

The
Portland
COLLECTION

*Contra Dance Music
in the
Pacific Northwest*

VOLUME 2

by Susan Songer
with Clyde Curley

This book is dedicated to folk musicians from the past and the present who have kept the dance tune tradition alive so that future generations can enjoy playing this great music.

Copyright 2005 by Susan Songer and Clyde Curley. All Rights Reserved.

Music notated using Finale software
Printed by Bridgetown Printing Company, Portland, Oregon, U.S.A.

10 9 8 7 6 5 4

ISBN 0-9657476-1-1

www.theportlandcollection.com

Acknowledgments

Our editors and technical assistants have looked over the drafts of this book many times. Their incisive eyes and knowledgeable suggestions have greatly enhanced the quality of our final product. We have enjoyed working with all of them.

Music Editors: Betsy Branch, Betty Woerner
Production Assistant: Michael Kuhn
Text Editor: Barb Tabachnick Sanders
Graphics: Terri Walker
Computer Consultant: Steve Towers
Quotes Editor: Gay Pulley
Editing and Layout Assistance: Lori Shaffer, Gay Pulley

We would also like to express our appreciation to many people for their generous input and assistance on this project. This book has been immeasurably enriched through their involvement.

We extend heartfelt thanks to Kerry Blech, Eric Favreau, Phil Katz, and Philippe Varlet for providing us with timely and prolific background information about composers and tunes.

In addition, the following people cheerfully assisted us in our seemingly-endless quest for details about the music in this book:

Randal Bays, David Cahn, Greg Canote, Greg Clarke, Ted Crane, Guy Bouchard, Chuck Butler, Dan Compton, Paul Cranford, Linda Danielson, Mark Douglass, David Eger, Gordy Euler, Ellen Hansen, Will Harmon, David Kaynor, James Kelly, Dave Marshall, Nancy Martin, Rick Mohr, Lisa Ornstein, George Penk, Mike Schway, Jan Tappan, Kathleen Towers, and Karen Tweed.

Besides the editors listed above, the following people helped with the many details involved in the technical production of this book: Ron Dolen, Jeff Kerssen-Griep, Flavia Moshofsky, Carol Piening, Eric Schlorff, Jeannie Songer, Katie Songer, Scott Songer, and Jon White.

Our families provided constant encouragement and love throughout the more than three-year period spanned by this project. Our spouses, Susan Curley and Lanny Martin, were sounding boards and sources of advice for many aspects of the book.

We would especially and most importantly like to thank these Portland-area contra dance musicians who are playing this music in their respective bands. Many of them were the collective source for the initial tune suggestions for this book. We appreciate their willingness to respond to our many queries about their music. They are: Rob Barrick, Jim Bell, Betsy Branch, Dan Compton, Linda Danielson, Mick Doherty, Lawrence Huntley, Nancy Martin, Mark Douglass,

Gordy Euler, Dave Goldman, Jocelyn Goodall, Janet Goulston, Dave Hamlin, Ellen Hansen, Jeff Kerssen-Griep, Rick MacQuoid, Bill Martin, Lanny Martin, Fred Nussbaum, George Penk, Heather Pinney, Eliza Romick, Lisa Scott, Lori Shaffer, Todd Silverstein, Fran Šlefer, Carl Thor, Kathleen Towers, and Erik Weberg.

It still takes a whole dance community to create a contra dance tune book!

About the Editors

Susan Songer has enjoyed music as long as she can remember. In grade school, she played piano and eagerly participated in square dancing during P.E. classes. She played folk songs on guitar with informal groups during and just after college. Susan moved to Portland with her family in 1982 and set up a psychology practice shortly thereafter. She discovered contra dancing in 1986 and loved it immediately. In 1989, she took up fiddle and revisited the piano. Three years later, she was playing these instruments regularly for dances with her husband, Lanny Martin, in various bands all named after various aspects of cats. Now, she also plays piano for dances and dance camps in a number of other configurations and has tutored beginning fiddlers and piano players several times at the Festival of American Fiddle Tunes. Susan is founder and director of the Portland Megaband, an orchestra of about 75 dance musicians that plays for special contra dances at least once a year. Susan has retired from psychology and now pursues music activities full time.

Clyde Curley has been playing folk music on acoustic instruments since high school, but his passion for fiddle tunes was first sparked by exposure to string band music in his San Francisco college days in the 1960's. After moving to Oregon in 1970 to begin his high school teaching career, he played in a number of bands specializing in a variety of musical styles. It wasn't until he arrived in Portland in 1986 and began playing mandolin with Jigsaw and fiddle with the Rose City Aces that he began playing for contra dances in earnest. Since then, he has found himself on stages at local dances all over the Pacific Northwest and at festivals and camps beyond. Clyde retired from teaching in 2001 and moved to Bellingham, Washington. He is devoting his musical energy to exploring the mysteries of old-time and Quebecois fiddle styles respectively with Puget Sound area bands Bottomfeeder and Group du Jour. His longest and closest musical alliance continues to be with his wife Susan, with whom he loves to play Swedish waltzes on fiddle and accordion.

* * *

An exhaustive effort was made to determine origins and composership for each of the tunes in this collection. When a composer was identified, we made every attempt to locate and contact the copyright holder to obtain permission to print the tune. Despite our best efforts, we might have inadvertently infringed on a copyright. Such infringement is not intentional. We welcome any information which could lead to the identification of composers for the tunes that we believe to be in the public domain. We will secure permission to print the tunes and make the necessary corrections in future editions. S.S. & C.C.

Table of Contents

Introduction	
Acknowledgements	4
About the Editors.....	5
About This Book—by Susan Songer	6
About This Music—by Clyde Curley.....	14
The Tunes (arranged alphabetically by title)	21
Notes on the Tunes—by Clyde Curley	231
Appendices	
Discography.....	309
Bibliography	317
List of Tunes by Key and Meter	320
Alphabetical List of Titles and Alternate Titles.....	323
Product Information and Order Forms.....	328

About This Book

by Susan Songer

Starting Anew: On the first day in the life of *The Portland Collection* (Volume 1), midst the satisfaction of a project completed, and out of idle curiosity, I jotted down a quick list of Portland contra dance tunes that did not make it into our book. To my surprise, there were 50 titles on that list, all of them arriving in Portland too late for inclusion. I knew then that there was another book of Portland contra dance music in the making. Eight years later, here it is.

Selection of the Tunes: Once again, the tunes in this collection were drawn from the repertoires of local musicians who play regularly for contra dances in Portland, Oregon, as well as from Clyde Curley, who now lives in Bellingham, Washington, but who maintains close musical connections in Portland, playing here several times a year. We were supplied with over 470 tunes, nearly 100 more than we started with for Volume 1. In narrowing them down to the 322 that are included here, we attempted to maintain a balance among genres and key signatures, and between tunes with a classic feel and those with modern-sounding melodies and rhythms, all the while trying to reflect a true cross-section of the music played in Portland. It was a daunting and difficult task.

Settings of the Tunes: We started with either printed music or tapes of tunes (usually hand-transcribed or recorded by Portland musicians), which were then formatted and notated for the book. Tunes under copyright with identifiable composers were sent to the composer or to the composer's estate for approval. Most composers wanted their tunes printed as they wrote and chorded them, often adding that they didn't care how the tunes were played after they were printed. Where there are significant differences between a composer's version and the "Portland version" of the tune, we included the alternate setting as well.

The version of each traditional tune included in this collection is usually that of the musician who brought the tune to Portland or who became the most identified with the tune after it arrived here. Sources for the tunes are listed in "Notes on the Tunes." However, there is a high likelihood that the tunes have been "folk-processed" (i.e., changed) between the source and the printed page. These versions of the tunes are not meant to be accurate transcriptions of any primary or secondary source. They are instead reflections of the way the tunes are played here. It is important to remember that the music in this book represents the way a tune is played by one musician or band at one particular point in time. It is not a definitive statement about how a tune is "supposed to go."

Chords: For recently composed tunes, the chords given are those that the composers prefer. Exceptions are stated in the comments. For traditional tunes, we usually supplied the chords suggested by the musician who brought the tune to Portland. We have, however, "standardized" some chord selections choosing conventional chords over "inventive" chords in most cases.

Bass line note suggestions for chords have been included at the composer’s request, and in a few places where we think the bass line is important. They are indicated like this: “D/A,” with “A” indicating the bass note and “D” indicating the chord to be played. We have included a few sets of alternate chords at the request of composers or where there is a significant difference between the “Portland chords” and the composer’s chords.

Tempos: These tunes are most often played between 112 and 124 beats per minute, which is “dance speed” in Portland. Many of the tunes are enjoyable off the dance floor when played at a slower tempo.

Ornamentation: Ornamentation is rarely included in the music. Exceptions occur at a composer’s request or when we felt these features to be integral to the tunes.

Rolls are indicated by:  Bowed triplets are indicated by: 

Titles and Alphabetization: The tune titles are the names given by the composers or the names that the tunes are known by locally. Alternate titles are provided in the appendix and in “Notes on the Tunes.” Some French Canadian tune titles are in English while others are in French, depending on which title predominates in Portland. For consistency with other tune titles in the book, capitalization of French titles is Anglicized (only the first noun and proper nouns would be capitalized in the French style). The tunes are presented in alphabetical order, ignoring “reel” and “6/8” (French for “jig”). Alphabetization is “word-by-word” except in the case of hyphenations, which we treated as two words.

Copyright Acknowledgments: We have honored requests from some composers that their copyright be acknowledged in a way that differs from how these same features appear elsewhere in the book resulting in slight variations in format.

Quotes: The quotes scattered throughout the music were collected from contra dance musicians in Portland, including the players in the 75-member Portland Megaband. Musicians responded to the question, “What do you like about playing contra dance music, playing for a contra dance, or playing in a contra dance band?”

* * *

From the first day of the publication of *The Portland Collection* in 1997, we’ve been overwhelmed by the response of musicians, so grateful that this body of music has been made more accessible to them. Musicians’ feelings about playing this music, as reflected by the quotes referred to above, probably explain much about this success. They tell us (and we know from our own experience) that contra dance music is both lively and beautiful. It offers a powerful means of connecting with other musicians, dancers, and even with one’s own soul. We are privileged to have been able to collect and research this music and its stories—from past and present—from all across North America and the British Isles, and to deliver it from our community to yours, enhancing the connections among us all.

About this Music

by Clyde Curley

“I like this music because each tune has its own personality.” – Sophie LaGriede, fiddler.

“There’s tremendous energy in contra dancing. When you’re playing the music you’re at the heart of that energy.” – Hal Day, concertina player.

One night recently I packed up my fiddle and headed out for the Thursday night tune session here in Bellingham, Washington, where I live. About ten people gathered to have fun playing fiddle tunes we all know—and to learn new ones as well. At some point in the evening, local fiddler David Harris played “Open the Gate, Walk on Through,” a simple but evocative old-time G tune in two parts, each part played once. He led us through the tune (through the “Gate,” I suppose I could say) about ten times, and by the time he was finished, I had it pretty much in hand. (My tape recorder helped fill in the blank spots later.)

On the face of it, the experience was nothing exceptional. We sat in a circle in a pleasant, carpeted, low-ceilinged side room of the host’s house, colorful lamps in the corners and beer bottles on the counter. The piano was to my left. The couch, where I had put my open fiddle case cradling my tape recorder, was behind me. All around me were friends with banjos, mandolins, fiddles. I can see them now. Every time I play “Open the Gate, Walk on Through,” I will see them again. The occasion of learning this tune carried with it the benefit of adding another frame to my life’s home movie.

This experience is now added to the repeating loop of other images, as vivid in my memory as if they happened yesterday: learning “The Franco-American Reel” from Ray Bierl at Family Camp in the California Sierras a couple of years ago on a hot July afternoon while insects buzzed outside the screened windows of the dining hall; hearing “The Bride’s Favorite” from Joel Bernstein in 1985 in my dining room in Corvallis, while the blue and white curtains stirred in the pleasant mid-morning October breeze; picking up “Johnny, Johnny, Don’t Get Drunk” from Stuart Williams in 1976 at the Weiser rodeo grounds on a chilly June evening by a campfire that sent sparks floating into the twilight. The settings, the people, the musical contexts, the very *feel* of those moments—almost palpable to me—come flooding back.

On the other hand, why is it that I have no concrete memories of when or where I learned “The Belle of Lexington,” or “The Boys of the Town,” or “My Cape Breton Home”? The answer is easy: I learned them out of books. This doesn’t mean that these tunes are somehow lesser as musical compositions, or that I don’t like them, or even that I don’t play them often. But they lack the enchantment of the music that crooned or shouted or whispered in my ear, luring me, Siren-like, to my helpless fate as a player of fiddle tunes. My favorite tunes are the ones that came to me through the air, into my ears, and straight to the center of my being. They give off sparks in my brain, and

they warm my heart. Even though they are not literally alive, they connect with the living, creative spirit of some actual human being somewhere in space and time.

Another way of putting it is that the tunes I learned from Ray, Joel, and Stuart have “personality.” Clearly, the distinct approach of each player accounts for this, making it difficult for me to distinguish the tune as a mere collection of notes from the tune as played by these folks. (Irish poet William Butler Yeats wondered, “How can we know the dancer from the dance?”) But this phenomenon is not limited to learning tunes in person. At some point in working on this book, an LP from my collection, *Buttons and Bows* by Irish musicians Seamus and Manus McGuire and Jackie Daly, was playing on the turntable. Their music made me happy...in a complex way. The “Irishness” of the music picked me up and set me down in another place. The pedigrees of some of the tunes—their connections to the past—swept me back to another time. And the interpretive artistry of the players—the sweetness, energy, and imagination with which they played—forged a bond between them and me as human beings. They don’t call it “folk music” for nothing!

Where are the historical, regional, and individual characteristics and personalities in the tunes printed on the pages of this book? To find them, you might go to the recordings in the Discography. You could also go to a friend’s house and ask to hear again that tune from *The Portland Collection* she played at the party the other night. Travel to the Seattle Folklife Festival and hang out in the plaza outside the dance hall where apparently crazed musicians circle up and play throughout the day and into the night. Or head out to your local contra dance. These are the places where you can find the heartbeat of this music. The tunes as found in this book are simply ink smudges on paper. In a manner of speaking, they are embryonic forms all tucked in and waiting for the breath of life to get them going.

Before the publication of Volume 1 of *The Portland Collection*, I didn’t really think much about tune books. I bought them and used them sporadically. Sometimes they were useful. Sometimes they were counterproductive to my goal of learning the nuances of fiddle music. (Folklorists generally agree that recreating the performance of an “informant” in conventional notation is virtually impossible.) Of course, since the publication of the first *Collection* in 1997, I find myself thinking a lot more about the pluses and minuses of printed collections of folk music. Also, as one who is now partially responsible for such a book, I often find myself in conversations with other musicians about the very same pros and cons.

For example, some years ago I found myself chatting with Colorado dance caller and musician Larry Edelman about the first book Sue Songer and I compiled. He complimented the book on its great collection of tunes, and then went on to mention that he had seen some newer players at a festival having a few tunes by reading from it. On another occasion, he noticed some musicians were sight-reading tunes from the book while playing for a dance. Based on these experiences, Larry wondered if these folks were missing out on some important aesthetics of playing traditional tunes: learning particular versions by ear from revered sources, understanding the differences among various genres and regions, and “playing from inside” (a wonderful phrase that

gets it right). Over the years, I've heard other accounts of how the *Collection* had been used in similar ways at social gatherings and at dances, where some musicians fish out our book (and other volumes, to be sure), set it on a music stand, and proceed to work out of it all night.

Yet there is another side to the story. Ironically, perhaps, the publication of *The Portland Collection* may actually have helped, in some modest way, to foster the kinds of gatherings like the Bellingham session I attended on that Thursday evening. In fact, I saw a few copies peeking out of bags and packs. If the evidence of our own eyes (not to mention the reports that come to us) is to be credited, apparently a fair number of folks have found their way into the world of traditional fiddle tunes through our book. I would guess that few people buy a tune book with the express purpose of sitting home alone with it while turning their backs on the raging musical storms going on around them in the world outside. So what's this book for? Building a repertoire, and enabling some musicians to feel more confident about getting out into the wind and the rain!

Sue Songer and I take pride in the repertoire in these pages. It differs from some of the tune books I brought home when I first stepped into the fiddle world in the late '60s. Those volumes may have had a thousand and one tunes, but most of them were alien to musicians with whom I crossed paths in those days. However, we believe that you are likely to find someone in your musical neighborhood who knows at least some of the pieces included here, making this tune book—we hope—a useful tool for playing for dances or just hacking around in for fun. This is, therefore, a complex issue: Contrary to my reservations about the value of relying on printed music, I also believe that *The Portland Collection* is a living document in its own way, especially to the extent that it is successful at jump-starting connections between people who love to play fiddle tunes.

Having said that, I come back to my first concern and advance it as a gentle reminder: If you want to feel the living pulse of traditional music, you need to learn to play these tunes out of your memory as the first priority. This allows you to interact directly with the other musicians in the session or at the party. It enables you to watch the dance unfold and make adjustments to it. It helps you pay more attention to the technical challenges of playing your instrument. It even gives you more opportunity to pay some attention to the caller! Essentially, learning the music removes what I believe is an artificial “wall” between you and what's going on around you and within you.

The roots of folk music are in the aural domain, person to person. These roots must be honored and strengthened, I believe, if the spirit of folk music is to survive. (Folk culture certainly exercised its power and charm and provided its deep satisfactions to everyone at that tune session in Bellingham where I learned “Open the Gate, Walk on Through.”) The music in this book comes from people who passed it directly on to us, not from other books. It was selected largely because of the pleasure it gives in the playing. I urge you to pass it on by scraping it out on your fiddle or squeezing it through your bellows. (Make some noise!) This tune book will have served its best purposes if it encourages you to embark on wider, more personal searches that will result in connecting with the vibrating heart of the real thing.

Becky's Mode

by David A. Kaynor

Musical score for "Becky's Mode" in C major, 4/4 time. The score consists of four staves of music. The chords indicated above the notes are: Dm, Am, G, C, Dm, F, G, Am, Dm, Dm, C, Dm, Am, Dm.

© Copyright 2000, David A. Kaynor. All Rights Reserved. Used by Permission.

Belfast Jig

Musical score for "Belfast Jig" in D major, 6/8 time. The score consists of four staves of music. The chords indicated above the notes are: D, A, D, G, D, D, Em, D, Em, A, D, D, Em, A, D, D, Em, A, D.

Big Scioty

Musical score for 'Big Scioty' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Chord symbols G, C, G, and C are placed above the first four measures. The second staff continues the melody with chord symbols G, C, G, D, and G. The third staff features a repeat sign at the beginning and chord symbols G, D, and Em. The fourth staff concludes the piece with chord symbols Em, C, D, and G.

Billy in the Lowlands

Musical score for 'Billy in the Lowlands' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Chord symbols G and C are placed above the first and fifth measures. The second staff continues the melody with chord symbols G, C, D, and G. The third staff features a repeat sign at the beginning and chord symbols G and Em. The fourth staff concludes the piece with chord symbols G, C, D, and G.

Buzz the 9

by Betsy Branch

Musical score for 'Buzz the 9' in D major, 4/4 time. The score consists of four staves of music. The first staff contains the main melody with chords D6, D, G7, E7, A7, and D. The second staff continues the melody with chords D, D/C, G/B, Gm/Bb, D/A, and a first ending with A7 and D, followed by a second ending with A7 and D. The third staff features a rhythmic pattern with chords A, D, A, and D. The fourth staff continues the rhythmic pattern with chords A, D, G7, and a first ending with A7 and D, followed by a second ending with A7 and D.

Play the E notes in measures B1, B3, and B5 as double stops if possible.

© Copyright 1996, Betsy Branch. All Rights Reserved. Used by Permission.

Camp Meeting on the Fourth of July

Musical score for 'Camp Meeting on the Fourth of July' in D major, 4/4 time. The score consists of four staves of music. The first staff contains the main melody with chords D and A. The second staff continues the melody with chords D, A, and D. The third staff features a rhythmic pattern with chords D, G, D, and G, including triplets. The fourth staff continues the rhythmic pattern with chords D, G, A, and D, also including triplets.

Cuil Aodha

A E A Bm E
 F#m Bm E 1 A 2 A
 A E Bm E
 F#m Bm E 1 A 2 A

*The music captivates me. I love to listen to it,
 play it, and dance to it. I love being part of
 creating that musical space for people to
 dance in. There's such an energy flow back
 and forth between the musicians and dancers.
 It's such a deliciously mysterious process!*



CARL THOR
 HAMMER DULCIMER

Notes on the Tunes

by
Clyde Curley

After Midnite Hornpipe – by Portland fiddler and caller Gordy Euler. “This tune from 1995 is one of many inspired by years of attendance at the Festival of American Fiddle Tunes in Port Townsend, Washington,” says Gordy. “The title refers to the fact that some of the best music is made well into the wee hours. I’ve always liked starting the B part of a tune on the V chord, and that’s reflected here.” Gordy knows how to write a good dance tune. That open-string E note at the top of the B part is certainly intended to wake up the dancers, even after midnight!

Alice’s Reel – by fiddler Frankie Gavin, of Co. Galway, Ireland. After I learned “Farewell to Tchernobyl” (see *The Portland Collection*, Volume 1) and began playing it for dances, I kept my ear cocked for other tunes that might share some of its dark, D-minor qualities—something played mostly on the low strings and guided by unexpected chord progressions and rollicking syncopations. When I heard “Alice’s Reel” on Frankie Gavin’s hypnotic solo album *Frankie Goes to Town*, I knew I had a like-minded sister to “Tchernobyl.” The album notes say that it was “written for a very special person called Alice Cottrell from Eunice, Louisiana.” In a note to us, Frankie adds, “The tune is nice in Em, Gm, or F#m, the last being my own personal favorite.”

The Anchor Steam Reel – by Scottish fiddler Brian McNeill. The late Portland band Wildcats played this tune. Sue Songer picked it up from Mike Richardson of Anchorage at the 1997 Alaska Folk Festival in Juneau. Formerly of the Battlefield Band, McNeill is not only an extraordinary fiddler, but also a compelling singer and songwriter. In recent years he has been touring with the Scottish singer Dick Gaughan. I urge dance musicians to check into the folk singing world every now and then, if for no other reason than to stay connected with the rich contexts of music that is written not just for the feet but for the heart and head as well. We don’t know if this tune is named after the brew from San Francisco, but it’s pretty heady stuff in its own right. The Battlefield Band has put this tune on their album *On the Rise*.

Andy De Jarlis (AKA “Cape Breton Jig”) – Portland fiddler George Penk loves to play this tune partly because of one unusual quality—it’s a jig in E major, making it a good candidate for medleying up in dramatic fashion with tunes in the common fiddle keys. George thinks he got the tune from transcontinental fiddler Rex Blazer at the Fiddle Tunes festival years ago. Considerable interest prevails among musicians about the source of “Andy De Jarlis,” with some speculation that it was composed by the Manitoba fiddler himself. Seattle accordionist and contra dance music scholar Phil Katz points out: “It’s not in the De Jarlis books, but it is on his London-label LPs and attributed to him there, where it is called ‘Scotch Style Jig.’ That isn’t proof that he wrote it, since some tunes are listed on those records as composed by Andy De Jarlis, but which are only his

versions (e.g., ‘Whiskey Before Breakfast’). But probably it’s his. He did have a propensity for the key of E.” The tune is widely dispersed, recorded by Cape Breton fiddler Jerry Holland, the Irish band Altan, and English accordion player Karen Tweed (who calls it “Tom Trainor’s”). It must be added that the tune is great fun to play. At least there is no mystery about its popularity!

Apple Blossom – Sue Songer learned this wonderful old-time tune from a tape she made of Seattle fiddler Greg Canote jamming at the 2002 Fiddle Tunes Festival in Port Townsend, Washington. Greg tells us that he got it from the playing of Jim Bowles (1903–1993) of Monroe County, Kentucky. A Marimac recording, *Railroad Through the Rocky Mountains*, has a 1959 field recording of Bowles playing the tune. Greg says, “This tune is a great example of the lovely, lyrical tunes of south central Kentucky.” Greg, whose playing is itself lovely and lyrical, ought to know.

April Storm – by Terry Wergeland, Seattle accordion and piano player. Portland fiddler Betsy Branch says, “I learned ‘April Storm’ in 1994 in the Fat Chance dance band in Seattle, my very first contra dance band, with Terry Wergeland and others.” Terry tells us, “This tune was written on an extremely windy night—power outages, trees knocked down—in April of 1993 and was the product of a romance with a woman I had met at a contra dance.” He adds, “The chords provided are merely a suggestion. I strongly encourage the use of substitutions and additions whenever one is inspired to do so.” Seattle musicians Dave Bartley, Anita Anderson, Betsy Adamson Cooper, and Sande Gillette recorded the tune on their CD *Bag o’ Tricks/Tricky Brits*. Playing tip: practice precision in the syncopated passages in the opening measures. Rhythmic hitches like these can indeed be tricky bits!

Arizona – by Vermont guitarist Keith Murphy, who recorded the tune with fiddler Becky Tracy on her CD *Evergreen*. This beautiful reel is a popular tune in Portland. Fiddler Kathleen Towers says, “It became an immediate favorite of mine—and many, many people. It plays so nicely at, say, 100 bpm [beats per minute]. Increasing the tempo tends to rob it of some lilt and definition.” I should add that I love an occasional fiddle tune that never climbs up onto the E string. I think violins must take great pleasure from a good bottom-end massage! The tune is published in Keith Murphy’s tune book, *The Black Isle*, where the notes say the tune was born in Prescott, Arizona, during a dance weekend.

The Banks of Lough Gowna – Our version of this Irish session staple is supplied by Betsy Branch. The tune has been recorded often, notably by Galway accordionist Joe Burke and New York fiddler Andy McGann on their album *A Tribute to Michael Coleman*. Rodney Miller also has a rendition on a compilation album of New Hampshire contra dance bands called *Choose Your Partners!* Lough Gowna itself is a series of interconnected waterways in Co. Cavan that provide prime fishing, “especially from its banks,” according to one tourist guide. Playing tip: I’ve gotten in the habit of substituting G chords for Bm in this particular sub-genre of tunes. Here I recommend

trying G chords in the first measure of the A part (and the fifth measure), which makes for a dramatic contrast following the Bm chord that ends the tune in the last measure of the B part.

Bargenny Bowling Green – Portland fiddler Ellen Hansen learned this jig playing for Scottish country dances with pianist Lisa Scott. Ellen has been a significant force for introducing many high quality Scottish tunes to the Portland contra dance scene. She tells us that “Bargenny Bowling Green” is in *The Gow Collection of Scottish Dance Music*. The name “Bargenny” is apparently a reference to a family of nobles in early Scottish history.

The Barrowburn Reel – by Addie Harper. Ellen Hansen relates that she first heard this reel performed by the Boston Scottish Fiddle Club at a 1992 Celtic concert at the Hatch Shell, an outdoor stage along the Charles River in Boston. Addie Harper was a musician and composer from Wick, in the far north of Scotland. Addie’s widow Isobel tells us, “This must be one of Addie’s most popular compositions. It came to him while on holiday in Northumberland just south of the Cheviot Hills near the little district of Barrowburn. It was an ideal setting for creating music.” The tune has been extensively recorded, notably by the Addie Harper Trio on *Down That Road Again*, but also by Aly Bain and Phil Cunningham on *The Pearl*. This is one of those classic tunes that has a Mozart-like inevitability about it: every note is just exactly right.

Becky’s Mode – by fiddler and dance caller David Kaynor of Montague, Massachusetts. Sue Songer, whose band Calico plays this, says, “David Kaynor routinely sends me his tunes. The chord progression in the A part on this one caught my fancy.” David tells us, “I wrote this tune while thinking about all the ways Becky Hollingsworth, current employee of the Button Box, concertina and accordion store in Amherst, has contributed to the well-being of the Montague and Guiding Star Granges, our Grange halls, our dances, and innumerable individuals, including me.”

Belfast Jig – Gordy Euler picked up this tune from Massachusetts banjo player Ken Perlman at Fiddle Tunes. The chords we have here are from Ken, who further informs us: “I got ‘Belfast Jig’ from fiddler Elliot Wight. He was living in North River, Prince Edward Island, at the time, but grew up in the district of Flat River, in the southeastern part of the Island. The tune is probably named for the district of Belfast, PEI, which is not far from Flat River.” This unprepossessing but quite serviceable Canadian jig can be heard on Ken’s CD *Island Boy*.

Belknap’s March – by Bill Wellington, of Framingham, Massachusetts. Sue Songer harvested this for the Portland Megaband, an agglomeration of Portland-area musicians numbering in the dozens that plays the Dean Kenty Memorial contra dance once a year. This is a new tune with a classic march sound. “A brand-new fiddler can play this and feel kind of cool,” says Sue. “I got it from the self-titled Salmonberry album. I was looking for a march that could lead into ‘Meeting of the Waters,’ and this one works really well.” Bill Wellington tells us that “Belknap’s March” was written in honor of Elisha Belknap of Bill’s hometown, Framingham. “He was a fifer in the

War of 1812. His manuscript of tunes is a valuable reference for those studying early American music. It is the earliest source for several tunes, including ‘Lampighter’s Hornpipe.’” Bill has produced his own book of tunes, *Belknap’s March*.

La Belle Gaspésie – by the gifted and alarmingly prolific Montmagny, Québec, accordionist, accordion builder, and tune composer Marcel Messervier. Sue Songer learned this terrific piece from Olympia musician Kay Atwood, who learned it from New England accordionist Jeremiah McLane at Camp Wannadance several years ago. This tune is also a favorite of Kathleen Towers. “Any time this tune comes up in a session,” she says, “I feel a sense of real joy. To me, ‘La Belle Gaspésie’ exemplifies that joyous French Canadian sound.” I agree—and feel compelled to add: If you’ll learn this tune before tackling anything else in the present volume, you’ll be getting off on the right foot—and with a spring in your step. Playing tip: Some musicians like to stay on the A chord in the first and second measures of the B part (and then again in the fifth and sixth measures). Your choice! Mary Cay Brass recorded this on her CD *Green Mountain*.

Reel Béloeil – In the mid-’80s, English musicians Chris Wood (fiddle) and Andy Cutting (accordion) released a self-titled cassette that leaned heavily on French Canadian music. Dan Compton brought the emotionally and chordally complex music of this duo to my attention, for which he has my eternal gratitude. When my wife Susan and I visited England in the summer of ’98, we beelined to the Durham Folk Festival, where Chris and Andy teamed up with accordionist Karen Tweed and guitarist Ian Carr to play one of the most powerful concert sets I have ever heard. Needless to say, I scooped up a bagful of audio treasures and cradled them in my lap on the airplane all the way back to Portland. “Reel Béloeil” was on that early tape, the second tune in a medley simply called “Reels à Philippe Bruneau.” The tunes were attributed to Lorenzo Picard, but it turns out that only the first tune came from him. (See our note to “Reel à Père Bruneau.”) The late Philippe Bruneau, who sent us a tape of himself playing Reel Béloeil, tells us that it was named for a village just east of Montréal on the Richelieu River. “It was recorded in 1929 by Edouard Picard,” says Philippe. “This is traditional music, a very beautiful reel—very, very beautiful.” So it turns out that there is a Picard family connection after all. There is also a Durham connection, and now a Portland connection—connections all around! Our chords here are mix and match: Seattle musician Bill Meyer’s for the A part; Philippe Bruneau’s for the B part.

Beth Cohen’s – by Massachusetts musician Larry Unger. Oregon musicians Kathleen Towers and Todd Silverstein are both advocates for this tune. Kathleen likes its minor/modal quality and its swing. She learned the tune from Larry Unger’s tune book *Reckless Reel*. It was recorded on the band Uncle Gizmo’s self-titled CD. Larry says, “I wrote ‘Beth Cohen’s’ one night after hearing her play some Greek music on the fiddle at a club in Somerville, Massachusetts. When I got home that night, I took out my guitar, and this tune, with the scale including the flatted second note, popped out.” A vivifying eastern Mediterranean breeze blows through this piece, giving it a fresh, unexpected sound that largely explains its popularity with dancers.