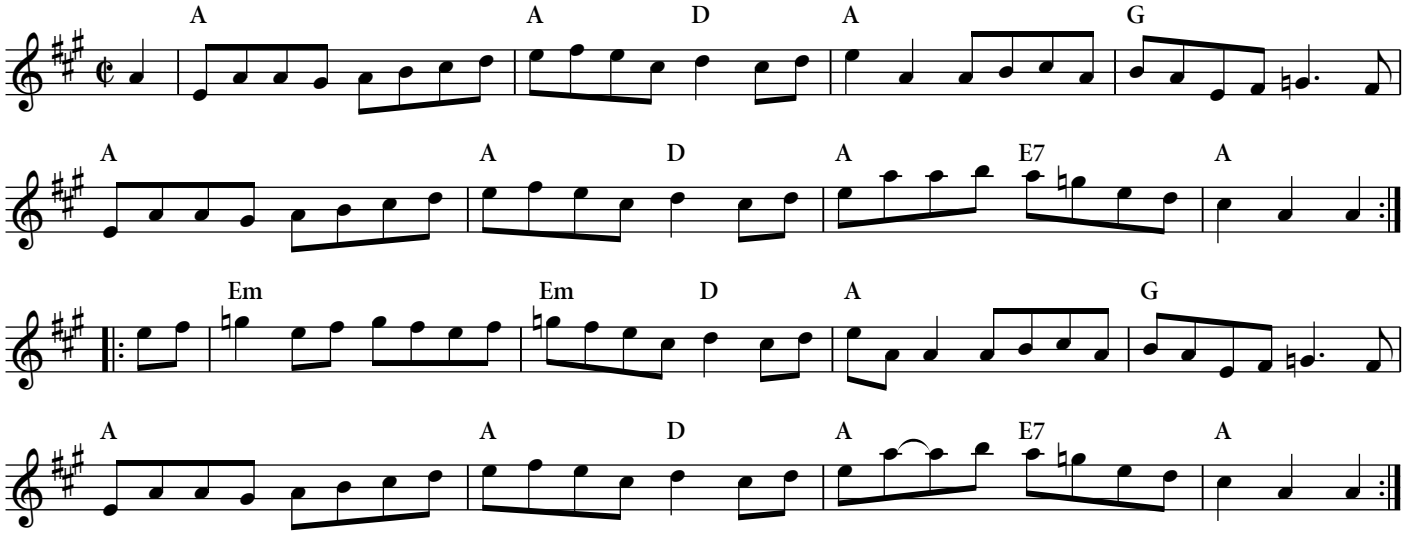
There were many variations. In the B-part the tied D and C naturals were sometimes played separately. Here are a couple others, from measures 2-5 of the B part.



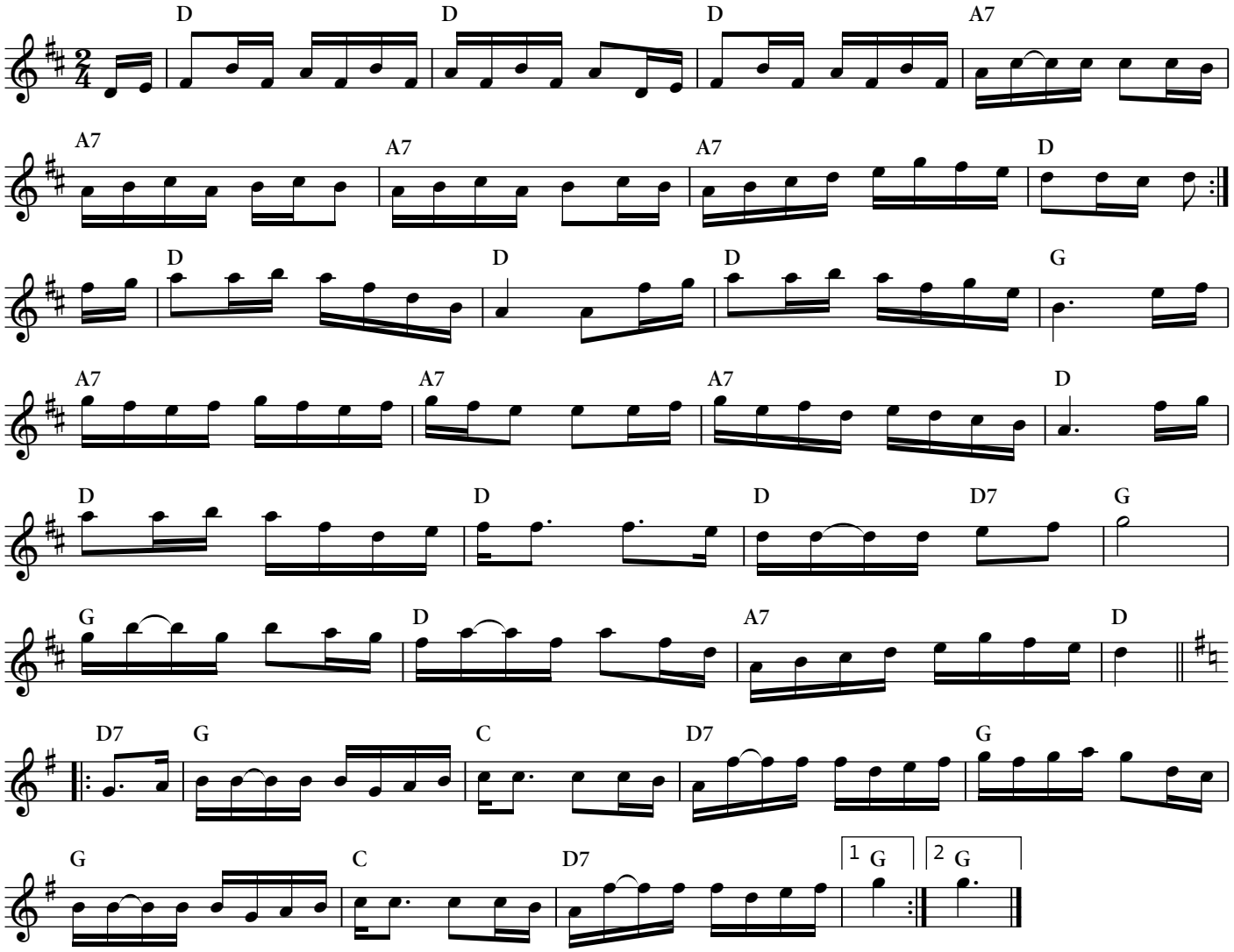
Source/Origin: Allan Block, *Alive & Well & Fiddling.* Living Folk Records (LFR 104), 1977

Tune Notes: The tune was learned by Henry Reed from Quince Dillion. From there it was publicized to a wider portion of the traditional music community by Alan Jabbour. Allan Block and others called it Quince Dillon's High D Tune but Alan Jabbour points out that his name was really Quince Dilion (Quincie on his gravestone).

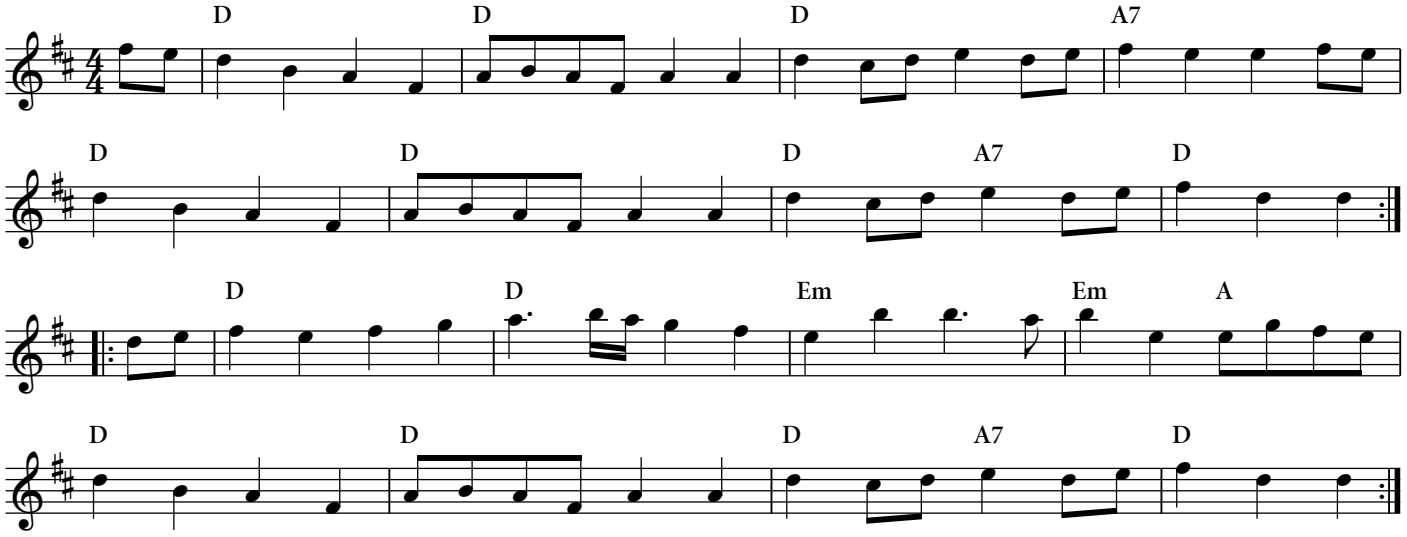
Red Haired Boy



Ragtime Annie

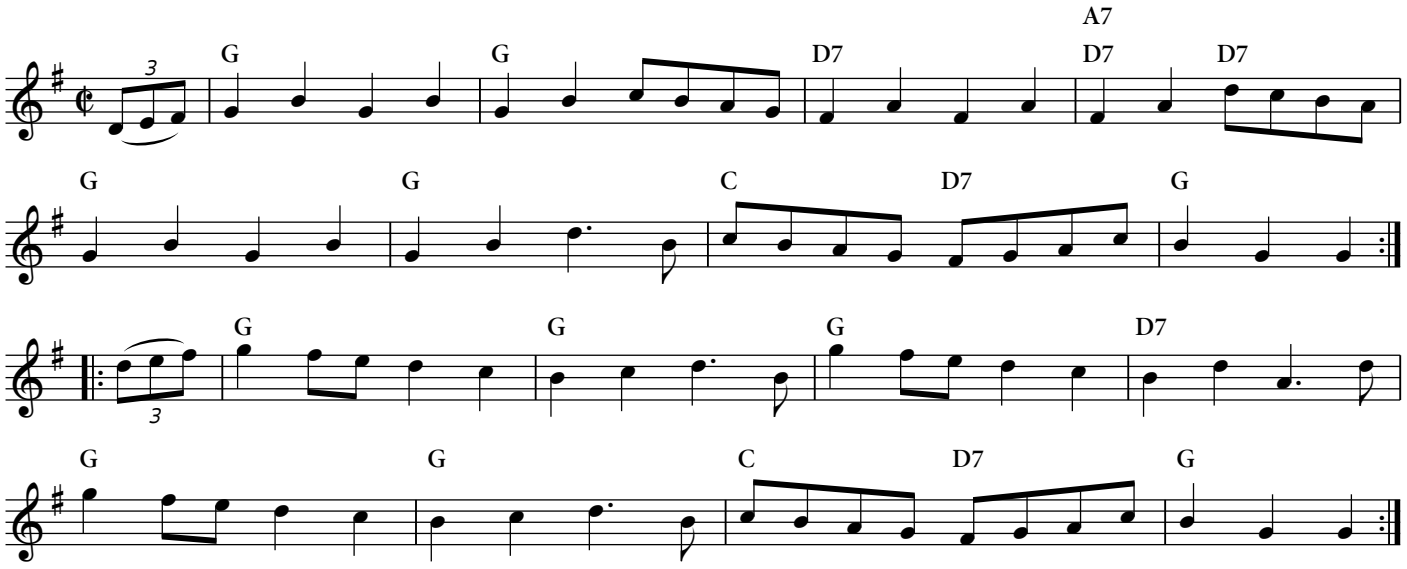


Rose Tree



Rakes of Mallow

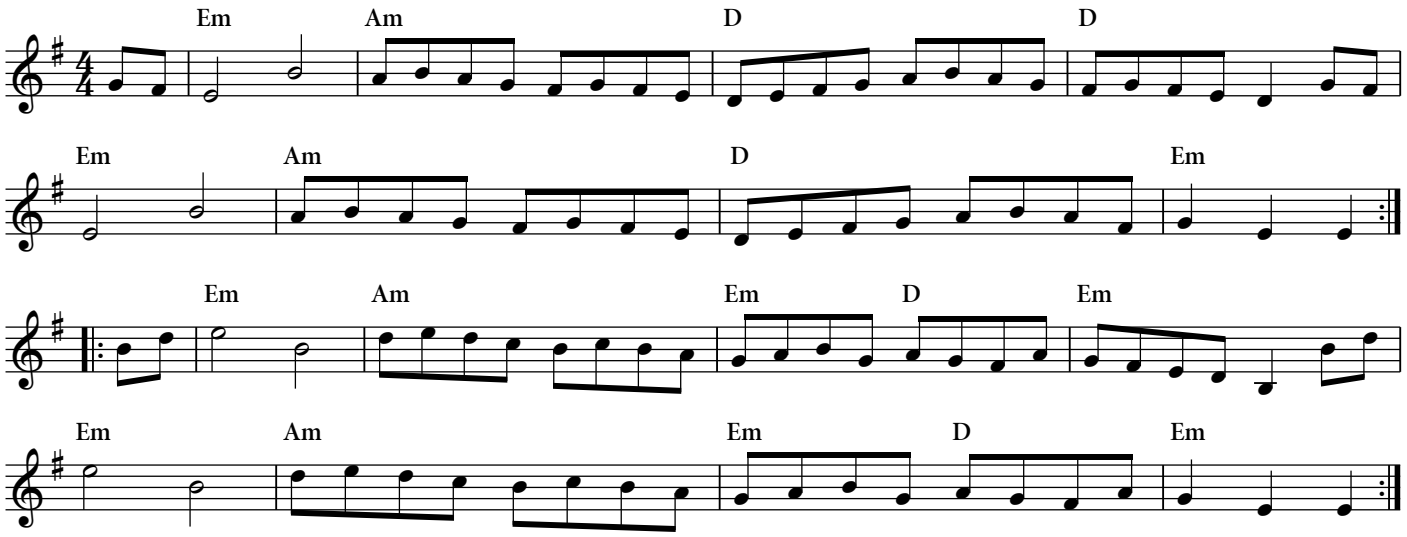
Rakes of Marlow



Tune Notes: The A chord in the A part is an alternative chord that clashes a bit with the melody but is fun and sounds surprisingly good.

Rising of the Lamprey

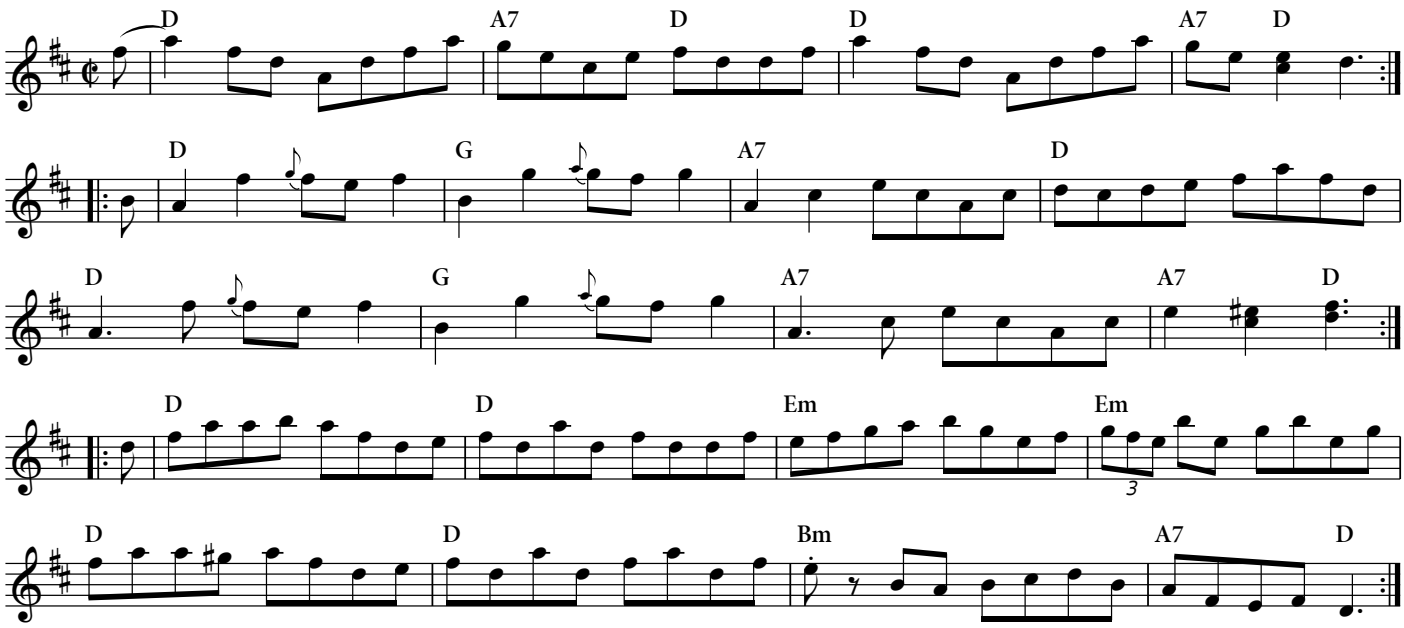
Sarah Hydorn



Tune Notes: Written by Sarah Hydorn (flute player for the Lamprey River Band) during the first hundred-year flood in the 1980s, when the Lamprey River was rising and ultimately flowed through her house.

La ronfleuse Gobeil

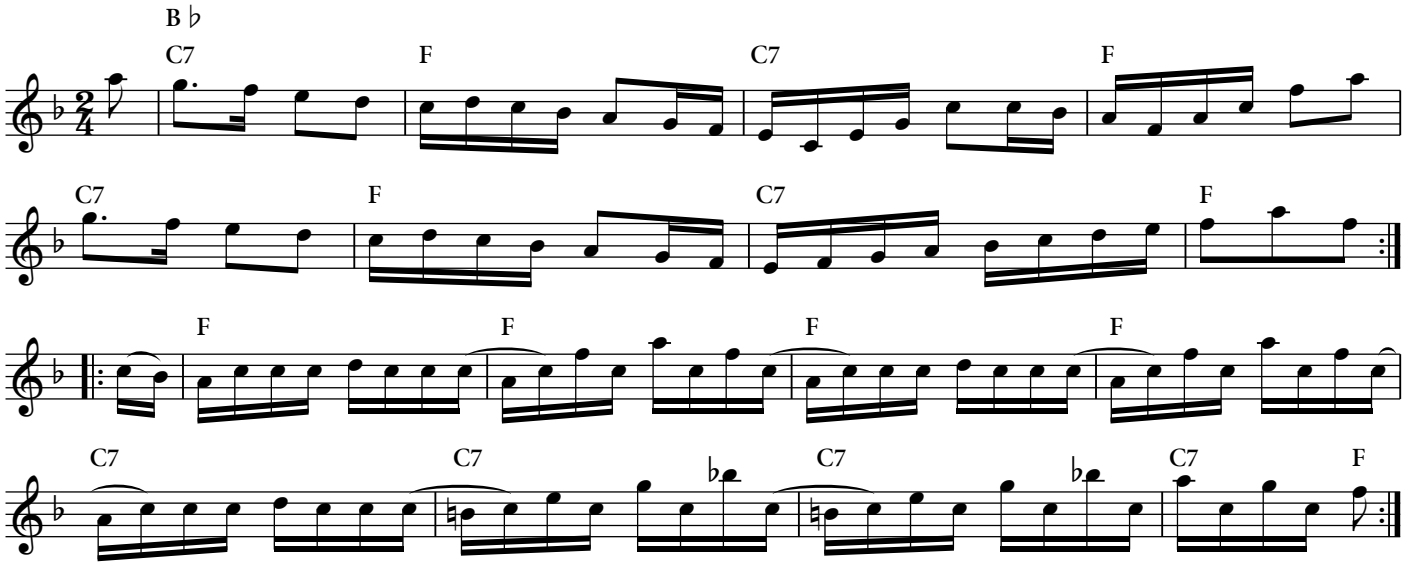
Willy Ringuette (A, B Parts)



Source/Origin: Jean Carignan, *Ti-Jean - Le Violoneux*. Totem, TO-9221, 1977.

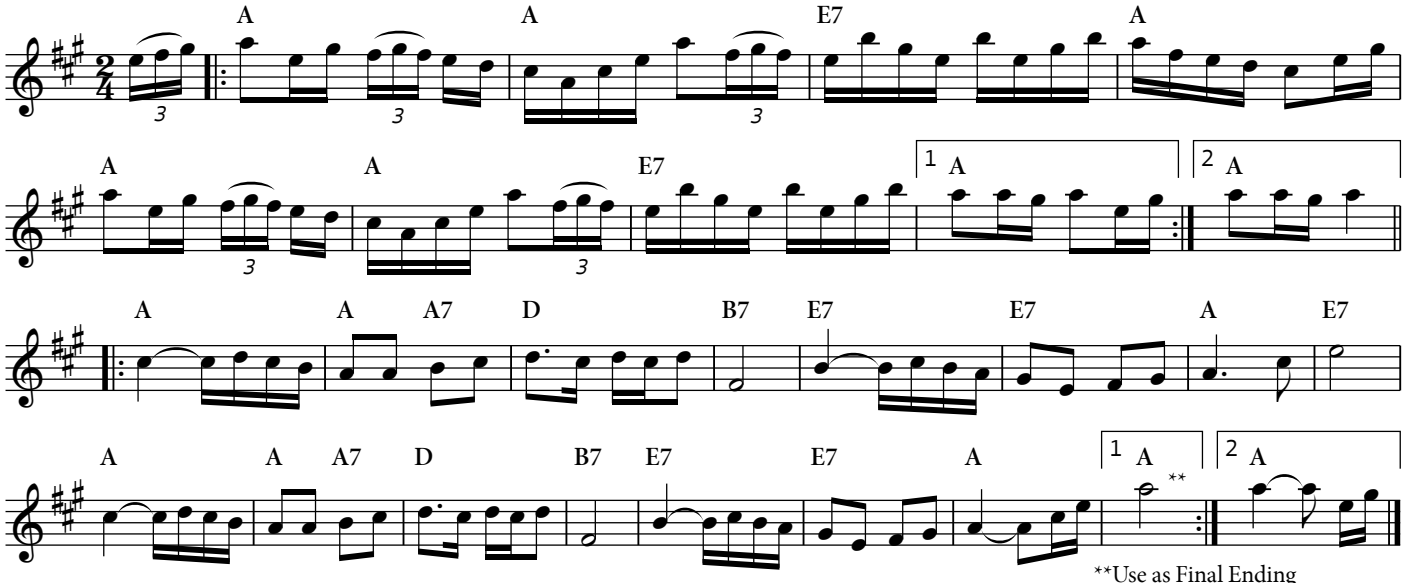
Tune Notes: Jean Carignan plays much of the tune in a fairly staccato style.

Ross's Reel No. 4



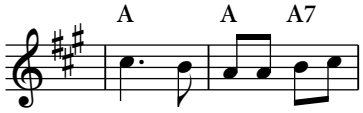
Tune Notes: The Nelson Square Dance Orchestra started the A part with a Bb chord. Ross's Reel is frequently played with Batchelder's Reel, often switching back to the first tune before ending. The bowings written in for the B part are a fairly common way of playing this tune.

Rouyn Reel

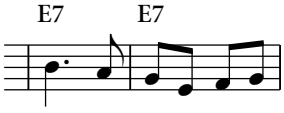


Omer often played parts of the B part with a slightly simplified rhythm. In the B part, measures 1, 5, 9, 13, he played it as a dotted quarter note - eighth note pattern with the eighth note one scale note lower, as shown below.

Measures B1-B2 & B9-B10



Measures B5-B6 & B13-14



Source/Origin: Omer Marcoux, *Fiddle Tunes with Omer Marcoux.* Concord, NH, produced by Sylvia Miskoe & Justine Paul, 1981 (cassette).

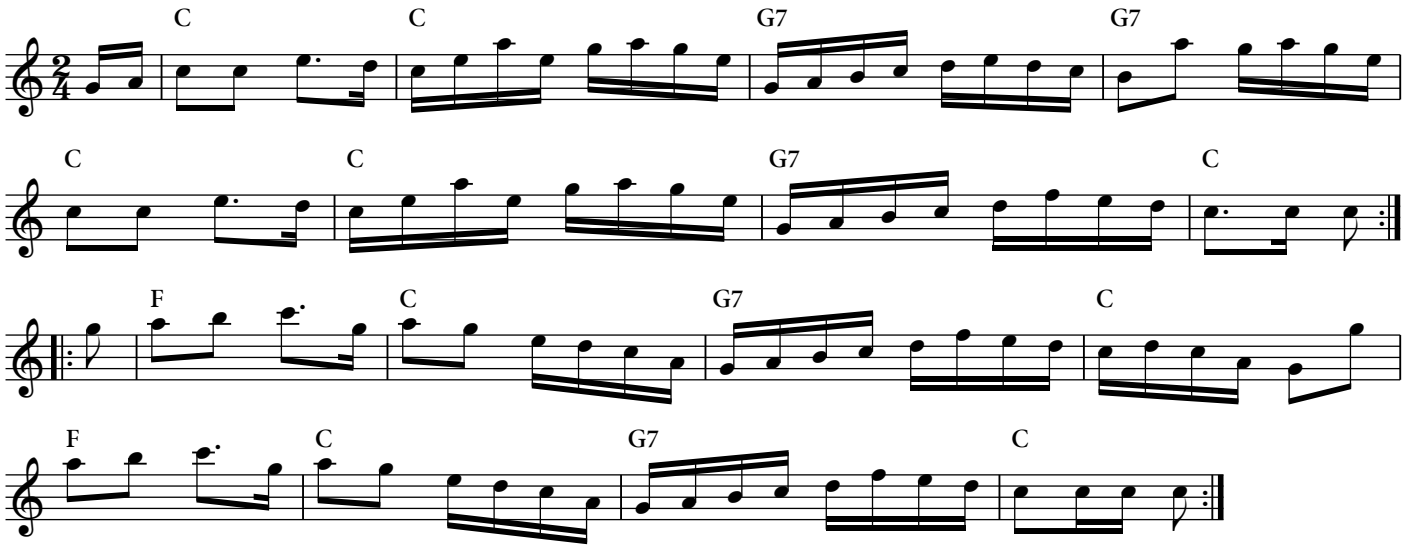
Source/Origin: Sylvia Miskoe & Justine Paul, *Fiddle Tunes of Omer Marcoux. Concord, NH, 1980, 1994.*

Source/Origin: Fernand Thibault et ses Pionniers, *Reel de Rouyn.* RCA Victor 55-5453-A.

Tune Notes: This is written out as played by Omer Marcoux. Thanks to the transcription by Sylvia Miskoe and Justine Paul, which were very helpful. Omer learned it from the 78 RPM record by Fernand Thibault. Omer plays a very similar version, although without what sounds like a fairly strong bluegrass influence in Fernand Thibult's playing.

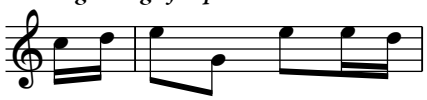
Rowe's Division

Rose Division

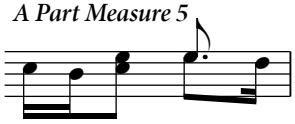


Here are a couple of Alan Jabbour's variations.

Beginning of A part



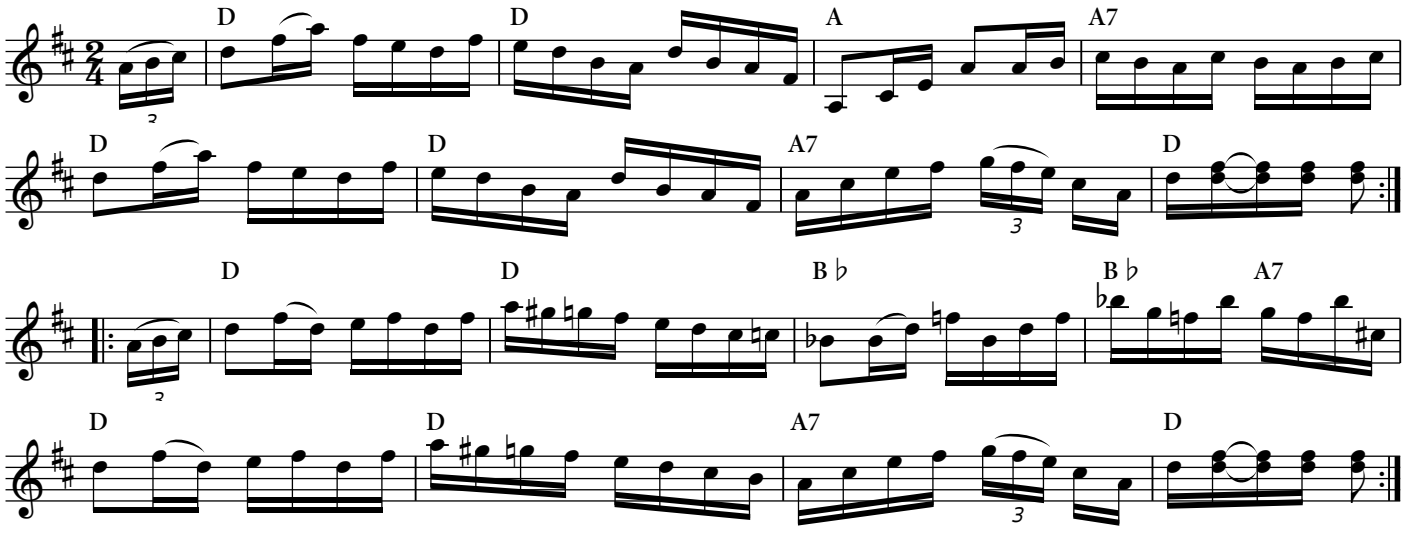
A Part Measure 5



Source/Origin: Learned from George Wilson and Fennig's All- Stars. It's likely that Alan Jabbour is the source for most people. Alan learned it from North Carolina fiddler John Lewis. Alan only had the spoken name so it's not clear if it's "Rose" or "Rowe's".

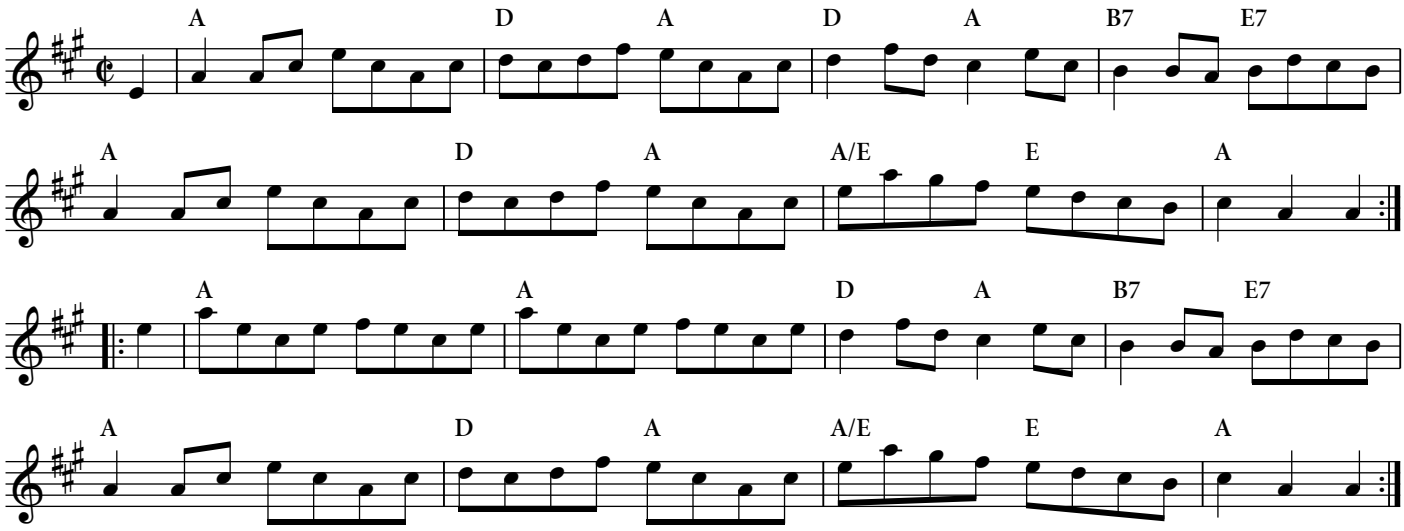
Snowflake Breakdown

Wally Traugott



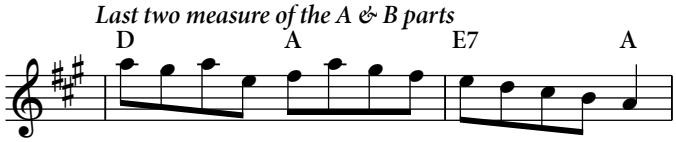
Roxborough Castle

Blanchard's Hornpipe

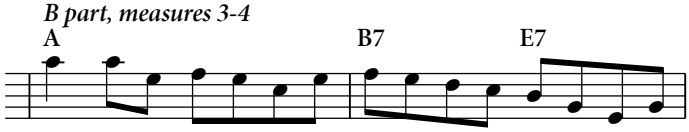


Here are a few melodic variations as played by Old Grey Goose.

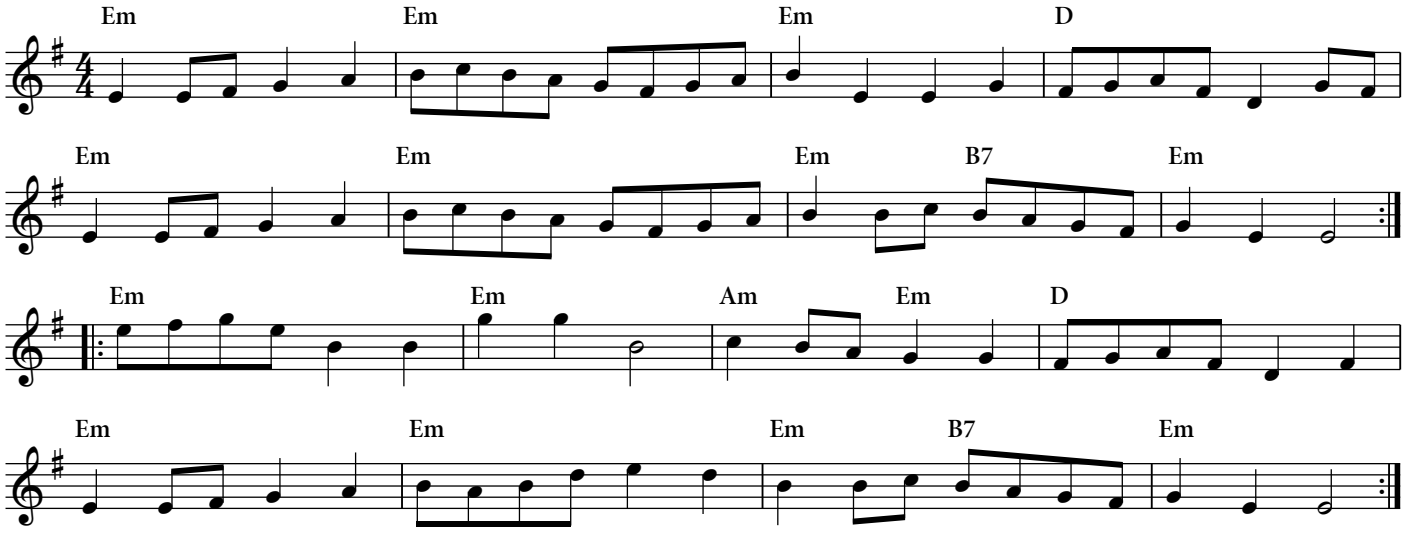
Last two measure of the A & B parts



B part, measures 3-4

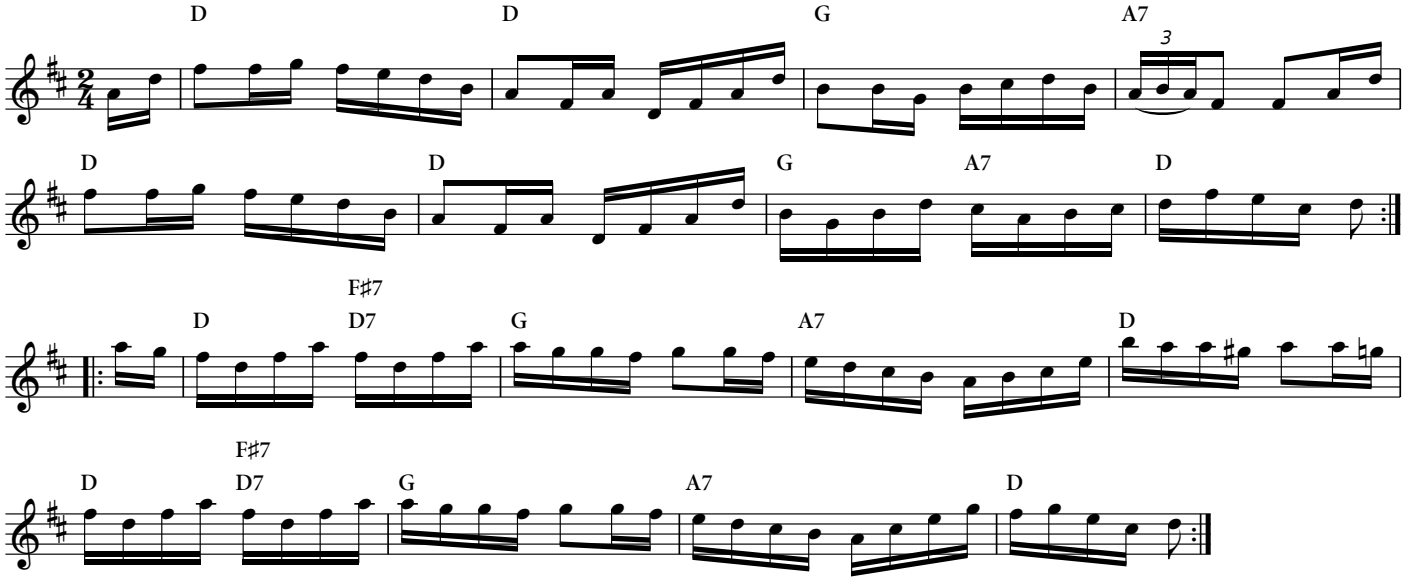


Scollay's Reel



Saint Anne's Reel

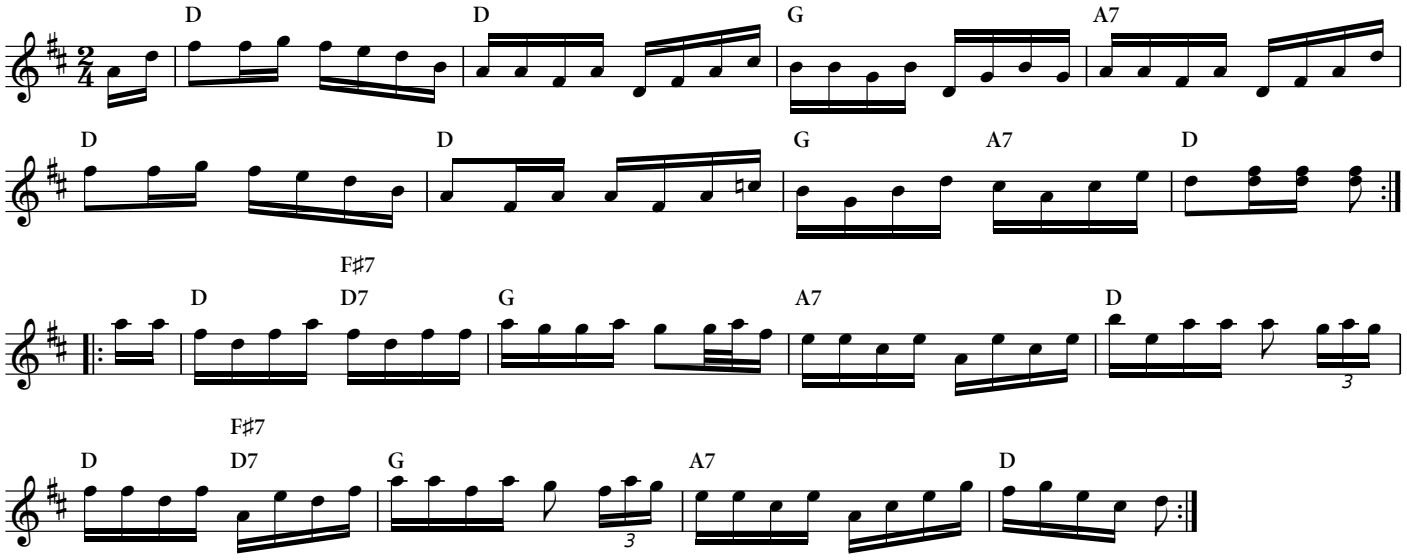
A Fairly Standard Version



Tune Notes: This is a reasonably standard version of the tune. I've also included a version from the playing of Marcel Robidas of Dover NH. The F#7 is a good alternate transition chord in the B part.

Saint Anne's Reel

As Played by Marcel Robidas

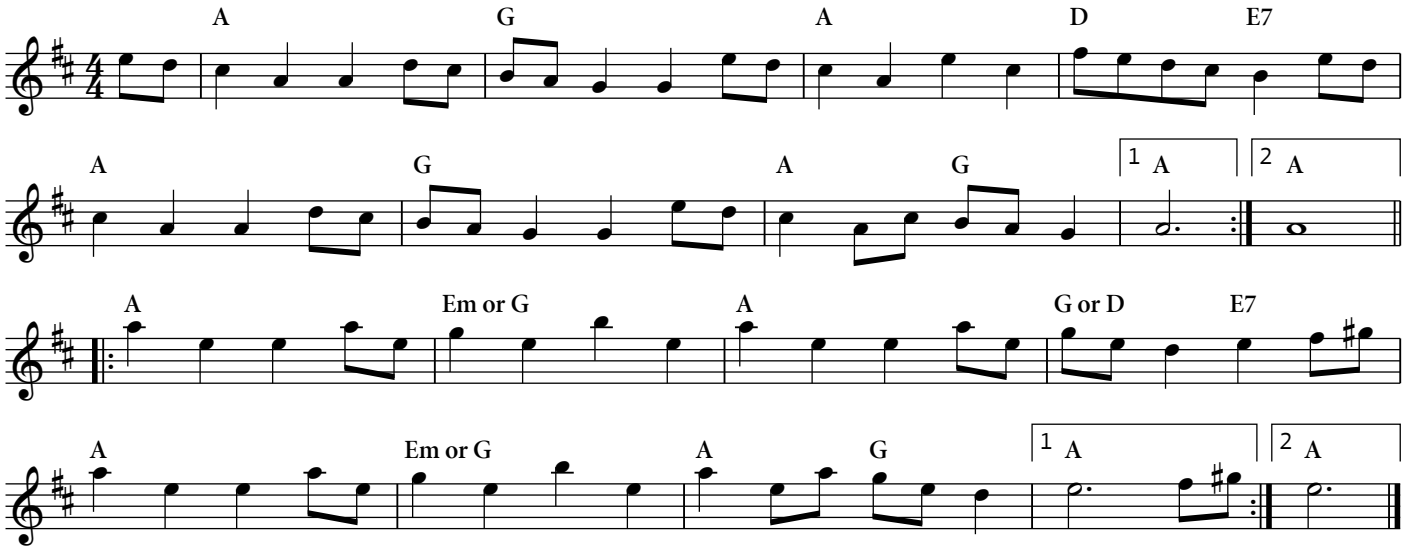


Source/Origin: Marcel Robidas, Dover NH, from a recording made around 2000 intended for a CD.

Tune Notes: Marcel had a soiree in the barn behind his house every Wednesday night for many years. It was about the best and most fun music I've ever played. Marcel played for square dances for many years and learned to play lots of interesting variations. The next time through many of the details were different. This represents one way he played the tune, and gives a feel for his style. The F#7 is a good alternate transition chord in the B part.

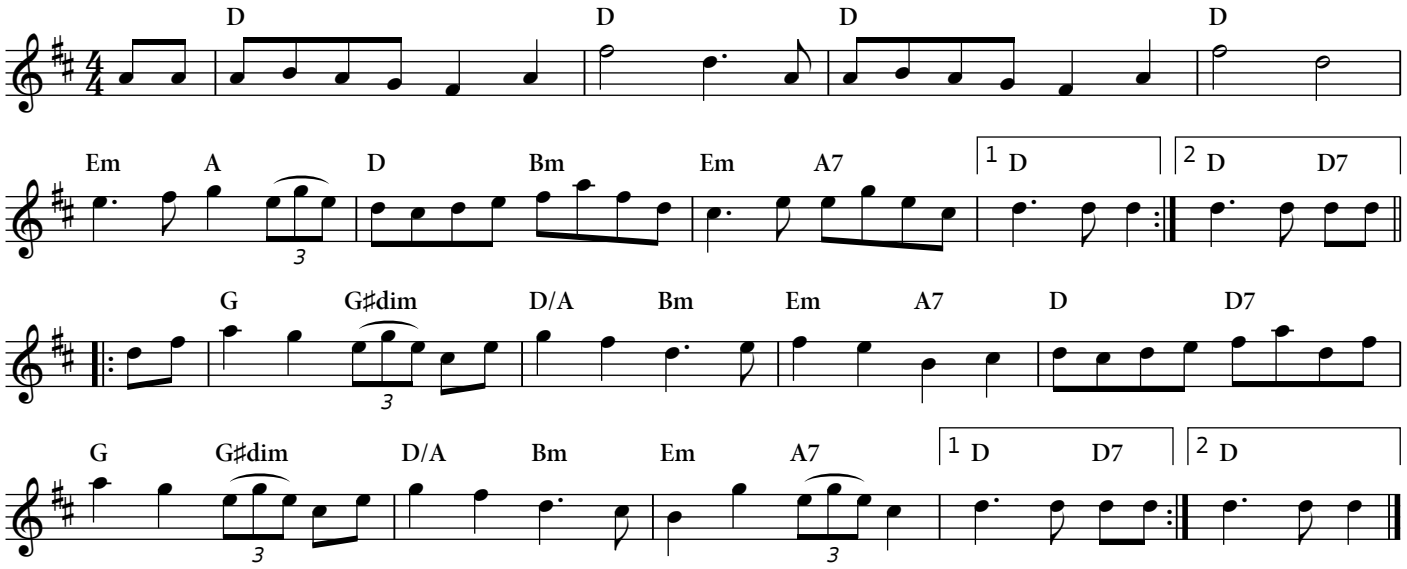
Sarah's New Tune

Sarah Hydorn



Tune Notes: The Lamprey River Band used to play this one a lot. I found two sets of chords: one in the sheet music and the other from the Lamprey River Band chord book. Where they differ the ones from the chord book are shown first.

Reel du semeur

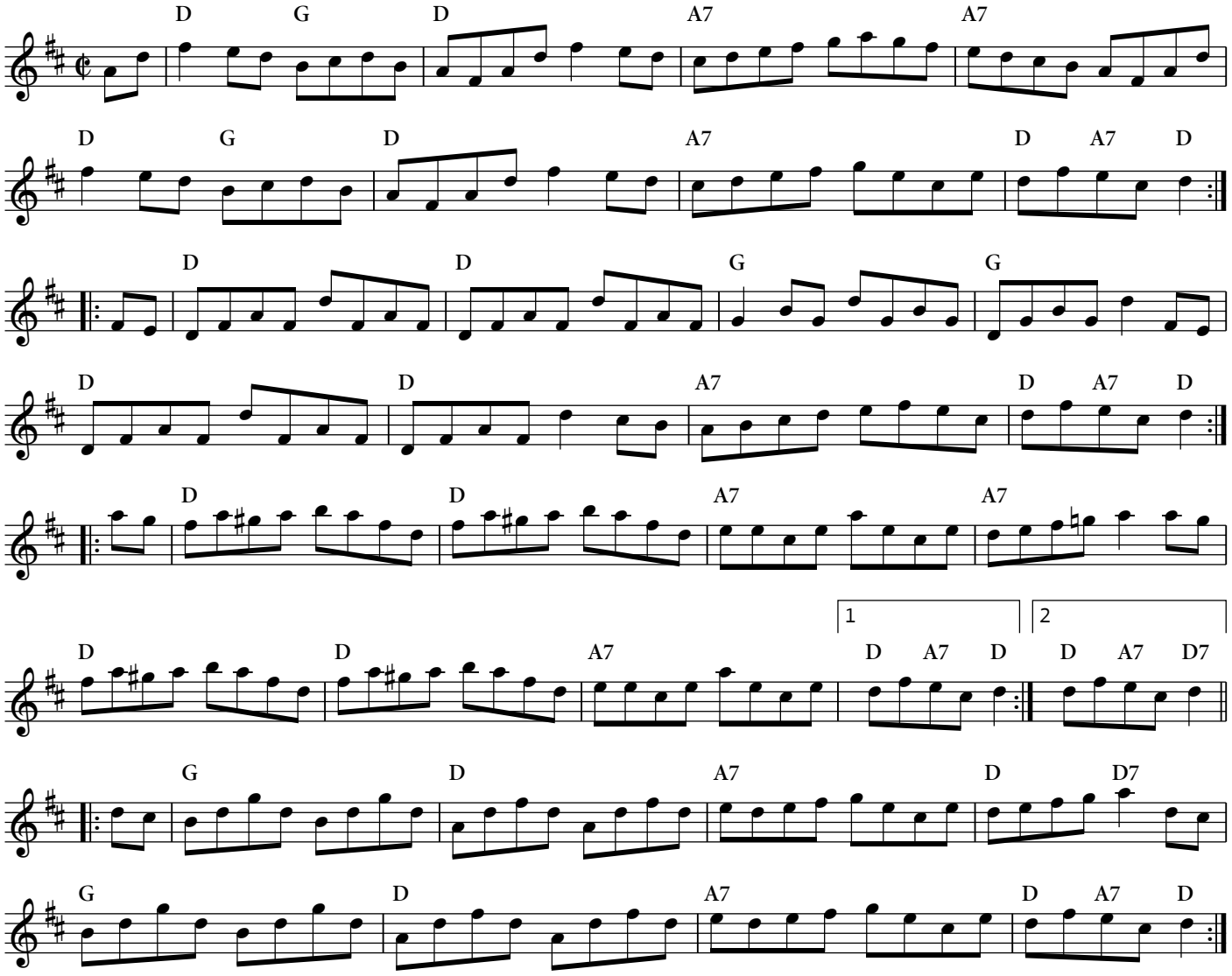


Source/Origin: Philippe Bruneau, *Danses pour veillés Canadiennes*. Philo, FI-2006, 1975.

Tune Notes: The melody is based on the playing of Philippe Bruneau. Chords are my best guess of what Yvan Brault is playing in his amazing accompaniment. Here is a more basic accompaniment that would work:

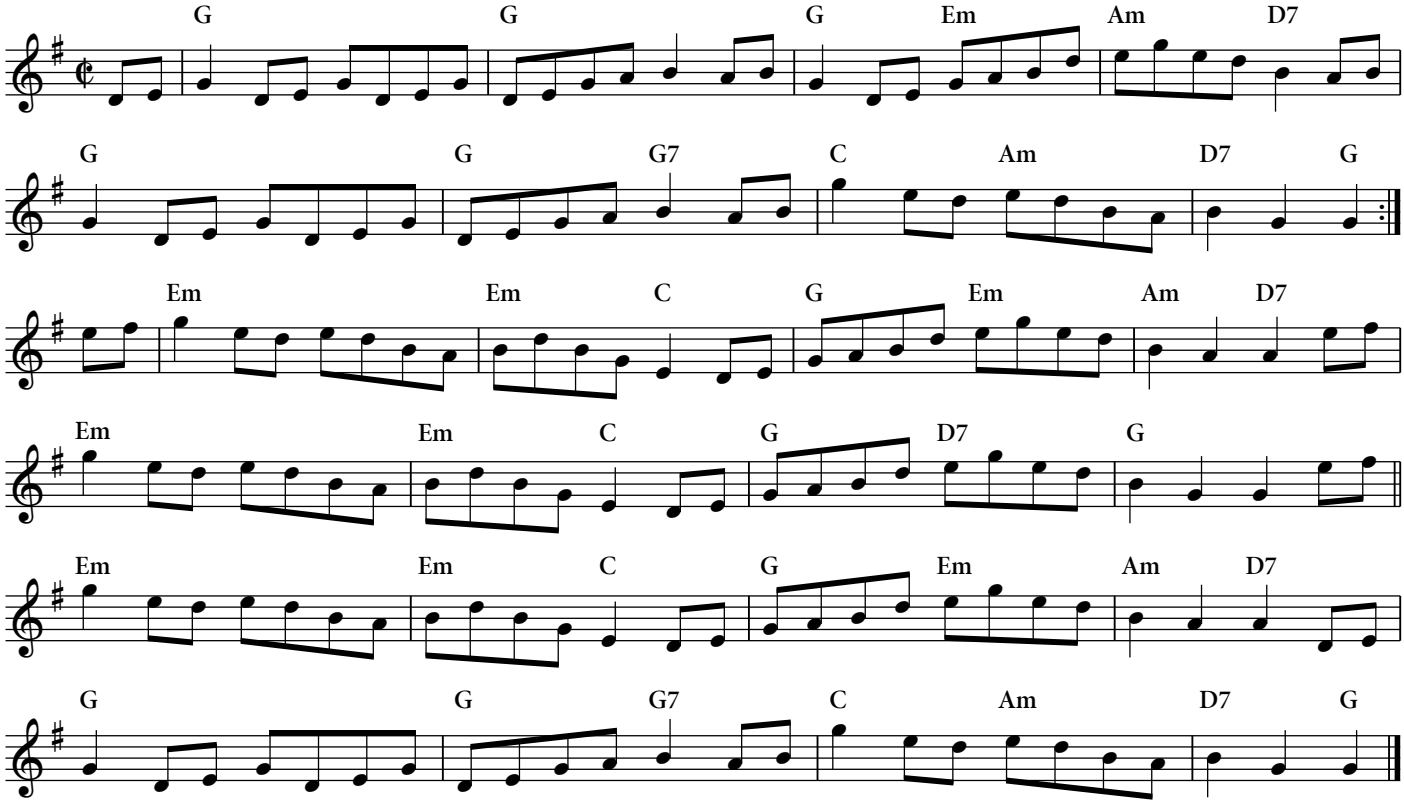
||: D D D D D D D D A A D D A A D D :||
||: G G D D A A D D7 G G D D A A D D :||

Shingling the Roof



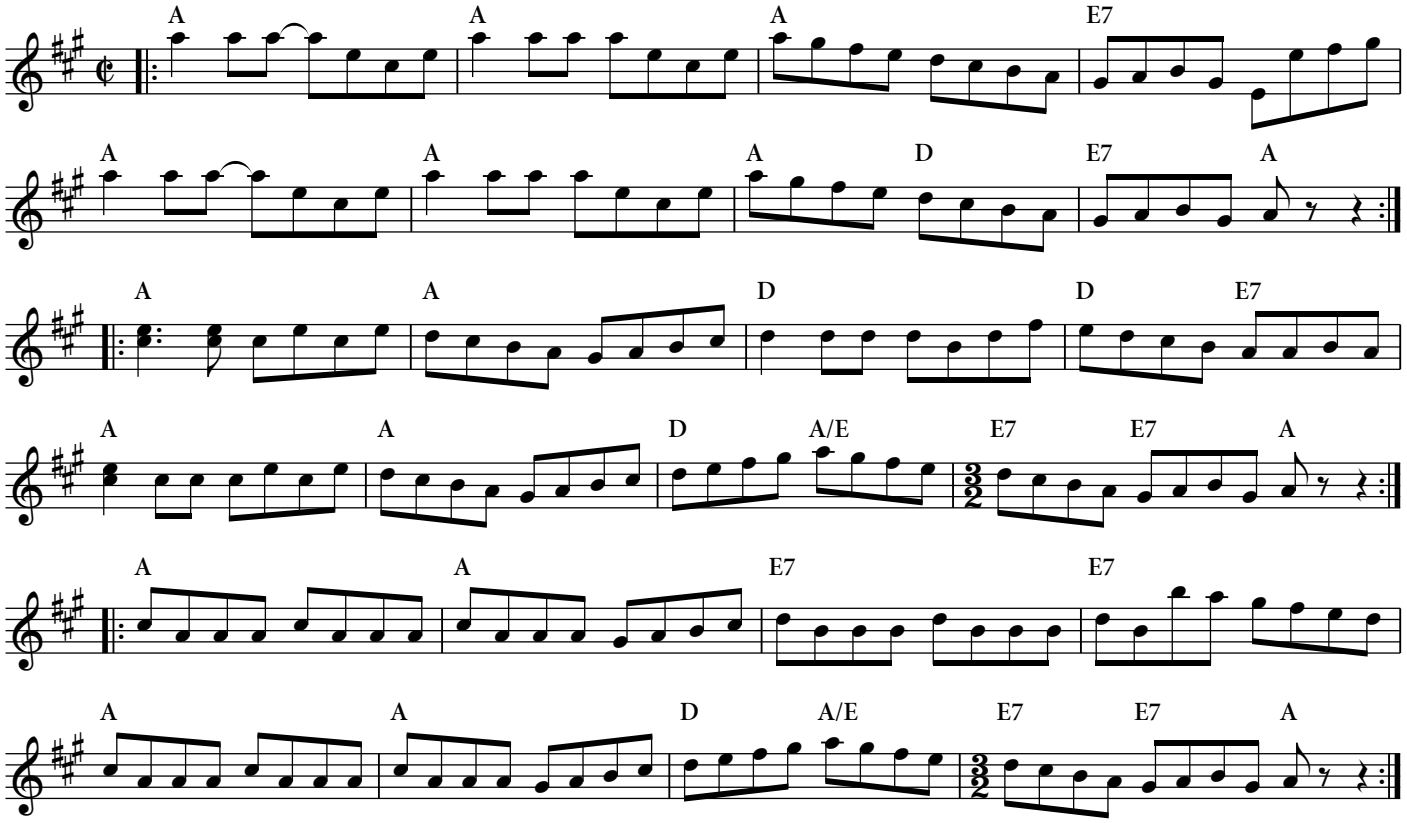
Spootiskerry

Ian Burns



Tune Notes: It seems that there are relatively minor melodic differences between different versions. Most people use the same chords (G, C, D7 and optinally Am, Em), but there is relatively little consistency in their ordering. These chords are based on those used by Marianne Taylor, but have been changed some over the years.

Le reel St-Antoine



Source/Origin: Jos Bouchard, *Reel Carnaval.* Carnaval, CS-530, 1968.

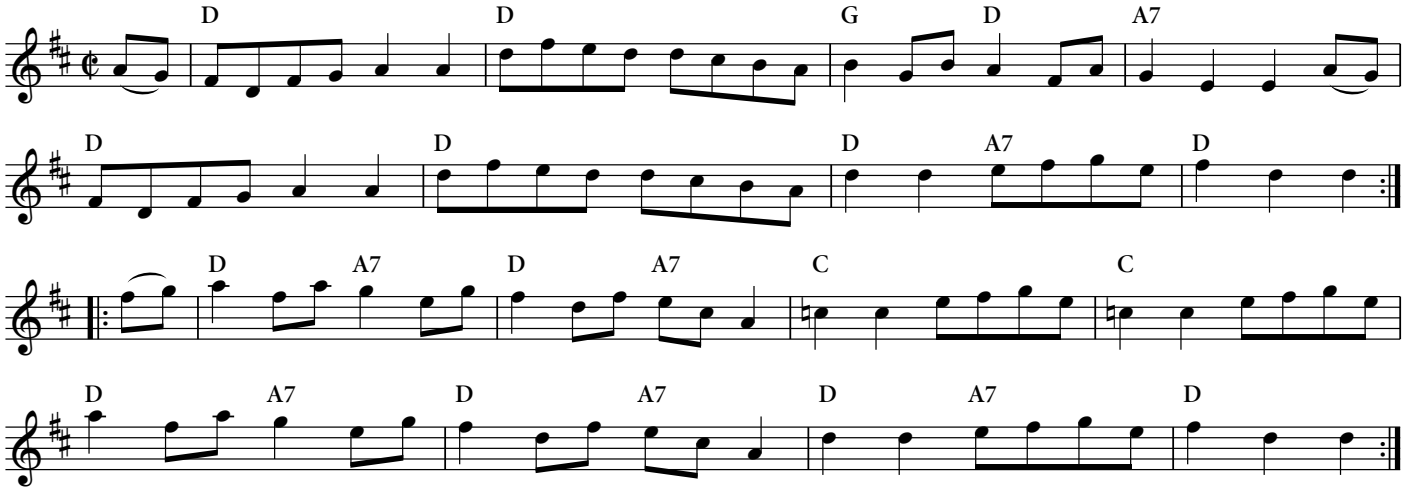
Tune Notes: Transcribed from the playing of Jos Bouchard.

Jos Bouchard played a third part to the tune, and note the crooked endings to both the B and C parts. On an earlier recording (RCA Bluebird B-1163, 78RPM, 1938) he plays a somewhat different version in the sequence AABBAACC and with a rather different C part.

There were some interesting aspects to the tune. Here are the chord progressions played (E7 written as E). Note how the guitar and piano accompaniment weren't in agreement in B1.

```
Piano A1, A2:  AAAA AAEE AAAA AAEA
Piano B1:      AAAD DDDA AAAE EEAEA
Piano B2:      AAAE EEEE AAAA EEEEA
Guitar B1, B2: AAAA EEEE AAAA EEEEA
```

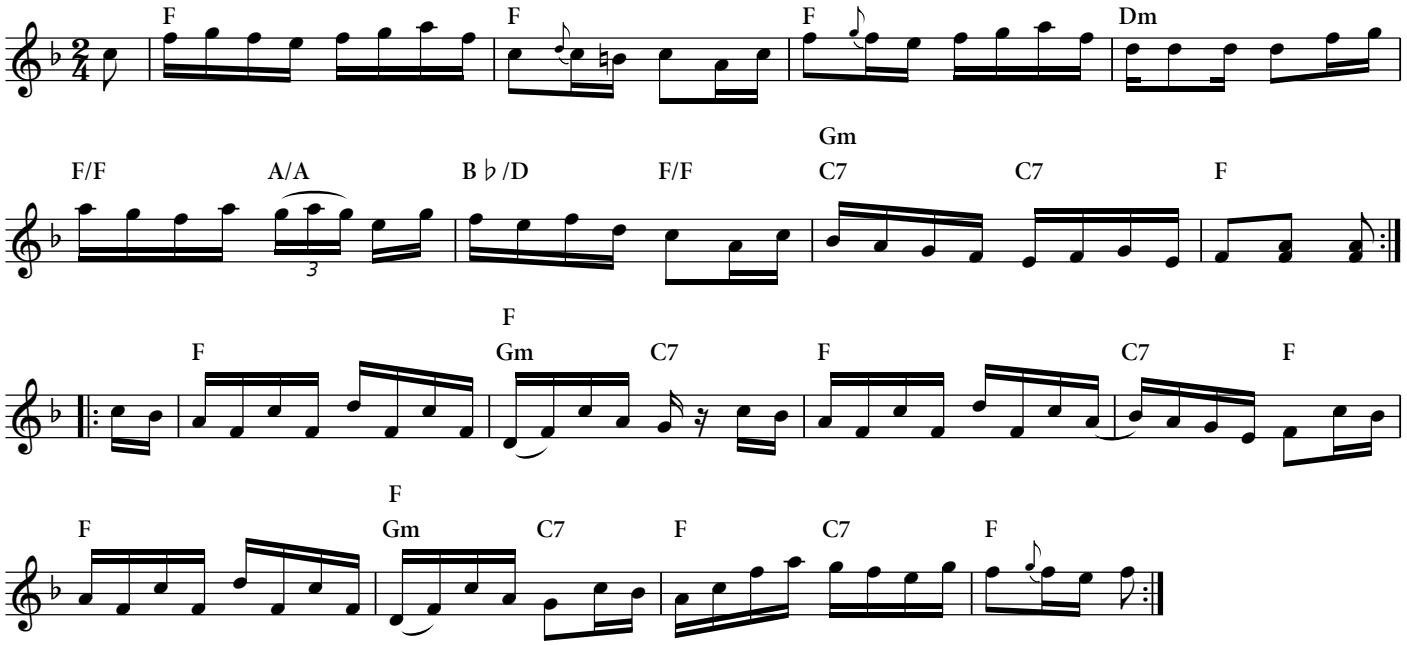
Staten Island



Tune Notes: A classic of the New England repertoire that's rarely played any more around here.

Surveyor's Reel

Andy De Jarlis



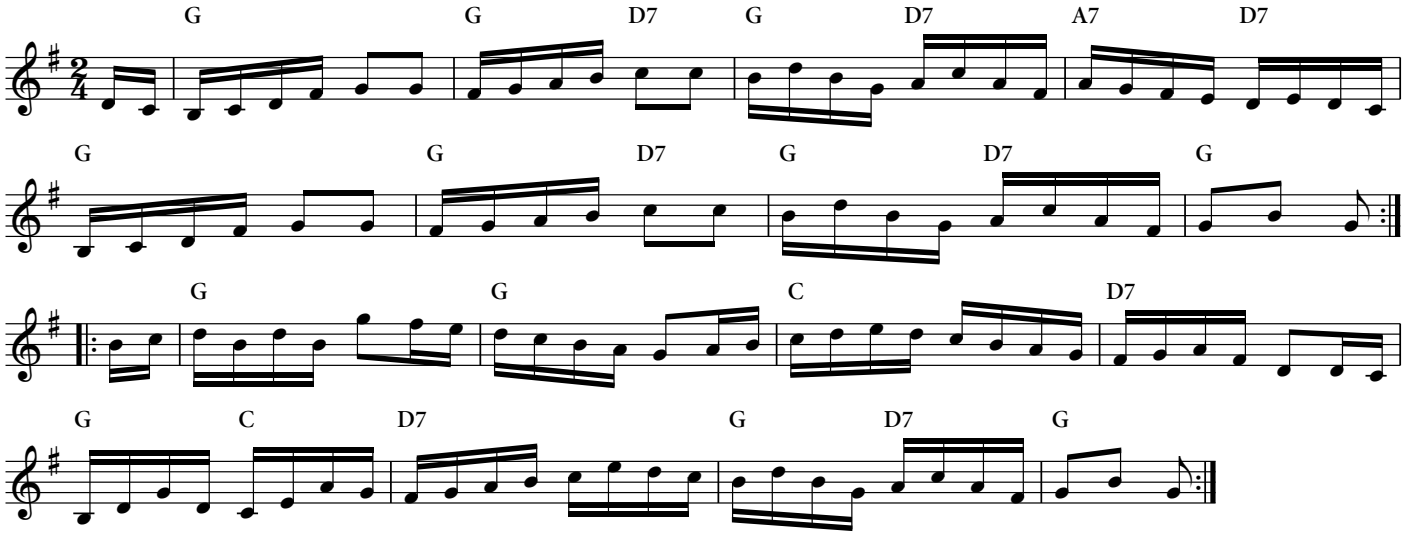
Source/Origin: Andy De Jarlis, *Red River Echoes, Vol 1.*. London EB 5, 1959.

Source/Origin: Andy De Jarlis, *Backwoods Fiddle Tunes*. London EBX 4118, 1968.

Tune Notes: When two rows of chords are given, the top is based on Red River Echoes and the bottom row is from Backwoods Fiddle Tunes. Andy's father was a surveyor for the railroad.

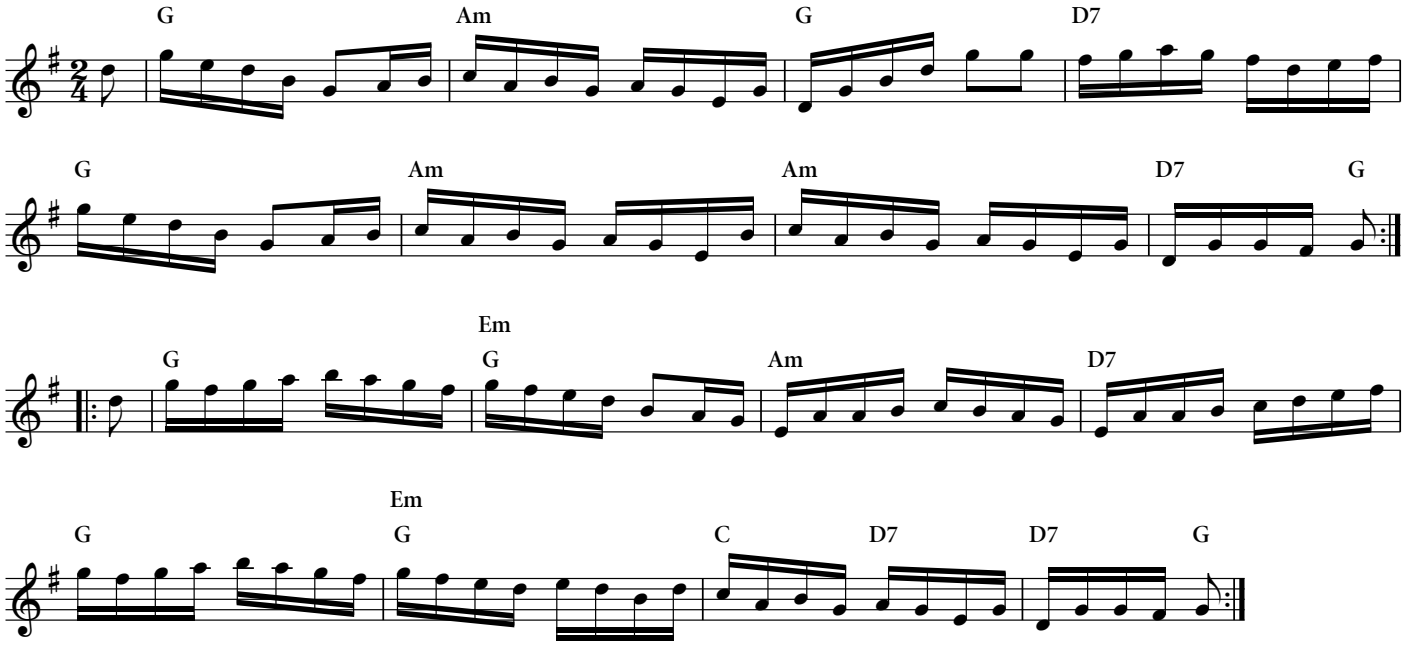
Swing Away

Humours of Boston Hornpipe



Source/Origin: *New England Contradance Music*. Kicking Mule Records, KM216, 1977. I learned this from George Wilson from the *New England Contradance Music* record. George Wilson learned it from a Canadian fiddler sampler record where it was played in Bb. It's in Cole's 1000 Fiddle Tunes in Bb as the Humours of Boston.

Swinging On A Gate

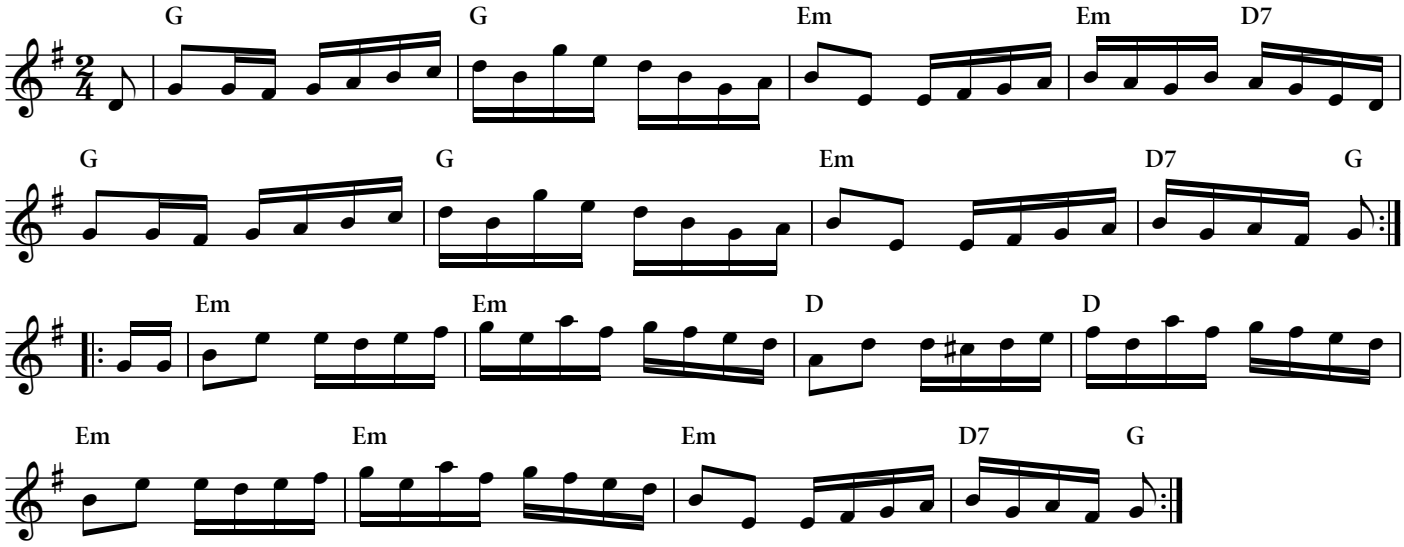


Source/Origin: Canterbury Country Dance Orchestra, *Swinging on a Gate,* Front Hall Records, FHR-03, 1974 (both melody and chords).

Tune Notes: The Em is a good alternate chord for effect or for general usage.

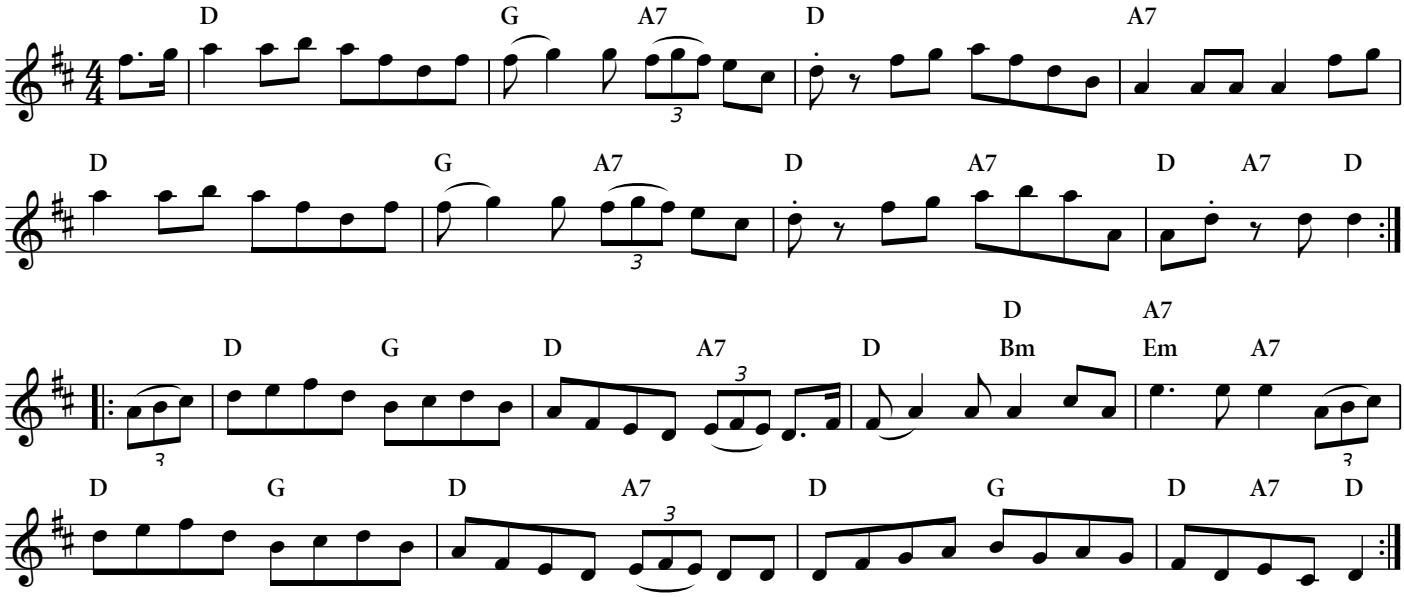
Temperance Reel

Teetotaler's Reel



Ti-Jean Bouribale

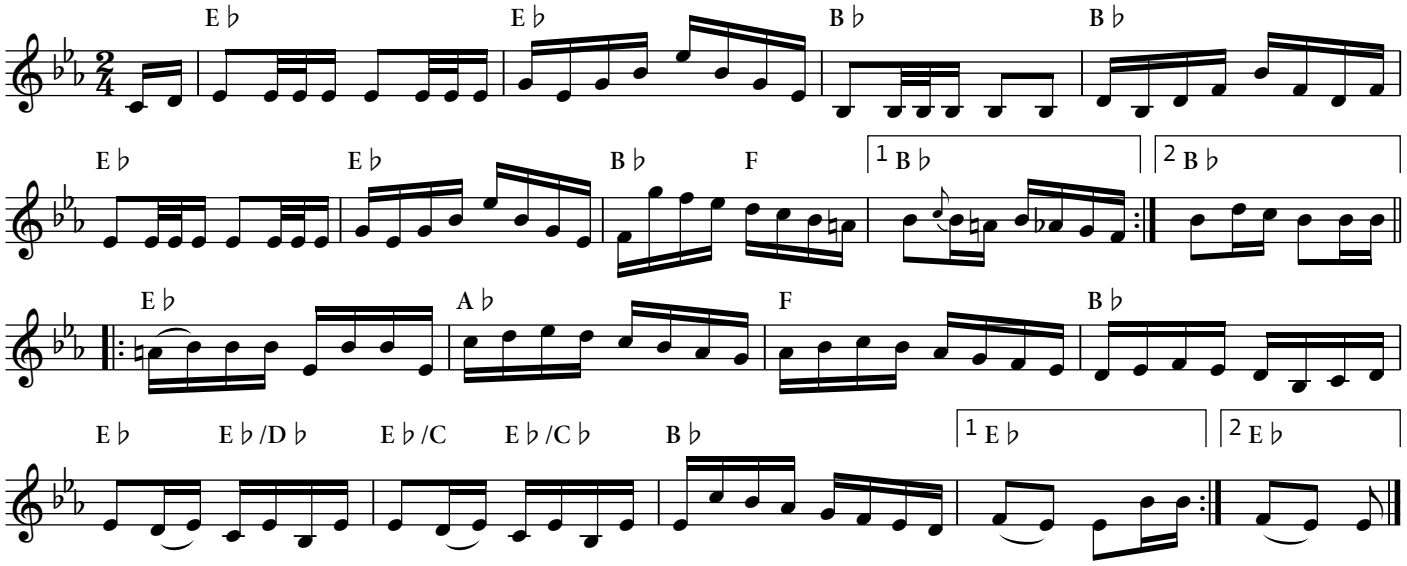
Andy DeJarlis



Source/Origin: Andy De Jarlis, *Et domino Les Femmes ont Chaud...* . London MB71, 1962.

Tune Notes: Some of the chords are implied by the bass line, but are hard to hear clearly. In the B part measures 3 and 4, the piano player kept a uniform rhythm. If you want to respond to the rhythm of the melody, the simpler alternate chords work better.

Trumpet Reel

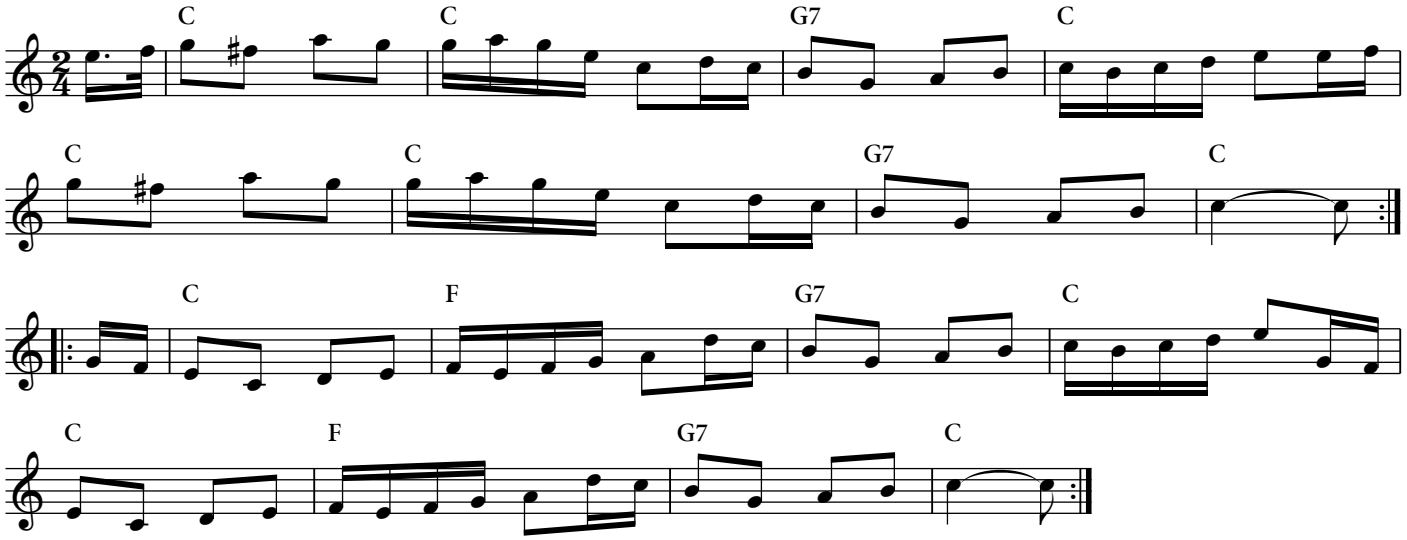


Measures like this ... *... are often played like this.*

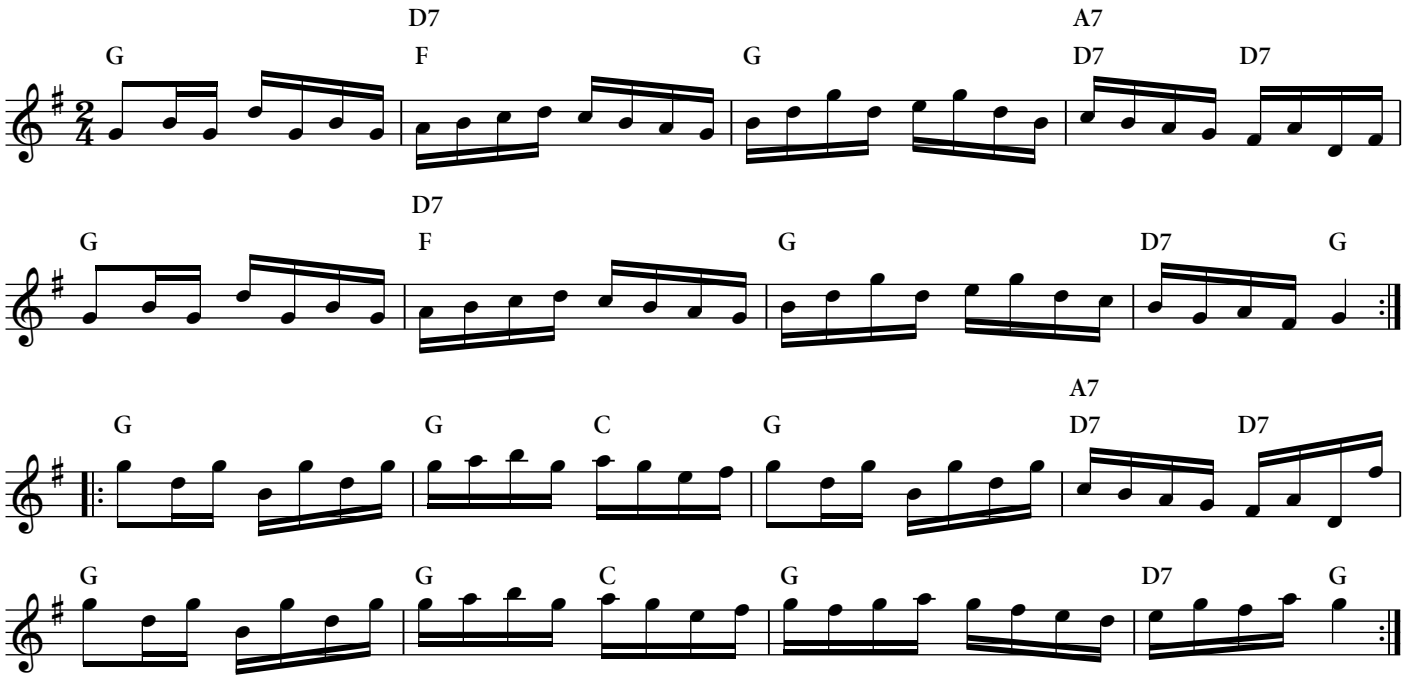
Source/Origin: George Wilson, *Northern Melodies*. NM1994CD, 1995.

Whalen's Breakdown

Don Messer

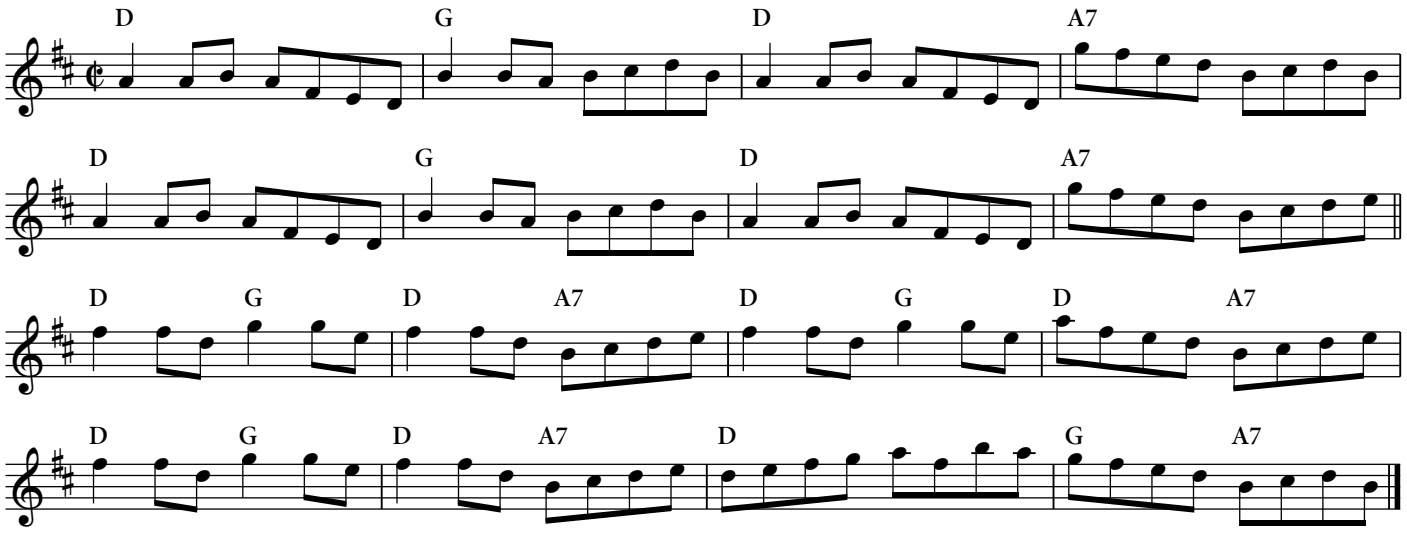


Walker Street

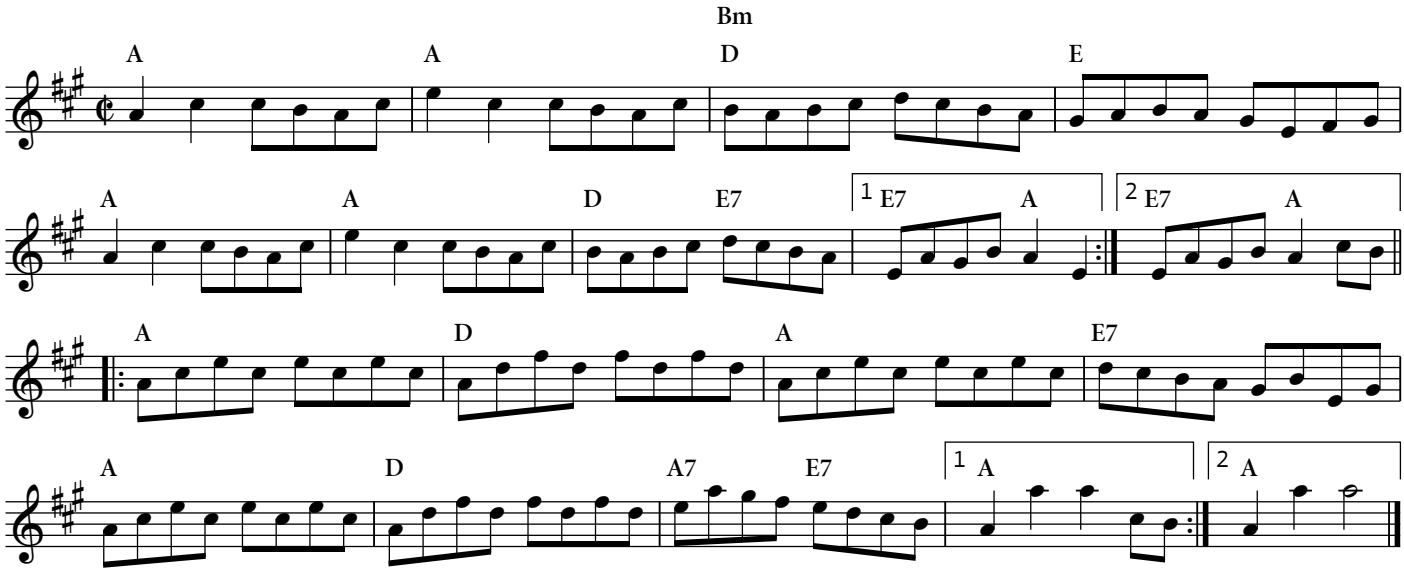


Tune Notes: The F chord is from the Maple Sugar Band. Most people respond either by loving it or with horrified expressions. Having learned it that way it's hard to go back to a more generic chord. But if you really don't want to play it, a D7 will work! The A7 chords are fun to use sometimes or all the time.

Wind That Shakes the Barley



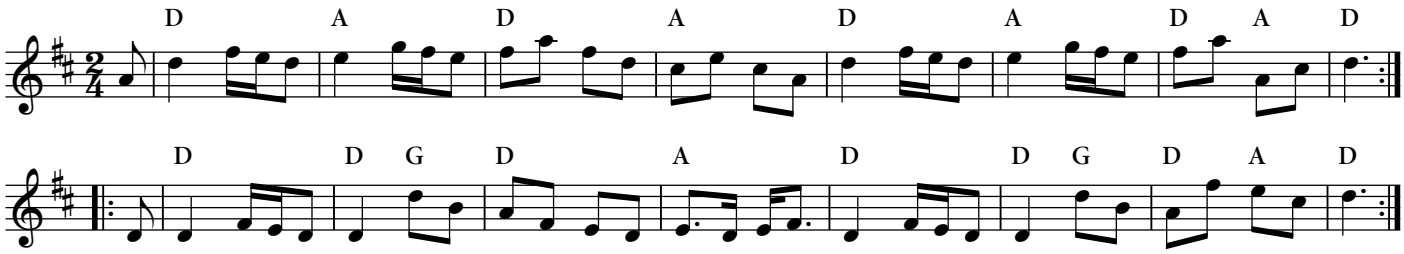
Wild Goose Chase



Source/Origin: From the repertoire of John Taggart, *Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943). This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, The Music of John Taggart (1854-1943), Front Hall Records FHR-204C, 1989.*

Tune Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago. The Bm chord was played sometimes on the Fiddlers Union recording.

Yester's Reel



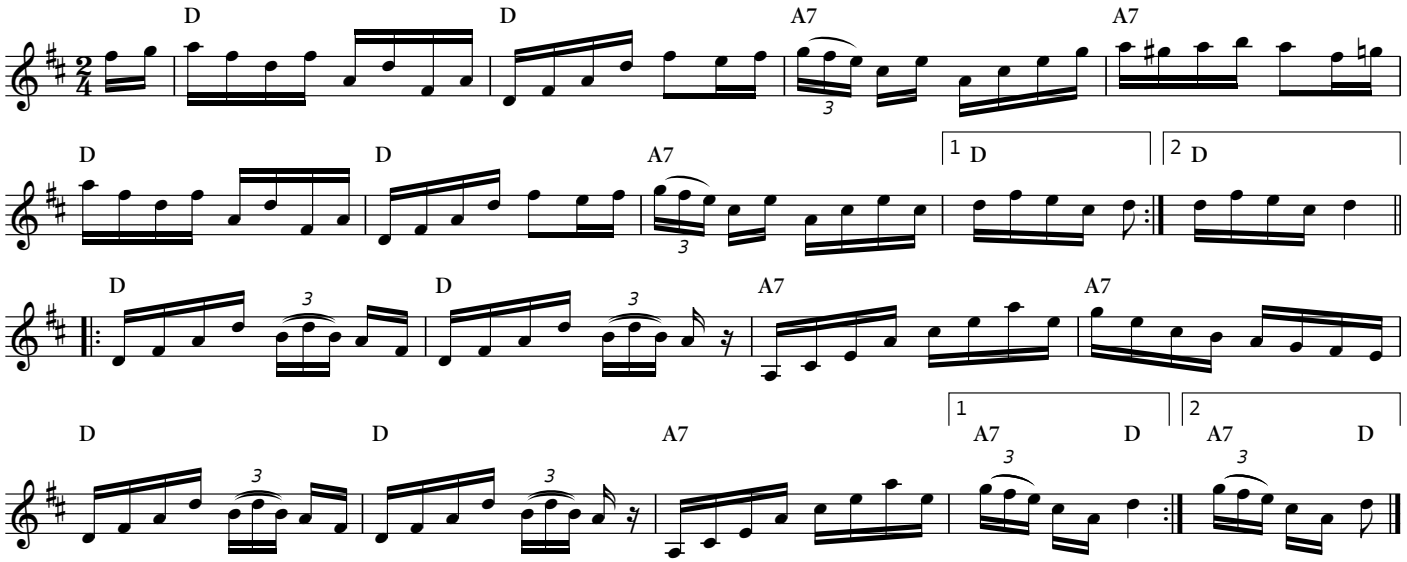
Source/Origin: Old Grey Goose, *Maine Country Dance Music and Song.0000 Folkways Records FD 6530, 1980. Learned by the band from Gale Huntington, Martha's Vineyard.*

Tune Notes: This tune was played frequently at the Bowdoinham, ME first Saturday contradance during the 1980's. I take responsibility (or blame) for the G chords in the B part.

Woodchopper's Reel

Ned Landry

A New England Version



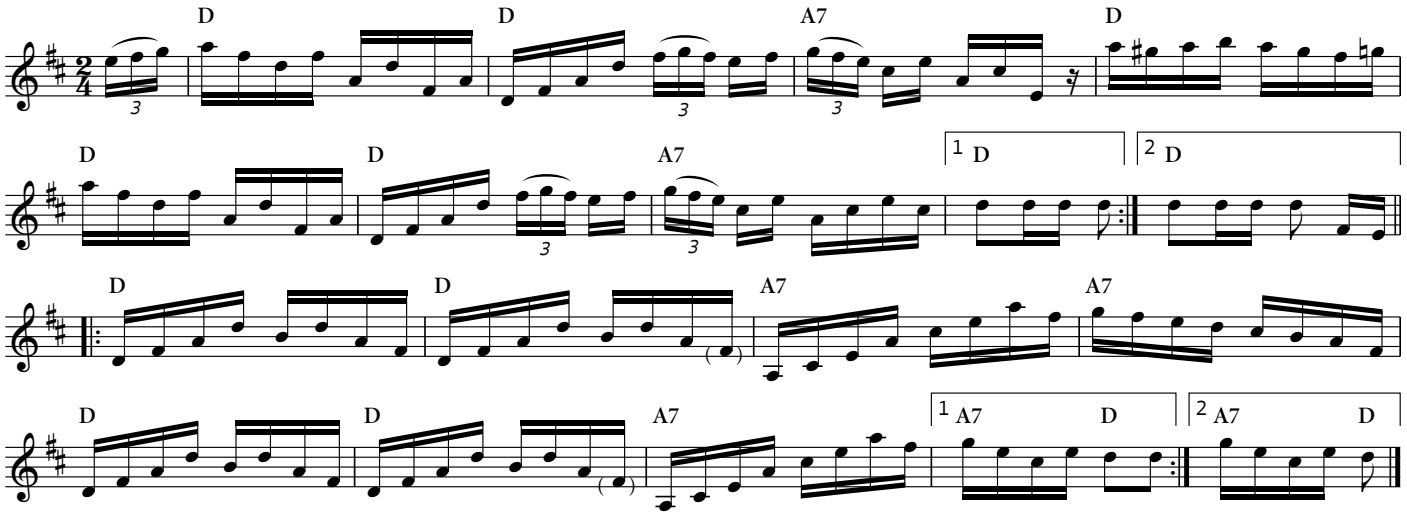
Tune Notes: As I play it. May also be played as a hornpipe. In measure A1, the fourth note is often played as a B. The F# shown above is how Ned Landry actually played it. For comparison I also include Ned Landry's version of the tune.

Woodchopper's Reel

Wood Chopper's Breakdown

Ned Landry

As Played by Ned Landry



Source/Origin: Ned Landry, *Wood Chopper's Breakdown.* RCA Victor Bluebird Series (78RPM) 55-3249-B.

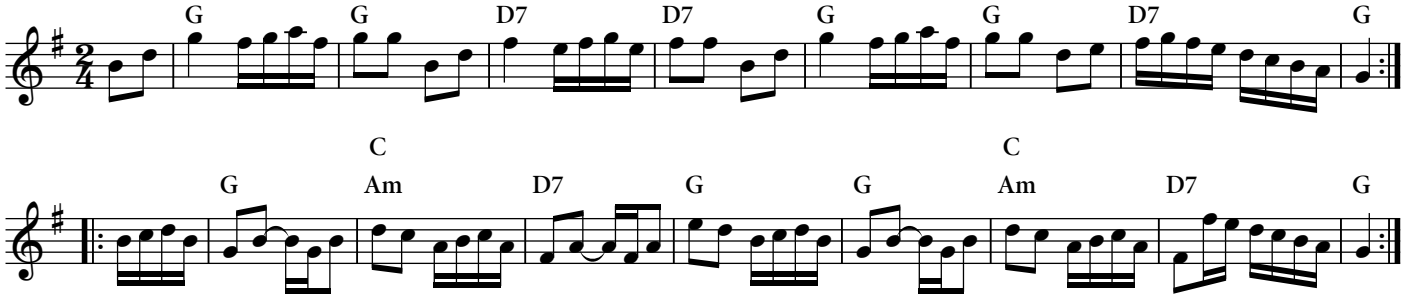
Tune Notes: This is as Ned Landry played the tune, and he called it *Wood Chopper's Breakdown.*

Ned Landry's version of the tune differs in some ways from how it's often played today. In measure A4, the second G really is sharp. In the same measure it really is a D chord.

There are a couple places when the bass line is worth noting. In measures A3 & A7, the bass notes are `| C# A |`. In the B part measures 3-4, the bass line is consistently `| A B | C C# |`; in measures 7-8 it's `| A B | C-C# D |`. This gives a distinct feel to the tune.

You Married My Daughter But Yet You Didn't

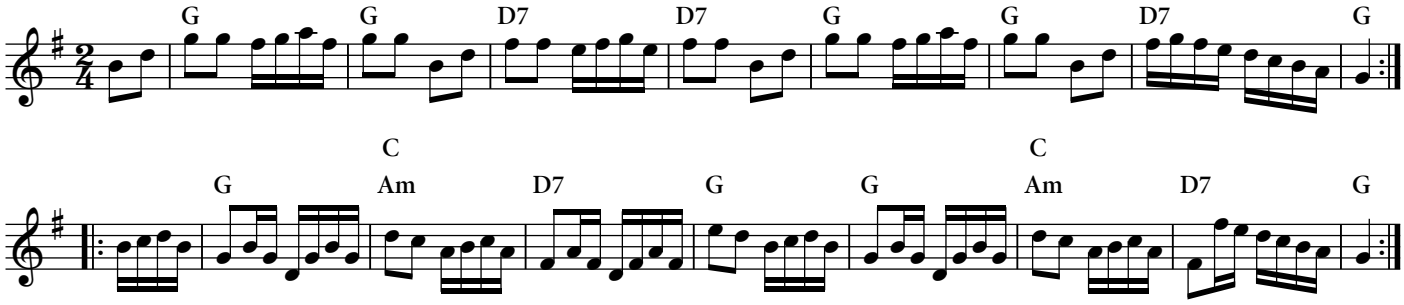
A 1980 New England Version



Tune Notes: When this version was first written our knowledge of French Canadian music was fairly limited, and there were fairly limited resources for learning more. This was fairly typical of how it was played in New England at the time. This is followed by a more Canadian version. In measures B2 and B6 either chord works.

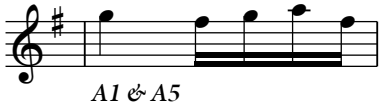
You Married My Daughter But Yet You Didn't

A Canadian Version

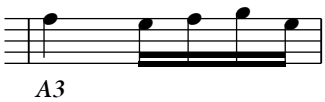


Here are a couple common melodic variations.

Often in the A part (measures 1, 3, 5) a quarter note is used for emphasis.

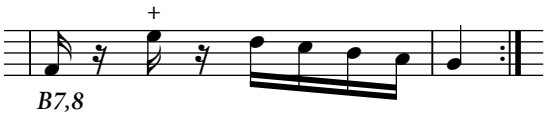


A1 & A5



A3

Marcel Robidas would pluck the E string in the B part, measure 7.



B7,8

Tune Notes: There is a fairly typically New England version of the tune above. This is closer to how it's played in Canada. In measures B2 and B6 either chord works.