Alph. Carriere’s Favorite Jig

Andy De Jarlis

Basic Melody


Notes: Basic Melody; also presented with ornamentation from the playing of Andy De Jarlis. Andy ended the tune with a short, strong note.
Alph. Carriere’s Favorite Jig

With Ornamentation

Notes: Ornamentation from Andy De Jarlis, *Canadian Old Time Music*, London EBX 4123
A more basic version of the melody is presented as well.
Arnold Kennedy’s Jig

Play with a slightly dotted rhythm

Source: Carter Newell
Atholl Highlanders Jig

A A (E7) A E7
A A E7 A D E7 A
ADA E7 A
AAA E7
AAA D E7 A
ADAG
A D A D E7 A
Aunt May’s Favorite Jig

Aunt May’s Canadian Jig

Source: Loosely based on a recording of George Wilson

Behind the Bush in the Garden
Bellman’s Jig

Karl Michel Bellman


Notes: A Swedish jig, sometimes played as a reel. In the first half of measure 7 of the A part I prefer a C chord, but only when played as a jig.
Bellman’s Jig (as a reel)

Karl Michel Bellman


Notes: A Swedish jig, sometimes played as a reel.
Blarney Pilgrim

Source: Frank Ferrel, *Classic Down East Fiddle Music*. Voyager Records, CD 370, 1975, 1980, 2006 (CD). Notes: The melody is a fairly standard version; I’m not sure where I learned it. The chords for this tune have always baffled me. I figured out these chords as accurately as I could from Frank Ferrel’s *Classic Down East Fiddle Music*, Gilles Losier, piano.
Brisk Young Lads

There Came A Young Man


Newton F. Tolman & K. Dep. Gilbert

Notes: Here is how it’s written out in the Nelson Music Collection by Newt Tolman and Kay Gilbert. Adapted from a transcription by Ralph Palmer. There’s a somewhat different version under the name There Came A Young Man, also presented in this collection. The chords are identical except that version has an Em chord instead of an E7.
Captain John White

Cocheco Jig

Notes: This one started out as an exercise to see how long I could stay away from the G chord in the B part. At the time I was playing music with Deanna Stiles regularly. She told me she liked the tune so we started playing it together. The Cocheco River runs through Dover, NH, where I was living at the time.

Cock O’ The North

Auntie Mary’s
Col. Robertson

Notes: This is also used for The Roberts, usually as a two-part tune. See Tunes with Associated Dances.
Coleraine


Connachtman’s Rambles

Dusty Bob’s Jig

Source: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974 (both melody and chords).
Fair Jenny’s Jig

Peter Barnes, 1977

Farewell to the Creeks

Banks of the Sicily
Frost is All Over


Haste to the Wedding


Notes: There are many variations on the melody and on the accompaniment. This is about how I learned it around 1980 or so. Chords are from Bill Spence with Fennig’s All-Stars, with Joan Pelton playing piano. Joan later got Rod & Randy Miller to do the New England Chestnuts recordings on her Alcazar label.

Notes: This appeared around 1980 on some sheet music from Cammie Kaynor (I believe) on the same page as Bellman’s Jig. It was labeled "Here is Another One" and was thought to be Swedish. The North Atlantic Tune List describes it as a Danish tune that became popular in Wales during the mid 20th century. <http://www.natunelist.net/hems-feet-and-carrots/> Note: The spelling error is theirs, not mine.
Hotel Verret

La Famille Verret

Source: The melody is from a workshop by Eric Favreau at the Ralph Page Dance Legacy Weekend, Jan. 2009. The chords are my best guess of Andy Davis' chords on Any Jig or Reel with Becky Tracy, Keith Murphy & Andy Davis, New England Dancing Master CD, 2005.
Hundred Pipers

Irishman’s Heart to the Ladies

Notes: The melody and most of the chords are fairly standard. The alternate chords are based on the playing of Cindy Roy on Maine French Fiddlers (EAB 91281, 1992).
Larry O’Gaff

Source: Canterbury Country Dance Orchestra, *Swinging on a Gate*, Front Hall Records, FHR-03, 1974
The Low Backed Car

From a Transcription

Source: Dudley Laufman, as written in *Traditional Barn Dances with Calls & Fiddling*.
Notes: I’m also including a transcript of the tune as played on the accompanying CD.
The Low Backed Car

From a Recording


Notes: I’ve also included the version in the accompanying book.
Moose Walk

Notes: We used to go on a moose walk after Veggie Thanksgiving at our friend Lee Breslow’s in Londonderry, NH, back when it was still fairly rural. We never saw a moose, but we had some nice evening walks in the woods.
Morrison’s Jig

Em Em D Em D
Em Em D G B D
Em Em D Em D
Em Em D Bm D Bm D
Em Em D Em D
G G Bm D D Bm7
Mouse in the Cupboard

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

Mug of Brown Ale
Peter’s Quadrille

Peter Yarensky

D  D  D  A7  A7  A7  A7  D
D  D  D  D7  G  G  D  G  A7  D

D  D  D  G  E7  A7  A7  A7  D
D  D  G  E7  A7  A7  A7  A7  D

D  D  G  E7  A7  A7  A7  D
Pioneer Jig

With Ornamentation

Source: From the playing of Jean Marie Verret, Ashokan, 1997
Notes: This version contains all the ornamentation and timing details I was able to transcribe.
Pioneer Jig

**Basic Version in F**

![Musical notation for the Pioneer Jig in F]

**Source:** Jean Marie Verret, Ashokan, 1997

**Notes:** On the record French Canadian Dance Music (Jean-Marie & Lise Verret, Folkways RF 120) this tune is recorded as "La Quadrille à Ti-Jules - Première Partie: La Chaine du reel". It’s played in F, so I’ve included a basic version in F as well.

---

**Basic Version in D**

![Musical notation for the Pioneer Jig in D]

**Source:** Jean Marie Verret, Ashokan, 1997 (Basic version)

**Notes:** Jean Marie taught this (in D) at Ashokan with considerable emphasis on timing and ornamentation. This is a basic version of what he played; there is also a fuller version with his timing and ornamentation included.
Prince William II

Notes: In measure B3 it’s hard to identify the second chord. It’s played with an F# bass, but clearly isn’t an F#m.
Richard’s Jig

David Kaynor


Road to Lisdoonvarna
Here are a couple variations:

A7-A8:

B3-B4 & B11-B12:

B7-B8:
Starry Night To Ramble
Starry Night For A Ramble

Notes: There are many variations; e.g. in measure A2, the G becomes GFG.

Swallowtail Jig

Notes: This is fairly typical of how it’s played. There’s another version with a more embellished melody and with less conventional chords that reflects my playing of the tune a bit more accurately.
Swallowtail Jig

My Version

Notes: There is another version that is more typical of how it’s usually played. This version has a somewhat embellished melody and somewhat less conventional chords that reflects my playing of the tune a bit more accurately. I’ve always felt that in the B part the emphasis switches between the first and fourth count of the measure; I’ve tried to indicate that with accent marks. The chords reflect that to some extent.

Tenpenny Bit
Teviot Bridge

Source: Per’s Four Play Jigs and Reels, Folkways FW 8826, 1960.
Notes: There’s another tune by this name that’s much better known. I have been unable to learn anything about this one, but it’s a very good tune!
There Came A Young Man
Brisk Young Lad

Notes: This is a fairly common New England version of the tune. For a somewhat different version, look under the title Brisk Young Lad.

Tobin’s Favorite
Up The River
Rolling Off A Log

Notes: A popular Maine jig, known as *Up the River* in Maine and *Rolling Off A Log* elsewhere.

Notes: The B-part of the Joseph Allard recording has an interesting baseline that goes about like this (two notes/measure):

```
|: G G# | A B | E A | D F# | G G# | A A |1 E A | E E |
```

This tune is clearly related to A Starry Night For A Ramble, as played by the Canterbury Country Dance Orchestra. But despite being melodically very similar they are stylistically so different that it’s easy to miss the similarity. Chords are from the Joseph Allard recording although probably simplified.