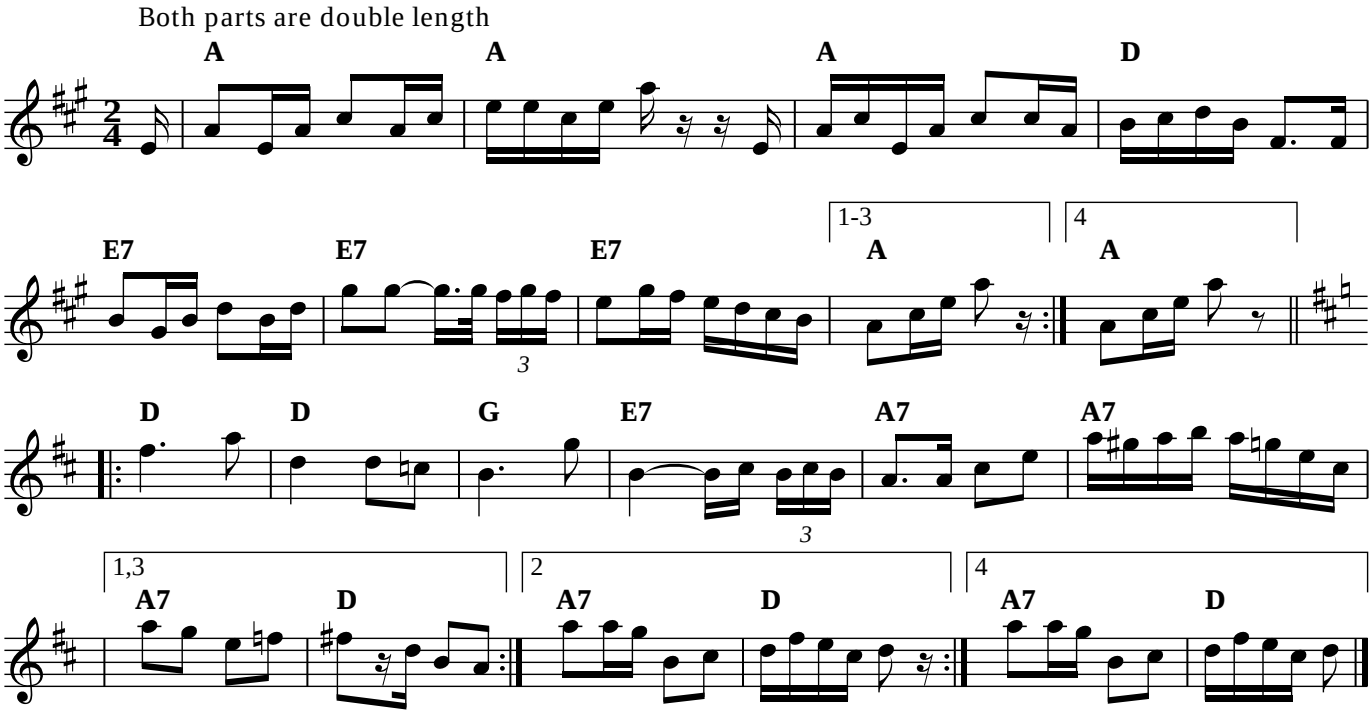
Reel in A & D

Reel des pilotes

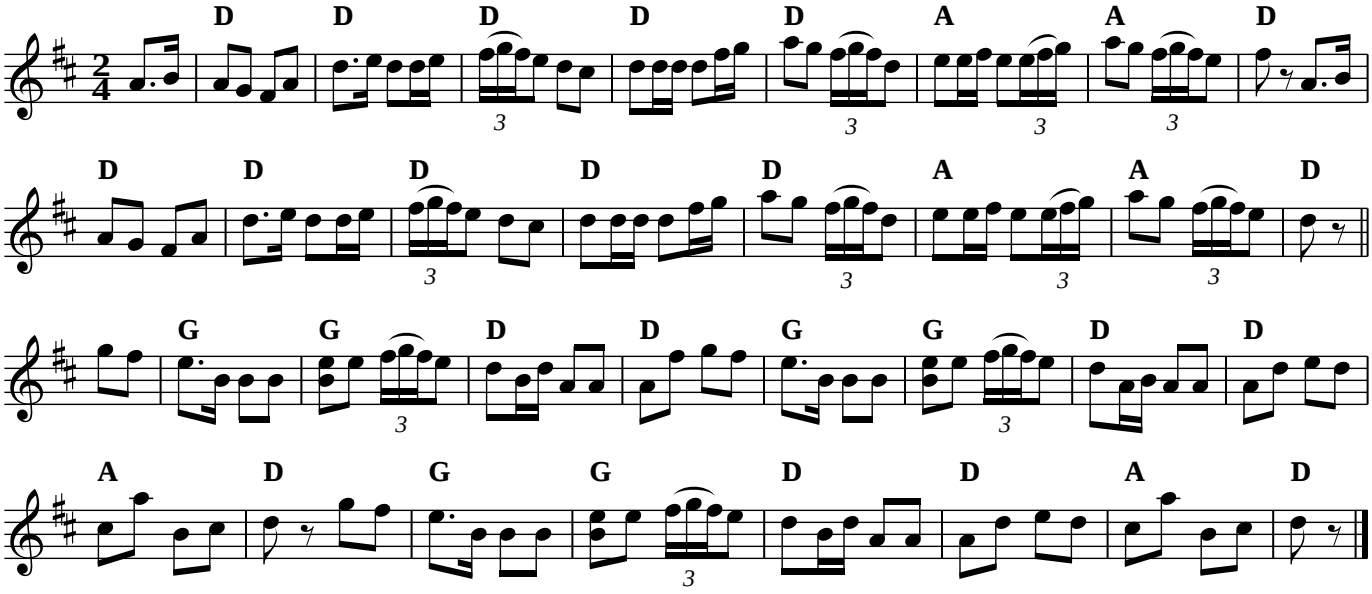


Source: From the playing of Sabin Jacques, Quebecois Social Dance, Ashokan 1997

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.

Acadian Reel

As played by Doug Protsik

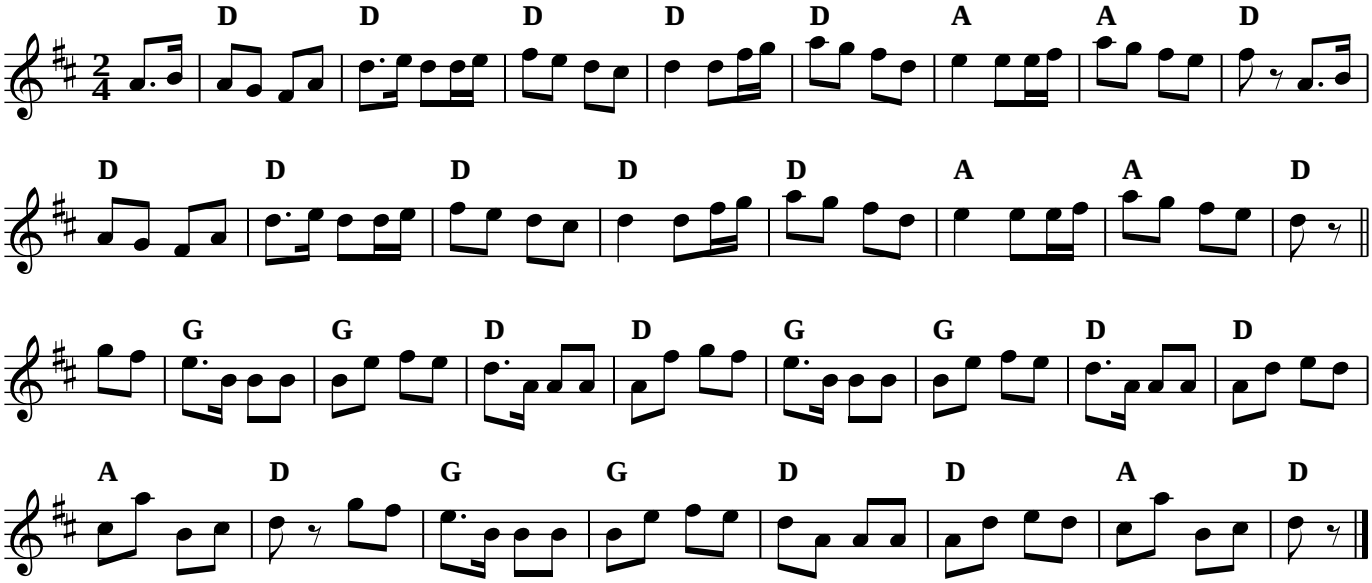


Source: The melody is transcribed from the fiddling of Doug Protsik, recorded at Maine Fiddle Camp, Aug.7, 2009. I also include a more basic version of the melody elsewhere.

Notes: All eigth note rests apply to all players.

Acadian Reel

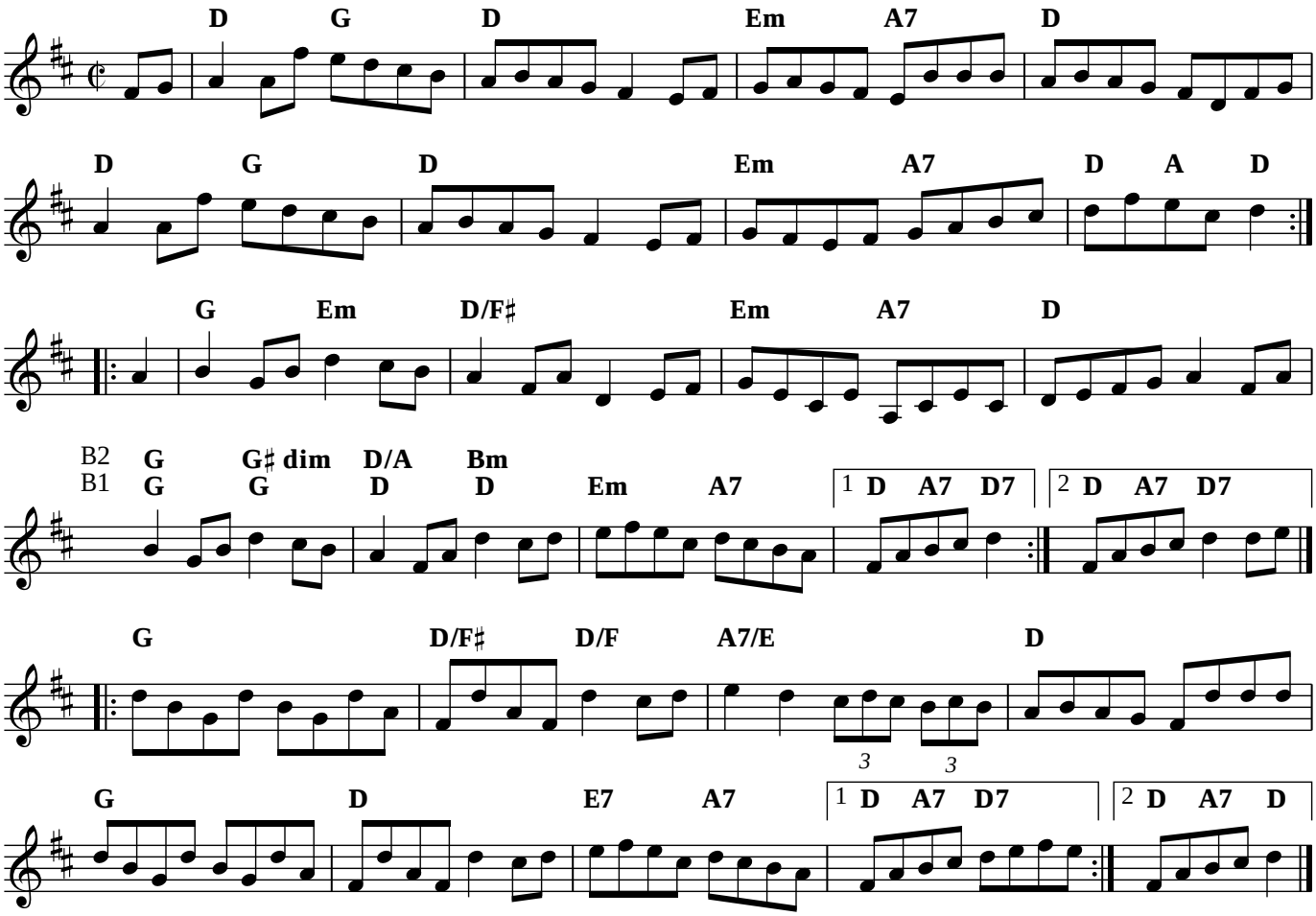
Basic Melody



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

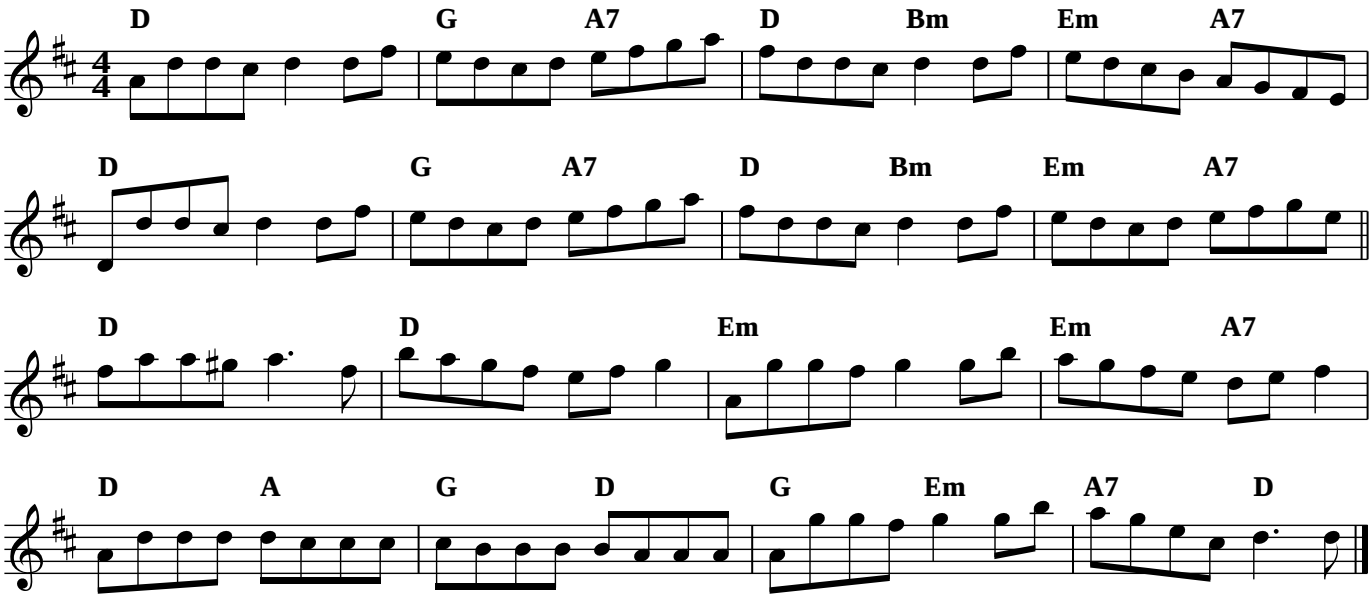
Marcel Messervier



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

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.

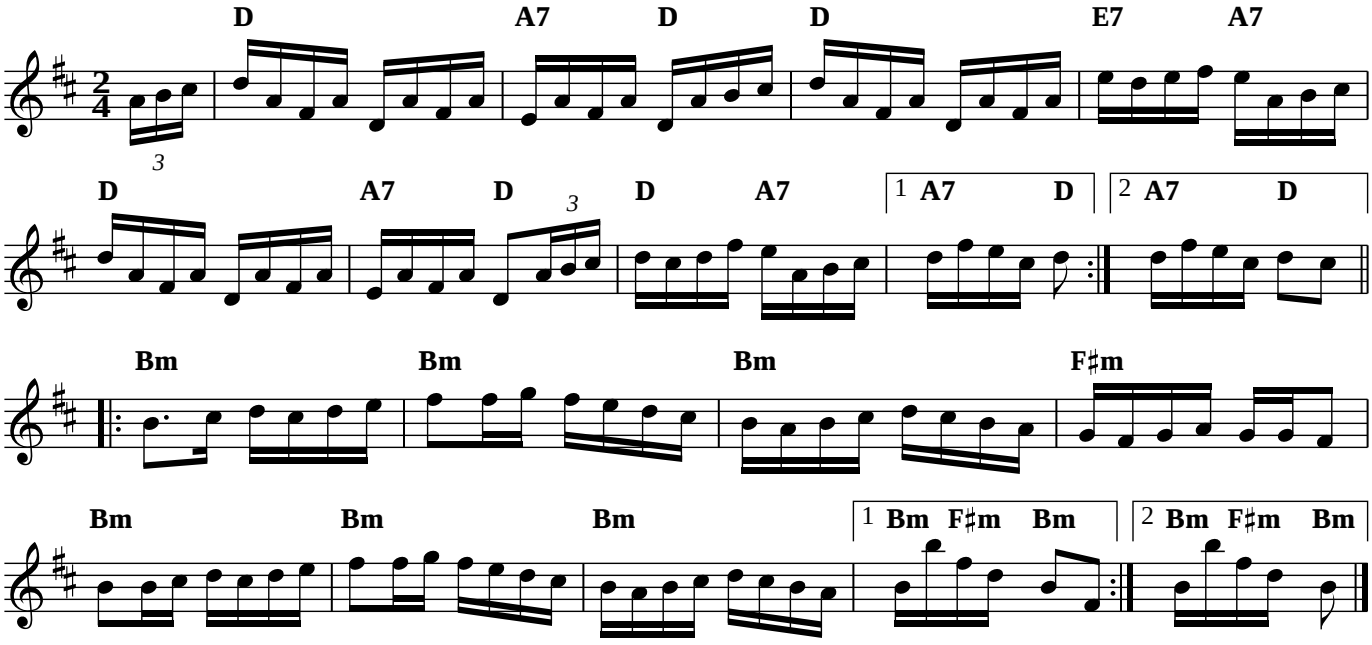
Allie Crocker



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.

Set Américain

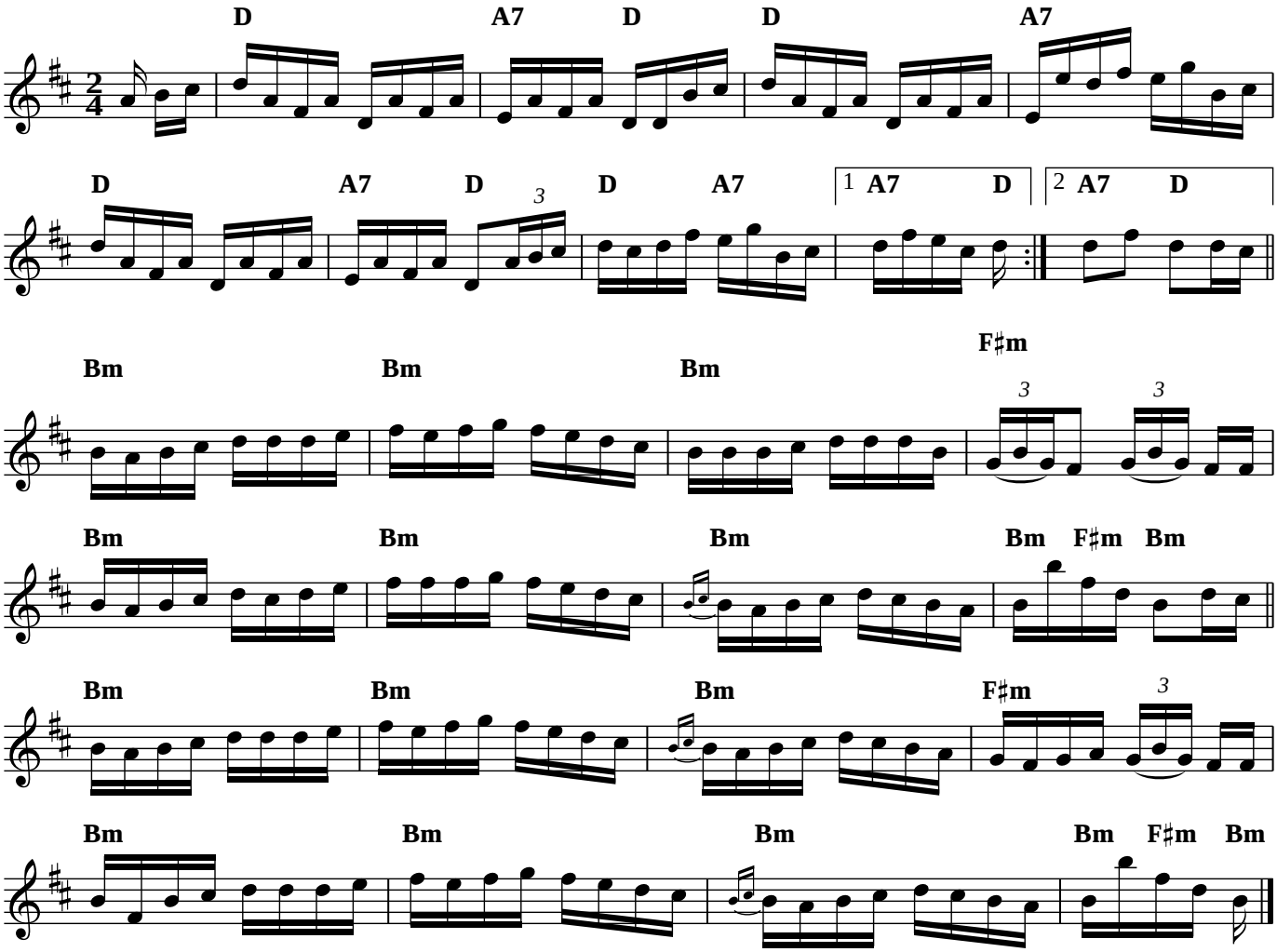
A Current Version



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 Theodore Duguay

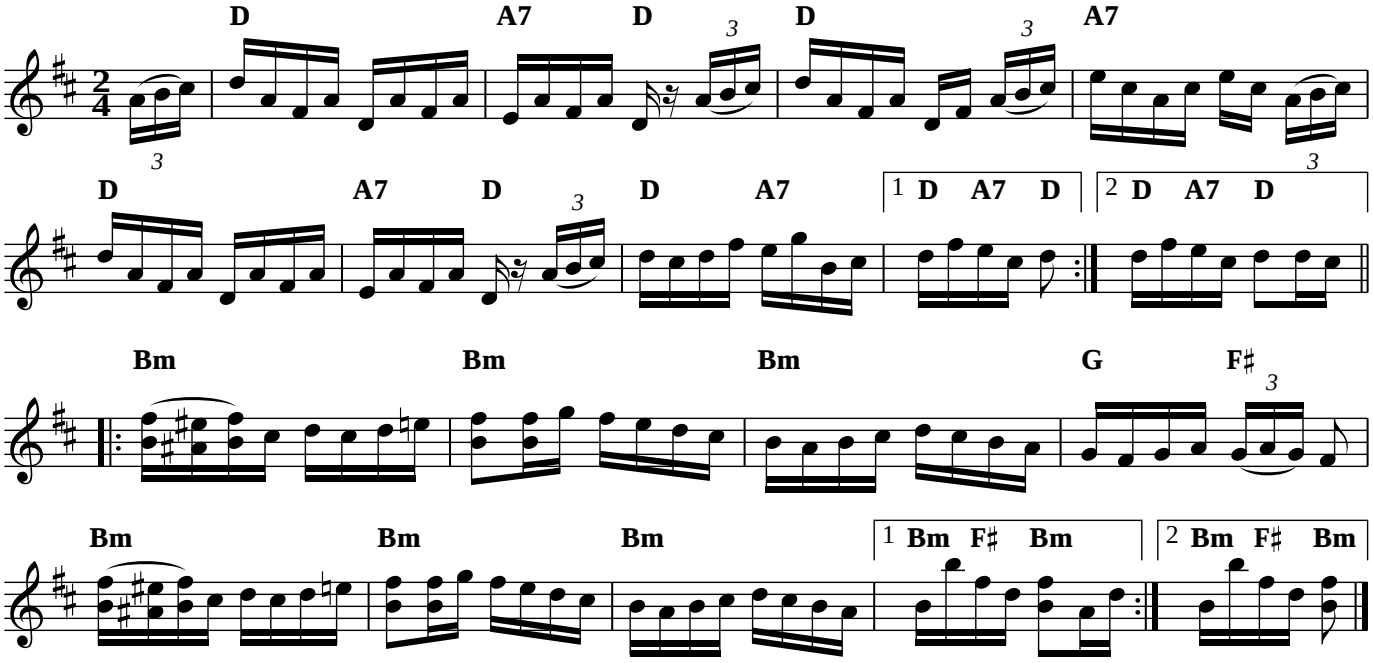


Source: Theodore Duguay

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

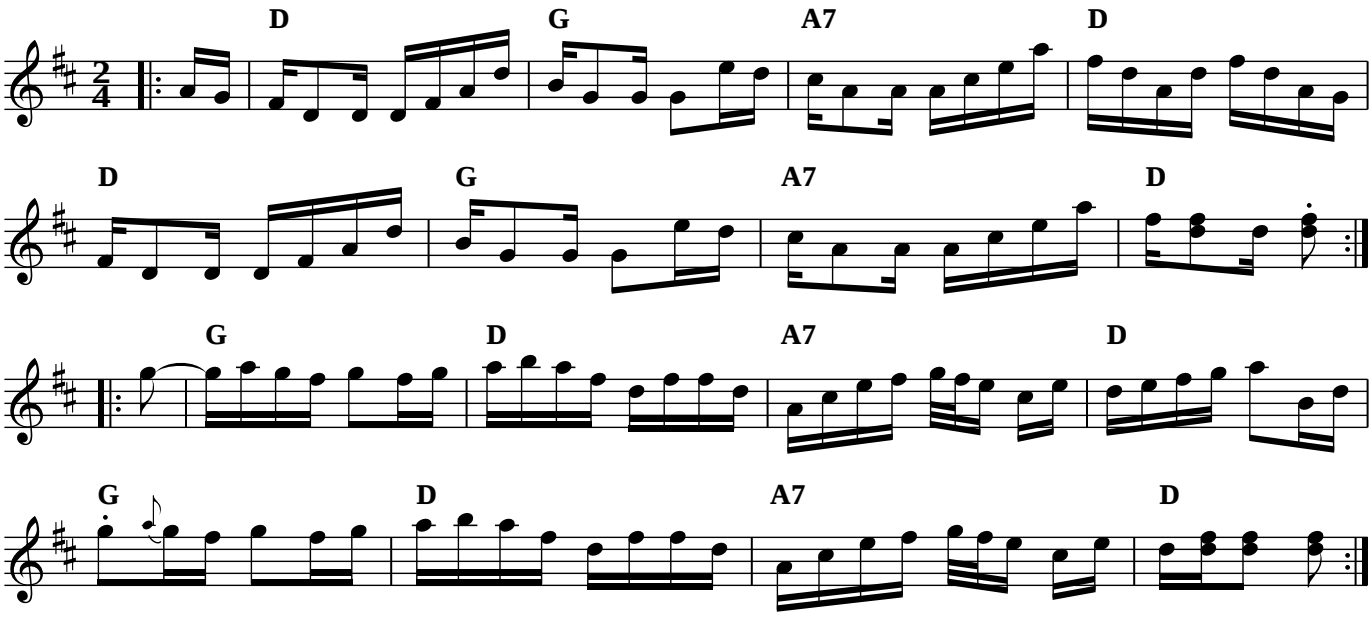
Set Américain

As Played by Don Roy

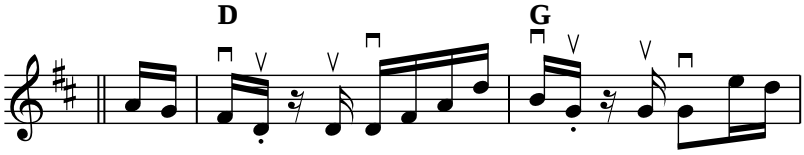


Notes: Here's a transcription based on the teaching of Don Roy as taught at Maine Fiddle Camp, 6/15/02. Don sometimes plays it as a step dance tune for Cindy Roy.

Angus Robichaud's Reel



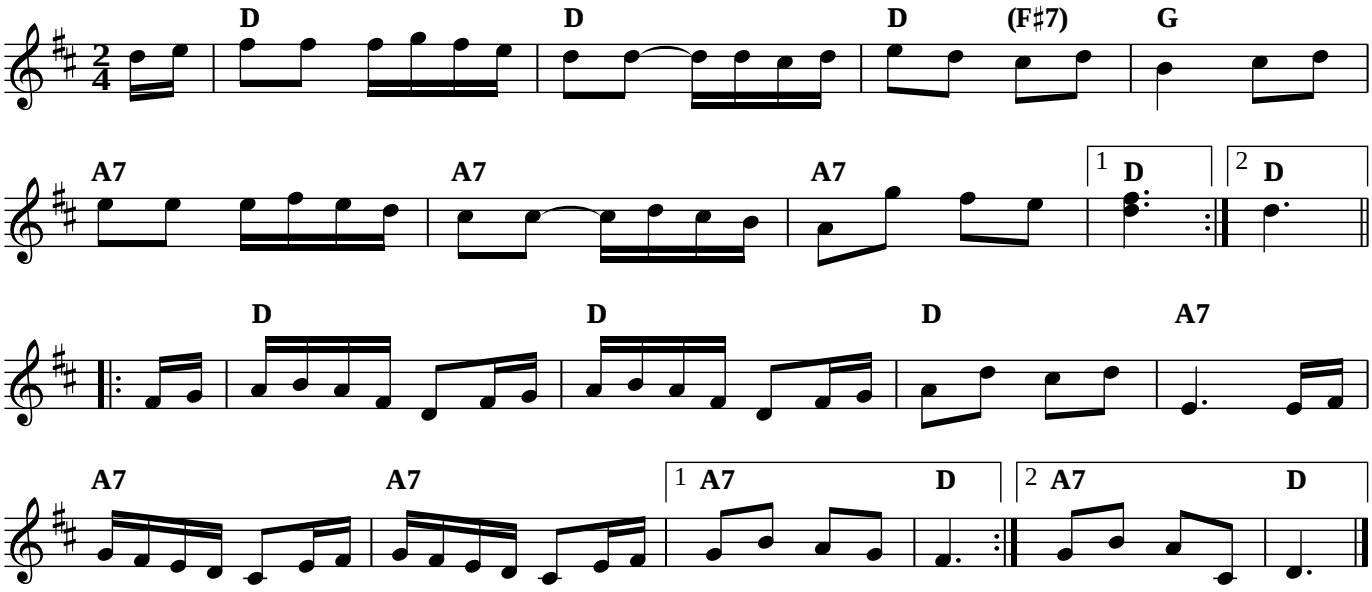
The syncopated portions of many A-part measures were often played like this:.



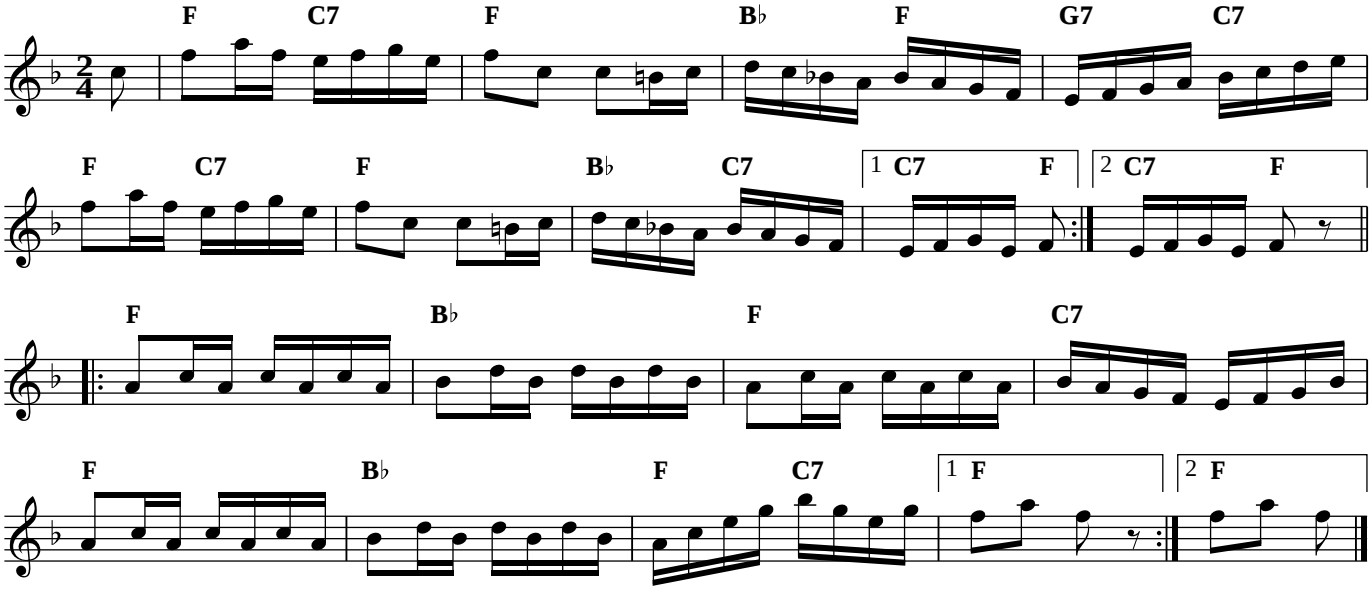
Source: Gerry Robichaud, *Maritime Dance Party*. Fretless, FR201, 1978.

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



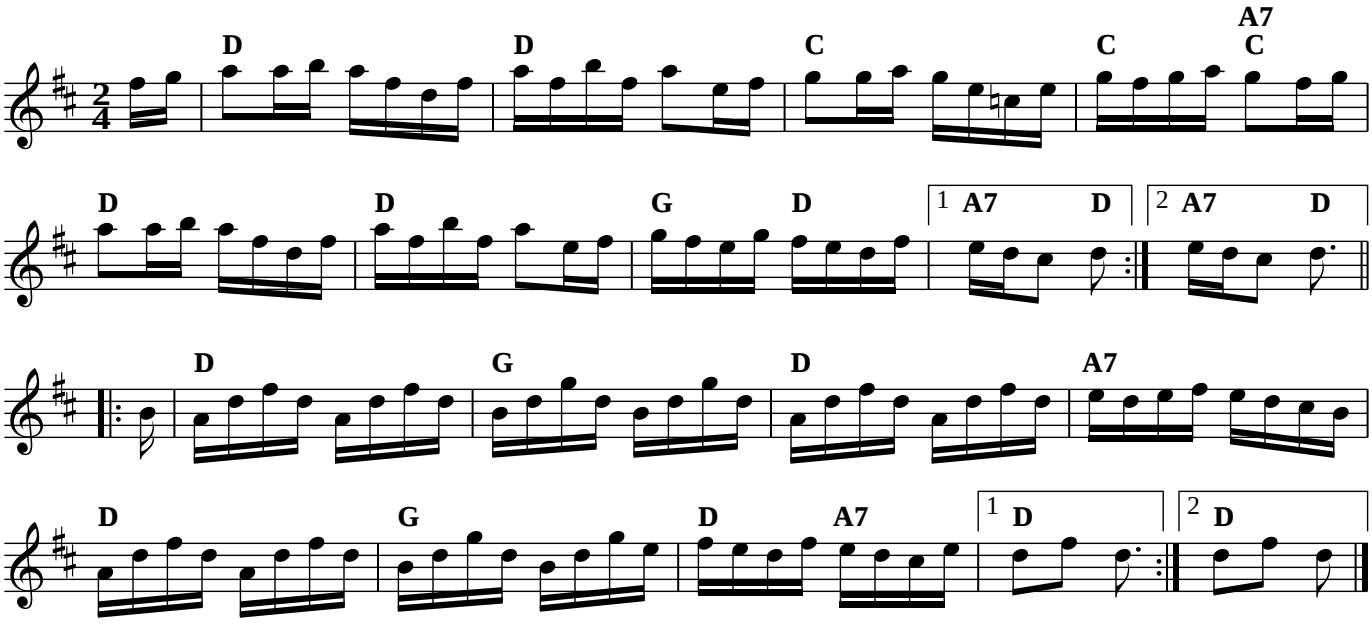
Batchelder's Reel



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

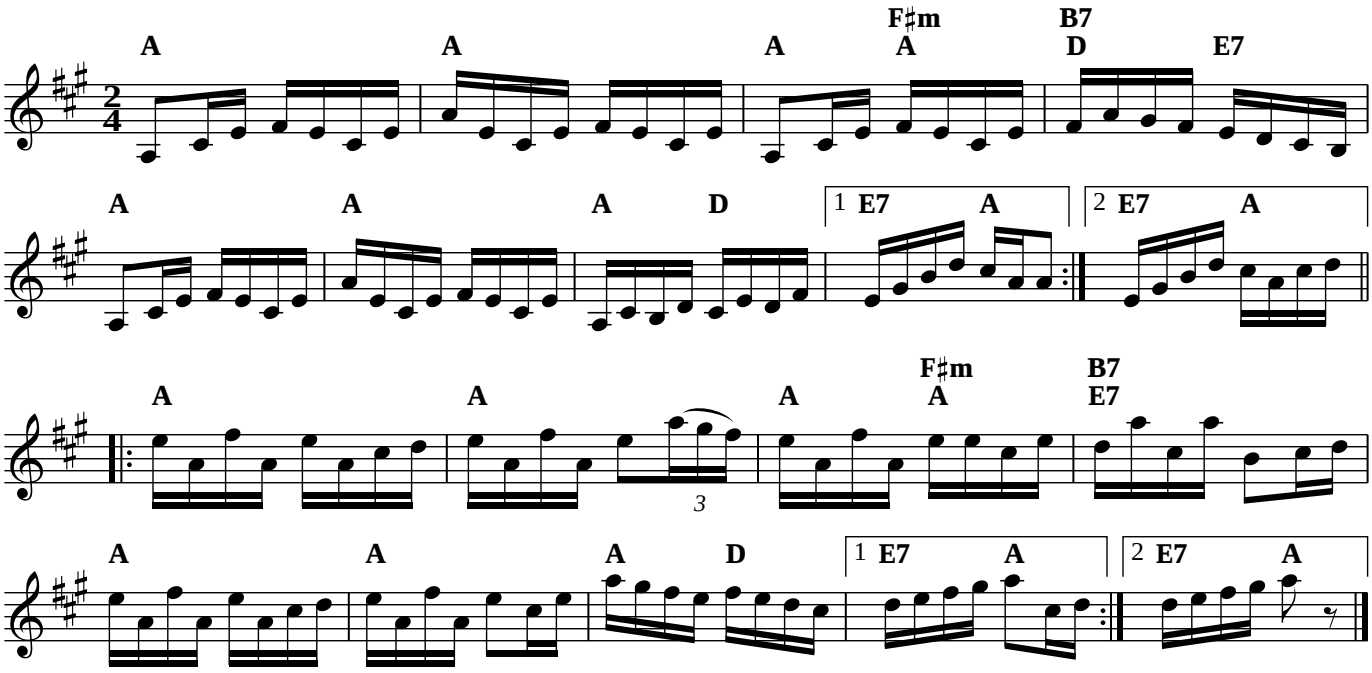
Bay of Fundy

Bill Guest



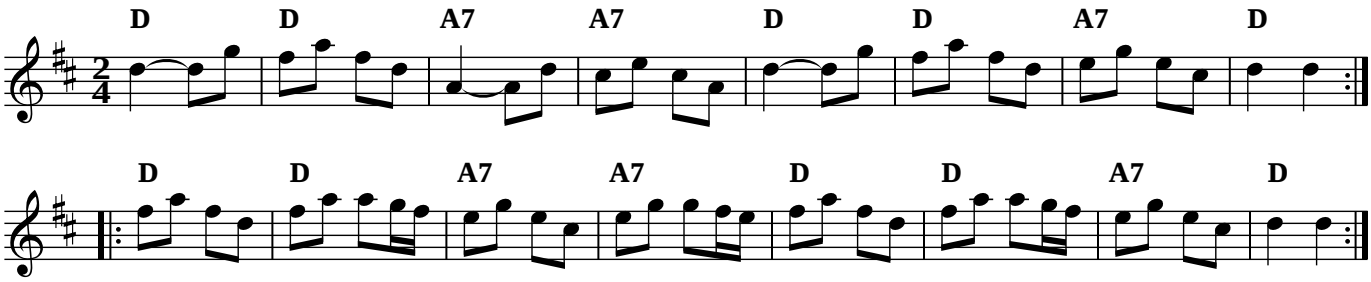
Big John McNeil

Peter Milne (1824-1908)



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

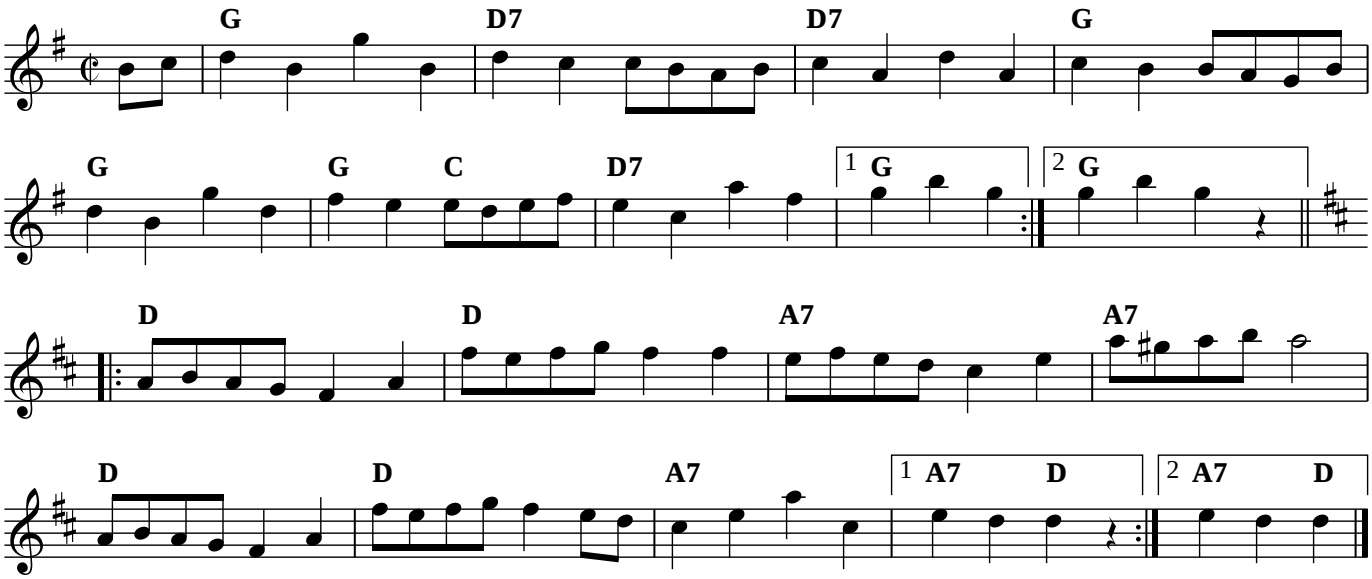
Bobby Shaftoe



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

Reel Boule de Neige

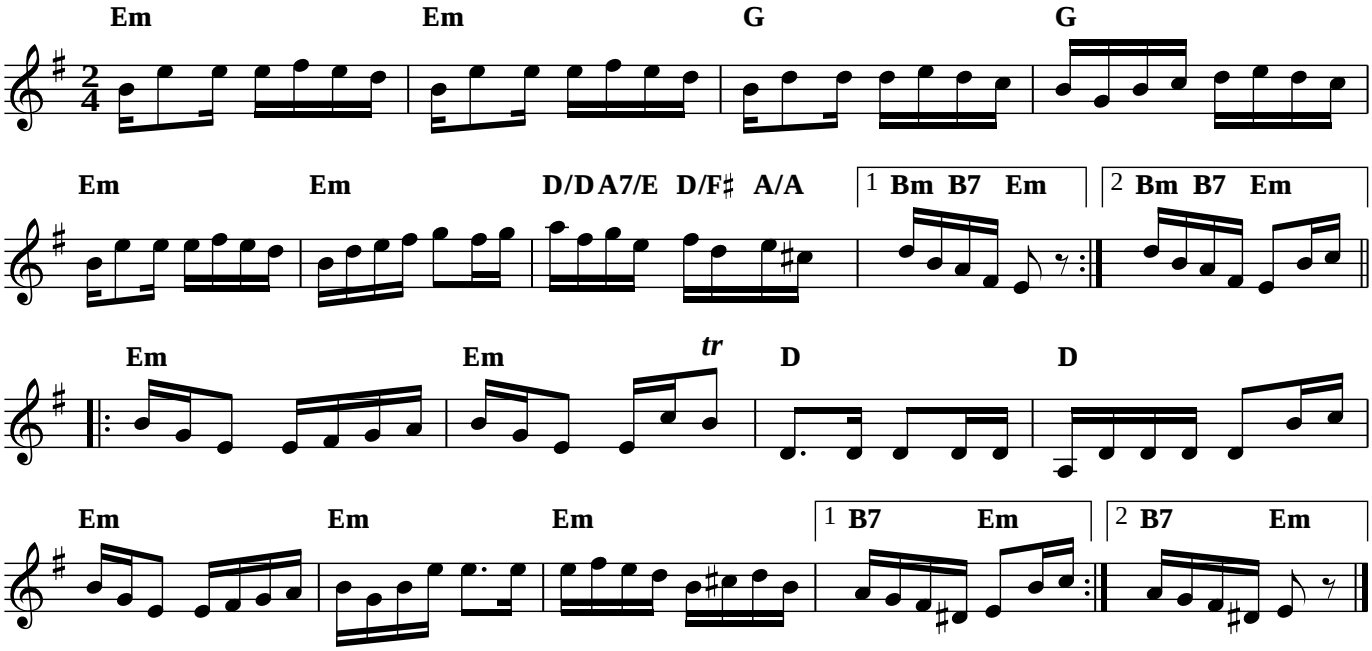
Joseph Allard



Caribou Reel

Andy De Jarlis

As Written



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

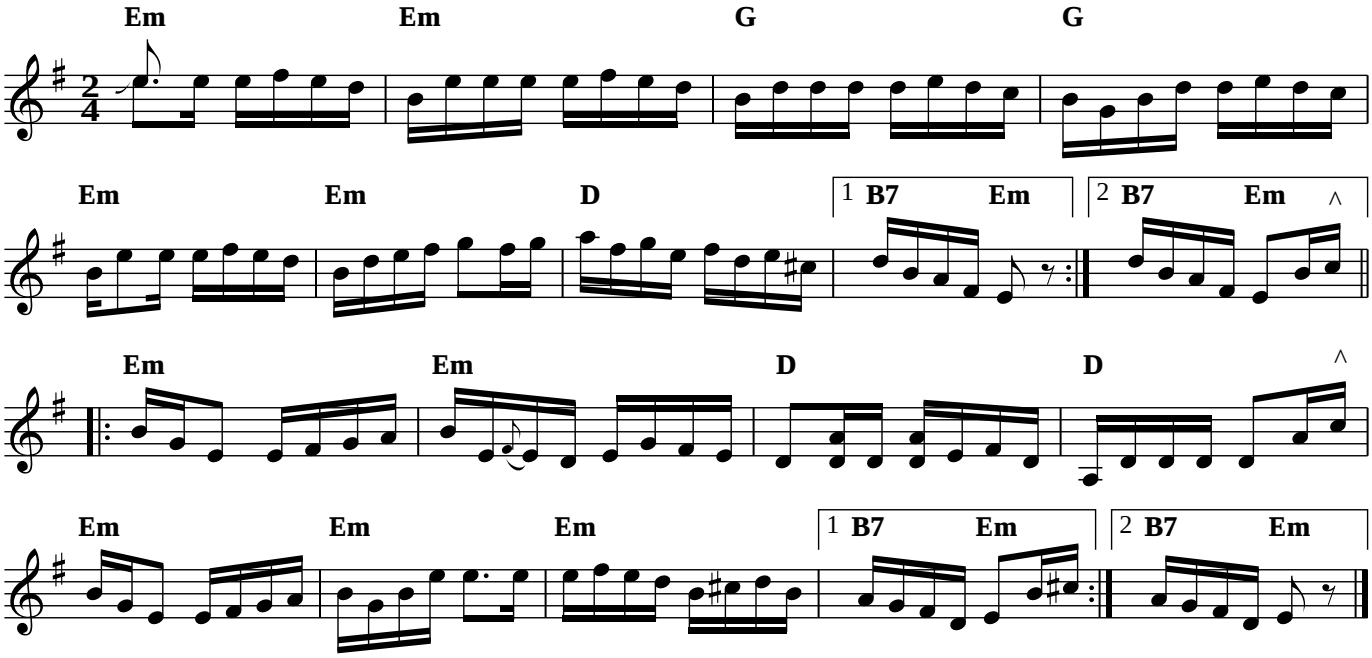
Notes: This is the tune as written.

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



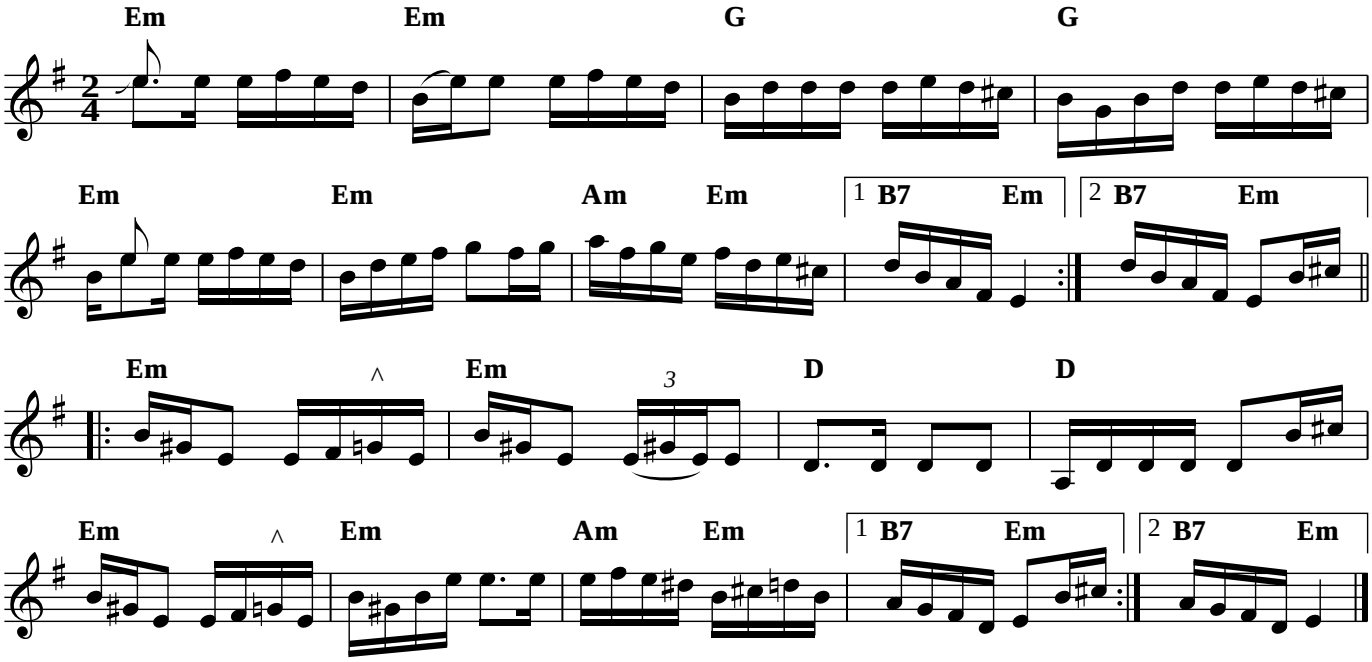
Source: Andy De Jarlis, *Favourite Old Time Tunes.* London, EB 60, 1963

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



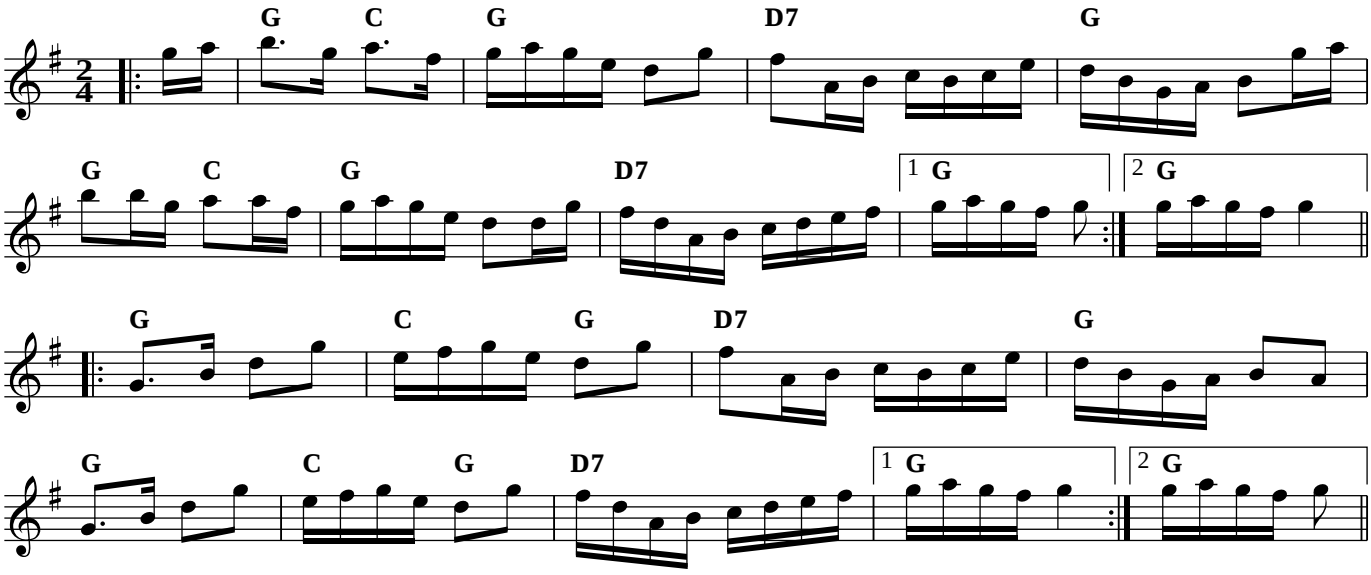
Source: Marcel Meilleur & the Red River Echoes, *Memories with Andy DeJarlis*. Sunshine Records, SSBLP-427

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.

Reel de Chateauguay

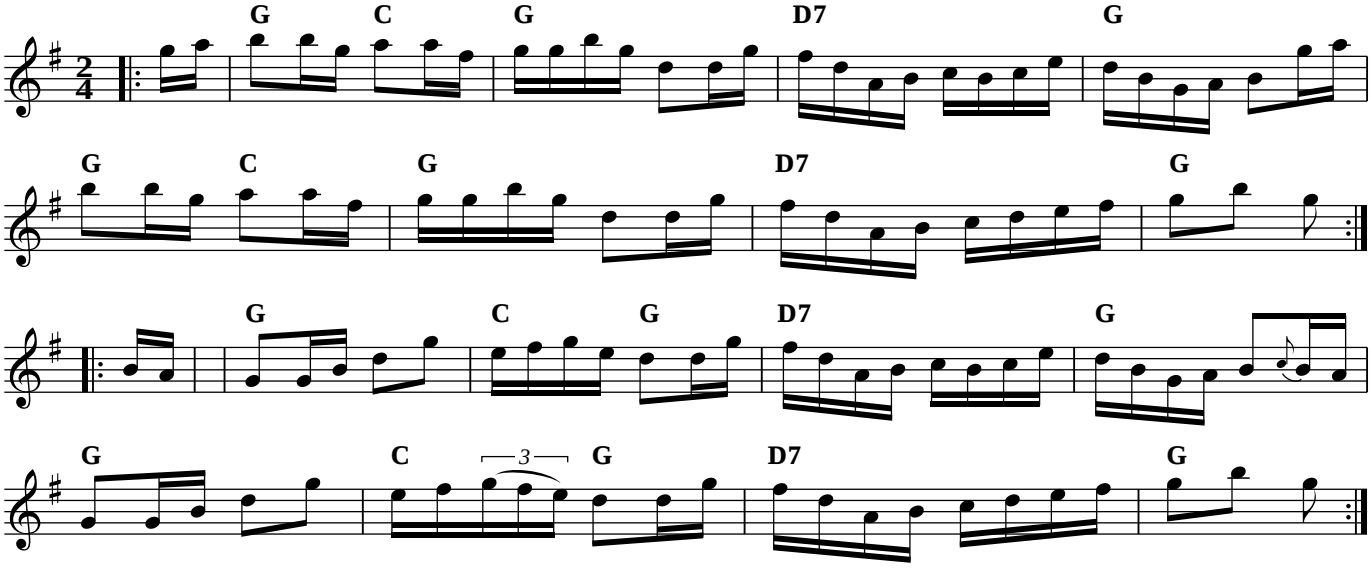
New England Version



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

Reel de Chateauguay

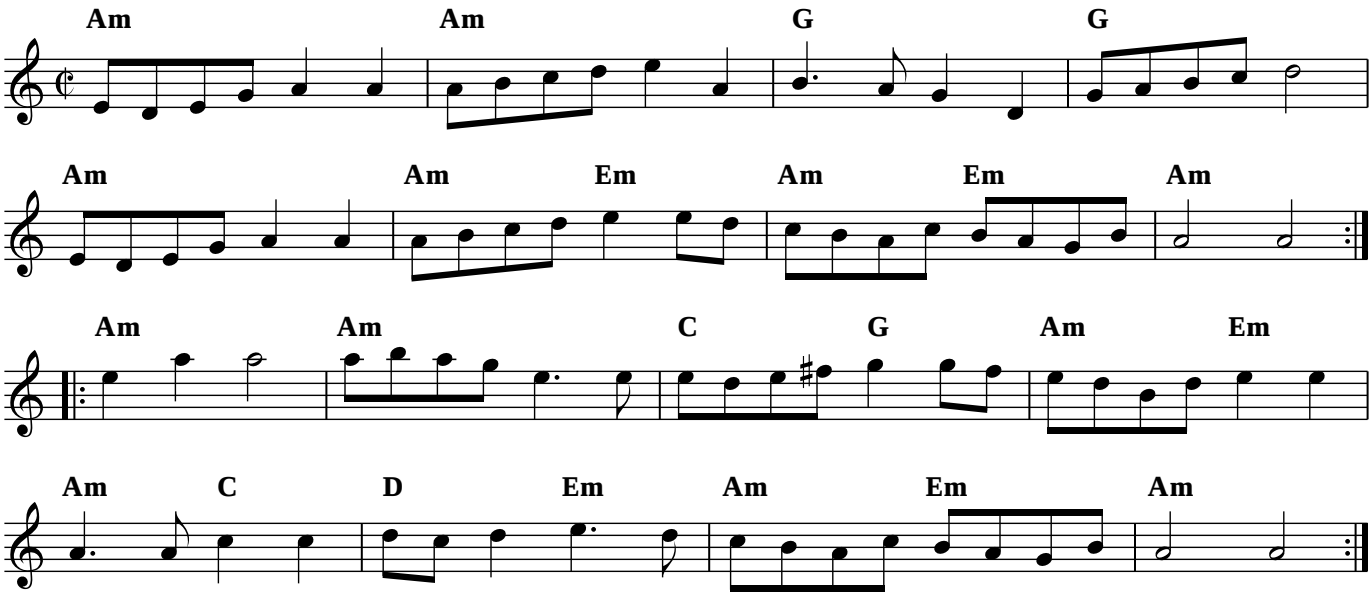
As Played by Joseph Allard



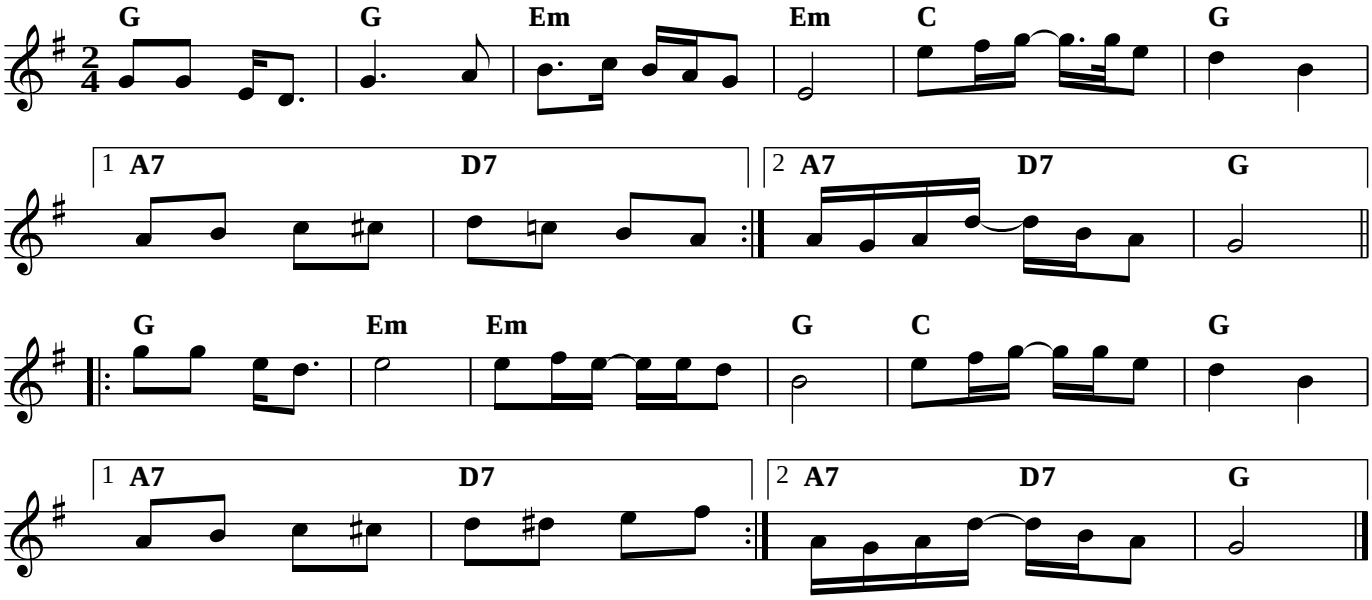
Source: Joseph Allard, *Grand violoneux ~ Hommage.* Montréal Association québécoise des loisirs folkloriques, 1992.

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

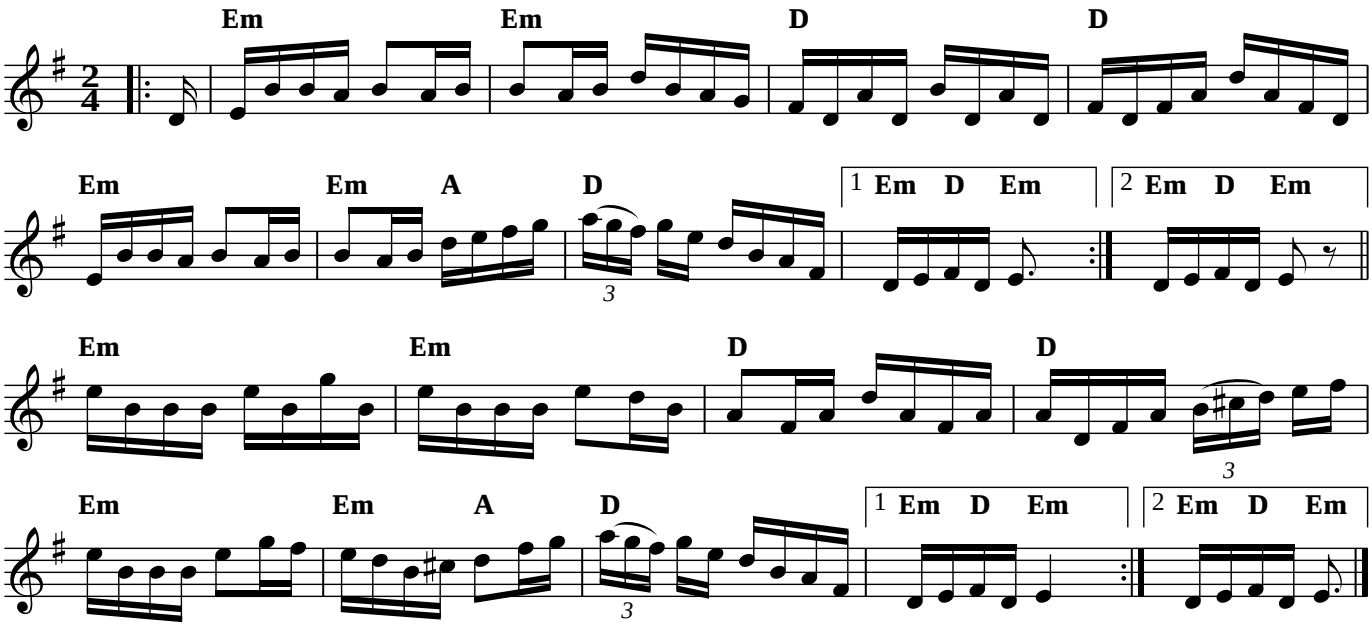
Cold Frosty Morning



Coloured Aristocracy

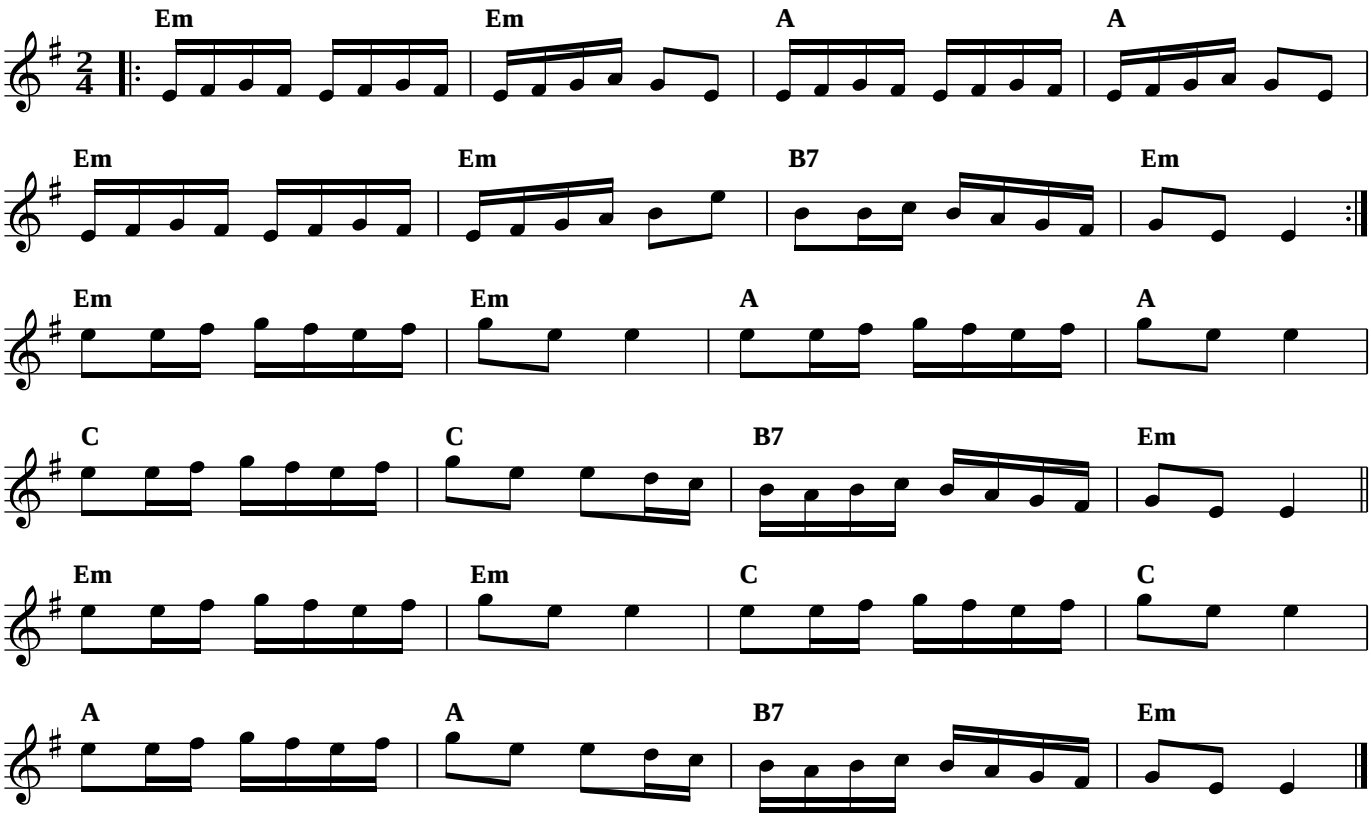


Cooley's Reel



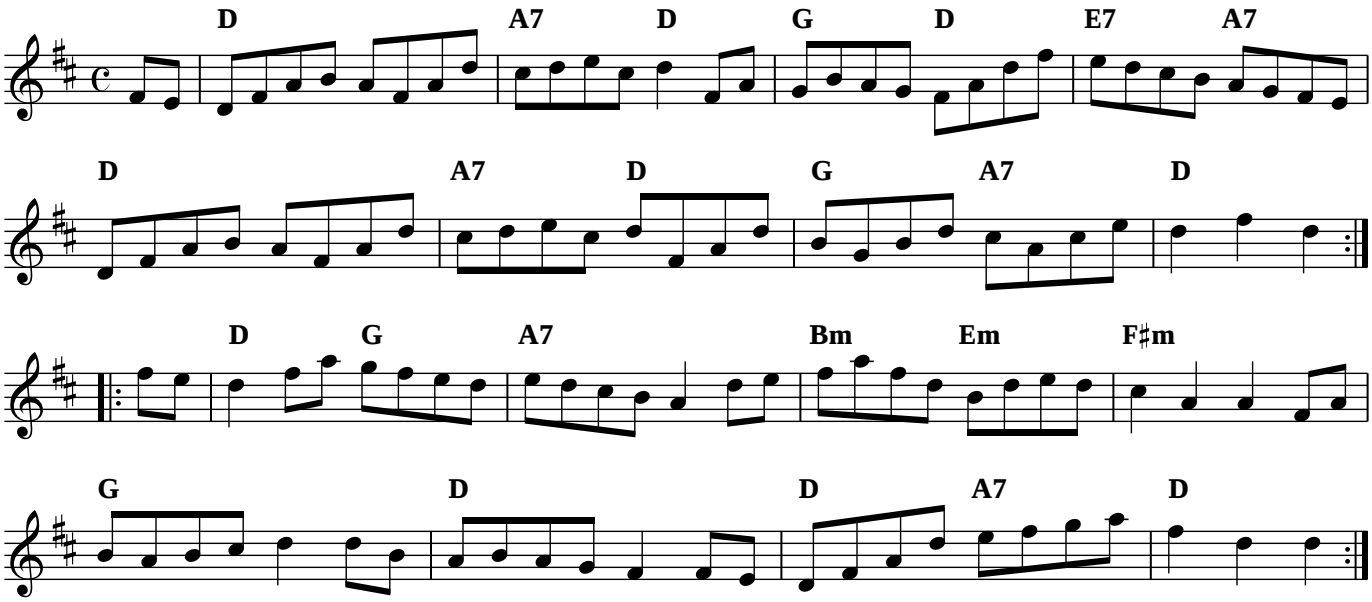
The Dancing Bear

Bob McQuillen



Dave's Hornpipe

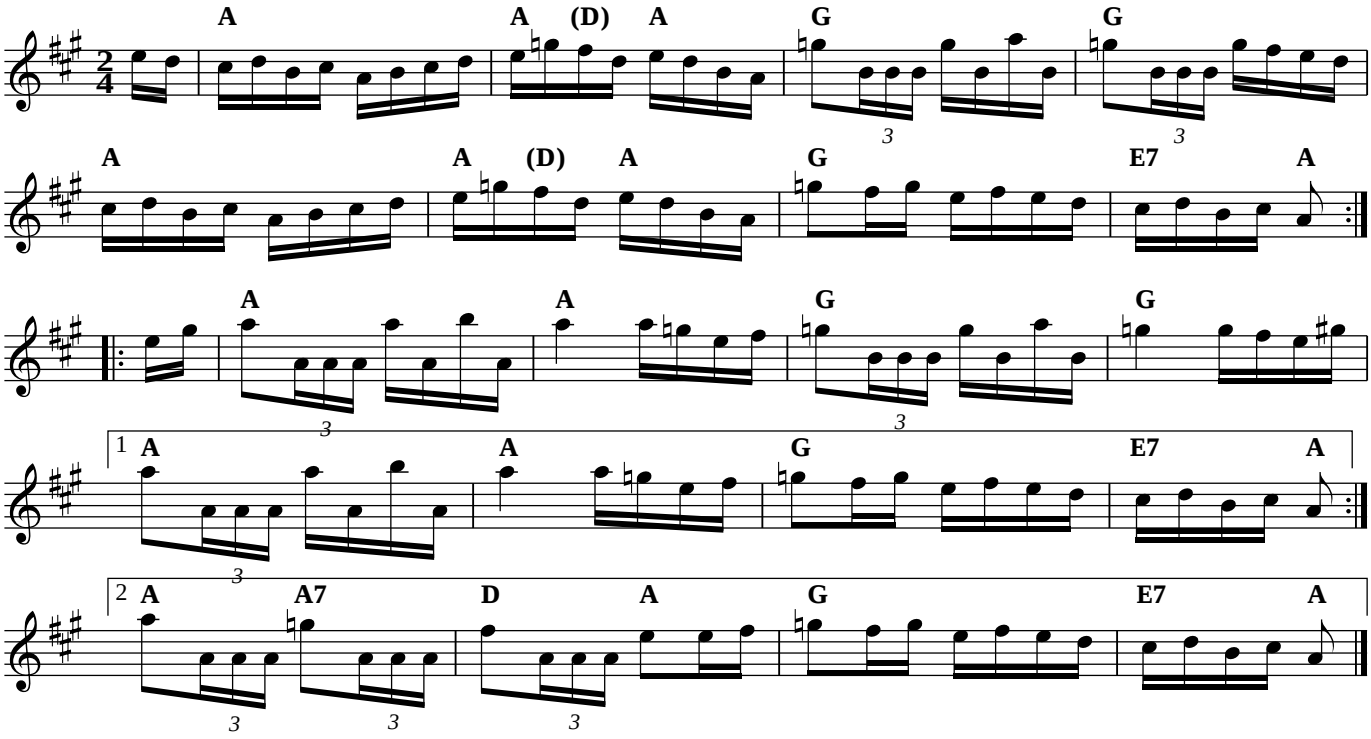
Bob McQuillen



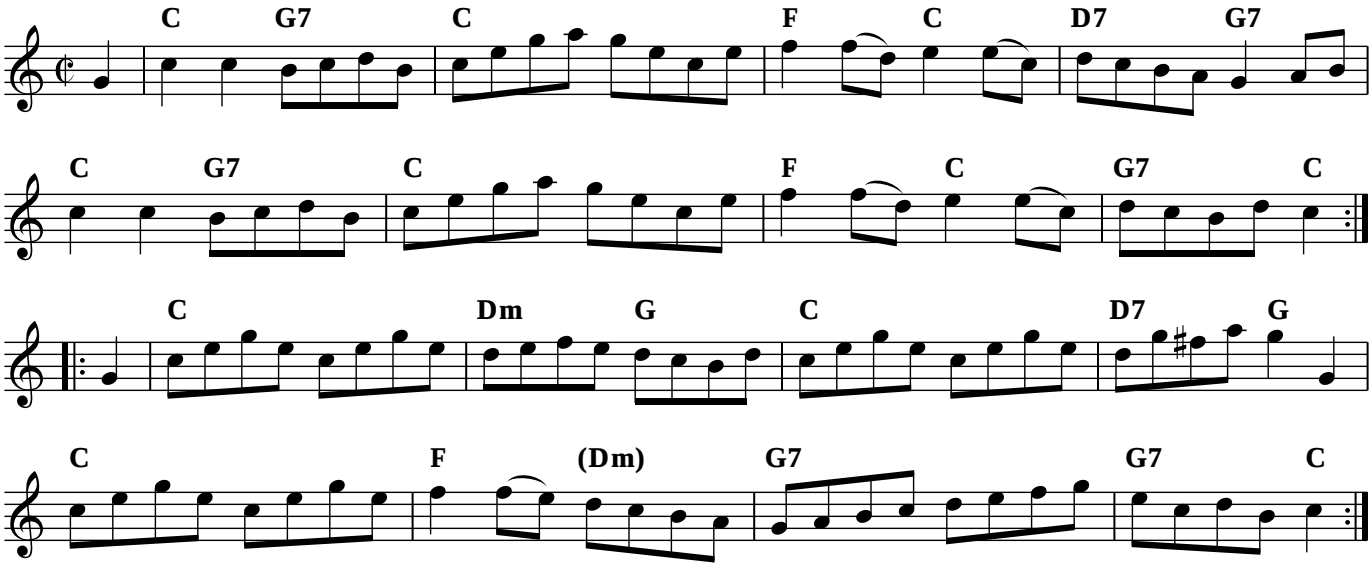
Notes: Written by Bob for Dave Cousineau, retired bass player for the Lamprey River Band.
Chords by Peter Yarensky. I'm really not all that confident about chords for parts of the tune.

Dinky Dorian's

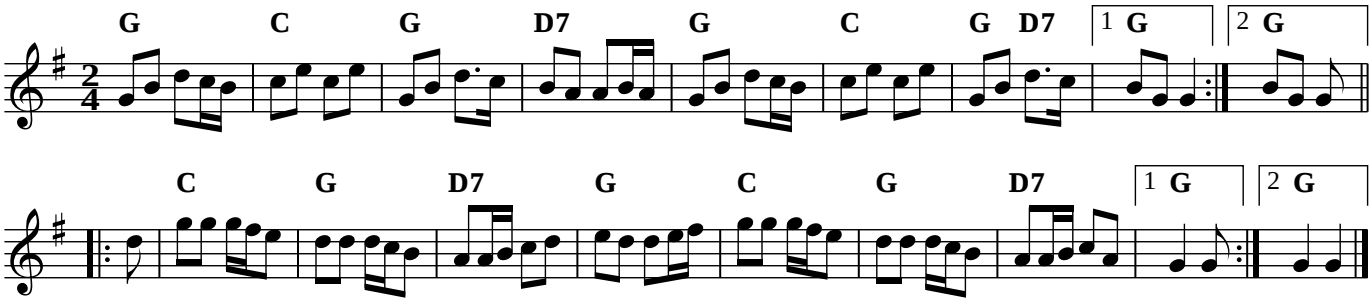
Francie Dearg O Beirn (1904-1987)



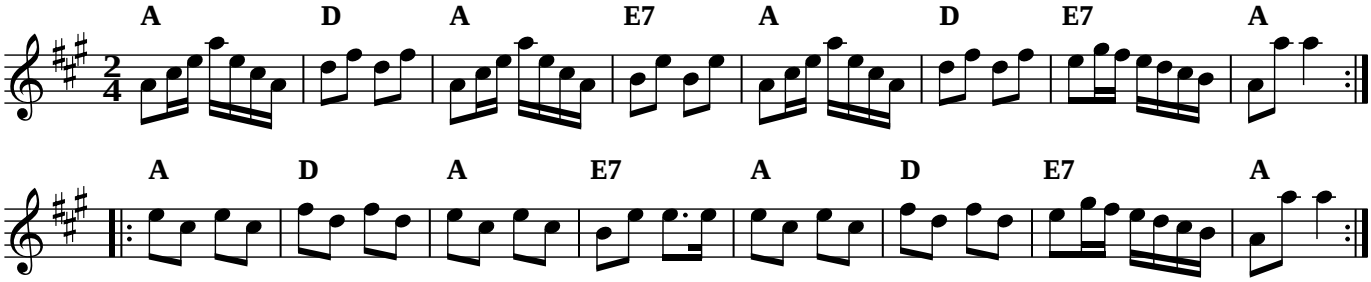
Dominion Reel



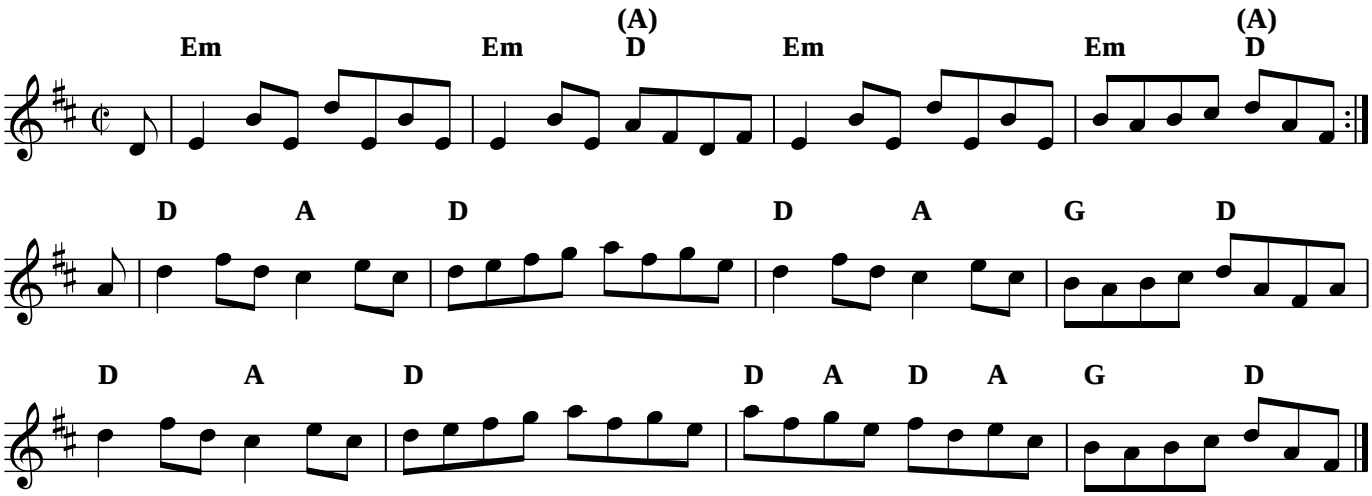
Dorset Four Hand Reel - First Tune



Dorset Four Hand Reel - Second Tune

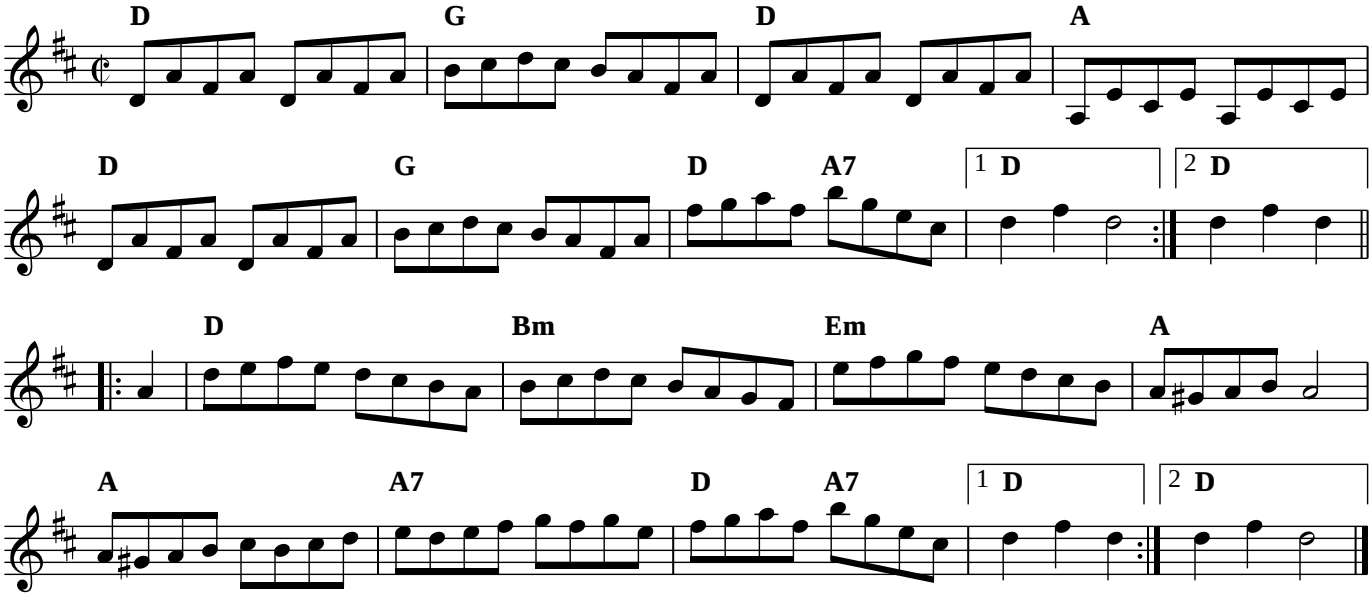


Drowsy Maggie



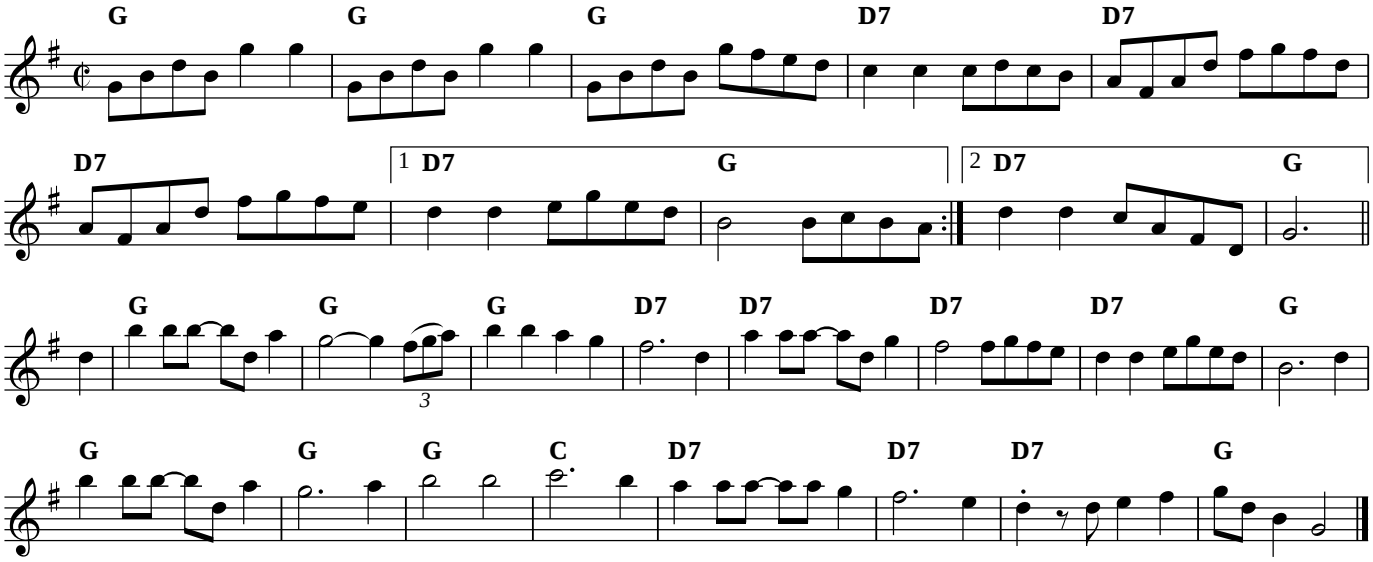
Notes: In measure A2 the A chord was written in by mistake at one point;
but as I listened to the tune with an A chord
I rather liked it so I left it in as an alternate chord.

Durang's Hornpipe

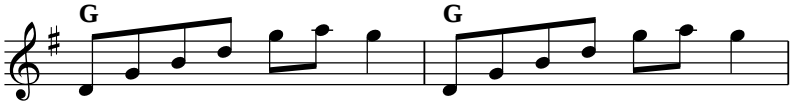


Eddie's Reel

Ed Plante



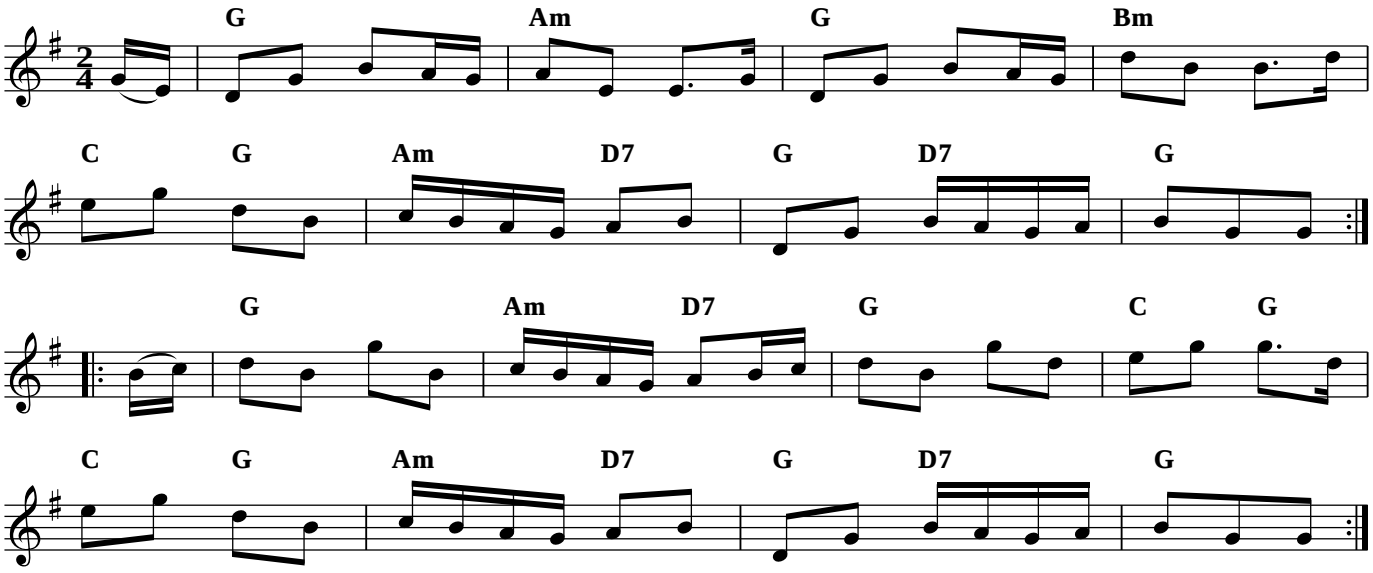
A-Part (meas. 1-2) This is a much more common version:



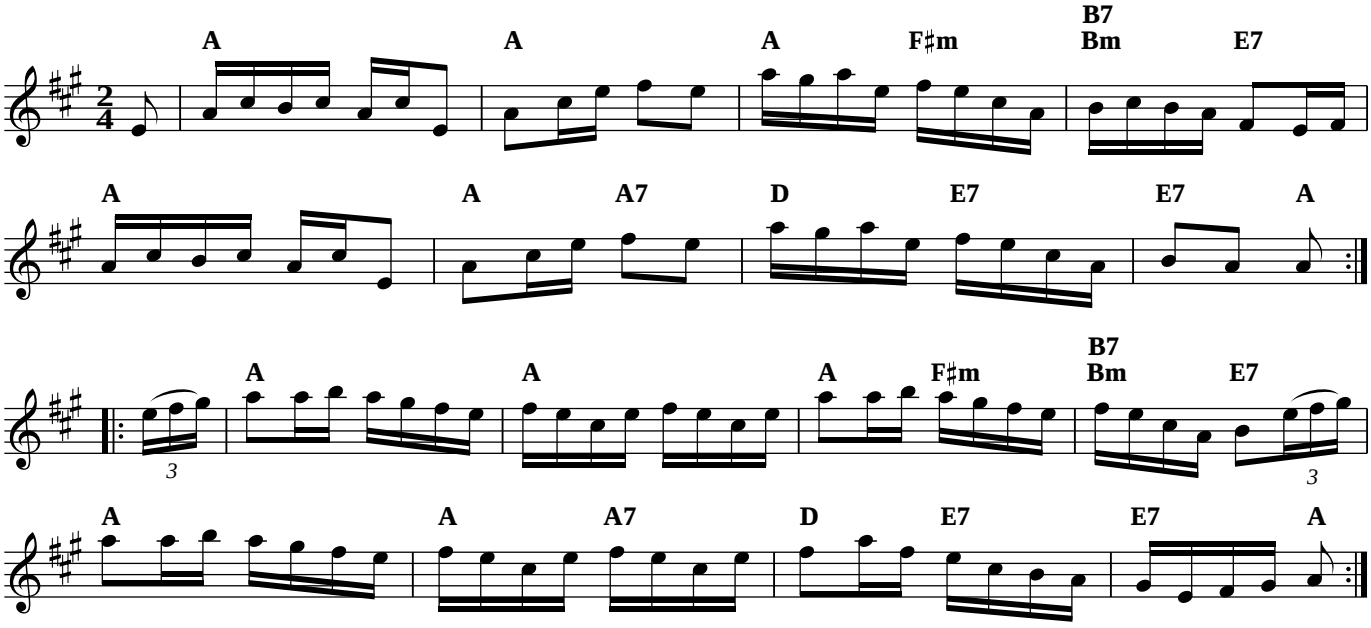
Notes: I learned this version from Cammie Kaynor's Wellington Bilgewater recording; I don't know anything more about it.

Farewell to Whiskey

Ladies' Triumph



Fireman's Reel

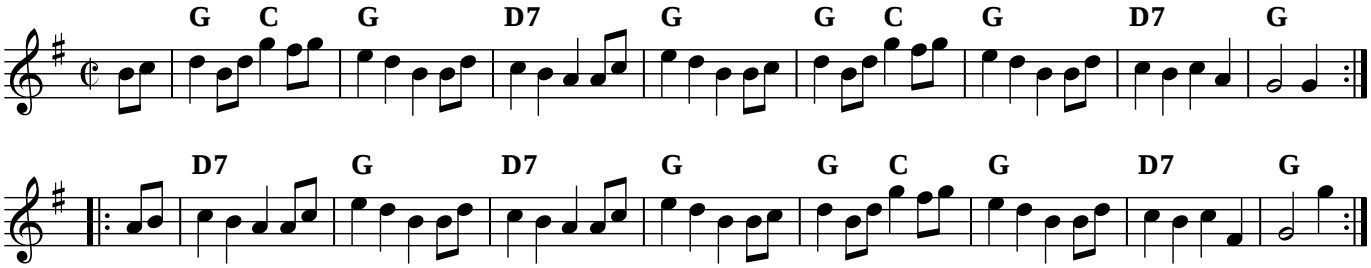


Source: As played by April Limber on the New England Tradition recording. Farewell to the Hollow, Whistler's Music, CDWM 9860. Chords as played by Bob McQuillen.

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.

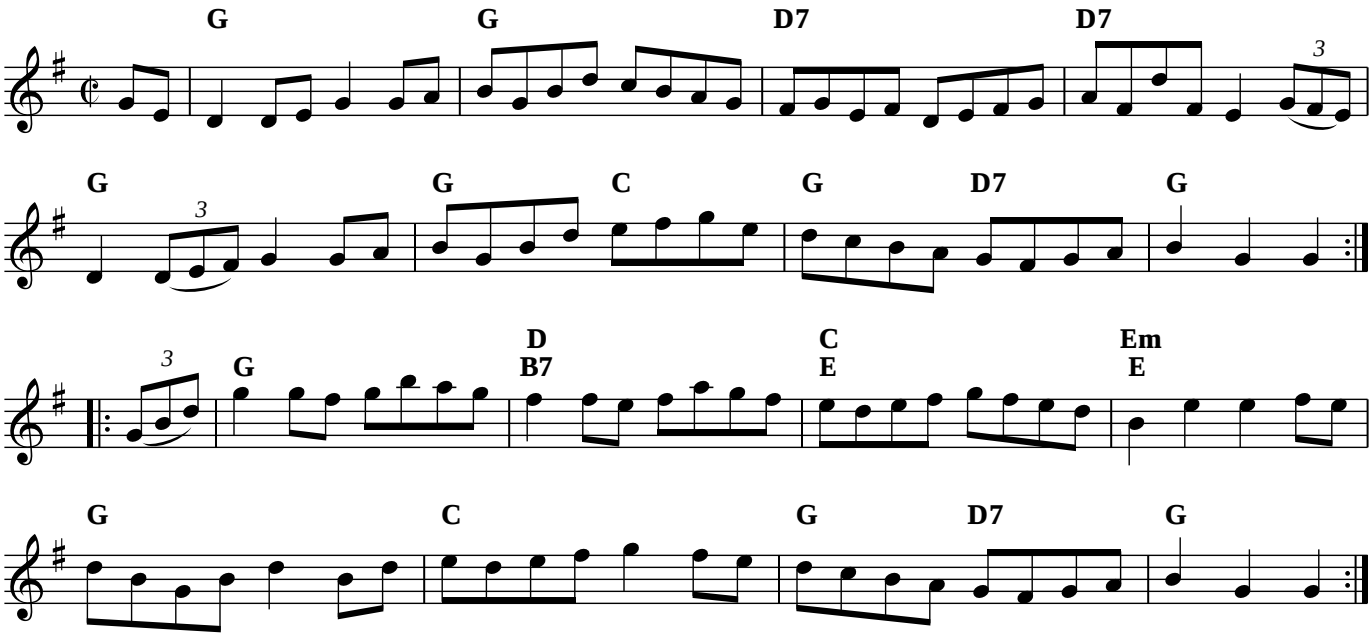
Fisher Street Reel

Peter Yarensky



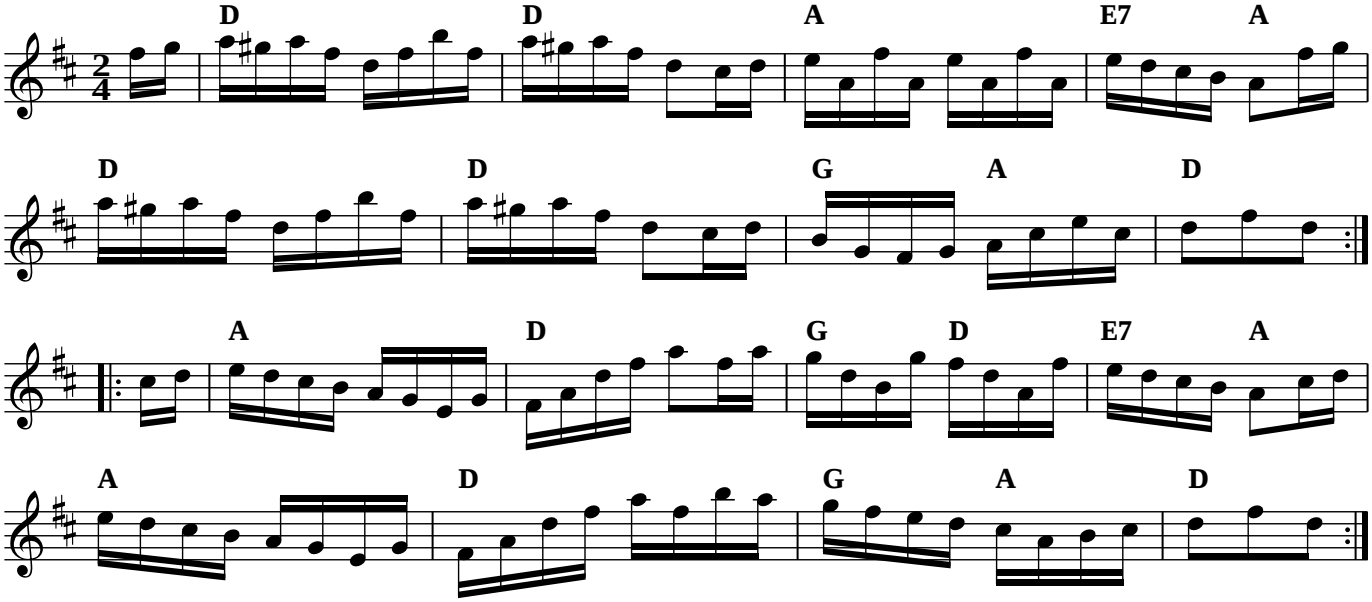
Notes: May be played as a polka.
I wrote this while I was living on Elm Street in Dover. Fisher Street was just a couple blocks away.

Flowers of Edinburgh

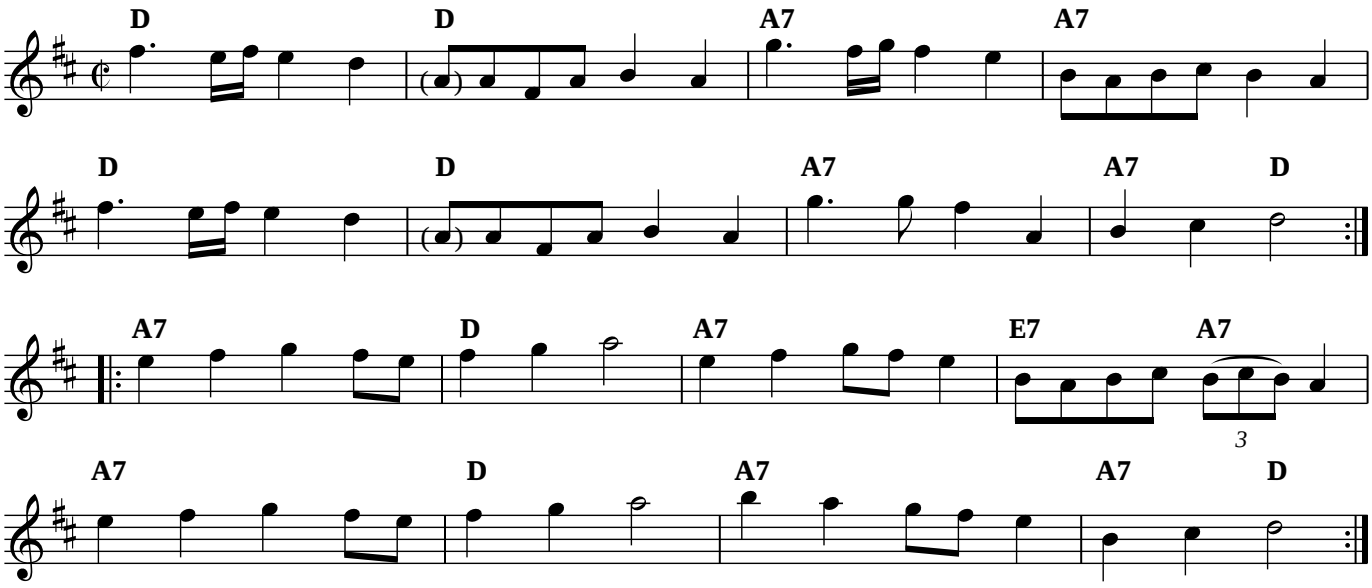


Notes: The chords for the B-part come from Otto Soper (1970-1975), an old-time Maine piano player and fiddler (who also played saxophone and other instruments) who was very influential in the playing of the Maine Country Dance Orchestra. Like many of the old time piano players, Otto only played major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

Forester's Hornpipe



Gaspé Reel

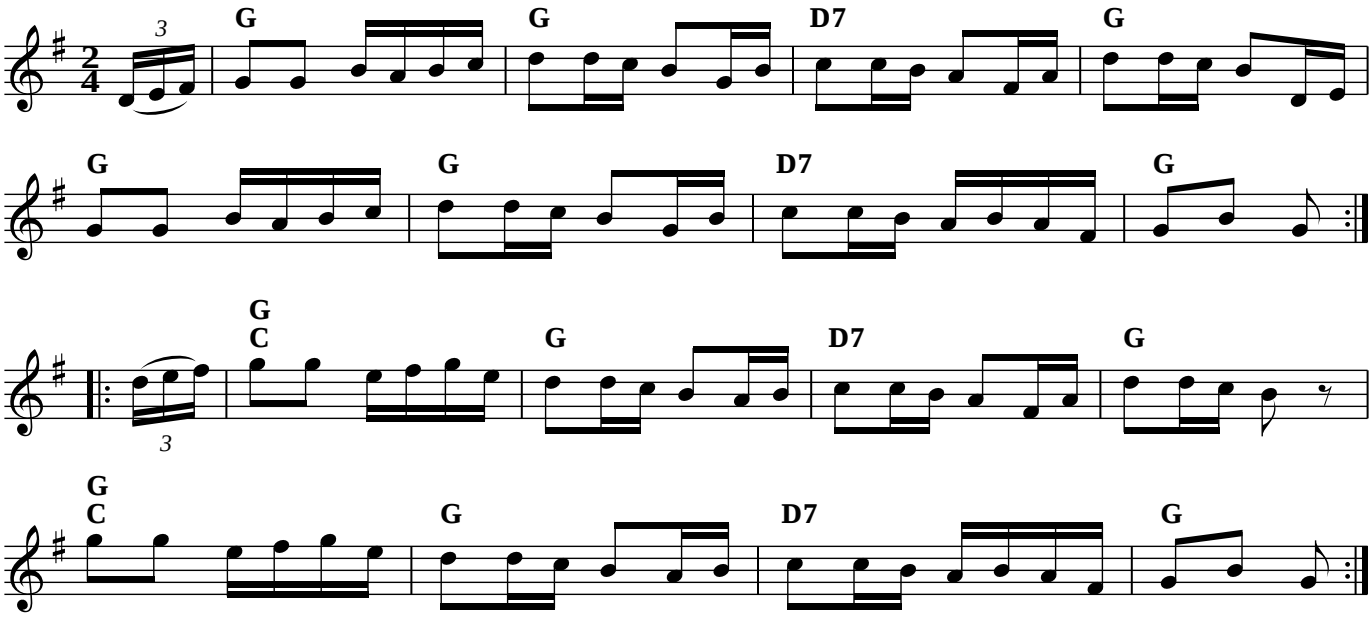


Notes: The A part especially is based on the playing of Louis Beaudoin. A few notes are in parentheses. They may be played as usual, as ghost notes, or treated as rests.

Glise de Sherbrooke

La Grande Chaine, Reel de Tadoussac, Glise de Sherbrooke, Quadrille de chez nous

As Played by the Ralph Page Orchestra



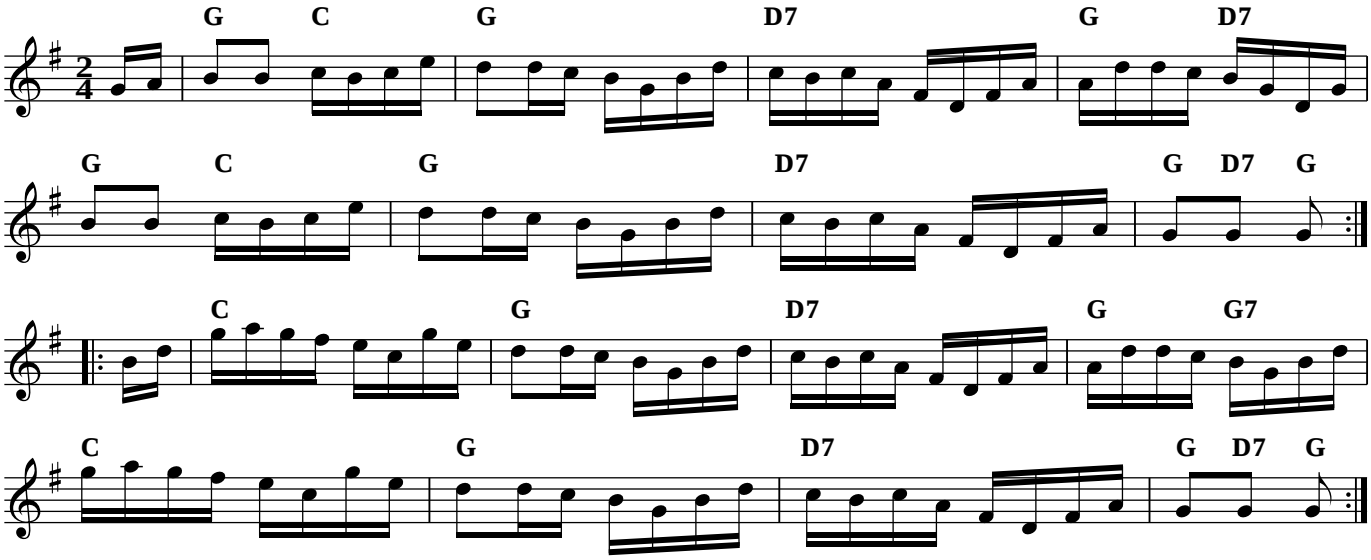
Source: As played by Ralph Page's New Hampshire Orchestra (as Glise a Sherbrooke), Michael Herman, Folk Dancer Records MH 1073-B.

Notes: The Identitairs Québécois web site <http: / / www.mustrad.udenap.org> 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

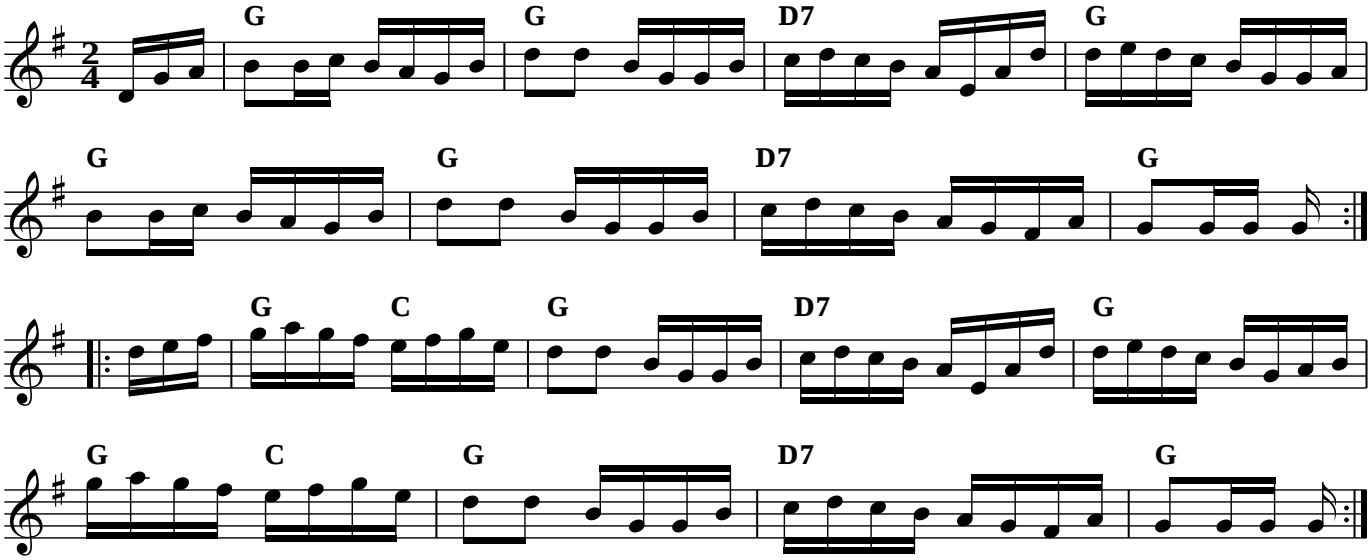


Source: Melody and chords as recorded by Joseph Allard, 1945.
Notes: See Glise de Sherbrooke #1 for further notes.

Glise de Sherbrooke

La Grande Chaine
Le Tadoussac, Quadrille de chez nous

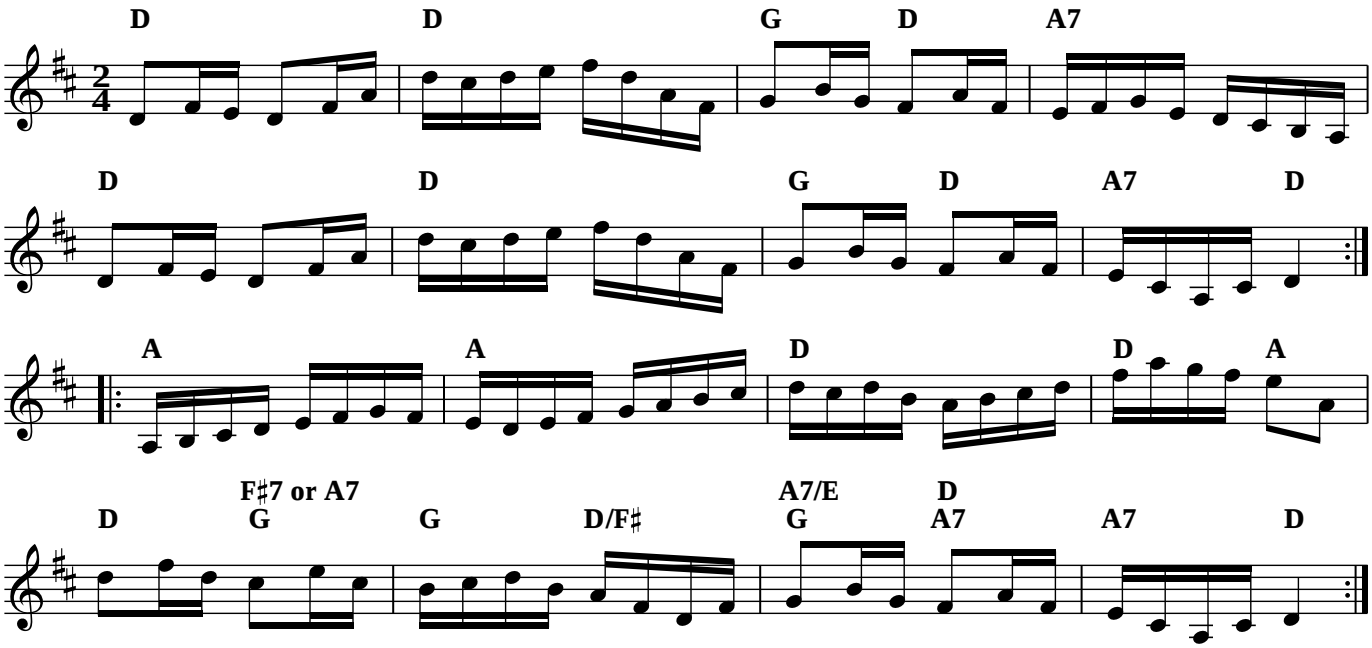
As Played by Louis Beaudoin



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 Grondeuse

The Silver Spire

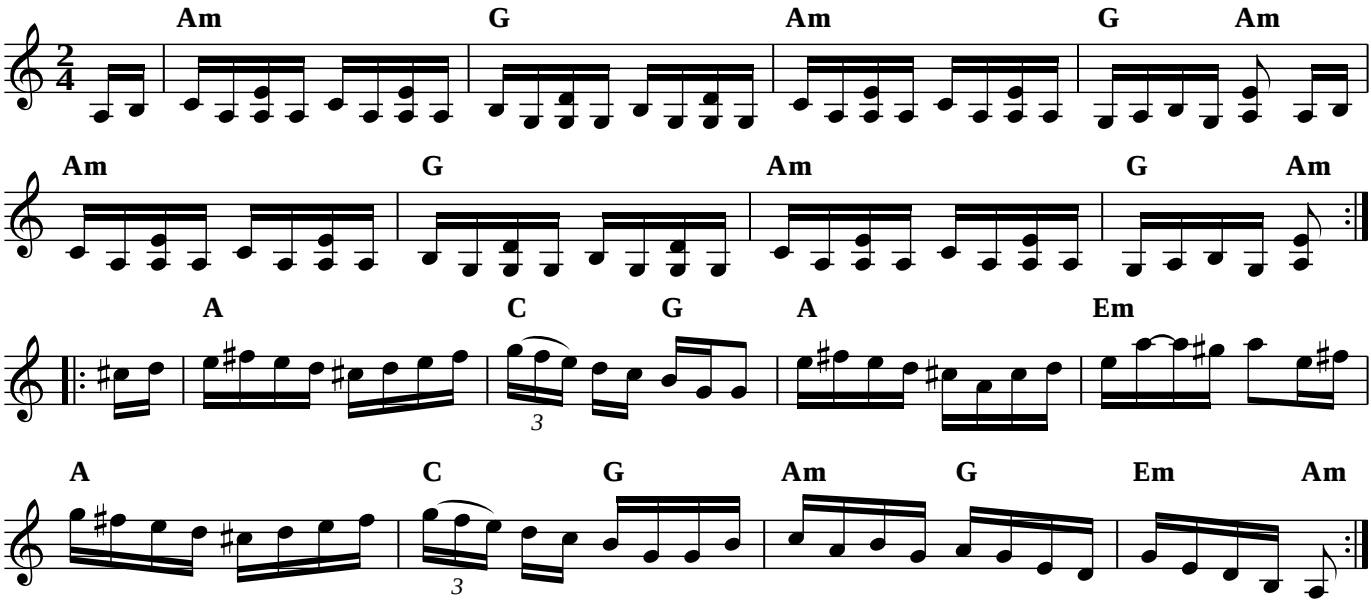


Source: Canterbury Country Dance Orchestra, Mistwold (F&W Records, F&W 5, 1974)

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.

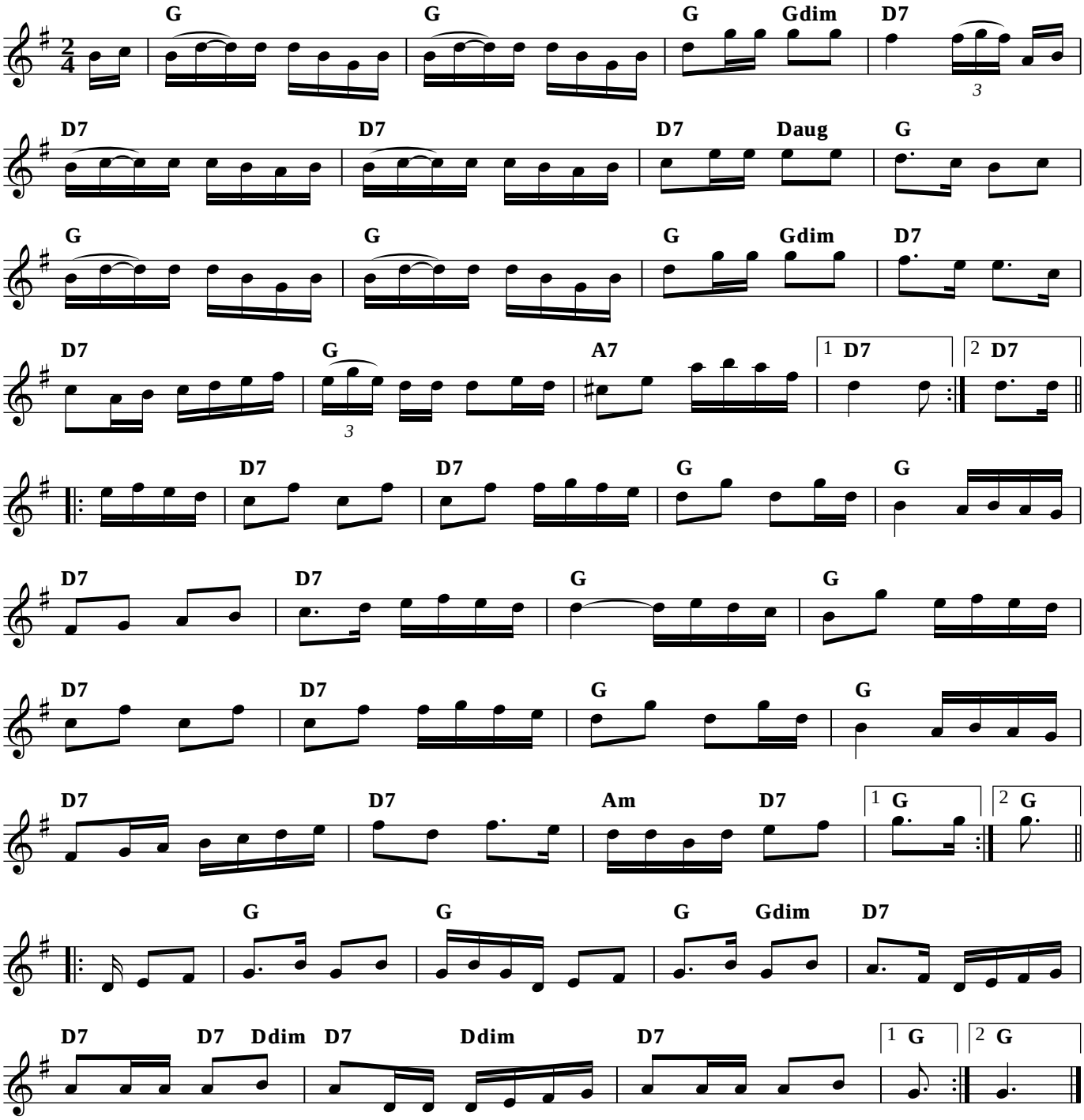
Growling Old Man and the Cackling Old Woman

Growling Old Man and the Grumbling Old Woman



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.

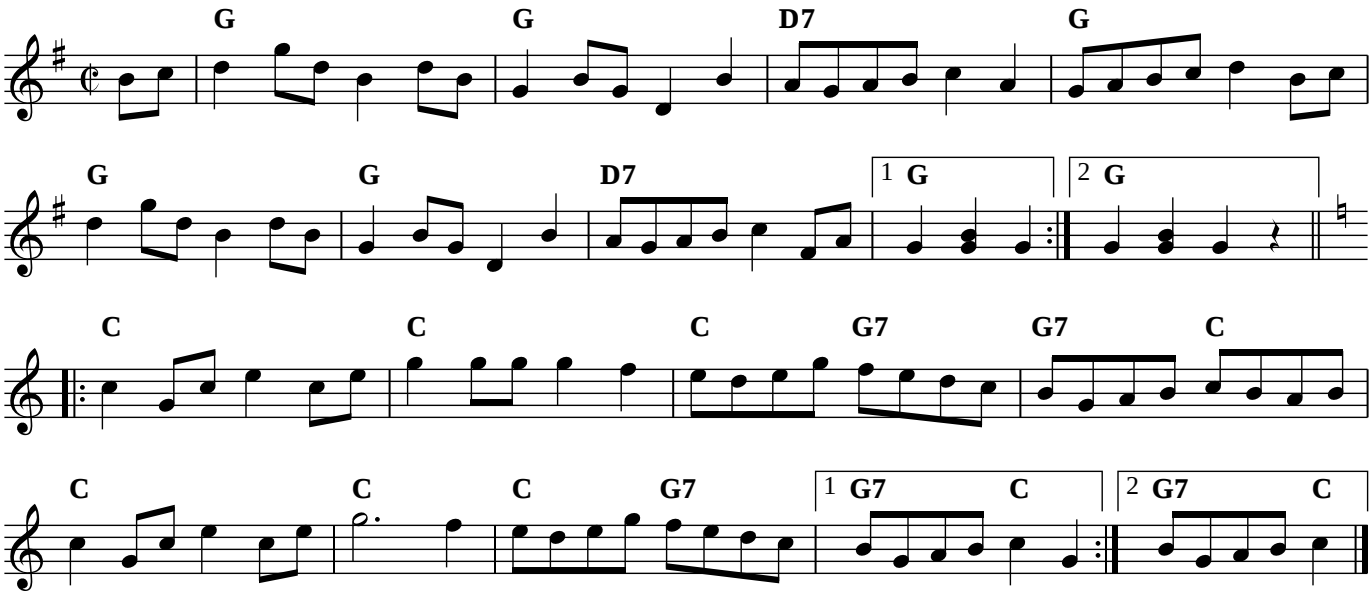
L’homme à deux femmes



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

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

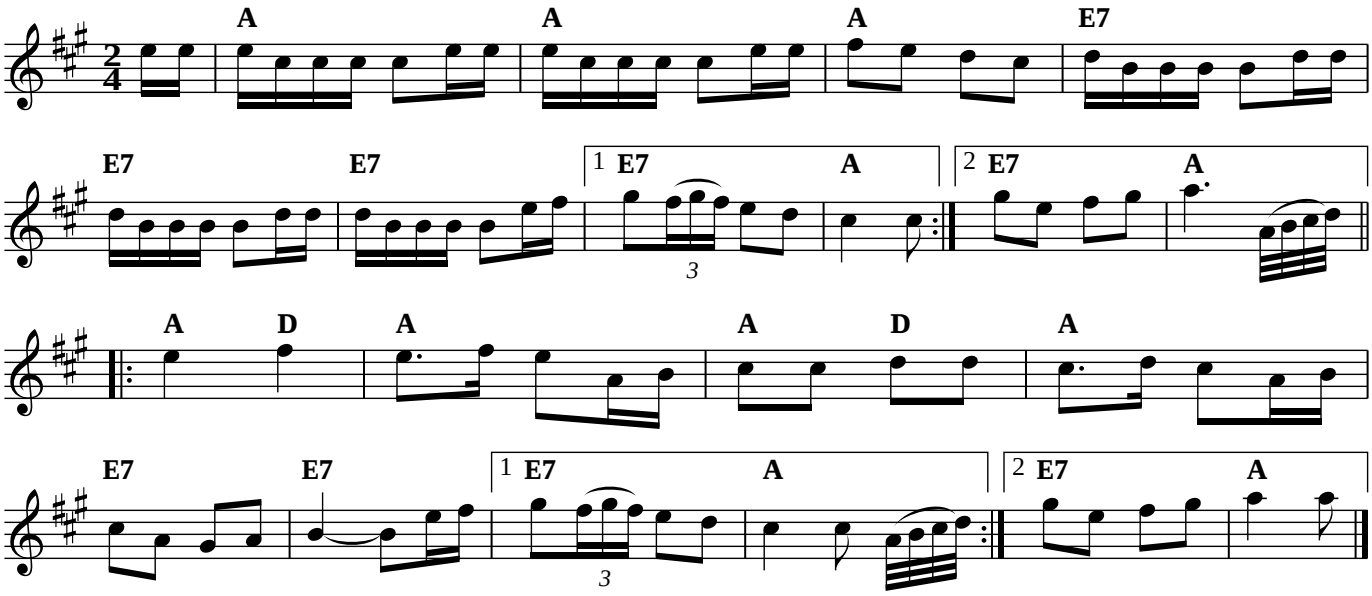


Joys of Québec

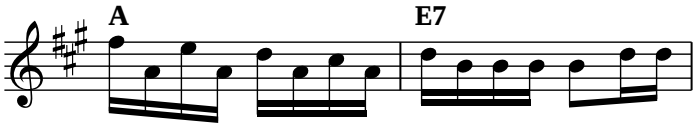
Les joyeuses québécoises ~ Two-Part Version

Fortunat Malouin

Two-Part Version



Melodic Variation (A Part Meas. 3-4)



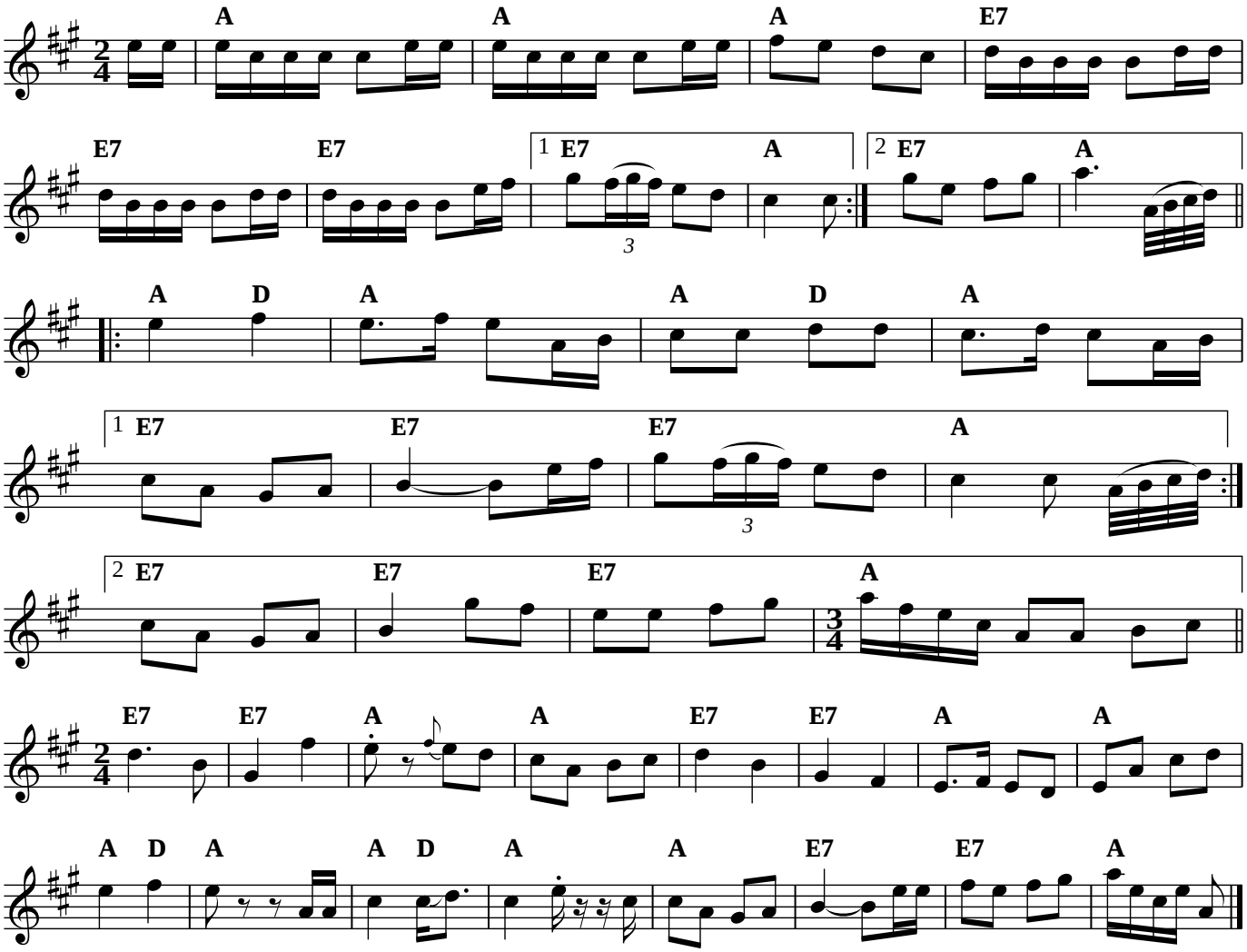
Notes: This is a fairly standard two-part version of the tune. I've also included a three-part version.

Joys of Québec

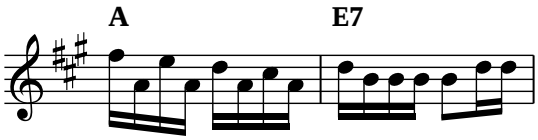
Les joyeuses québécoises ~ Three-Part Version

Fortunat Malouin

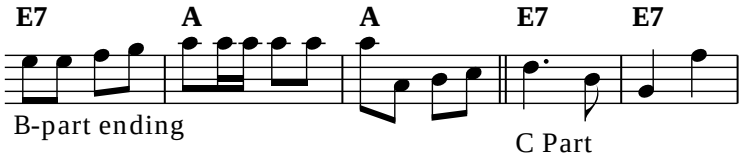
Three-Part Version



Melodic Variation (A Part Meas. 3-4)



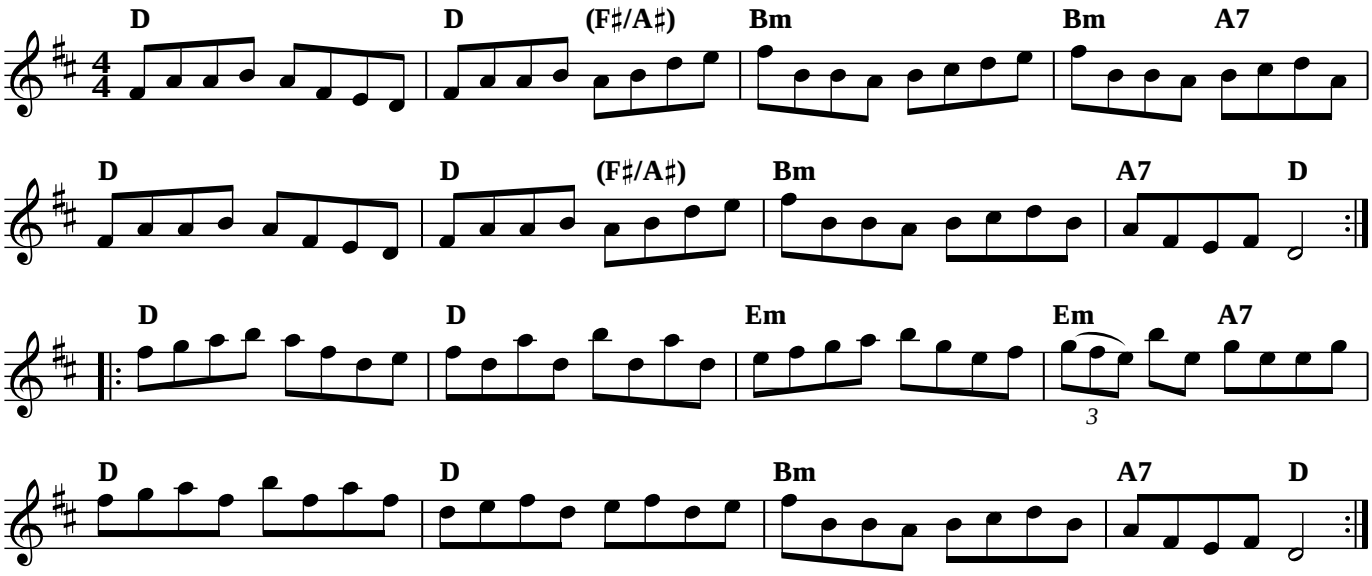
Alternative Transition to C Part



Notes: Here is a three-part version; a two-part version is included as well.
The C part is as played by Marcel Robidas of Dover, NH at the Barn, Winter 1996.
I've shown two ways he transitioned from the B part. One adds an extra beat and the other adds a full measure. 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.

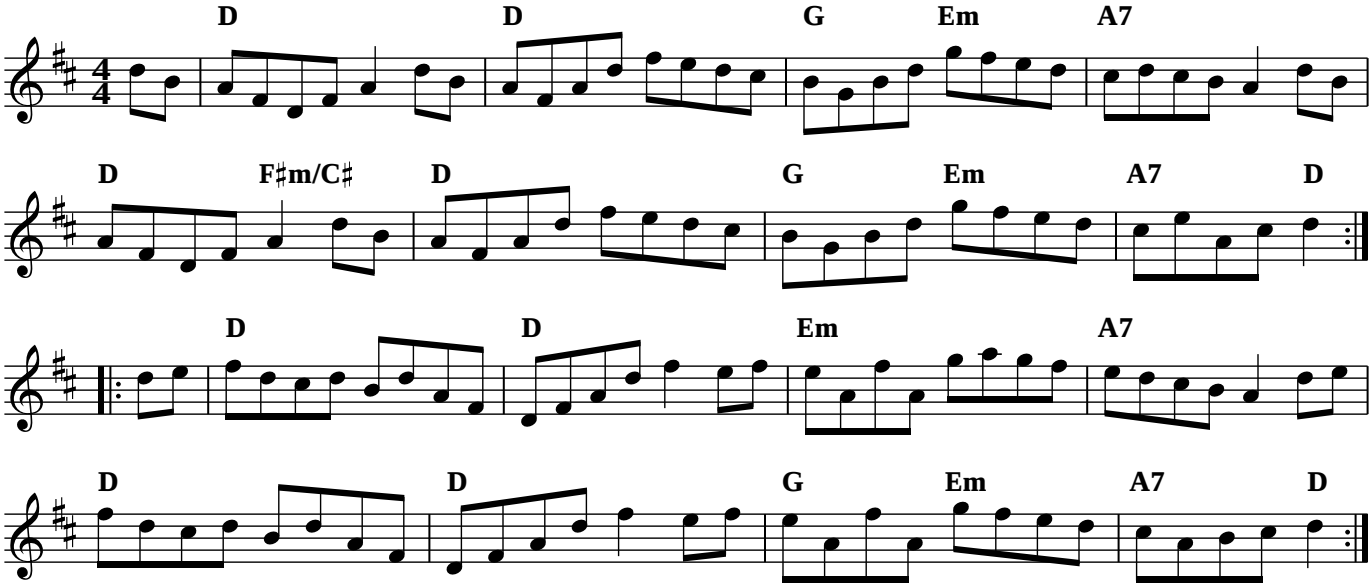
Judy's Reel

Maid Behind the Bar



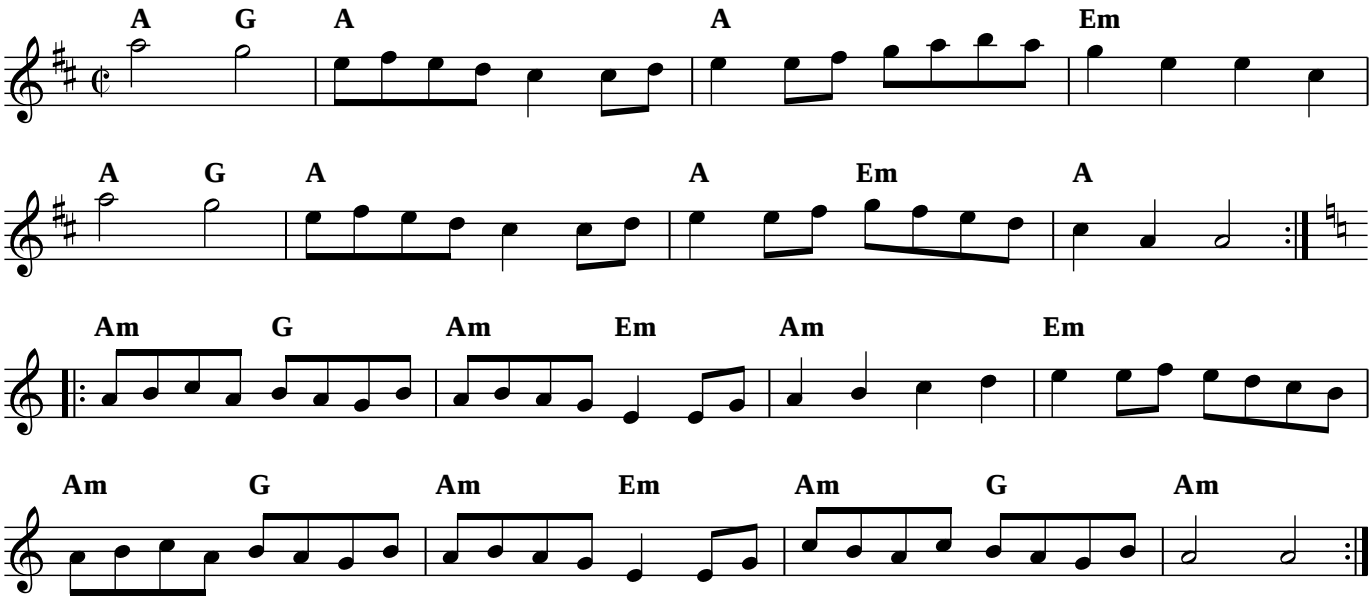
Notes: This tune has been known as Judy's Reel in New England; in Irish music circles it's more likely called the Maid Behind the Bar.

Kildare's Fancy

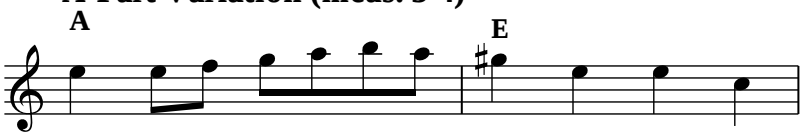


Source: Rod & Randy Miller, *New England Chestnuts Vol. 1.* Alcazar Records FR 203, 1980 (melody & chords)

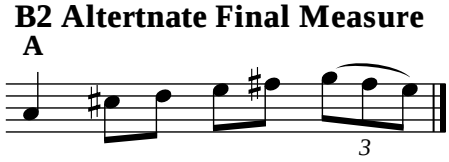
Kitchen Girl



A-Part Variation (meas. 3-4)



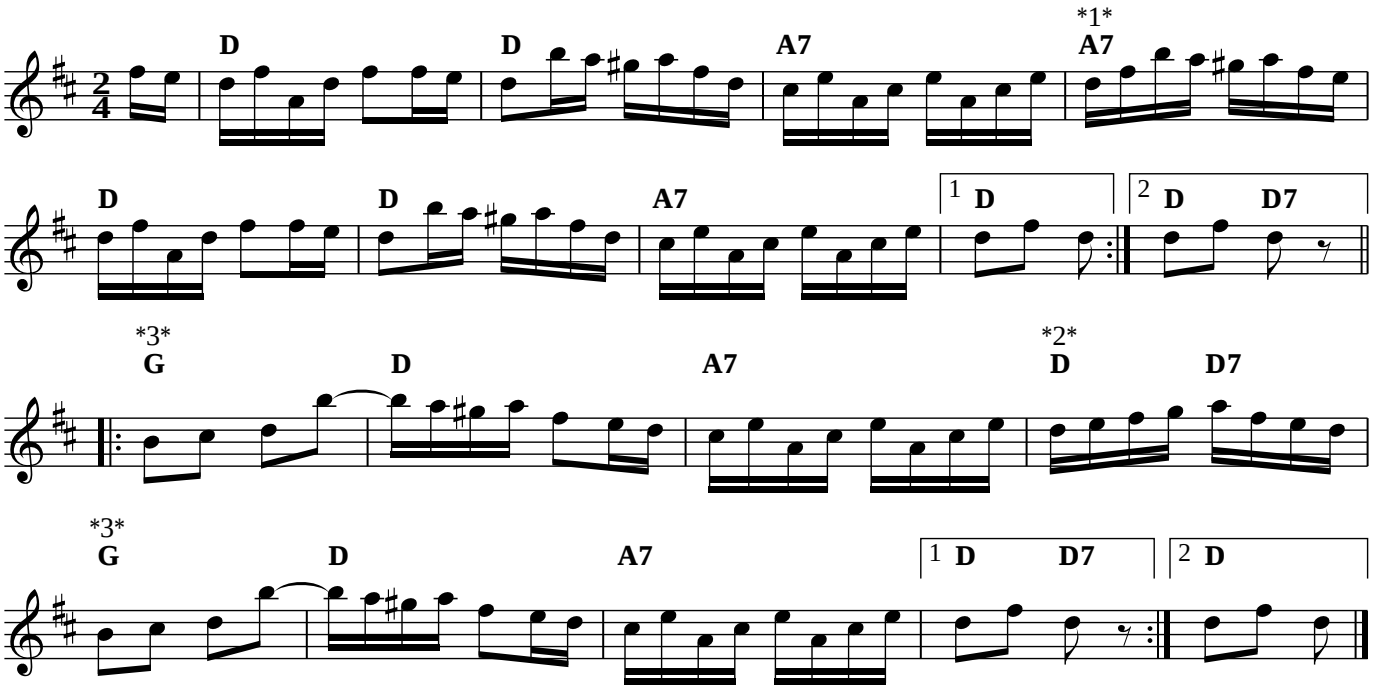
B2 Altertnate Final Measure



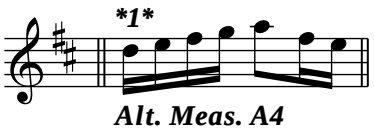
Notes: The variation with the E-major chord comes from a recording of the tune by Spaelimenninir from their record Burturav.

Leventine's Barrel

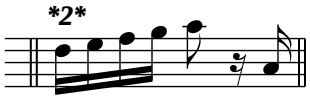
In D



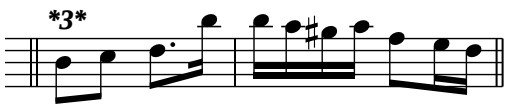
Here are some variations in the melody.



Alt. Meas. A4



Alt. Meas. B4



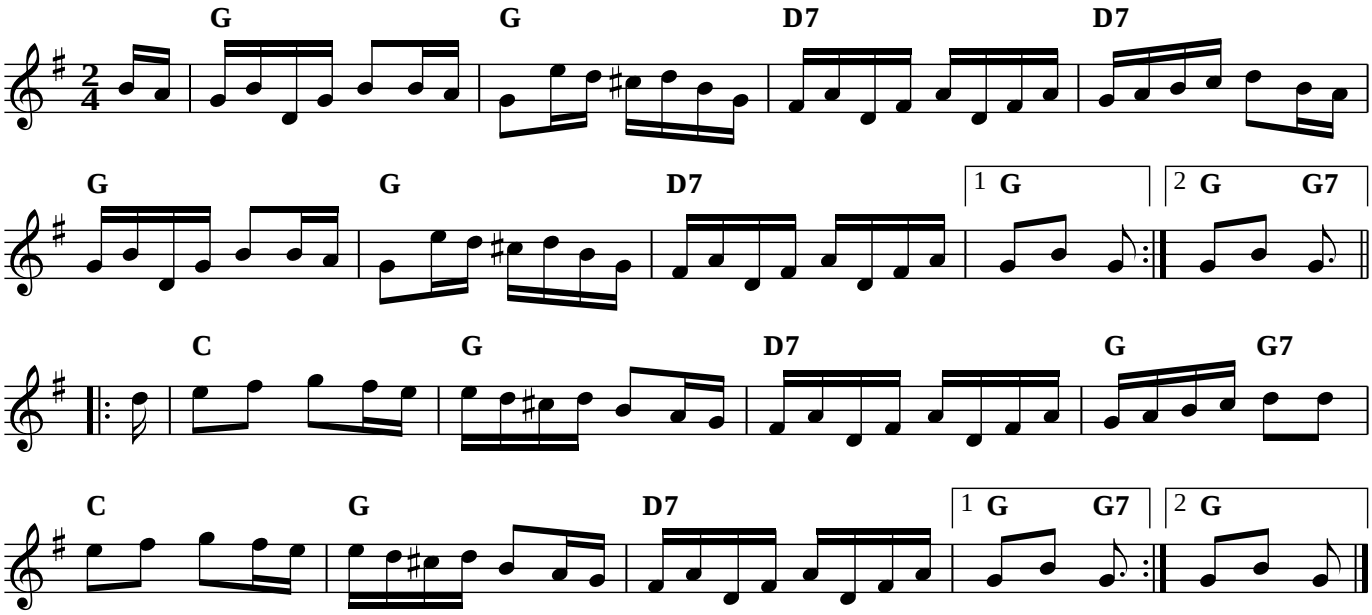
Alt. B meas. 1-2, 5-6

Source: Laurie Andres, *Fantastic Hornpipe*. Rooster Records, RSTR 122, 1983.
Philippe Bruneau, *Danses pour veillés Canadiennes.* Philo, FI-2006, 1975.

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.

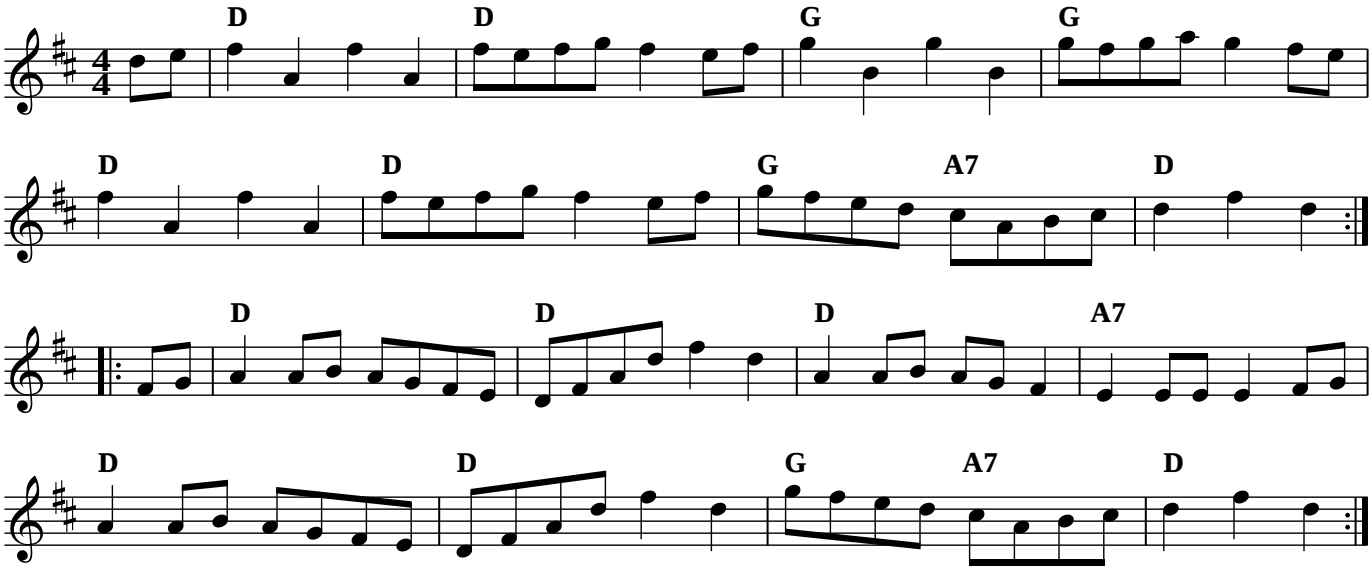
Leventine's Barrel

In G

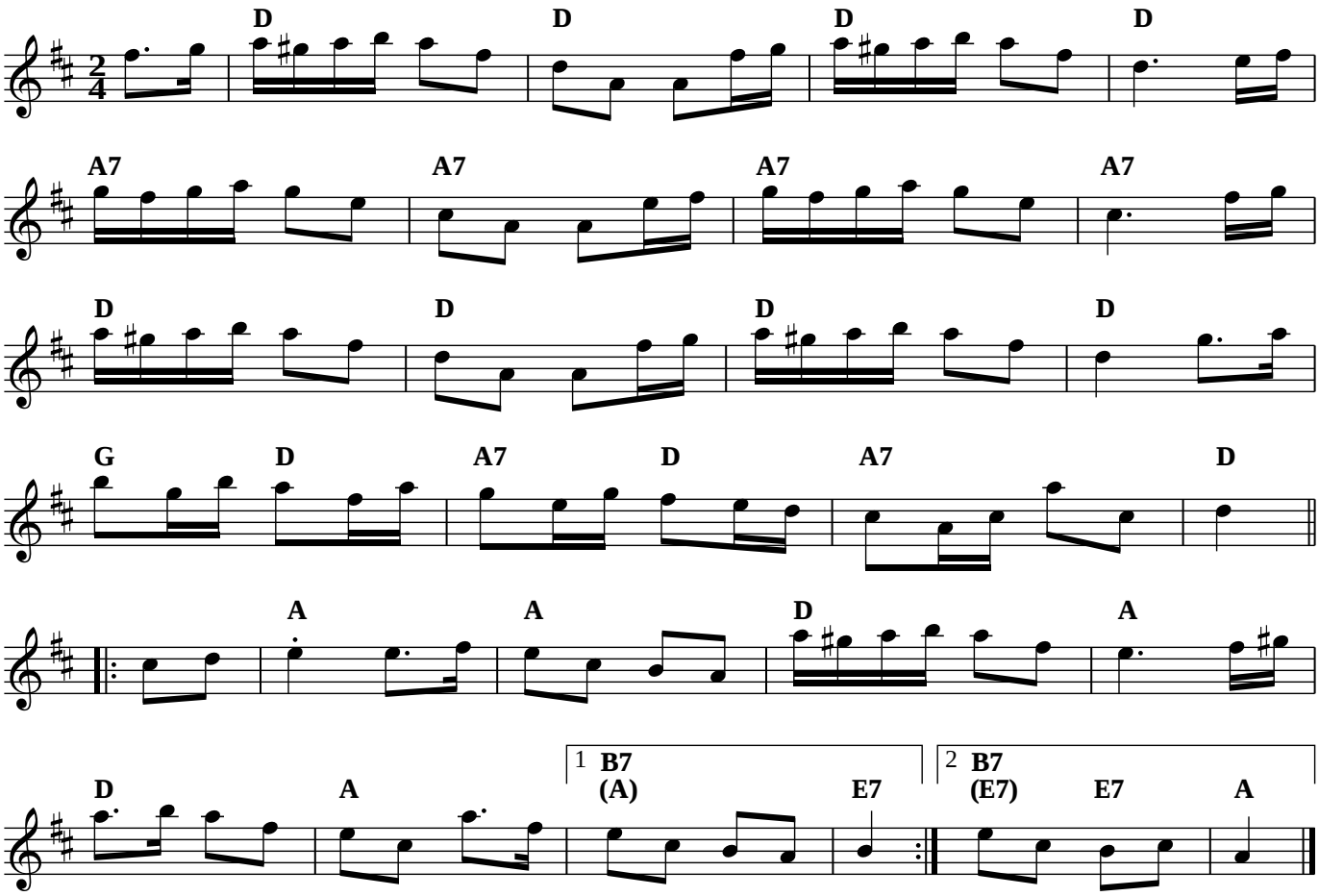


Notes: This is how it's often played in G. The biggest difference is in the first two measures of the B part.

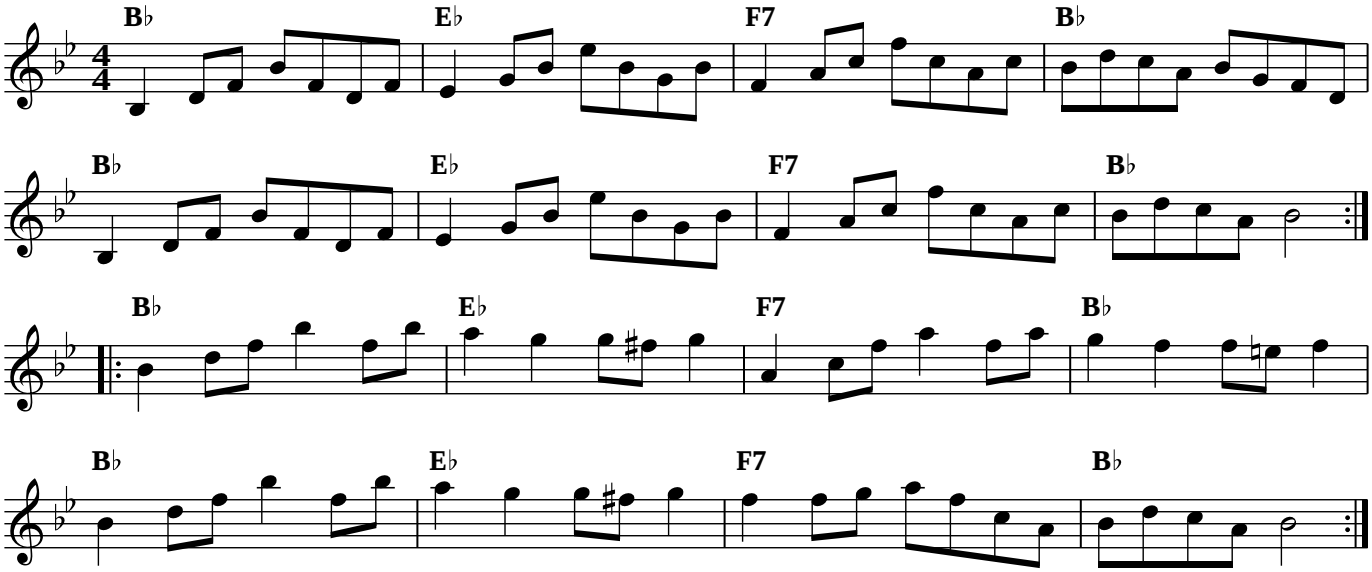
Liberty



Little Judique Reel



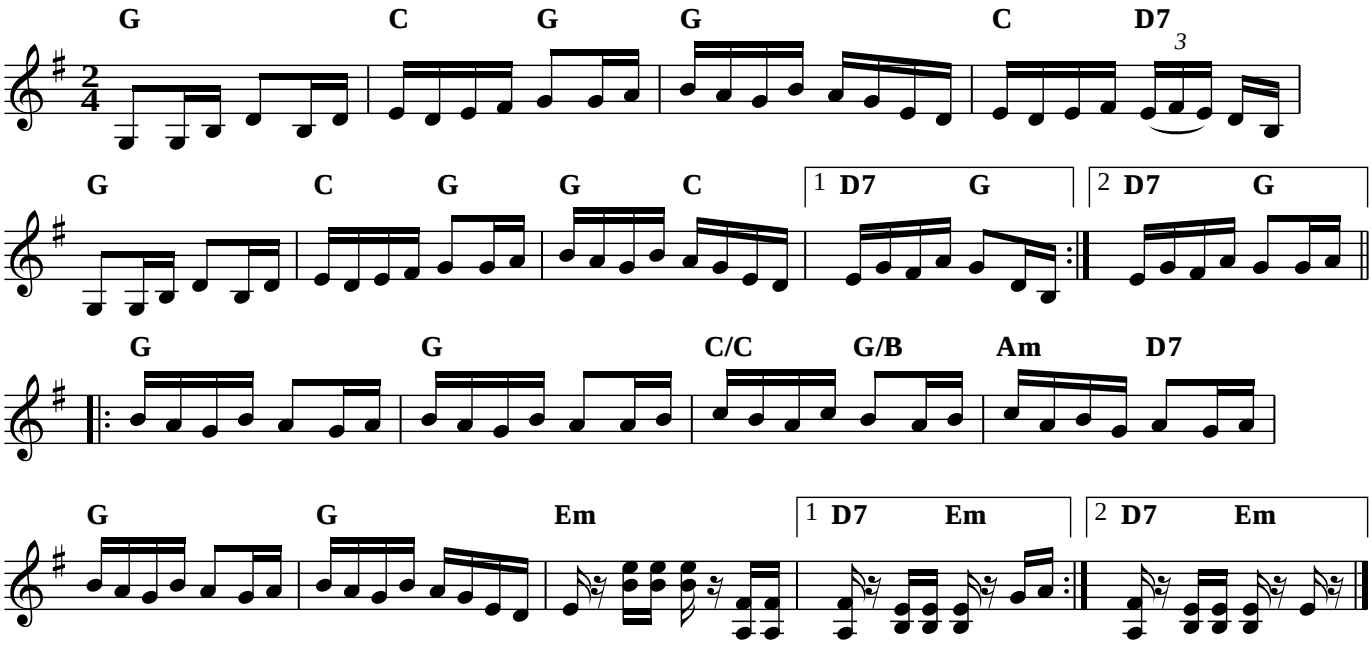
Logger's Breakdown



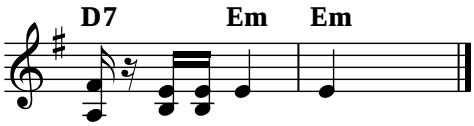
Notes: A great Canadian Bb reel.

Louis Cyr

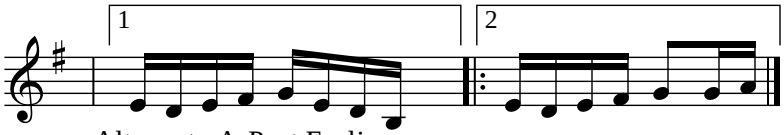
Jean-Claude Mirandette



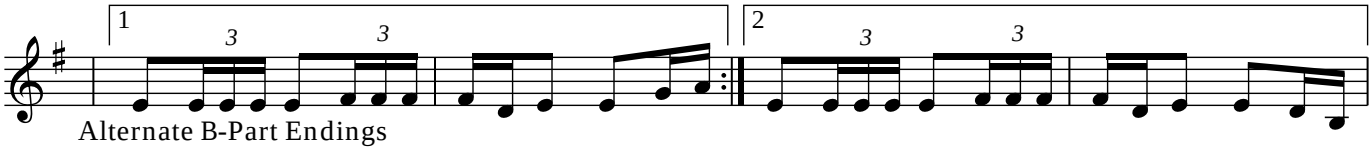
Final Ending



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



Alternate A-Part Endings

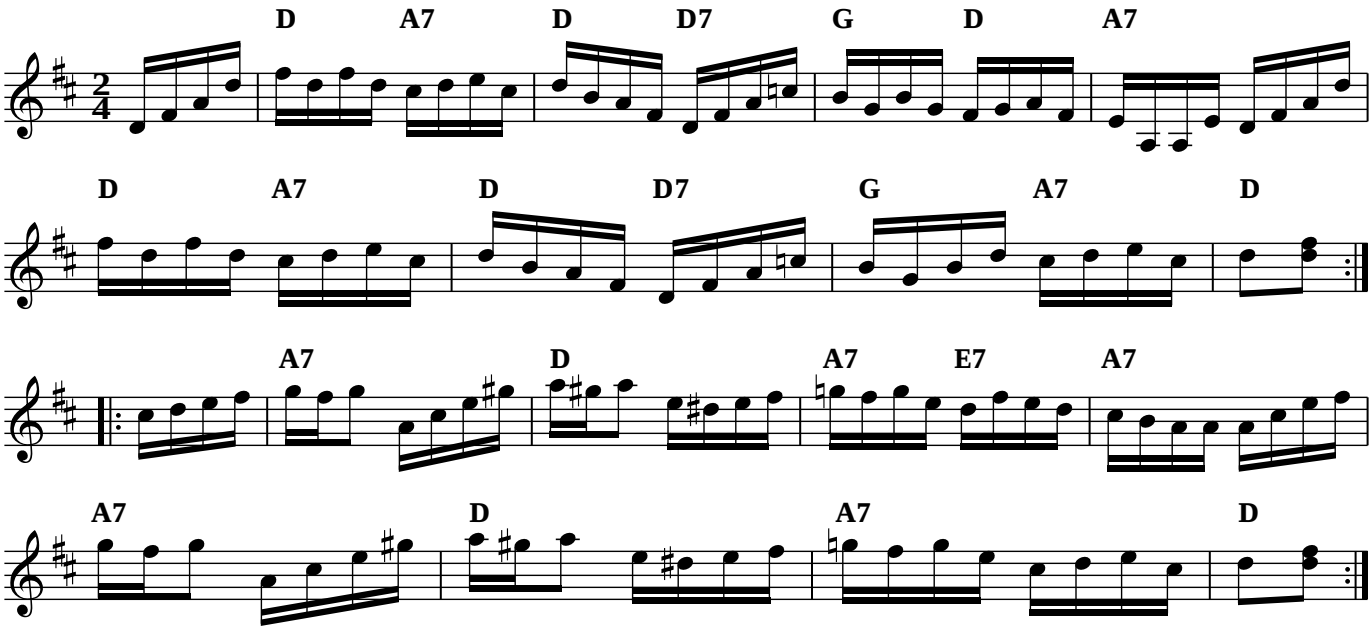


Alternate B-Part Endings

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

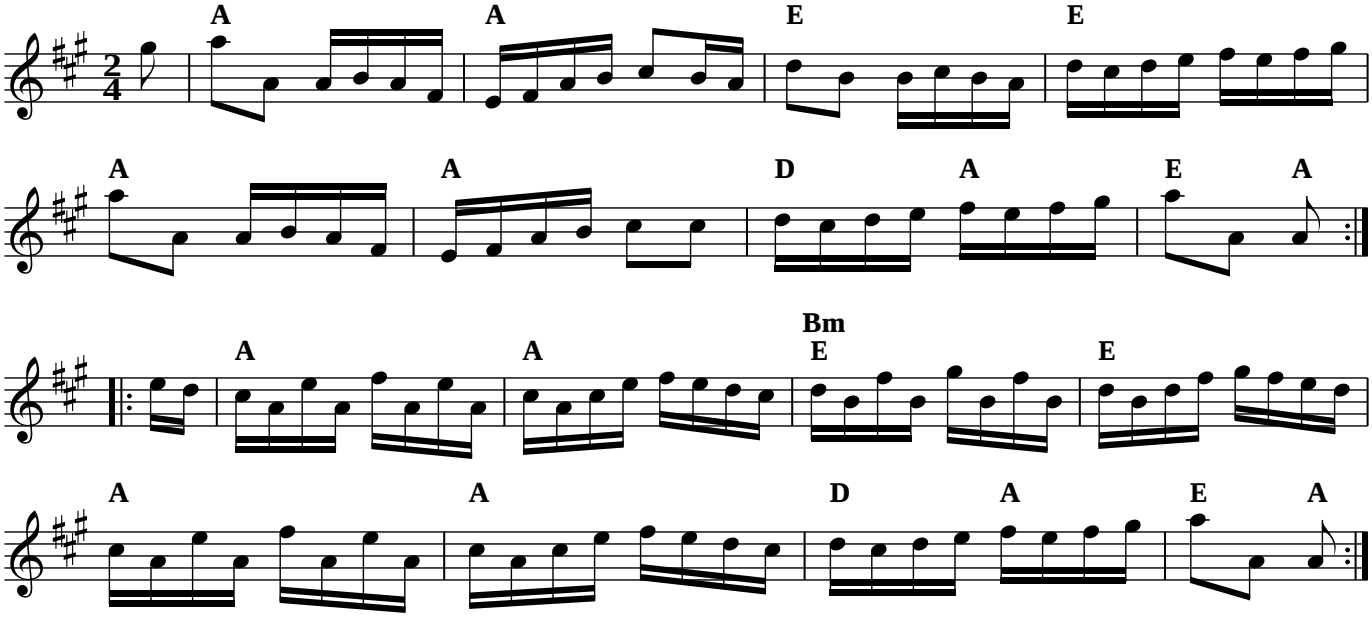
Notes: About the endings. The A-part endings are how I learned the tune. Jean-Marie played them more as in the alternate A-part endings. The B-part endings are how I learned them and also how Jean-Marie played them. I believe these B-part endings are different from how it was written. The alternate B-part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

Mackilmoyle Reel



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.

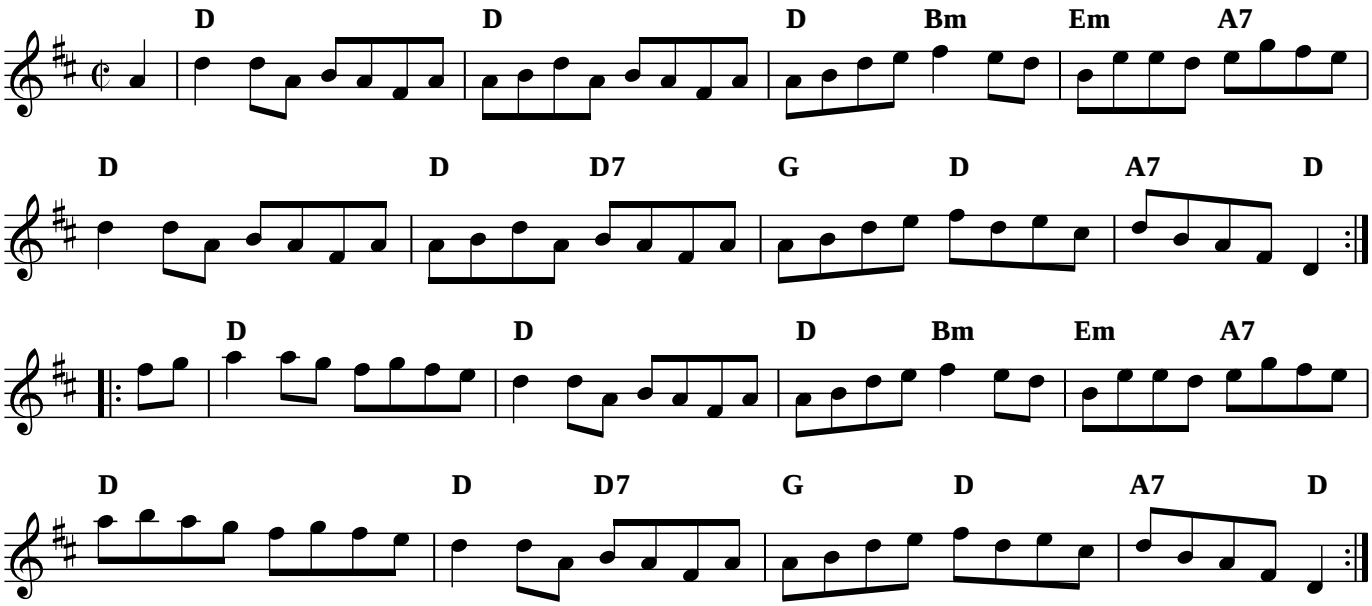
Mason's Apron



Notes: The Bm is an alternate chord.

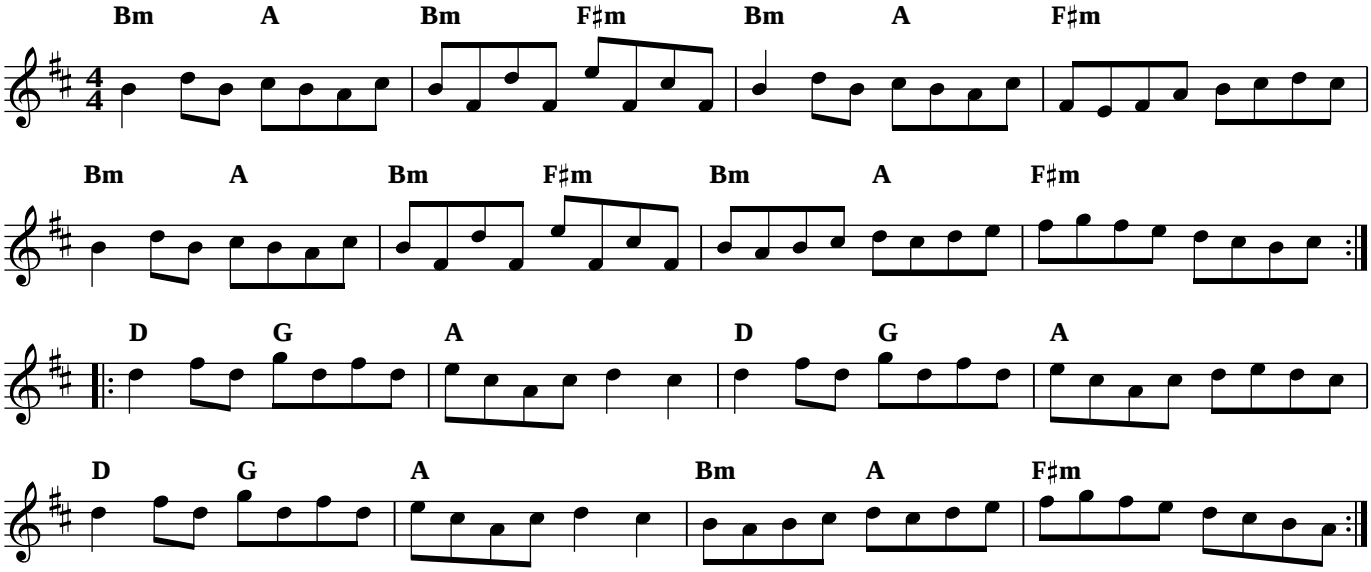
Merry Blacksmith

Paddy on the Railroad

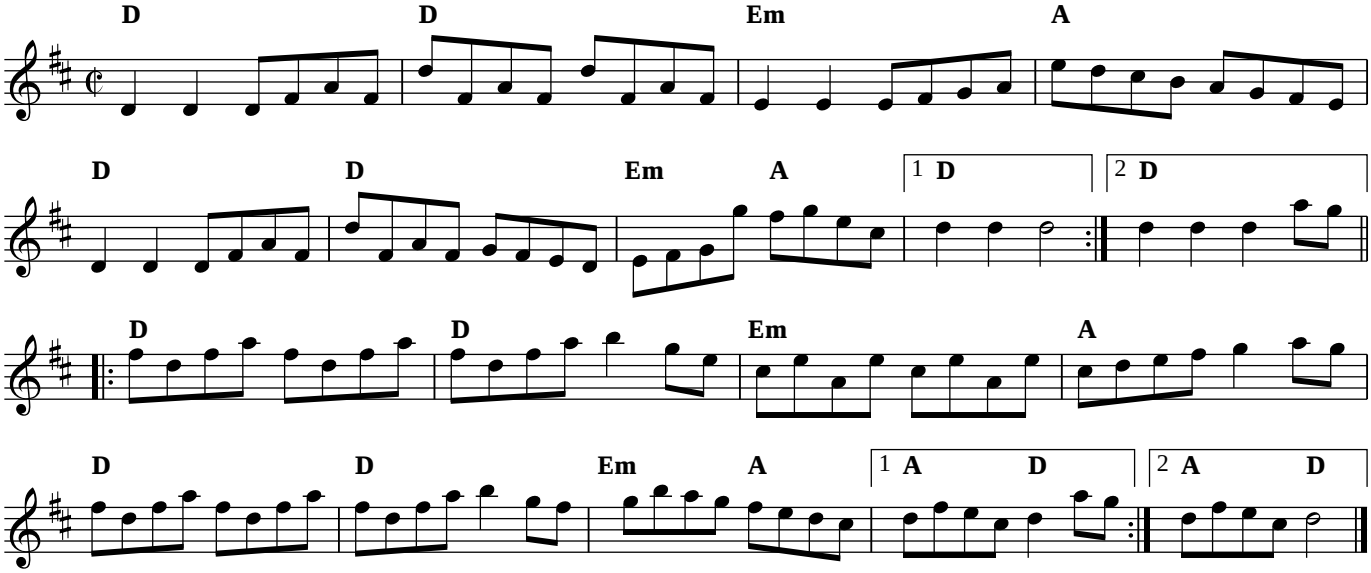


Midsummer Moon

Melody & chords by Sarah Hydern, flute player for the Lamprey River Band



Miss Brown's Reel

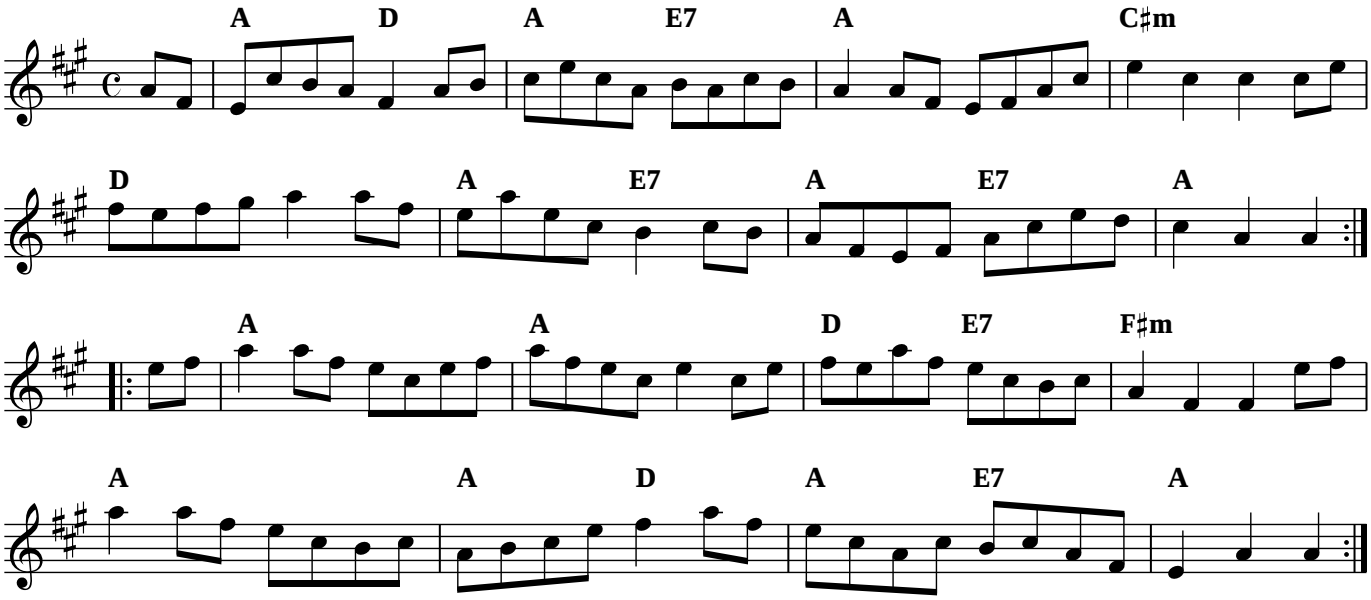


Source: From the repertoire of John Taggart, "Recollection of a Busy Life, the memoir of John Adams Taggart (1854-1943)". This version is based on transcriptions from the book reproduced by Randy as well as the New Hampshire Fiddlers Union, "The Music of John Taggart (1854-1943)", Front Hall Records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

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.

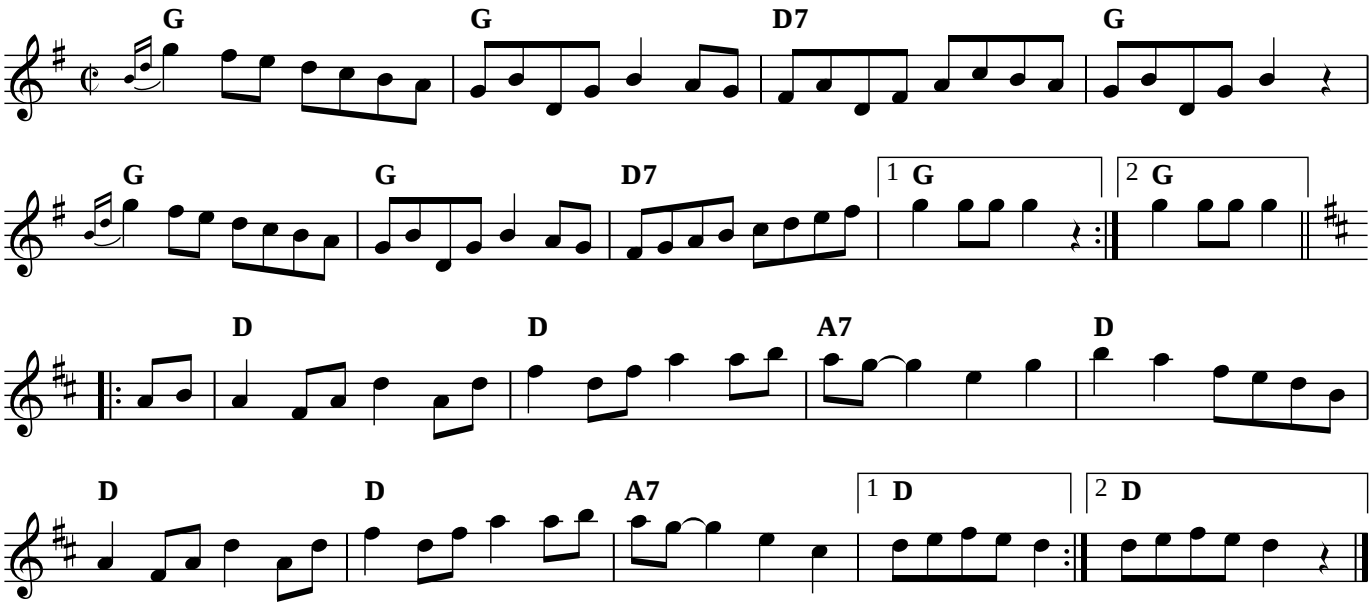
Miss Mason's Hornpipe

Bob McQuillen

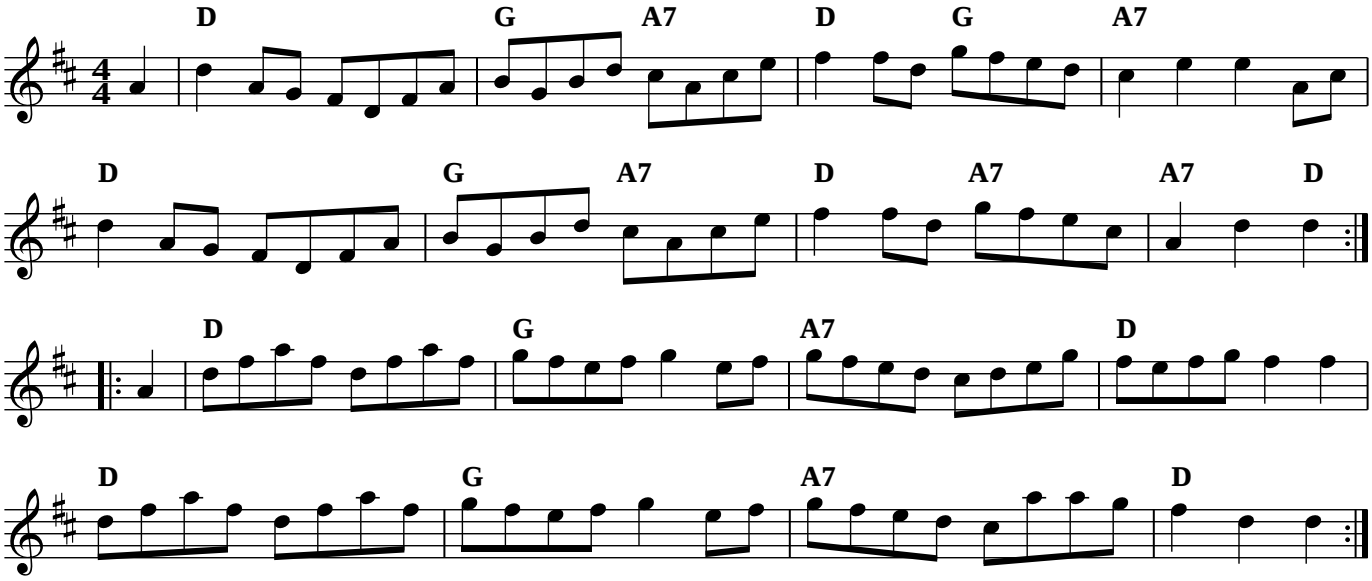


Notes: Written by Bob McQuillen for Sarah Mason, caller and whistle in the Lamprey River Band.

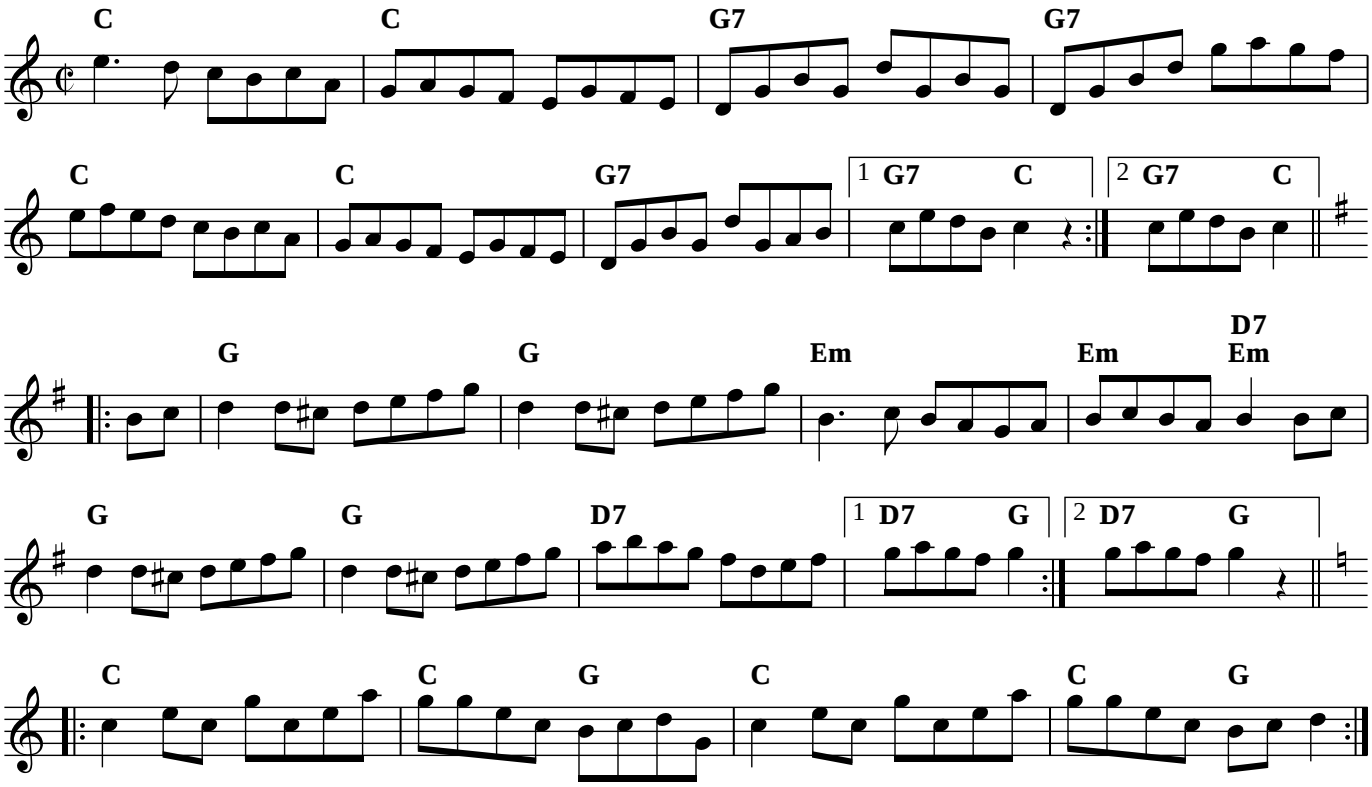
Reel de Montreal



Morpeth Rant

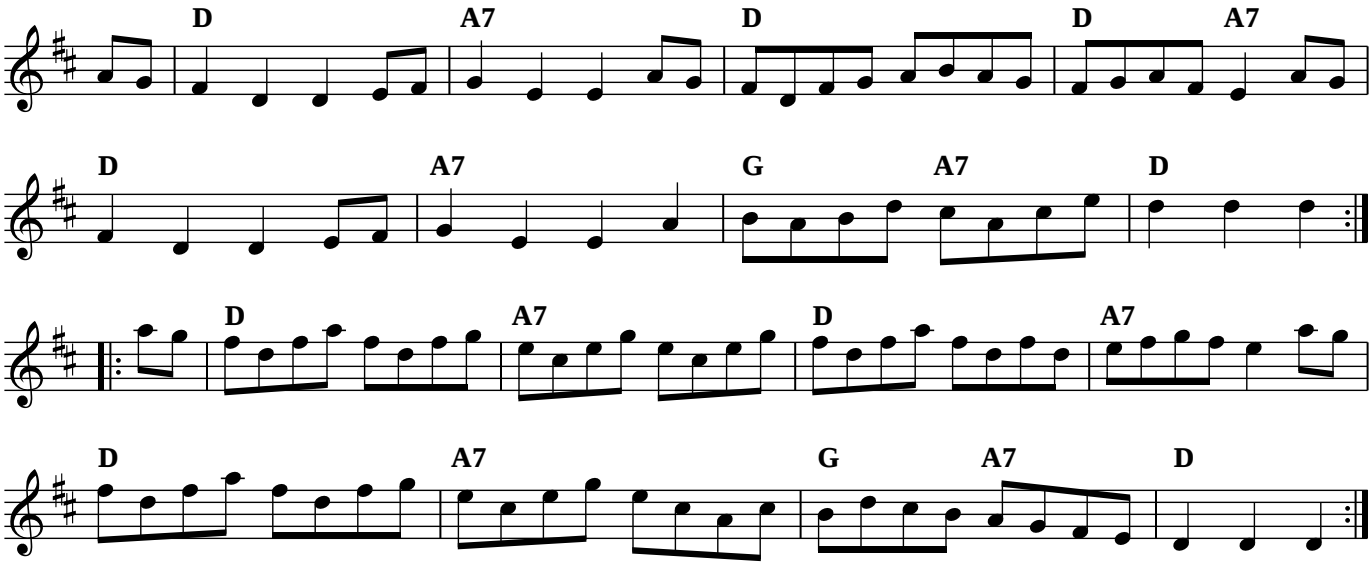


Mother's Reel



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.

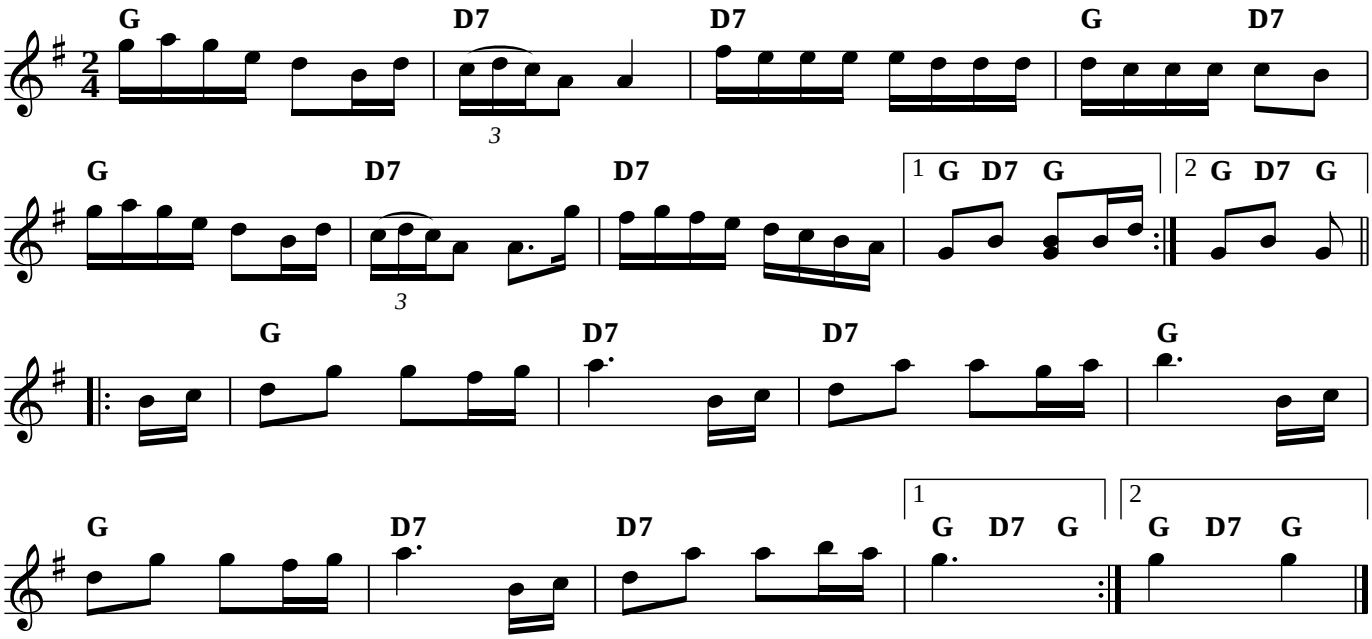
New Century Hornpipe



Source: 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.

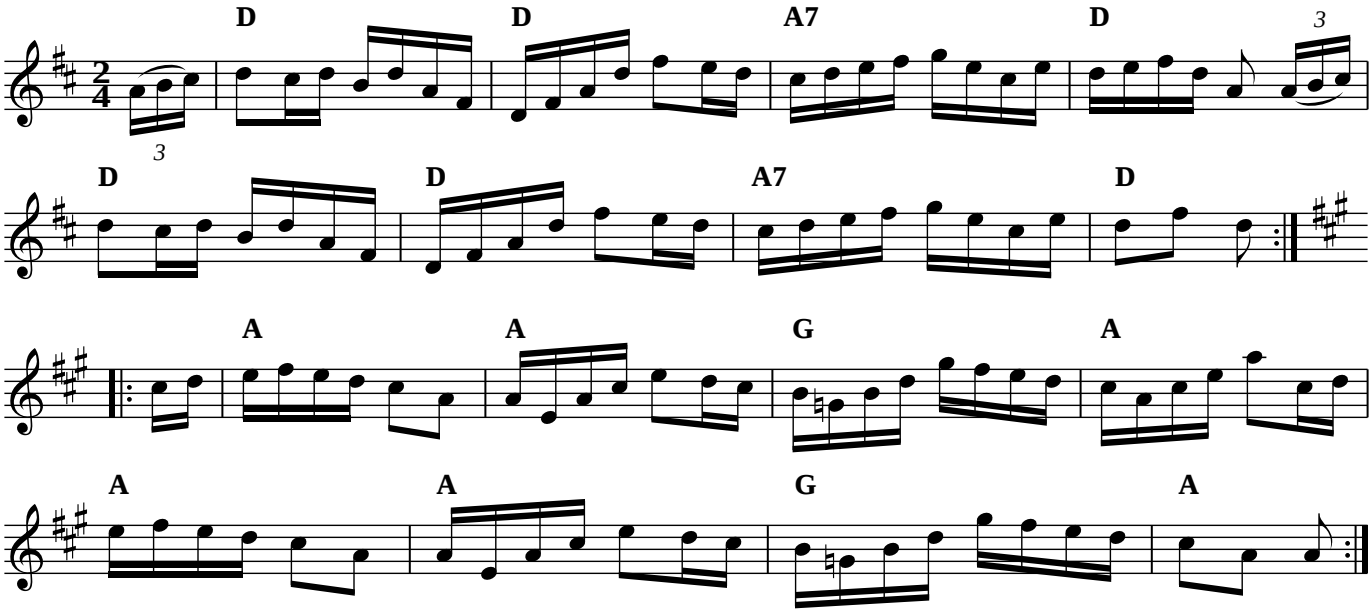
Notes: Much thanks to Randy Miller who found this book in the collection of the New Hampshire Historical Society Library. The repertoire and sometimes interesting versions of tunes likely represent the dance repertoire of the region a century or more ago.

Reel des Oignons

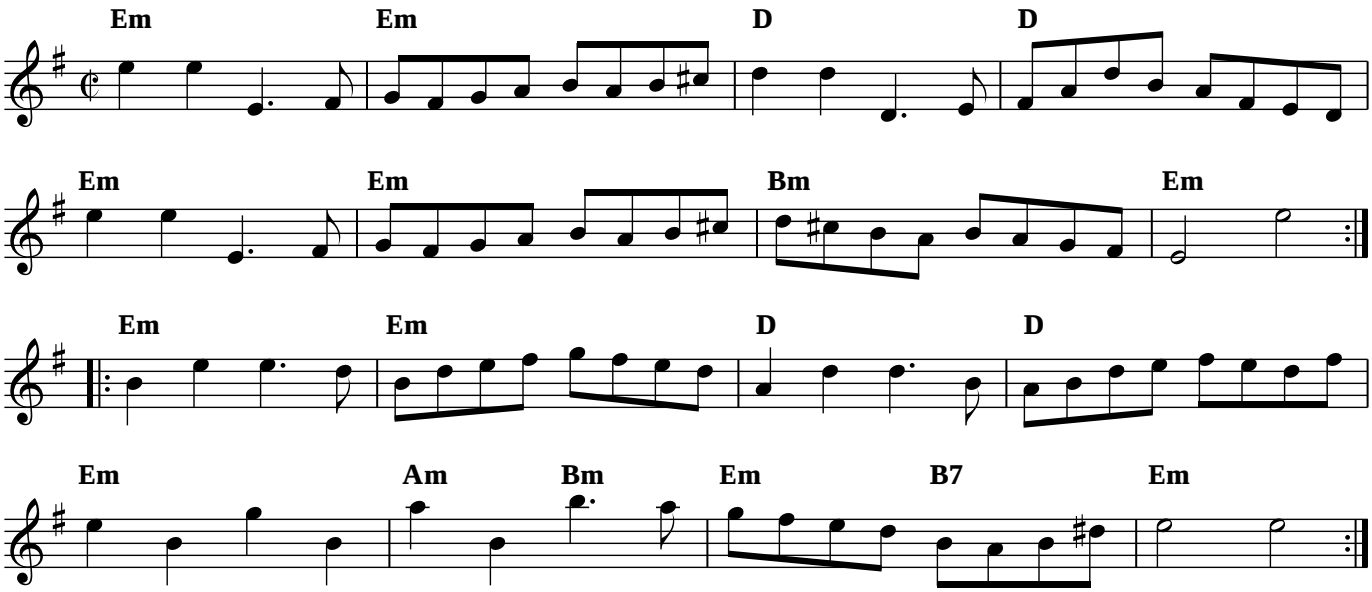


Source: Joseph Allard
Maine French Fiddlers, *"In Memere's Kitchen"*. Produced by Harry King. Readfield, Maine, 1995.

Old French



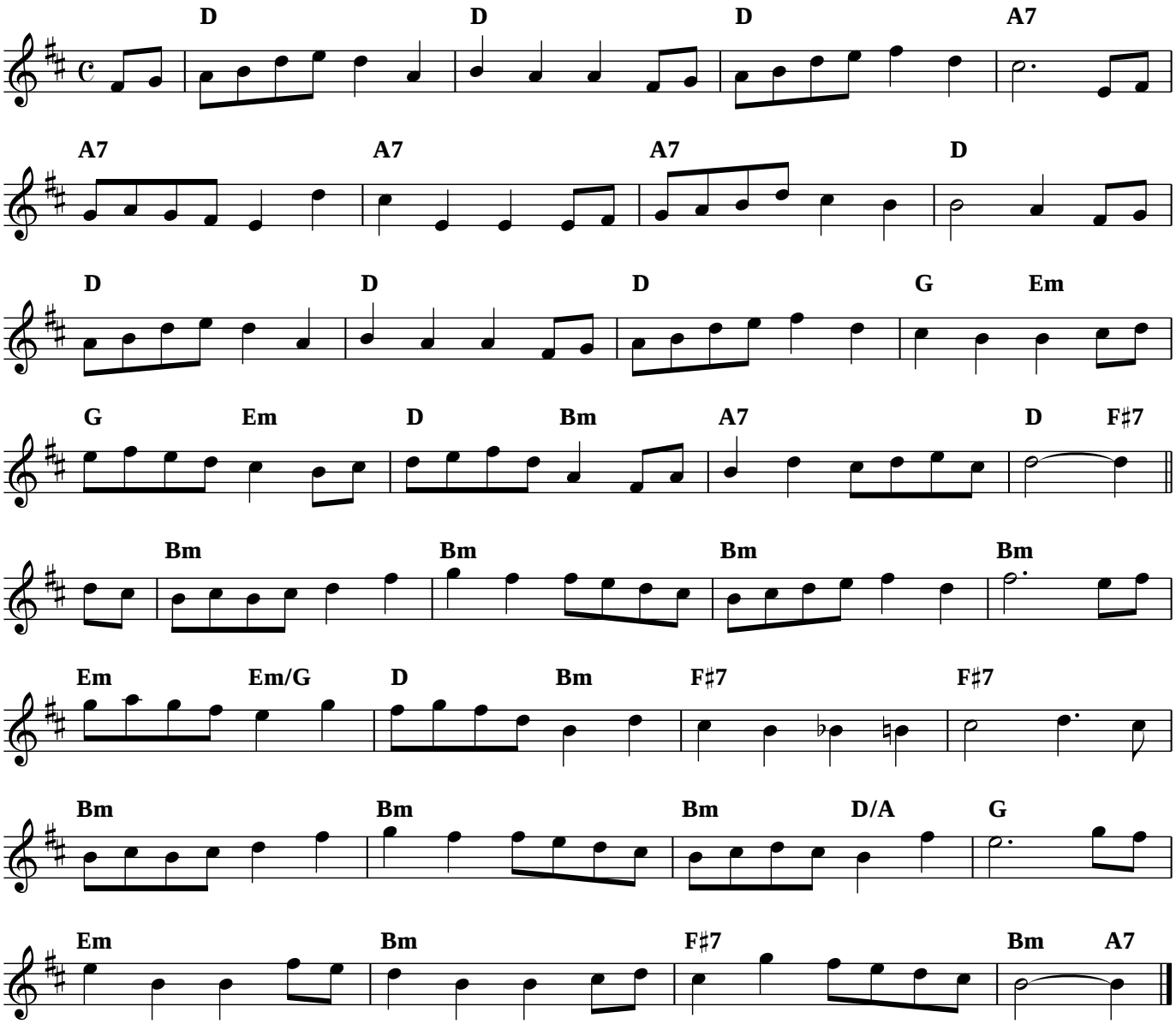
Old Grey Cat



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#.

Olde Tyme Quadrille

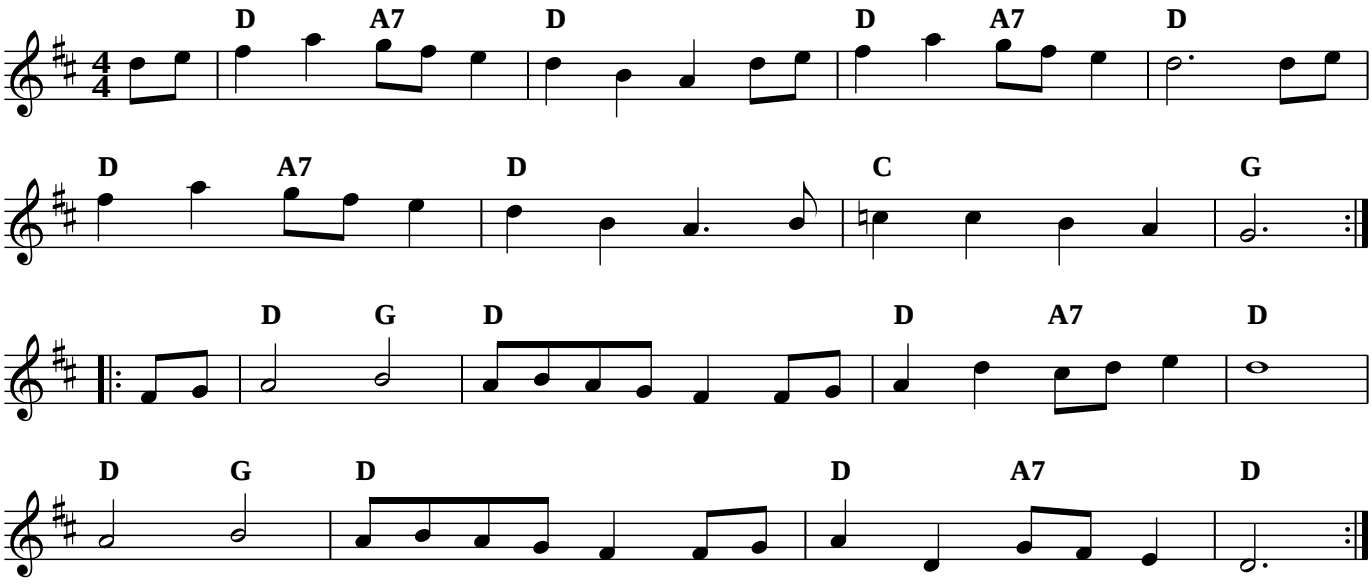
Bob McQuillen, June 1975



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

Notes: I listened to three recordings, and he played the chords differently on each one.

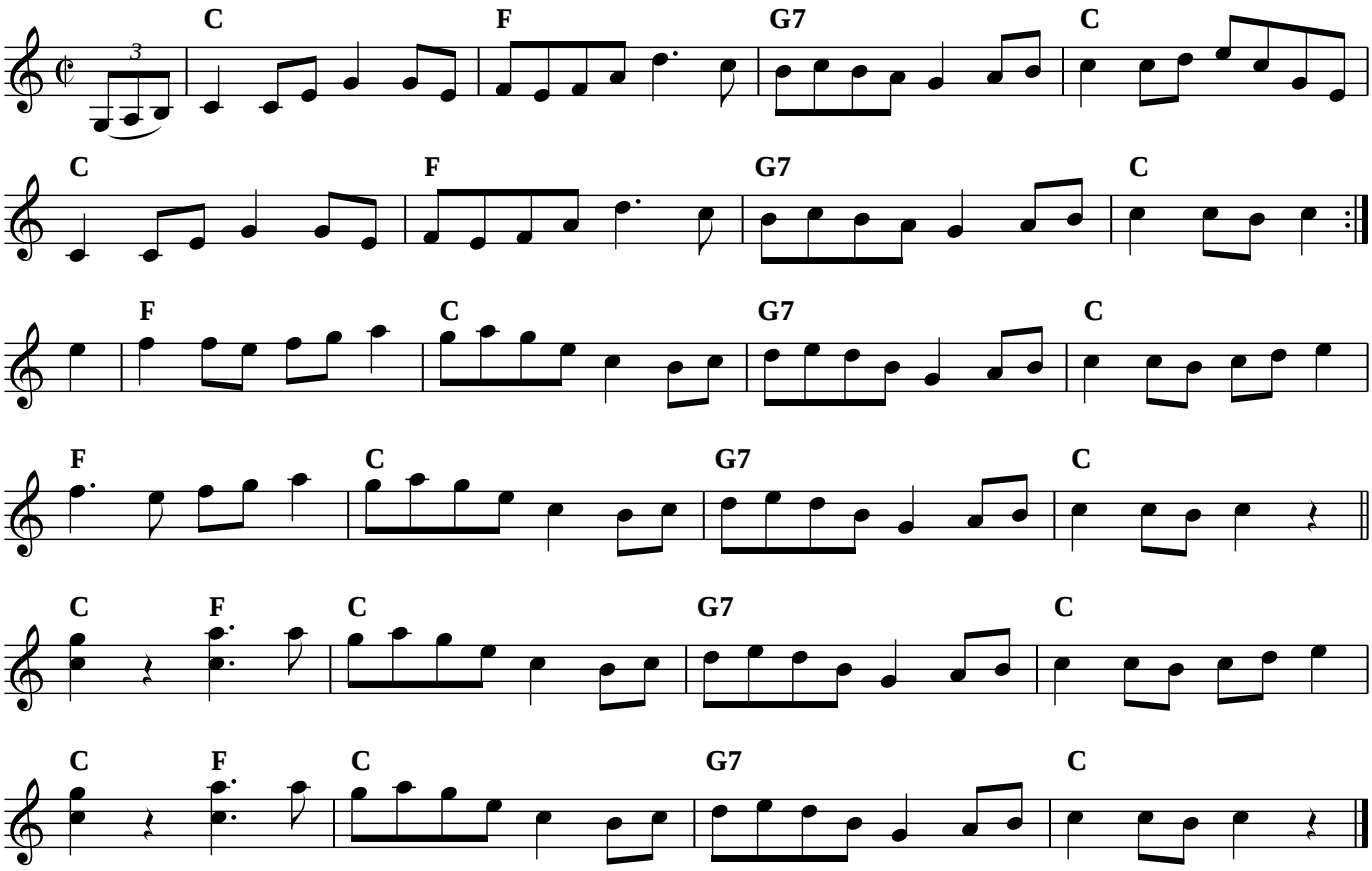
Over The Waterfall



Pat the Budgie

Graham Townsend

New England Version

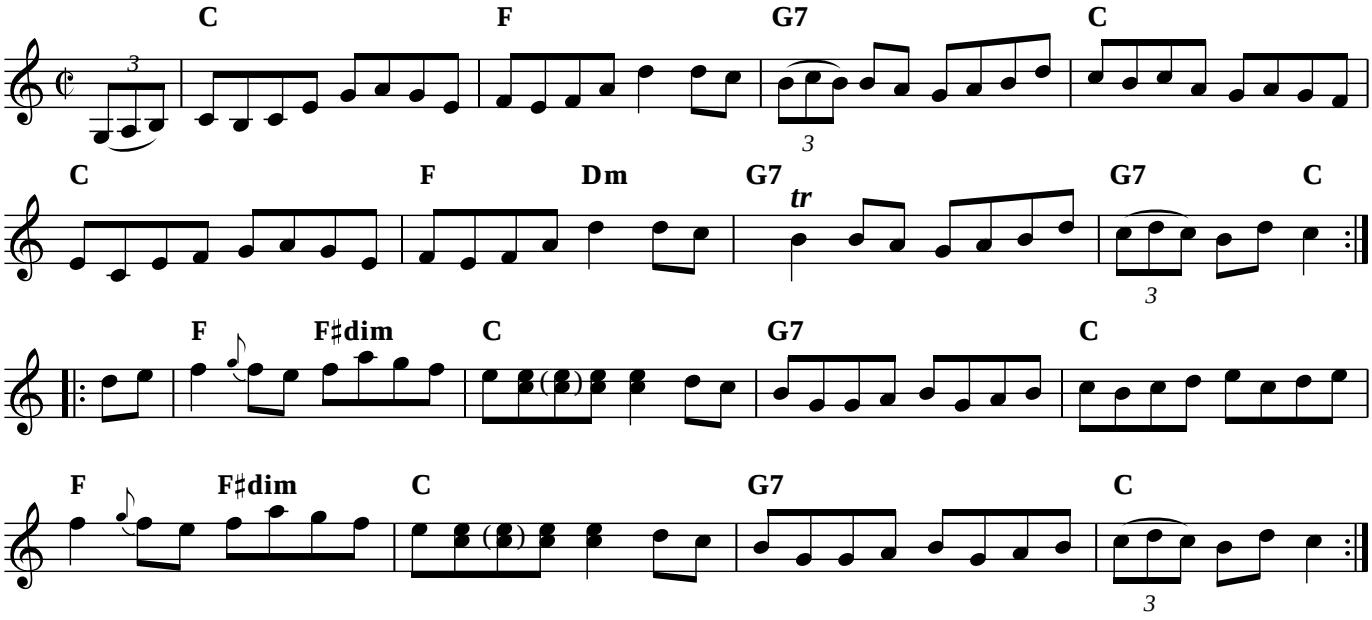


Notes: This is a New England version of the Graham Townsend tune learned many years ago from Becky Tracy and Susan Janssen. Some of the details may have been modified but only slightly. Interestingly, the New England version has a third part (or second part variation) that wasn't part of the original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

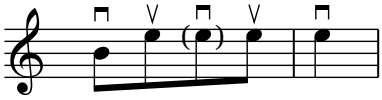
Pat the Budgie

Graham Townsend

As Played by Graham Townsend



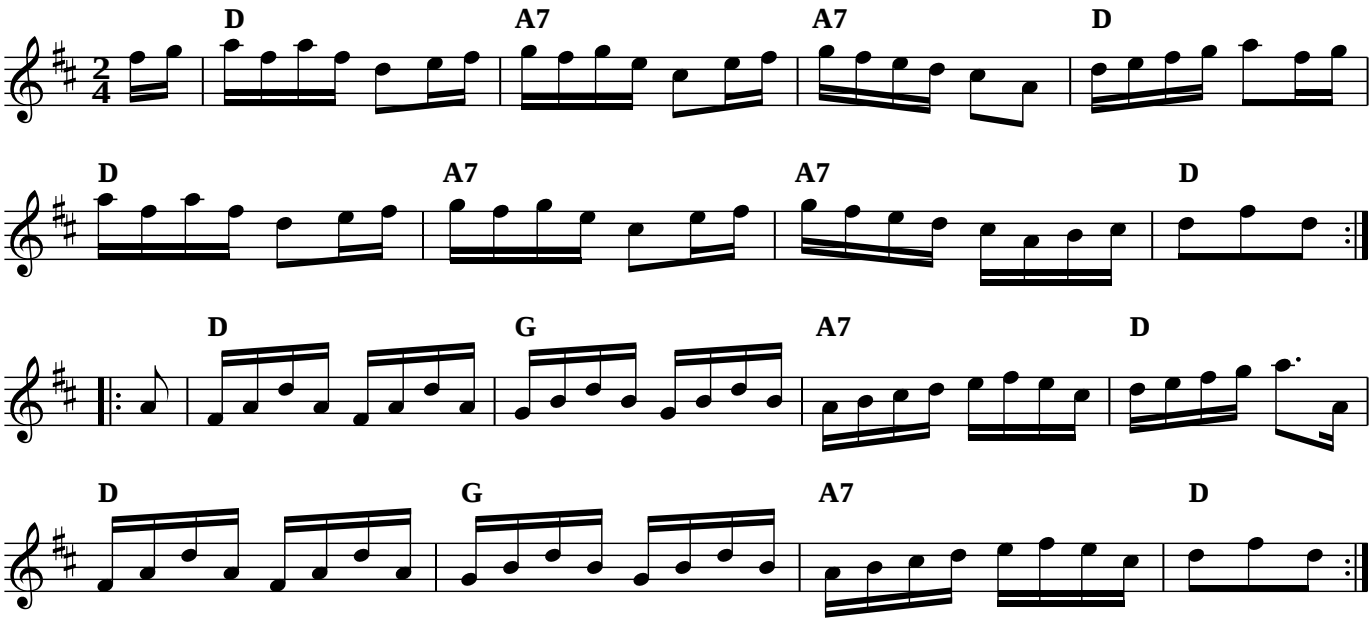
Ghost note example



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

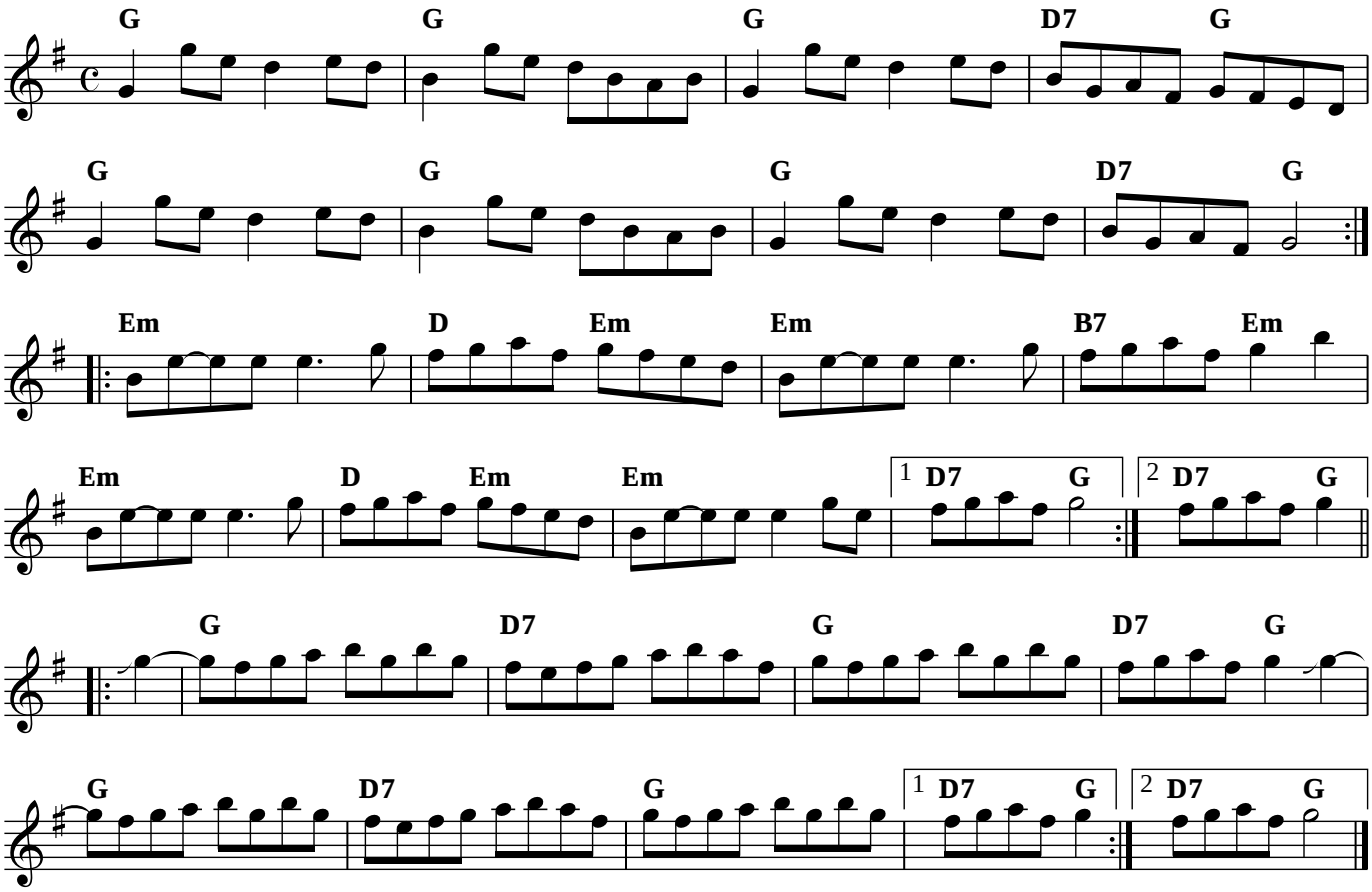
Notes: This is a transcripton of Graham Townsend's playing of the tune. The notes in parentheses are ghost notes, a French Canadian fiddle technique in which two up bows are separated by a barely audible down bow, giving the impression of syncopation. See above for an example.

Pays de Haut



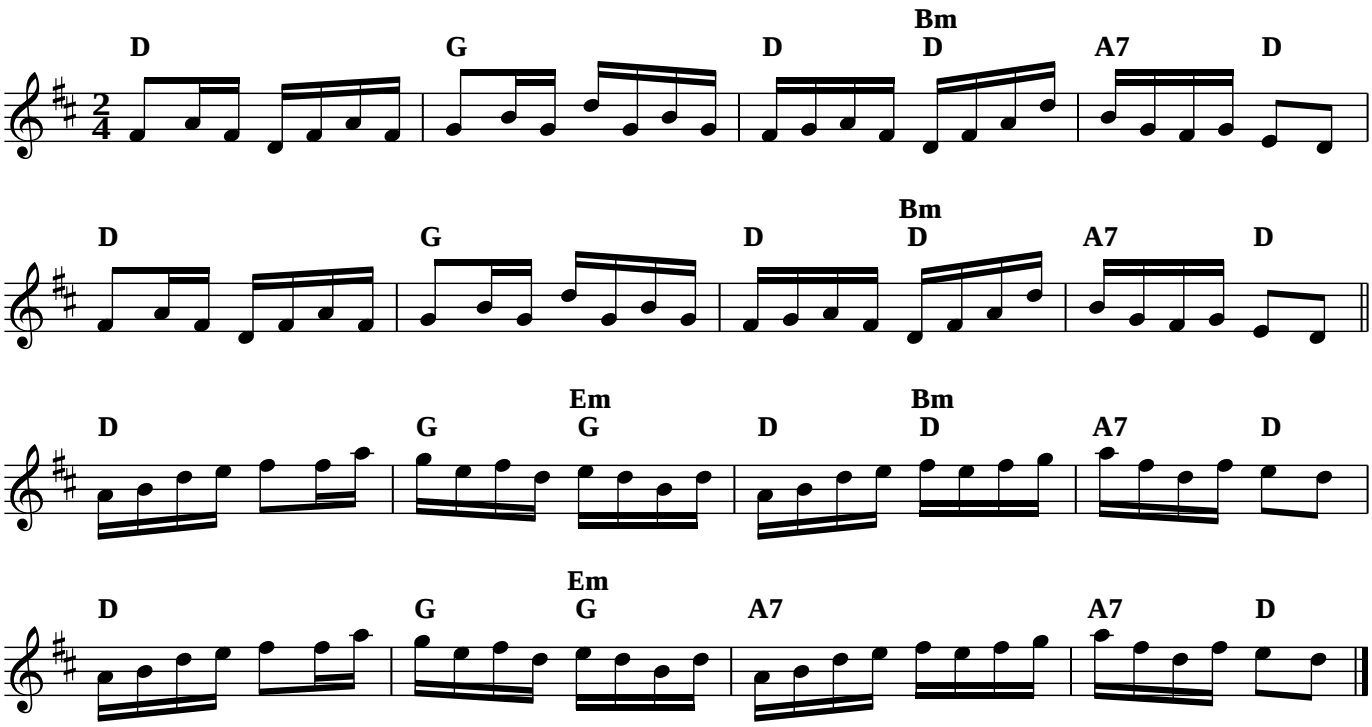
Pigtown Fling

Stoney Point



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.

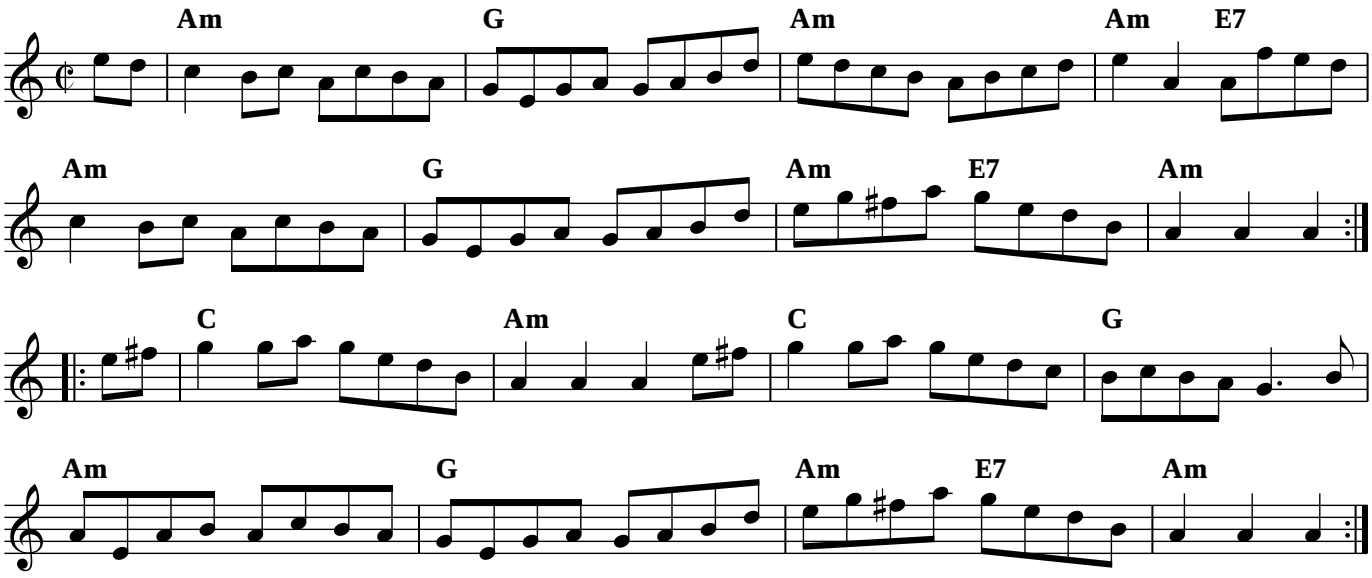
Piper's Lass



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

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.

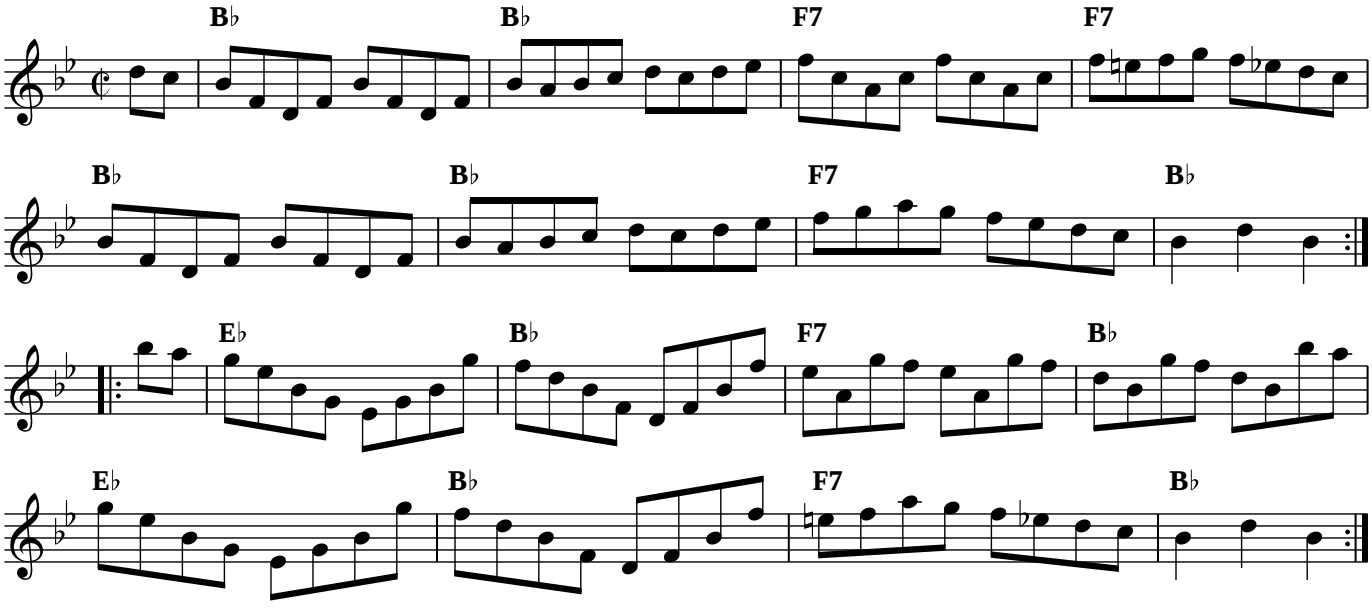
Poor Auld Woman



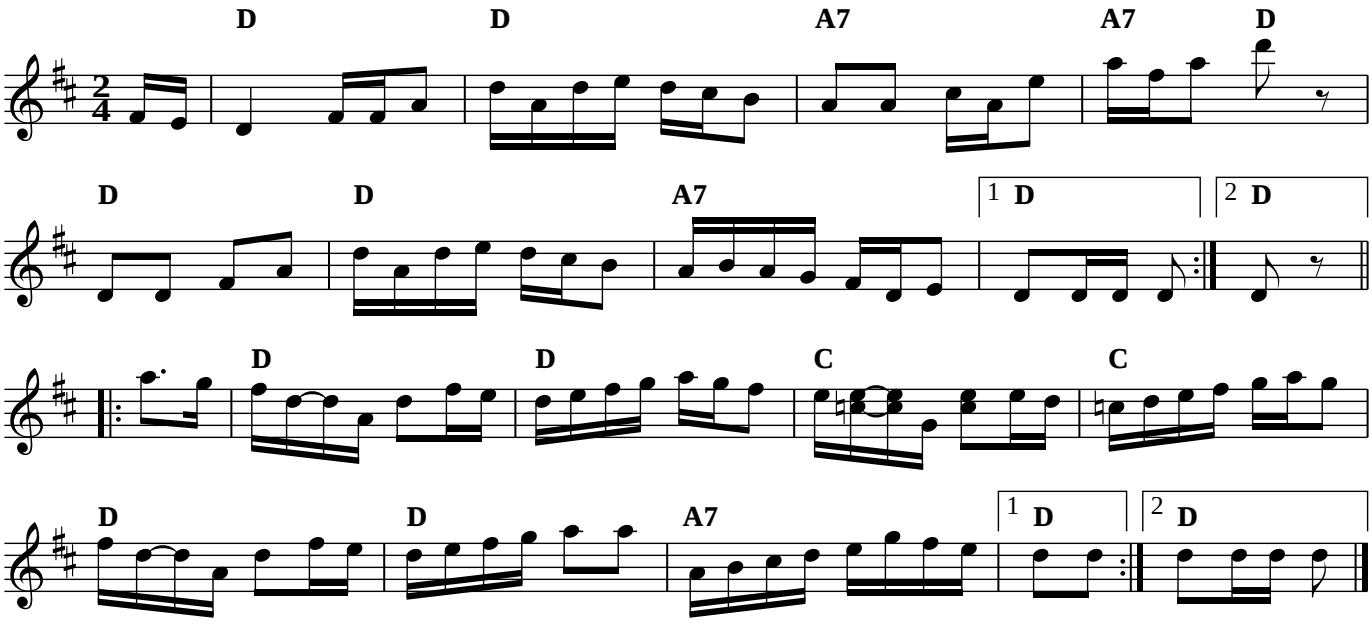
Source: *Canterbury Country Dance Orchestra.* F&W Records, F&W 3, 1972.

President Garfield's Hornpipe

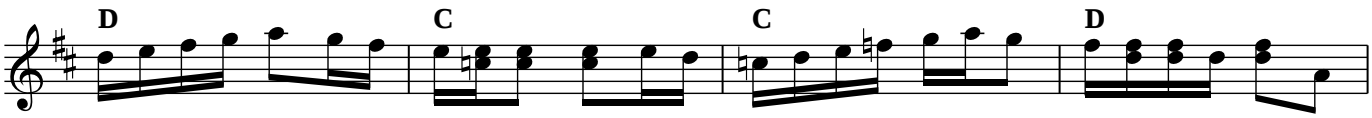
Harry Carlton



Quince Dillion's High D Tune



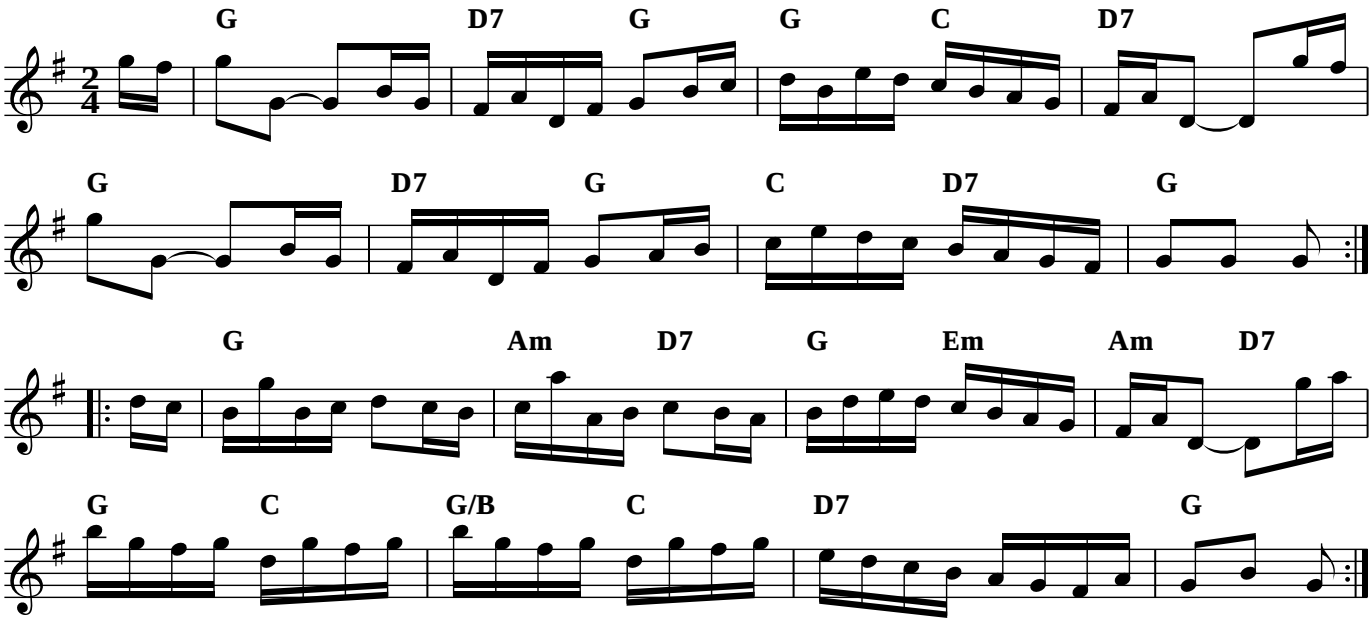
There were many variations. In the B-part the tied D and C naturals were sometimes played separately. Here are a couple others, from measures 2-5 of the B part.



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

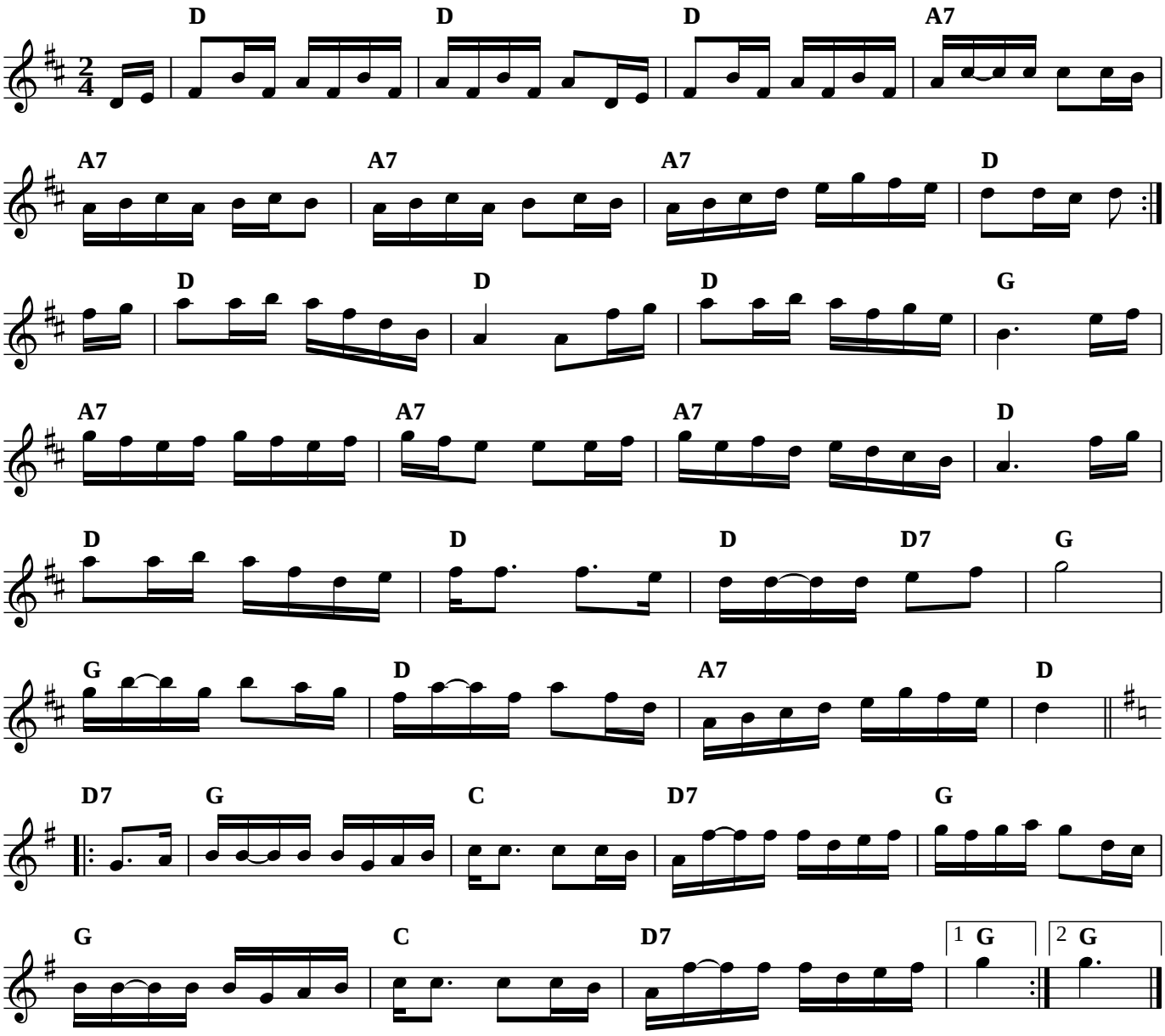
Notes: The tune was learned by Henry Reed from Quince Dillion. From there it was publicized to a wider portion of the traditional music community by Alan Jabbour. Allan Block and others called it Quince Dillon's High D Tune but Alan Jabbour points out that his name was really Quince Dilion (Quincie on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

Quindaro Hornpipe



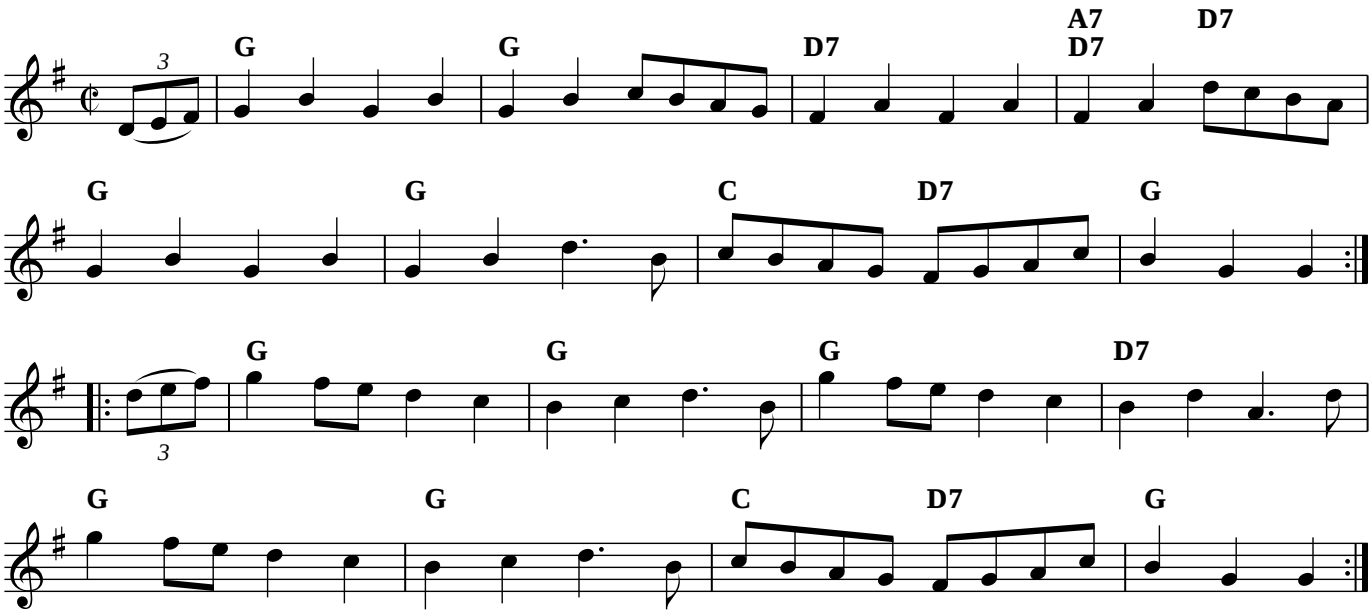
Source: Newt Tolman & Kay Gilbert, *Nelson Music Collection*. DR 8292, around 1970).
Melody from Newt Tolman, chords in part from the playing of Bob McQuillen.

Ragtime Annie



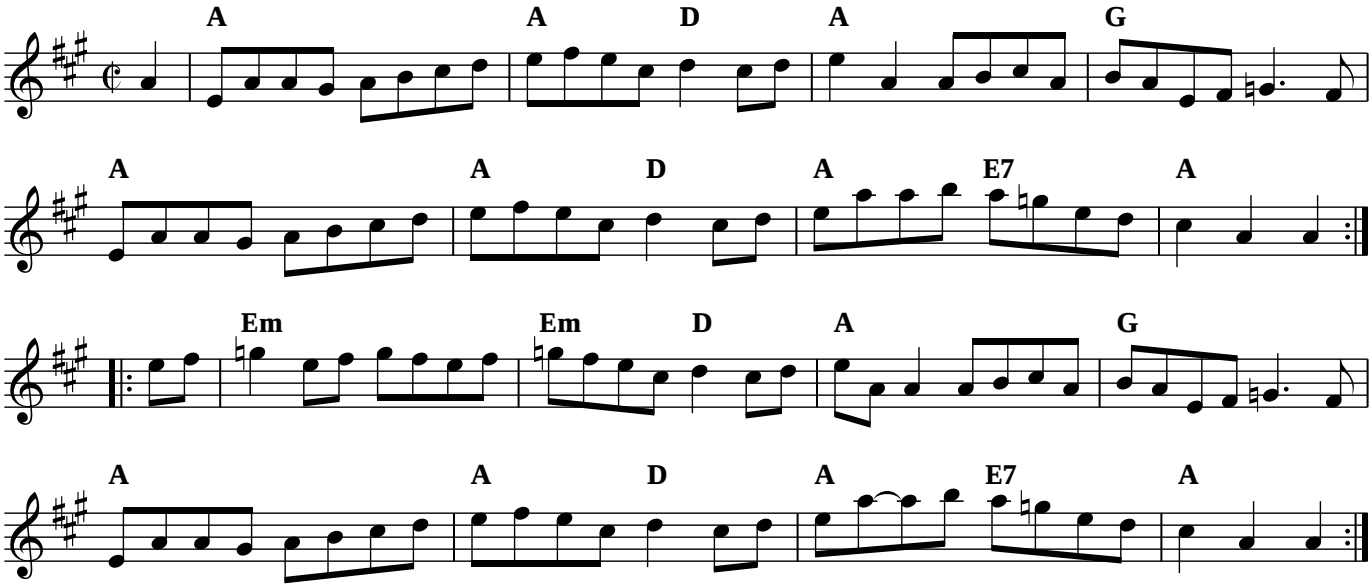
Rakes of Mallow

Rakes of Marlow



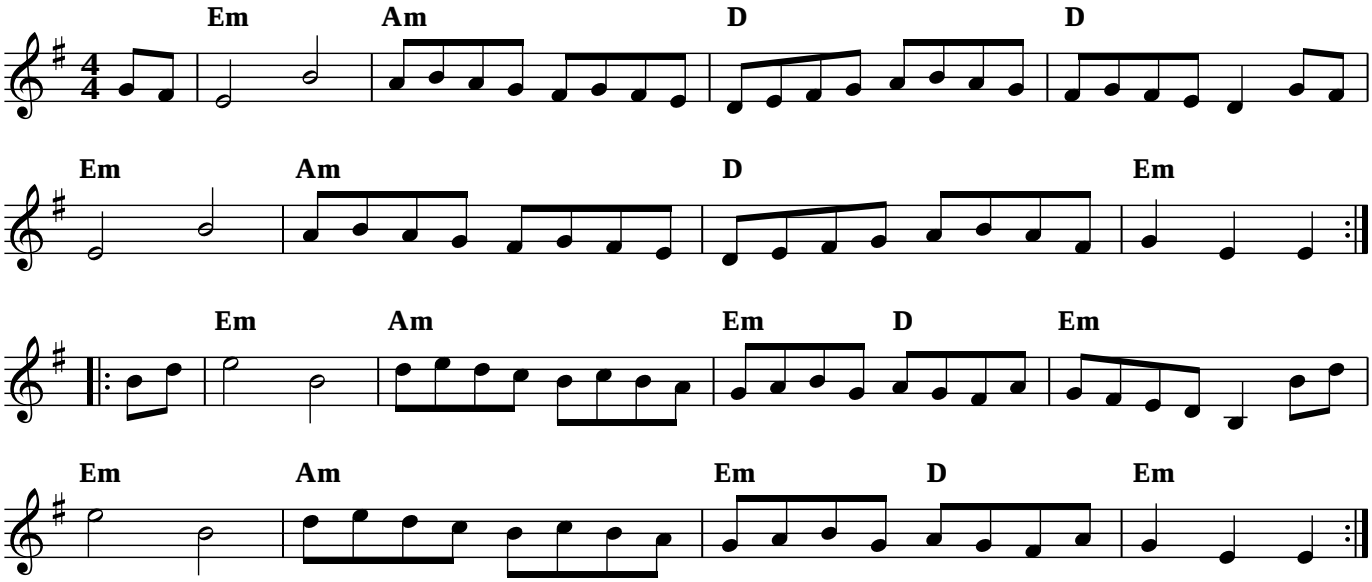
Notes: The A chord in the A part is an alternative chord that clashes a bit with the melody but is fun and sounds surprisingly good.

Red Haired Boy



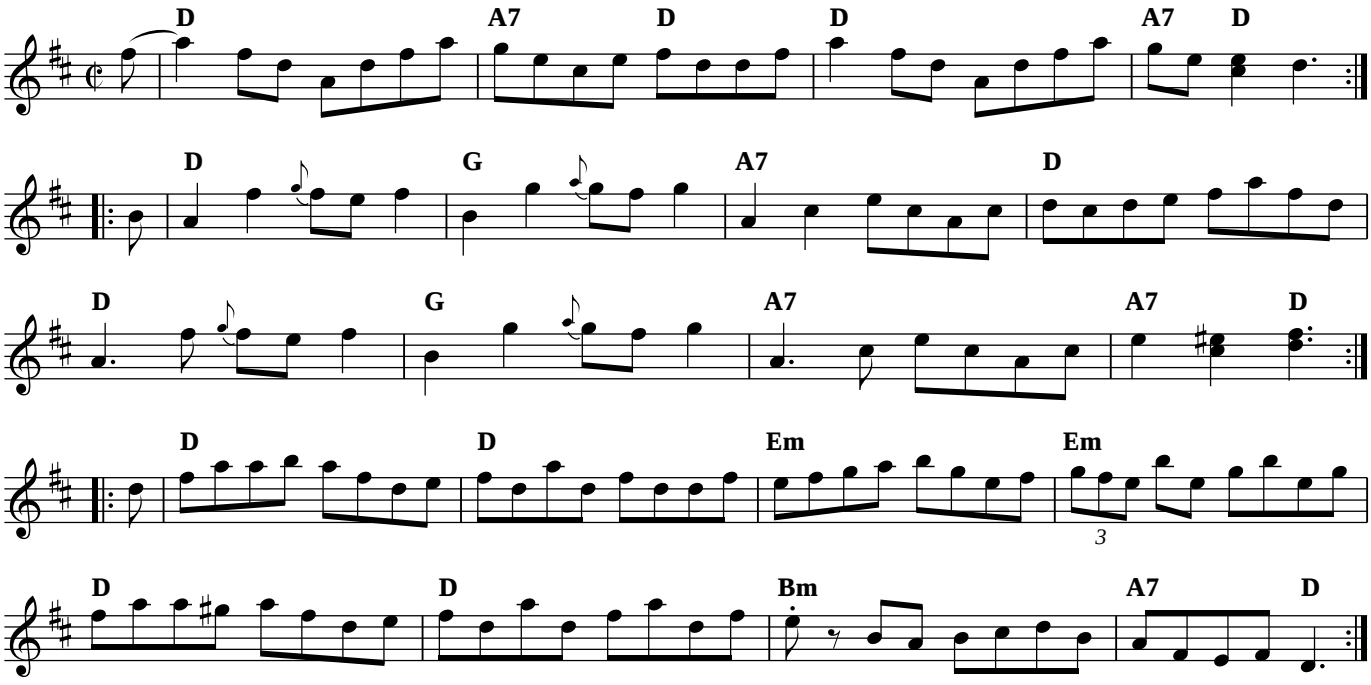
Rising of the Lamprey

Sarah Hydorn



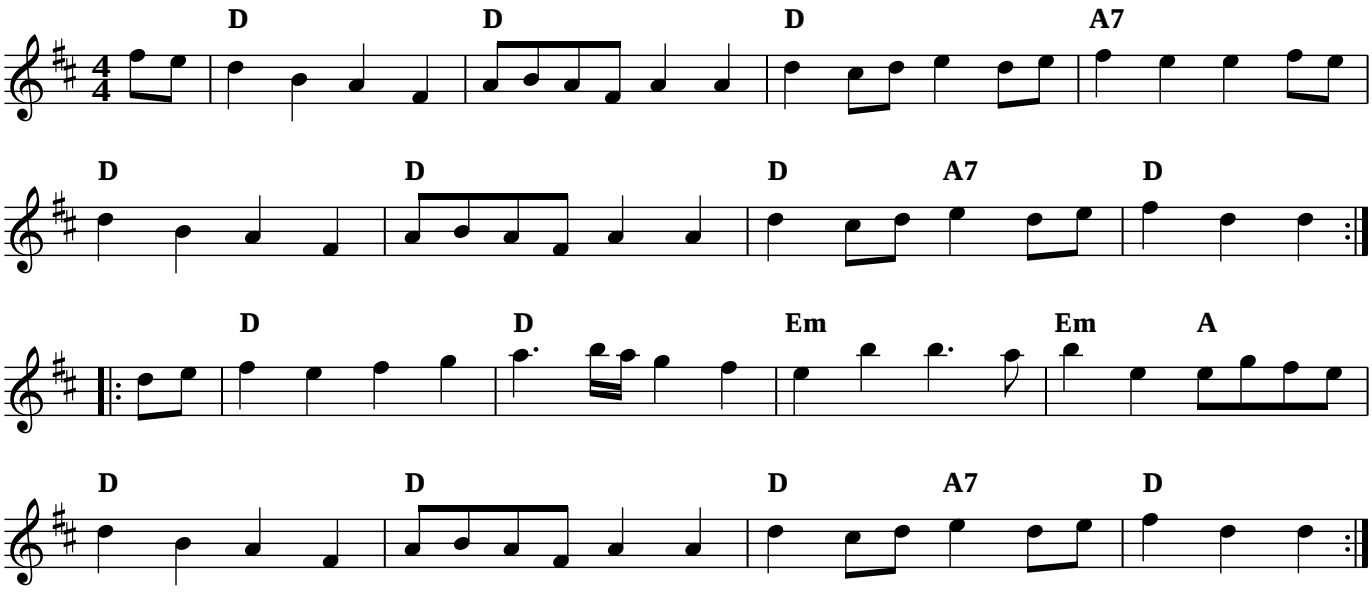
La ronfleuse Gobeil

Willy Ringuette (A, B Parts)

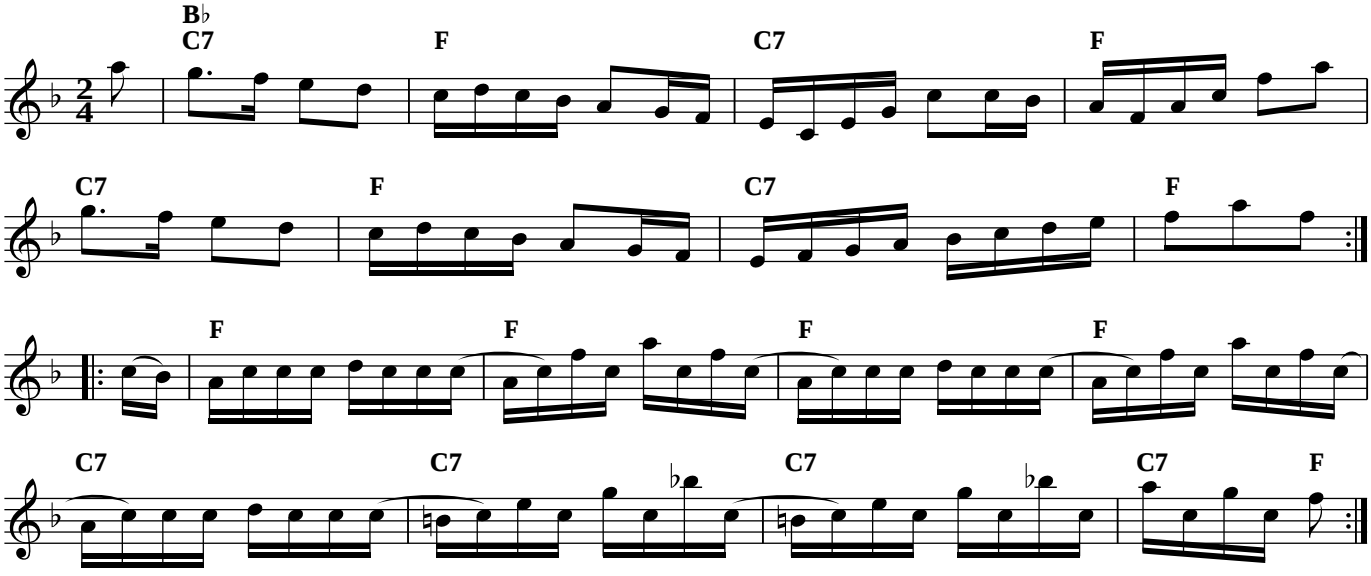


Source: Jean Carignan, *Ti-Jean - Le Violoneux*. Totem, TO-9221, 1977.
Notes: Jean Carignan plays much of the tune in a fairly staccato style.

Rose Tree



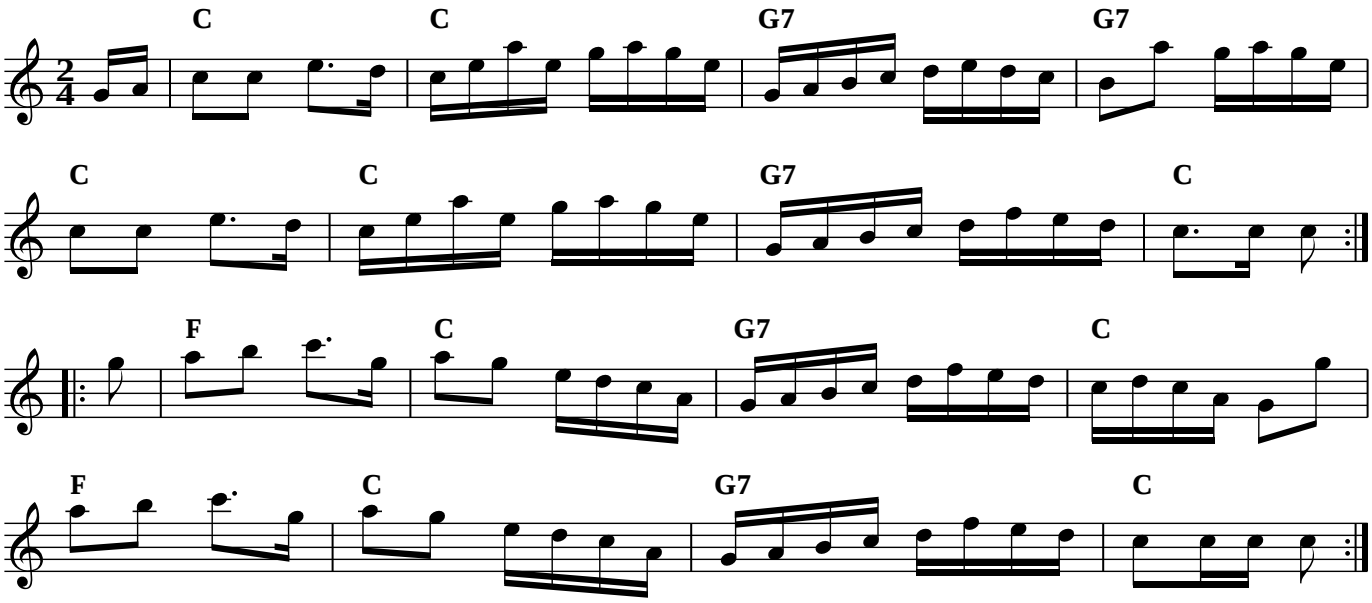
Ross's Reel No. 4



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.

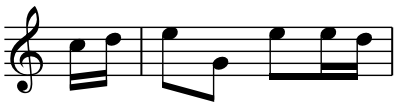
Rowe's Division

Rose Division

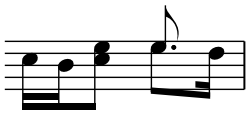


Here are a couple of Alan Jabbour's variations.

Beginning of A part



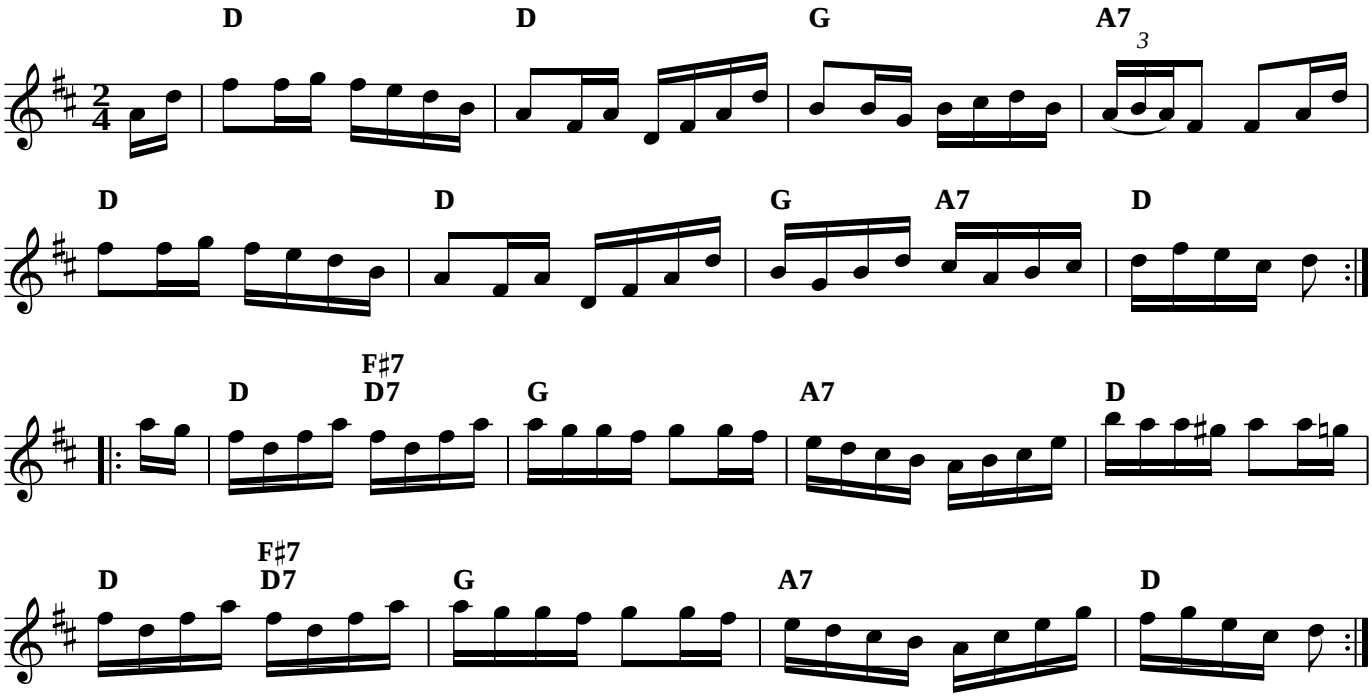
A Part Measure 5



Source: 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".

Saint Anne's Reel

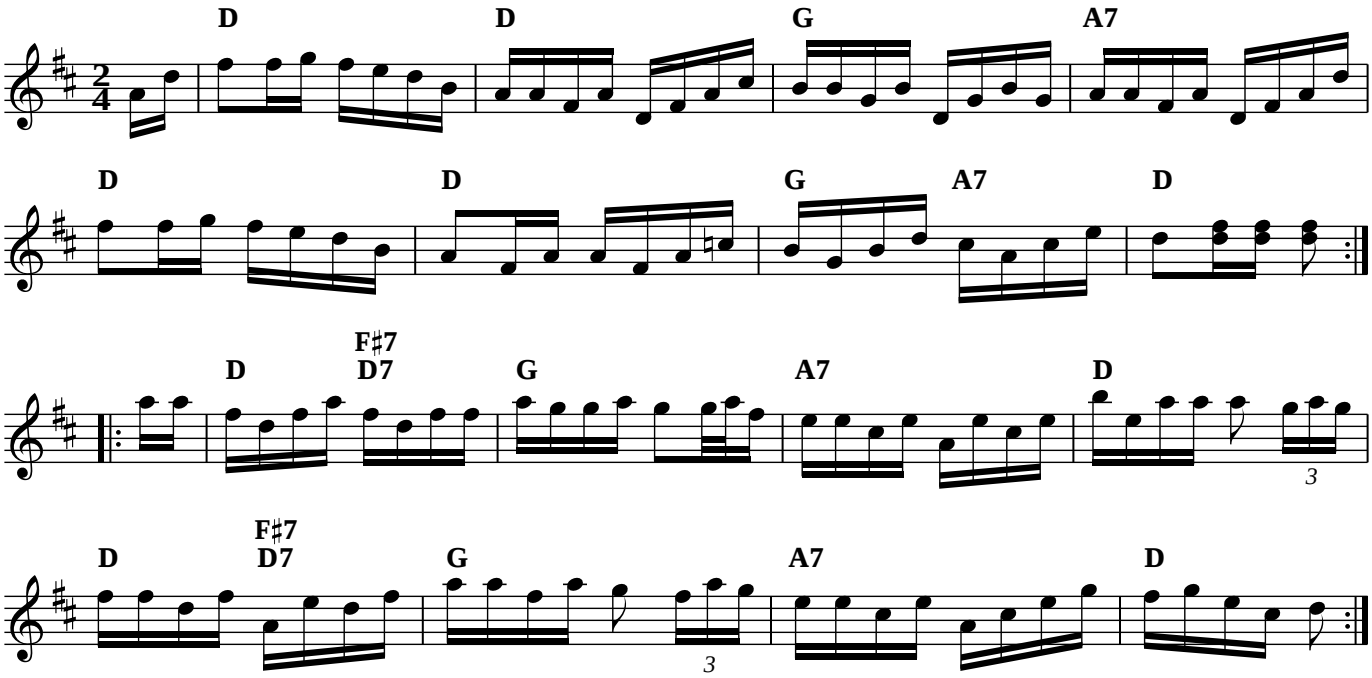
A Fairly Standard Version



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

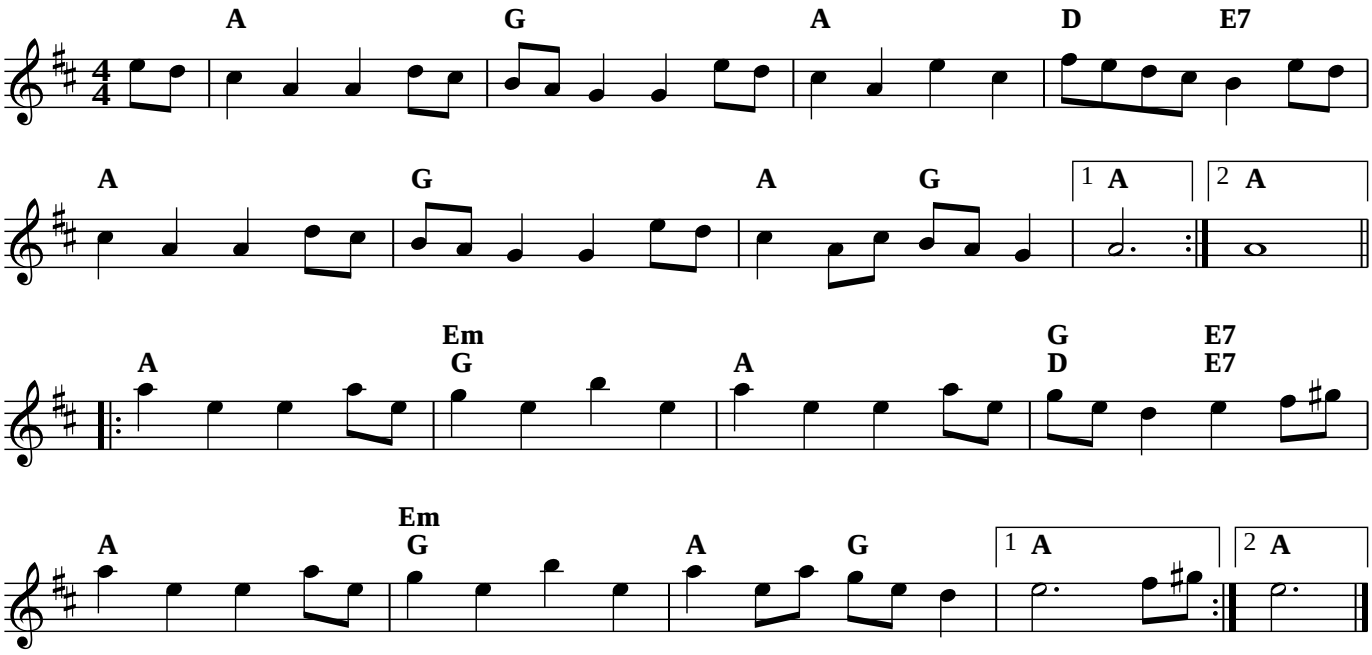


Source: Marcel Robidas, Dover NH, from a recording made around 2000 intended for a CD.

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.

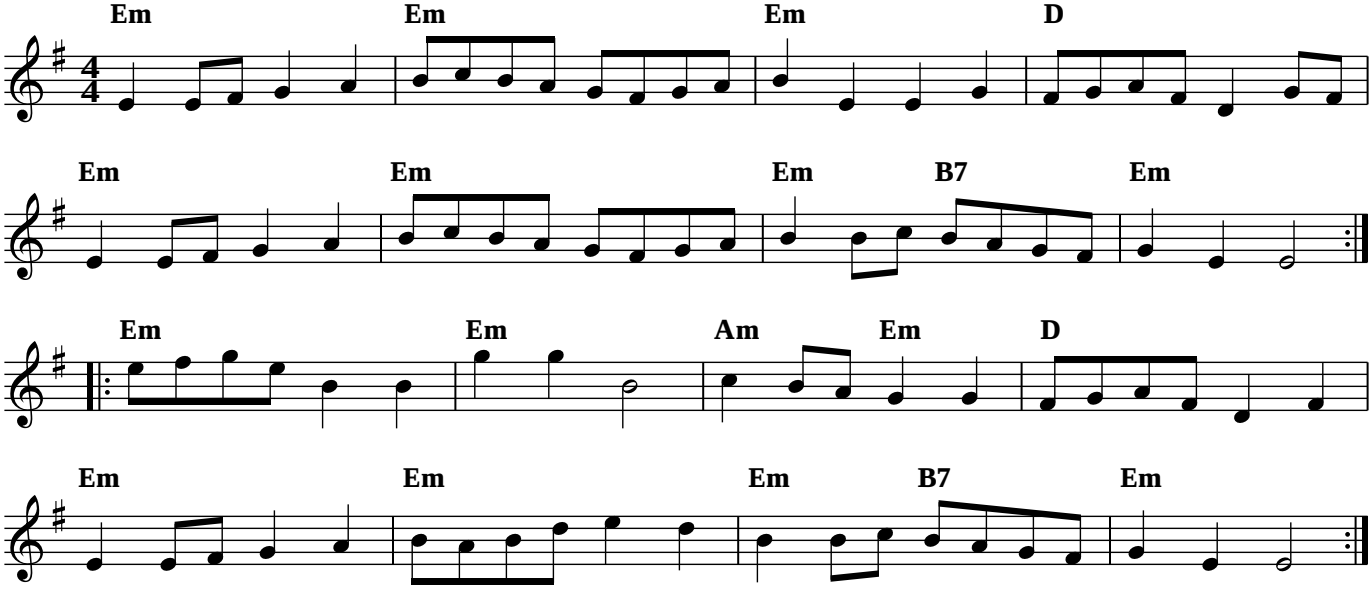
Sarah's New Tune

Sarah Hydorn

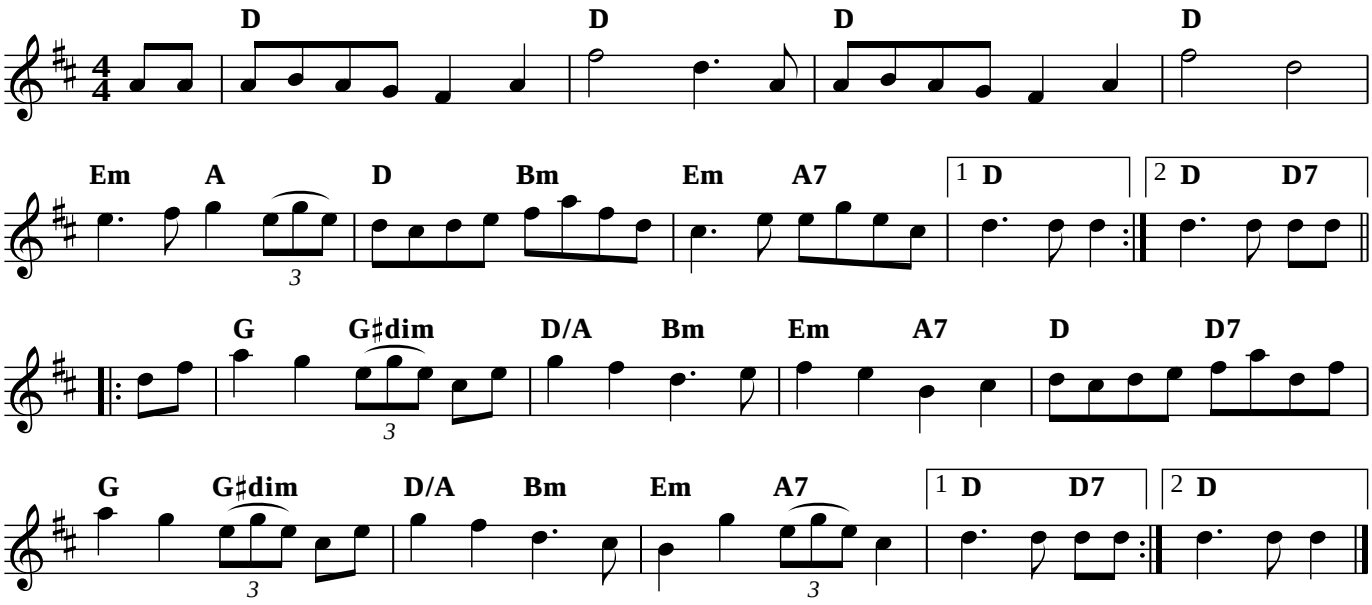


Notes: The Lamprey River Band used to play this one a lot. I found two sets of chords: one in the sheet music and the other from the Lamprey River Band chord book. Where they differ the ones from the chord book are shown in the top line.

Scollay's Reel



Reel du semeur

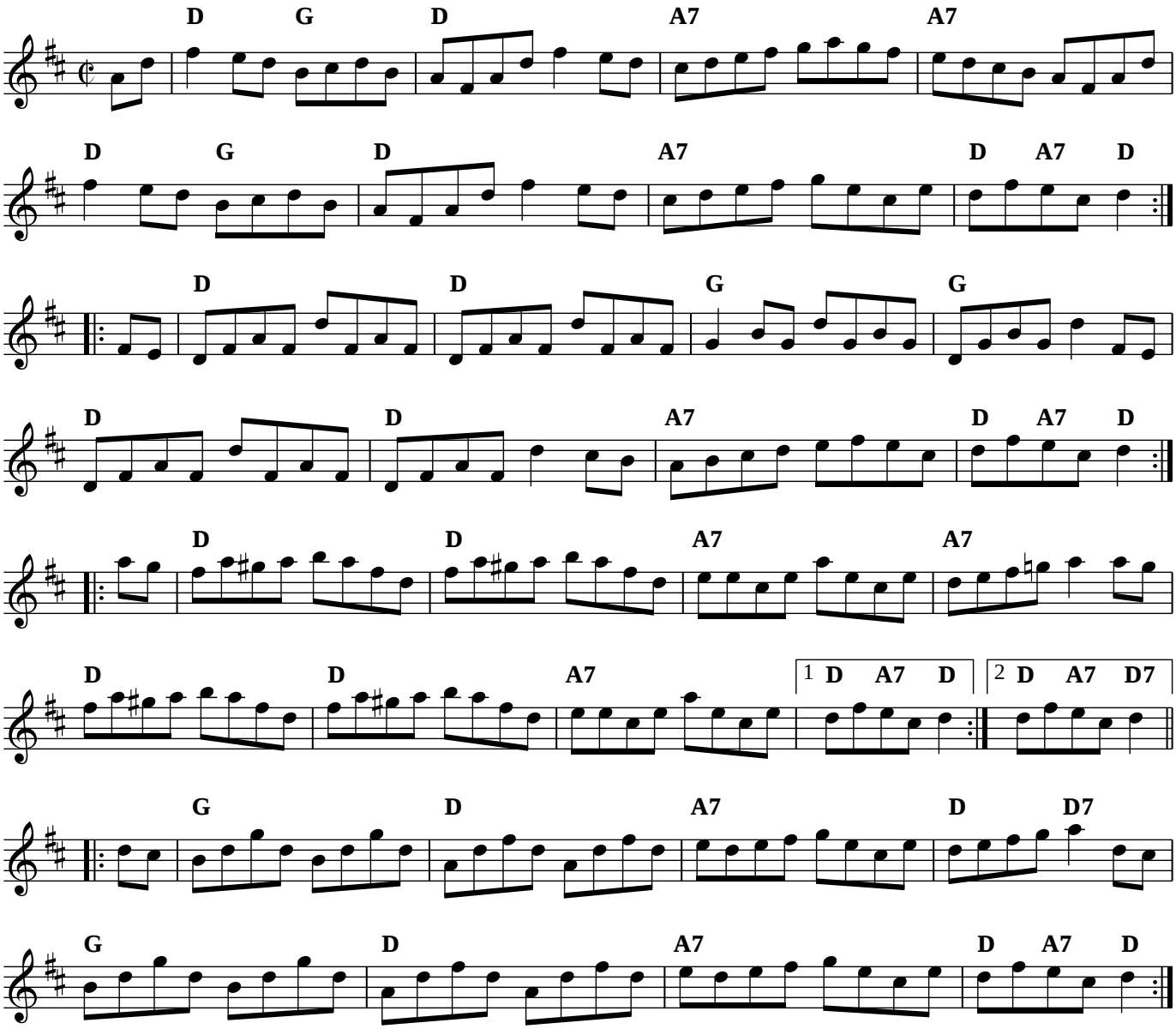


Source: Philippe Bruneau, *Danses pour veillés Canadiennes.* Philo, FI-2006, 1975.

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:

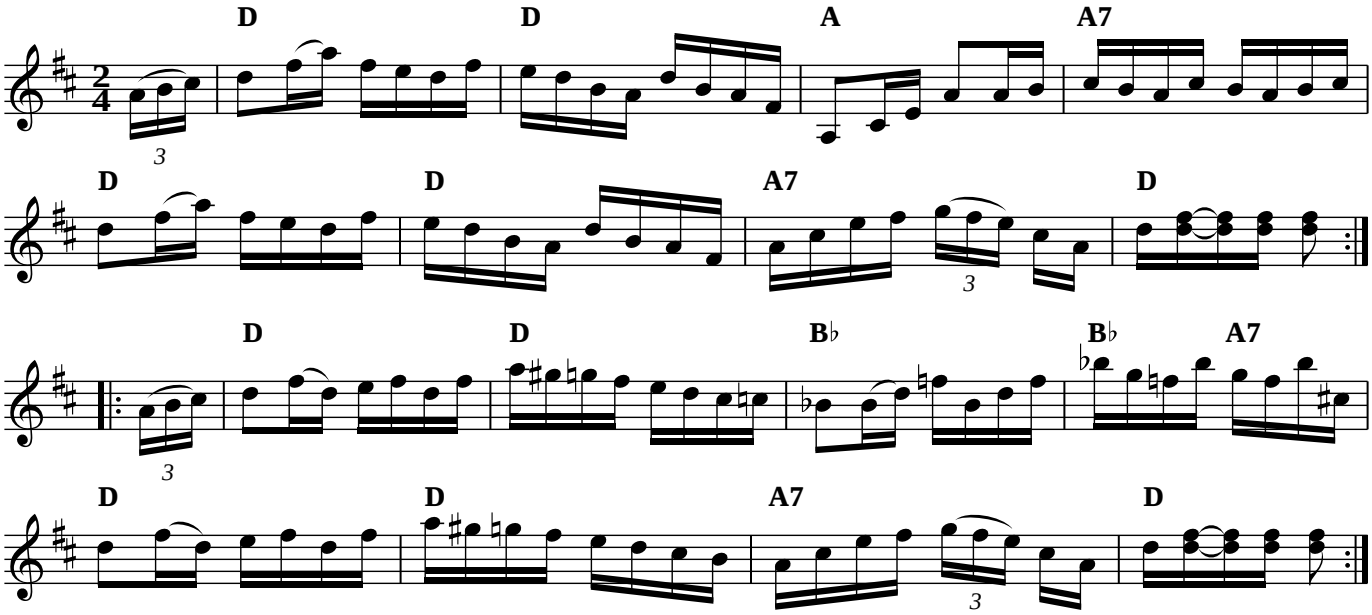
| |: D D D D D D D D A A D D A A D D :| |
| |: A A D D A A D D A A D D A A D D :| |

Shingling the Roof



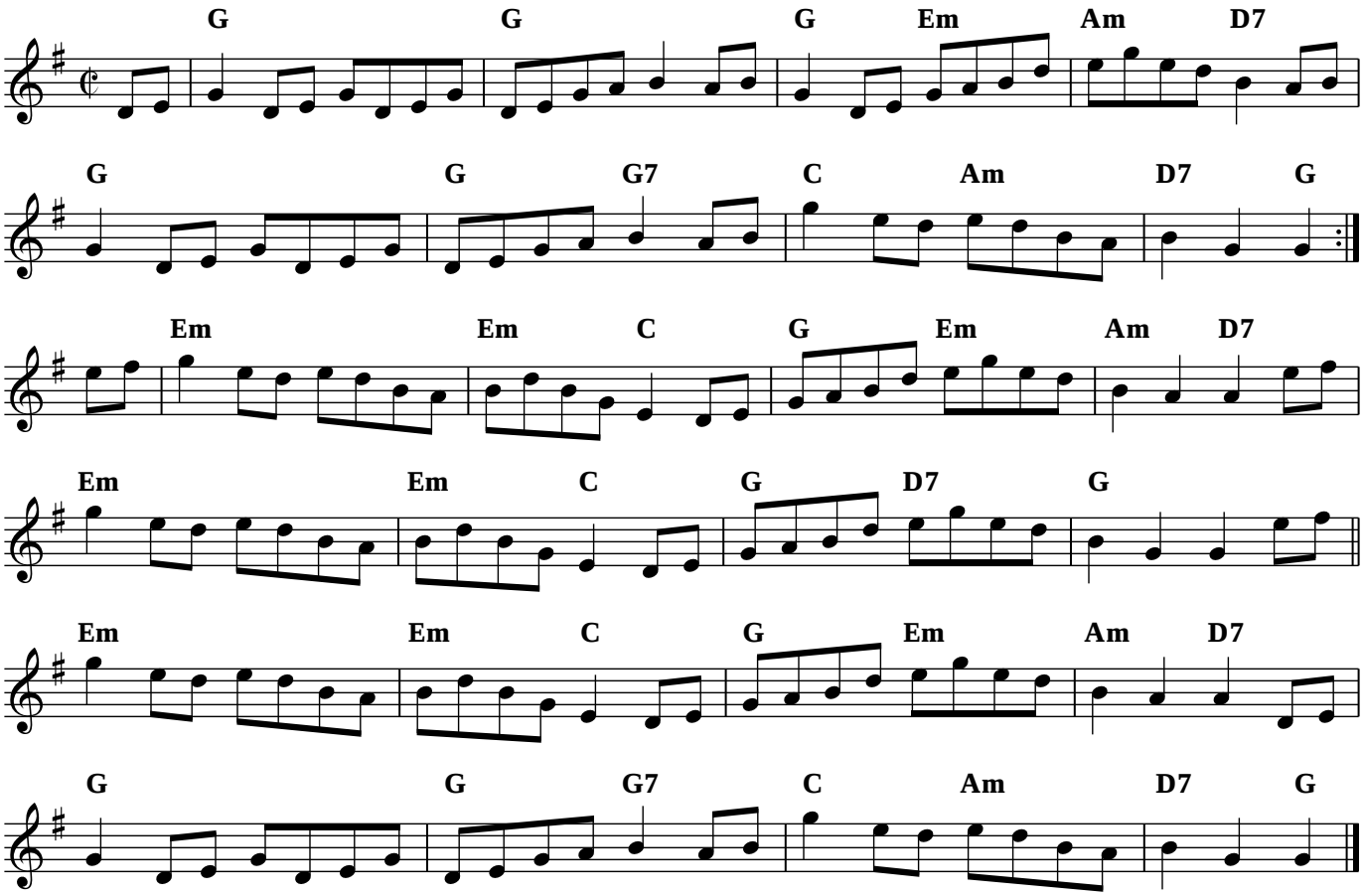
Snowflake Breakdown

Wally Traugott



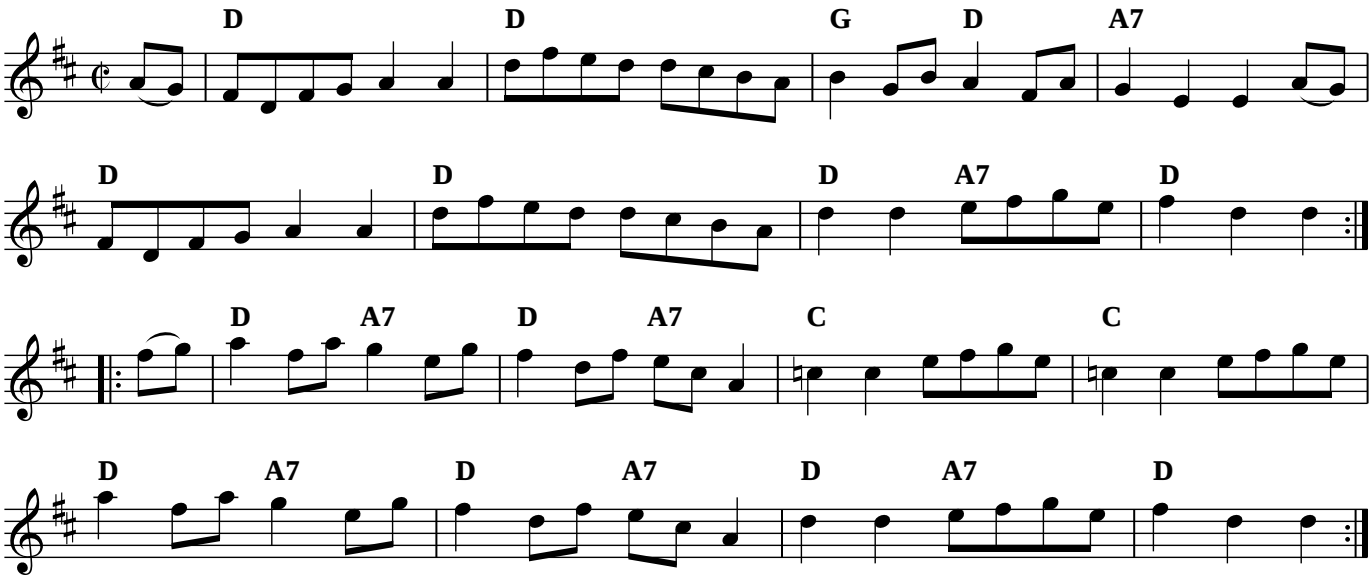
Spootiskerry

Ian Burns



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.

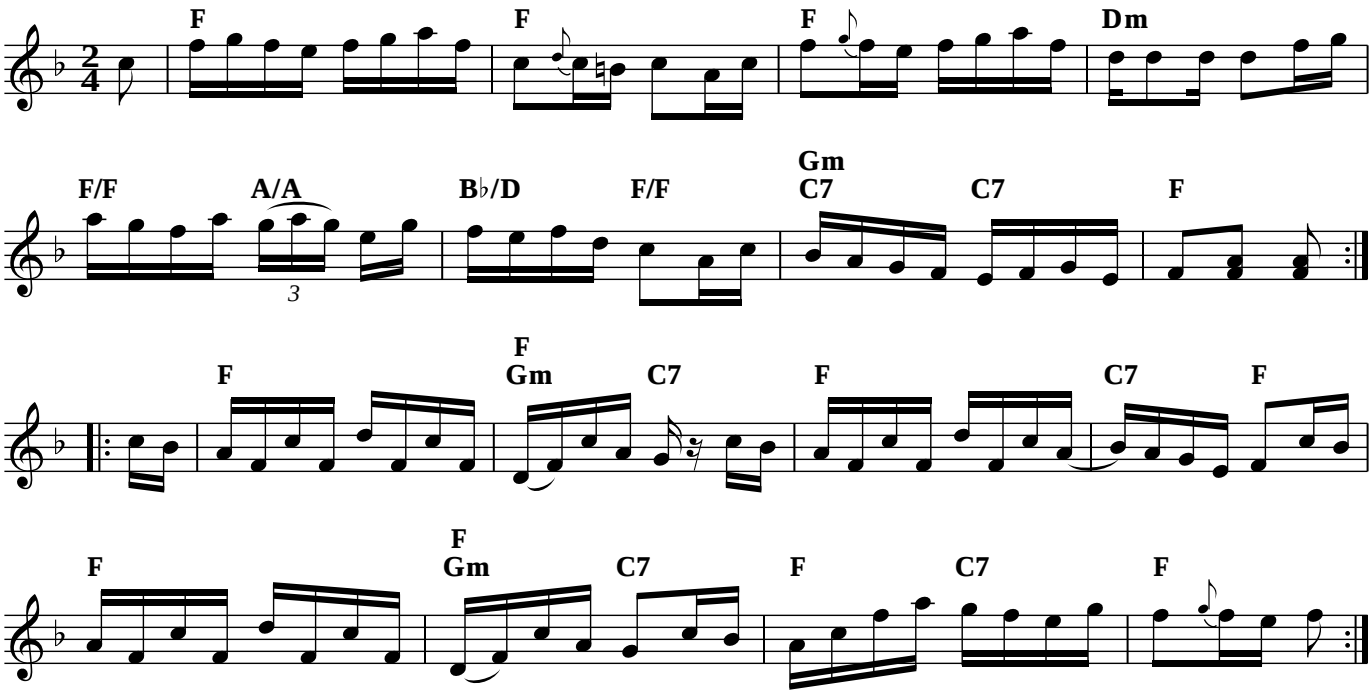
Staten Island



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

Surveyor's Reel

Andy De Jarlis

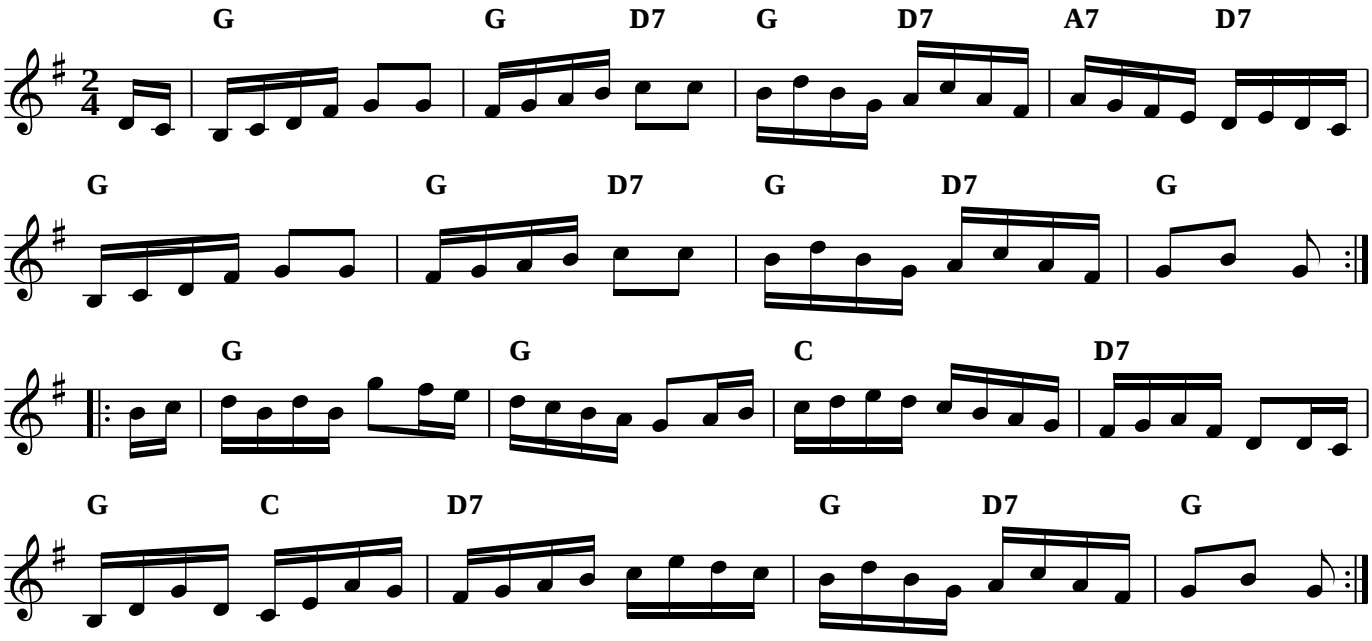


Source: Andy De Jarlis, *Red River Echoes, Vol 1.*. London EB 5, 1959.
Andy De Jarlis, *Backwoods Fiddle Tunes.* London EBX 4118, 1968.

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.

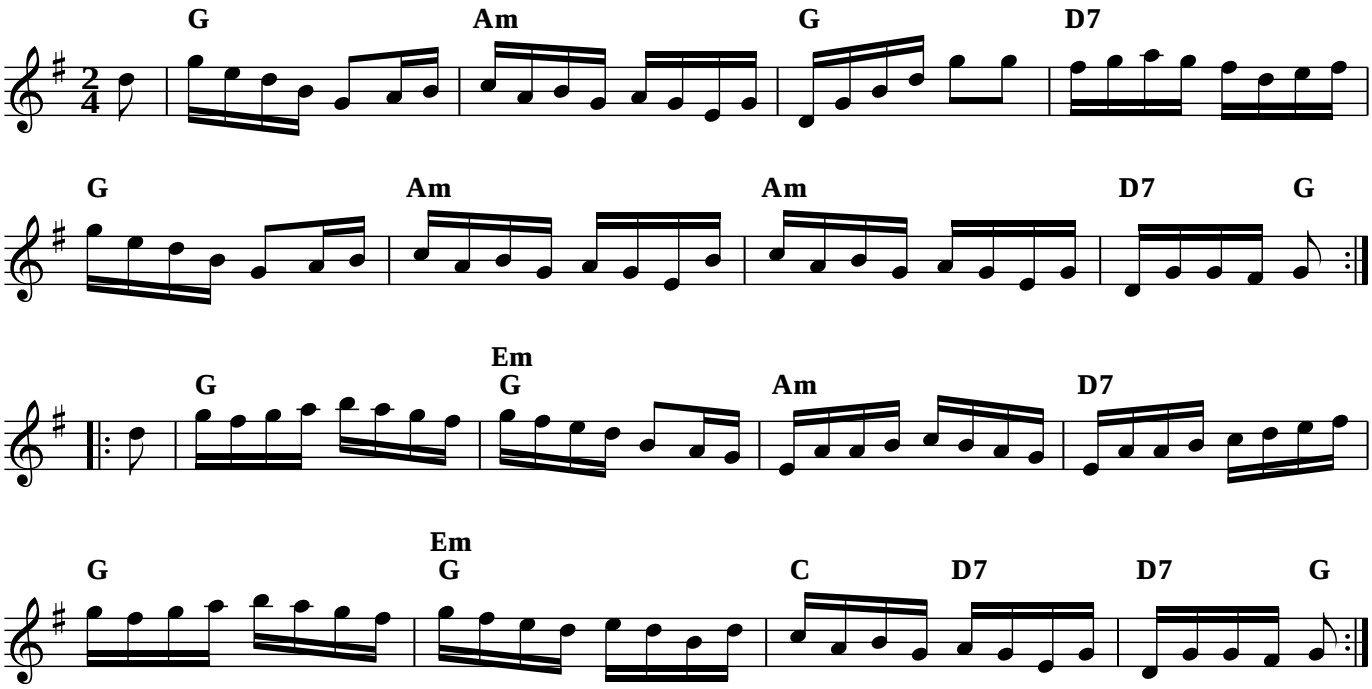
Swing Away

Humours of Boston Hornpipe



Source: *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

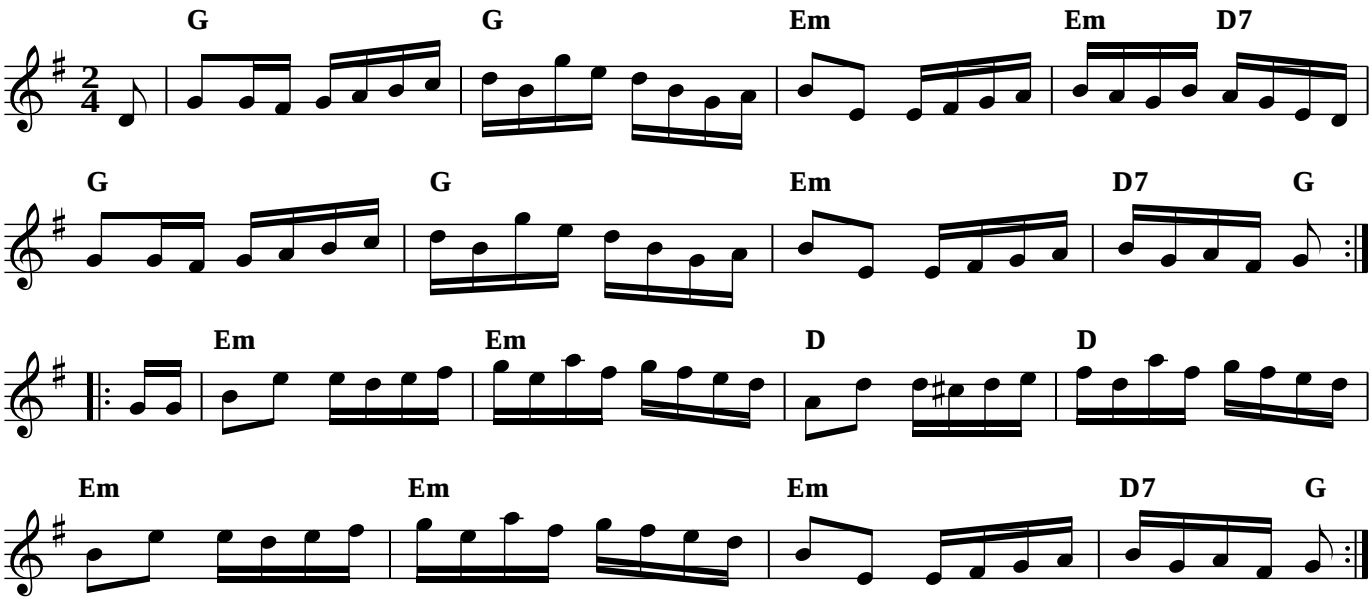


Source: Canterbury Country Dance Orchestra, *Swinging on a Gate,* Front Hall Records, FHR-03, 1974 (both melody and chords).

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

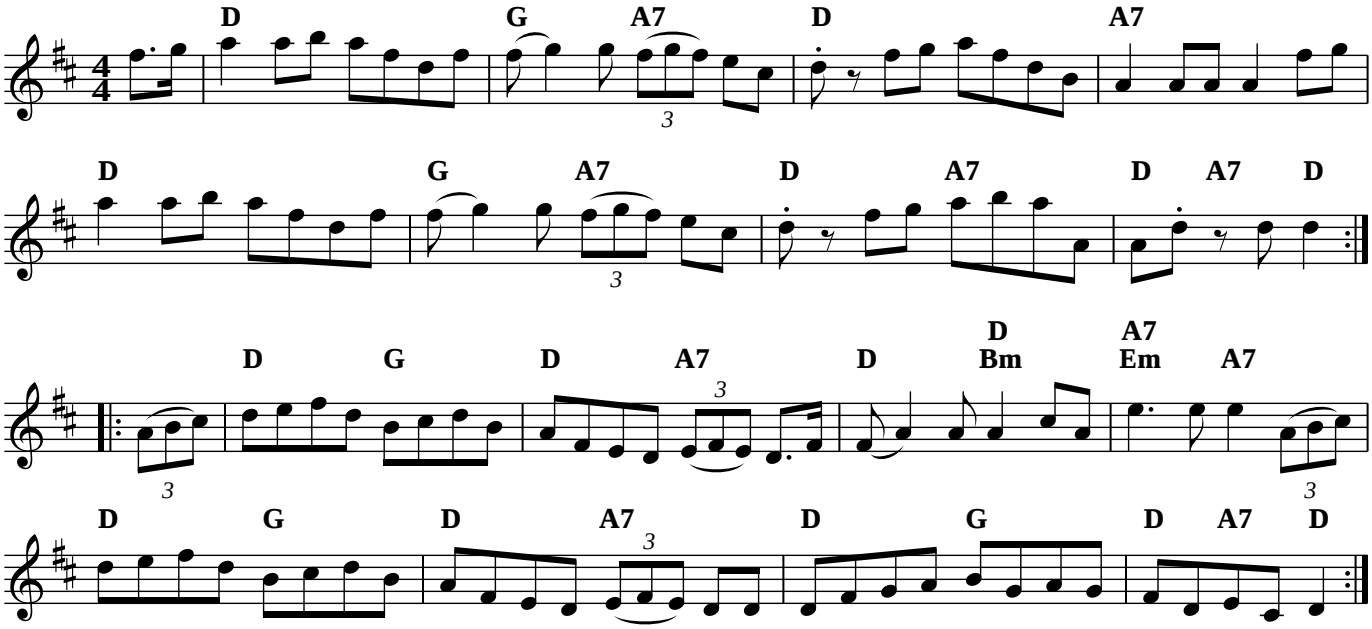
Temperance Reel

Teetotaler's Reel



Ti-Jean Bouribale

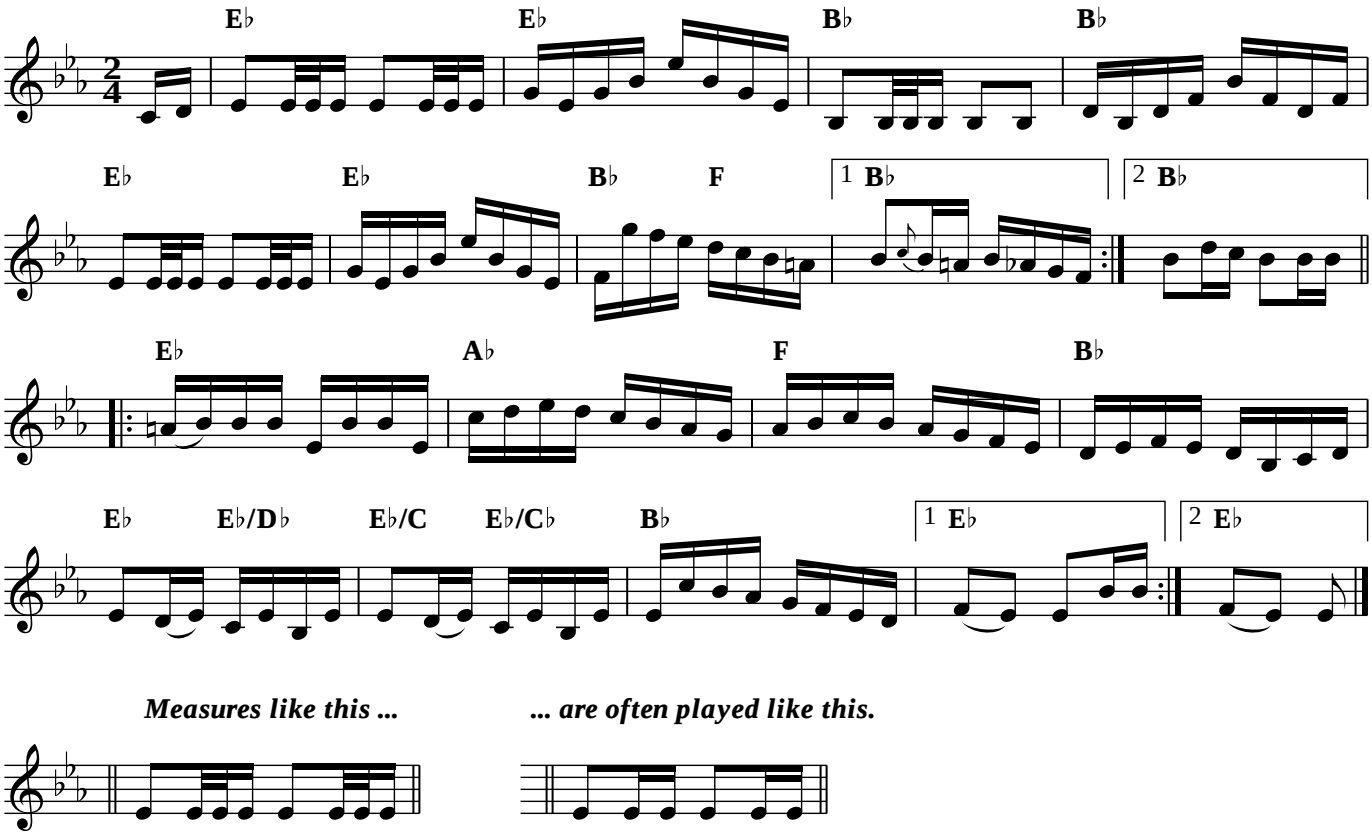
Andy DeJarlis



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

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.

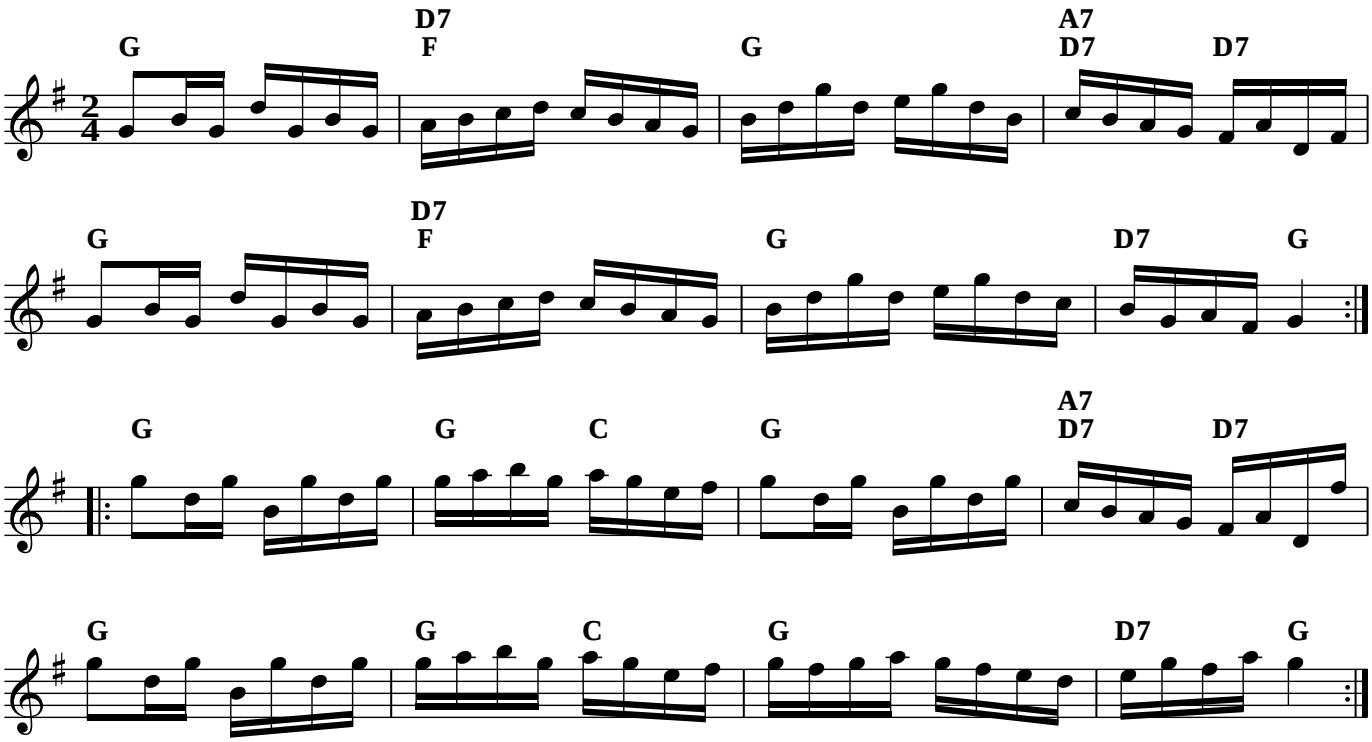
Trumpet Reel



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

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

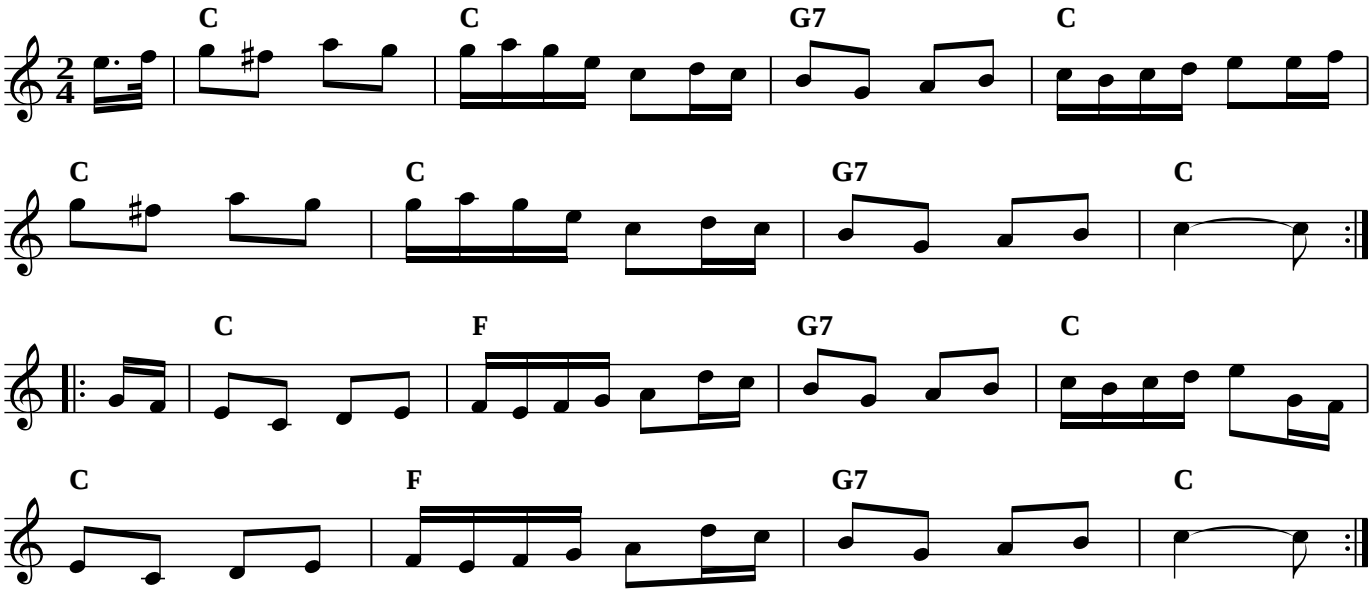
Walker Street



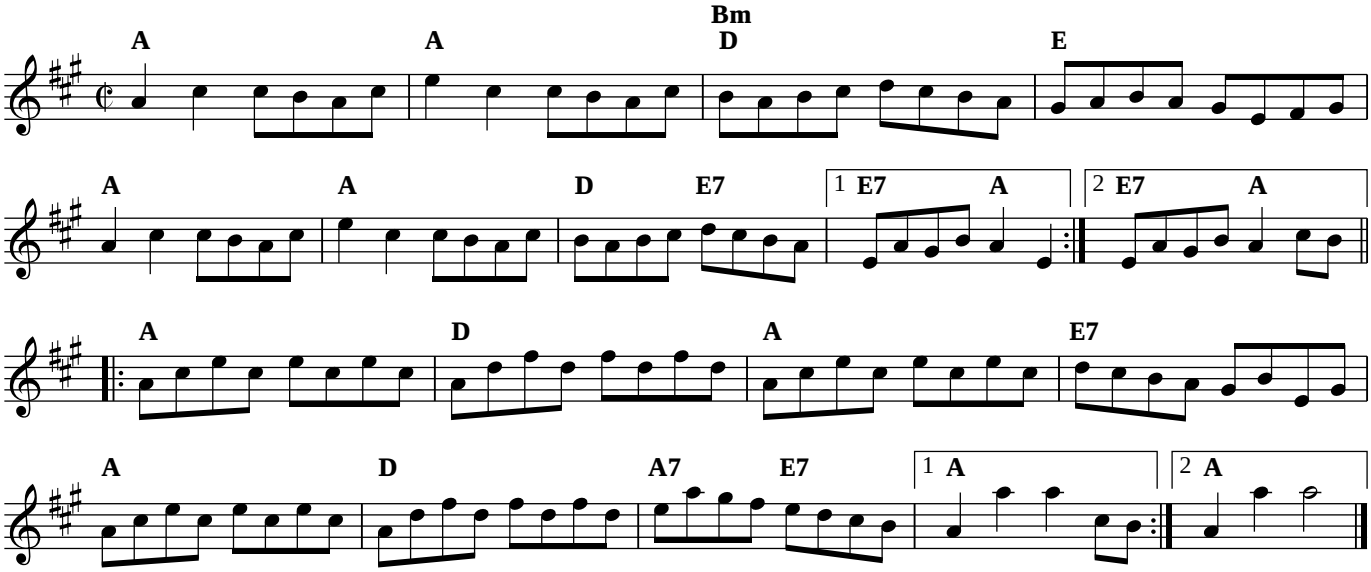
Notes: The F chord is from the Maple Sugar Band. Most people respond either by loving it or with horrified expressions. Having learned it that way it's hard to go back to a more generic chord. But if you really don't want to play it, a D7 will work! The A7 chords are fun to use sometimes or all the time.

Whalen's Breakdown

Don Messer



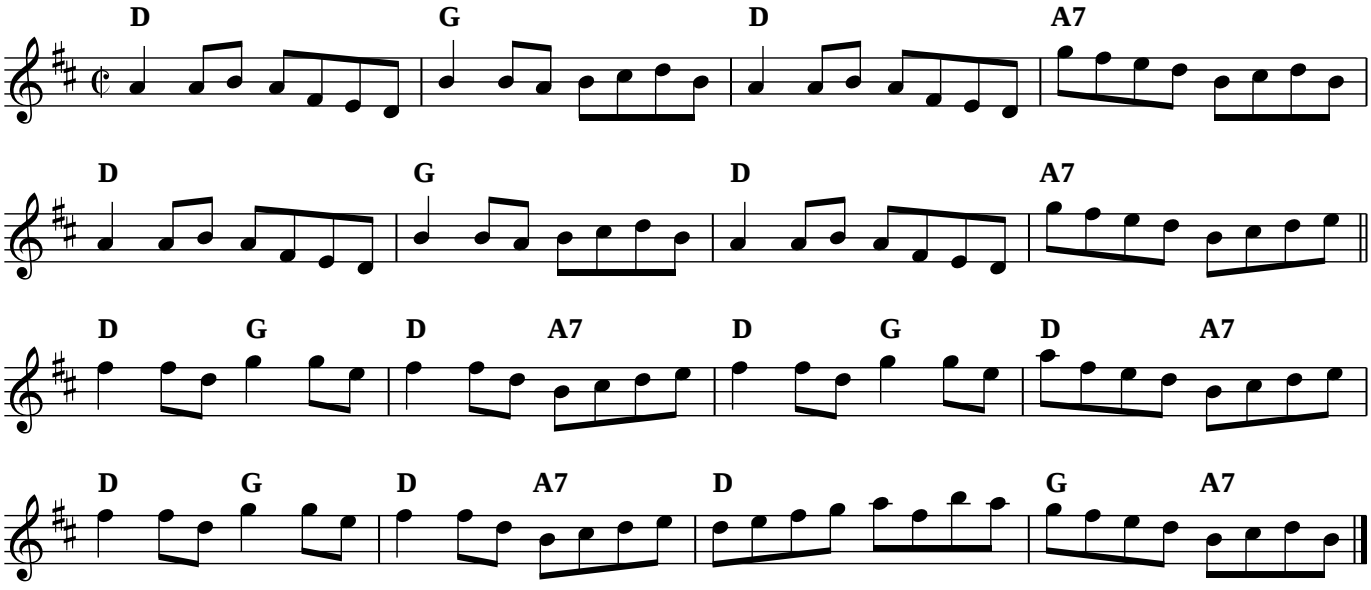
Wild Goose Chase



Source: 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.

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.

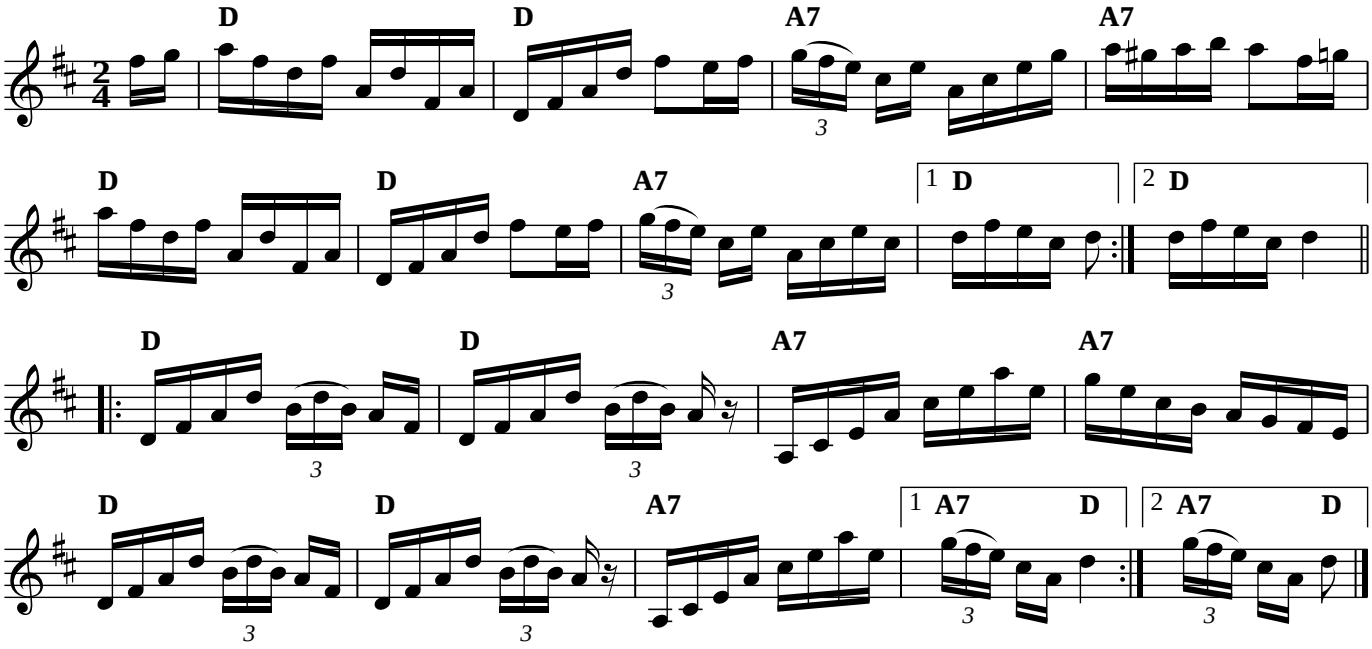
Wind That Shakes the Barley



Woodchopper's Reel

Ned Landry

A New England Version



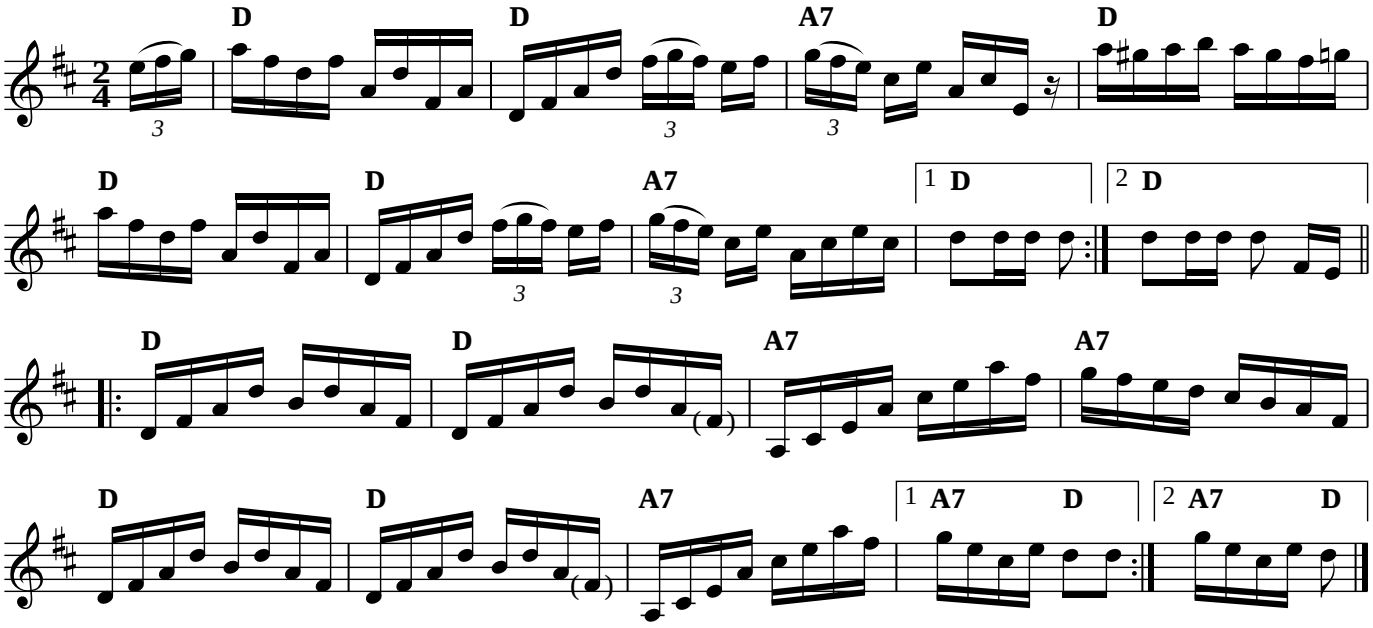
Notes: As I play it. May also be played as a hornpipe. In measure A1, the fourth note is often played as a B. The F# shown above is how Ned Landry actually played it. For comparison I also include Ned Landry's version of the tune.

Woodchopper's Reel

Wood Chopper's Breakdown

Ned Landry

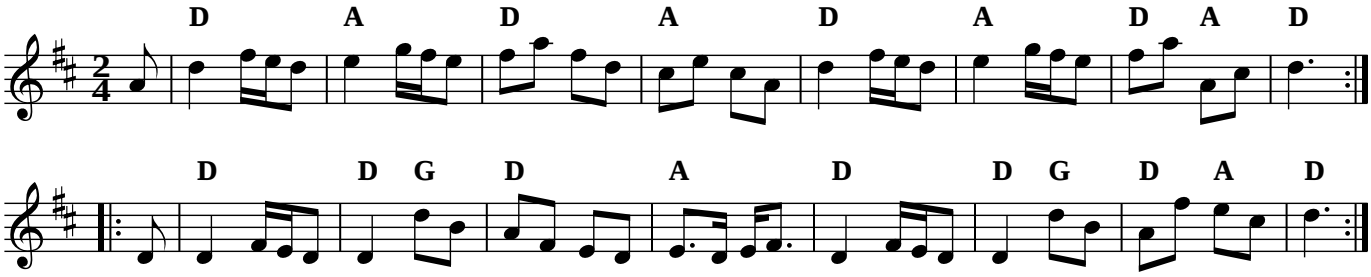
As Played by Ned Landry



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

Notes: This is the tune as played by Ned Landry. The second title is its actual title. There are a number of differences between how Ned Landry plays it and 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 distinctive and worth noting. In measures A3 and A7, the bass notes are | C# A |. In the B part measures 3-4, the bass line is consistently | A B | C C# | and in measures 7-8 it's | A B | C-C# D |. While not unusual they give a distinct feel to the tune.

Yester's Reel

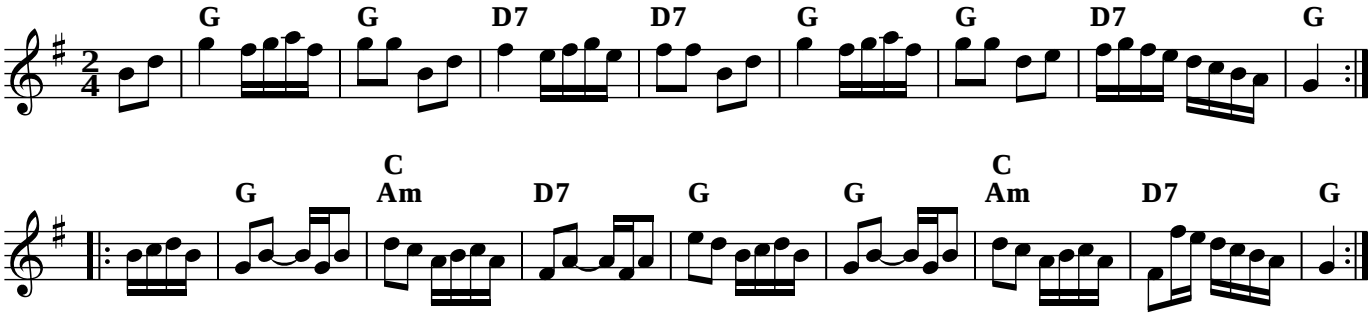


Source: Old Grey Goose, Maine Country Dance Music and Song. Folkways Records FD 6530, 1980. Learned by the band from Gale Huntington, Martha's Vineyard.

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.

You Married My Daughter But Yet You Didn't

A 1980 New England Version

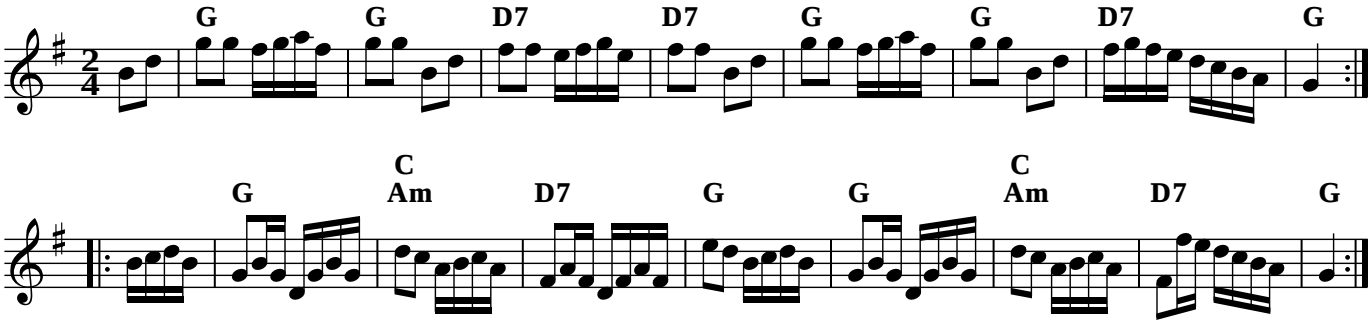


Notes: When this version was first written our knowledge of French Canadian music was fairly limited, and there were fairly limited resources for learning more. This was fairly typical of how it was played in New England at the time. This is followed by a more Canadian version. In measures B2 and B6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

You Married My Daughter But Yet You Didn't

A Canadian version

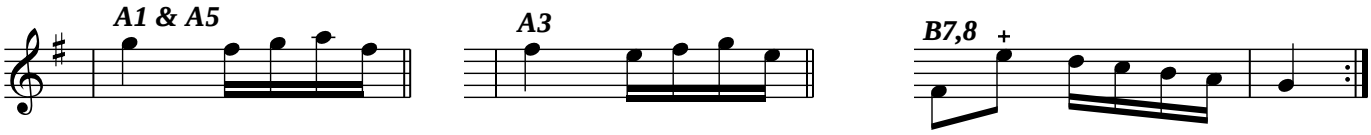
A Canadian Version



Here are a couple common melodic variations.

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

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



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.