Goudhurst+District u3a country dance tunes group book

Containing pairs of jigs, polkas, hornpipes, schottisches, waltzes, airs and various other tunes, and notes about their sources and histories, many of which were informed by the online Traditional Tunes Archive and by well known concertina and melodeon player Andy Turner.

Demos of all the tunes can be found on the Playalong country dance tune videos playlist on my YouTube account at https://www.youtube.com/@GavinAtkin

For info, later tunes, updates etc, see Singdanceandplay.net, or contact Gavin Atkin at gmatkin@gmail.com

Edition date: 4th March 2025

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Section A. Jigs

Section B. Polkas

Section C. Marches

Section D. Rants

Section E. Hornpipes, schottisches, stepdances French schottisches

Section F. Reels

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Foreword

I first met Gavin and Julie when they were running regular sessions in Mid-Kent. Then COVID hit and I joined their well attended Sunday Zoom sessions, which kept many people performing. The zooms have continued and are now twice a month.

After the pandemic, they decided to use the u3a organisation as an umbrella to teach English country dance music to anyone interested. The u3a seems a very suitable organisation for the purpose: its website says the 'u3a is a UK-wide collection of 1000+ charities that provide the opportunity for those no longer in work to come together and learn for fun.'

The u3a tunes group meets twice a month. For one of those meetings, Gavin uses his experience and suggestions from members to prepare two or three tunes to learn or practice. The other is a tunes session open to all: some of the repertoire is exercised and attendees are also encouraged to play a tune they like.

The group has played for several dances, provided music for some u3a events and performed on the Tenterden Folk Festival's open stage.

Gavin is interested in the history of the tunes and has distinct views on how they should be played for dancing, and there is time in the tune-learning meetings for discussion and questions. He imparts background that is often missing in sessions: a sense of what the music is and why we play it, and how the tunes can be brought to life and ornamented. It is a different atmosphere from that of a session, where the emphasis can be on the next tune and chatting is seen as bad manners. As a result, we've become a group of friends with a common purpose.

Everyone in the group has enjoyed the public events, and the group has acquired new members through performing. Being in a large and well practised band helps with confidence when playing in public, and stage fright vanishes.

The group has attracted players of many different instruments and varied musical experience. Some have come from the classical world with no folk music experience and some from the folk world expecting to learn by ear. All are brought together with clear musical direction from Gavin that results in what one caller has told us is 'possibly the best band in Kent'.

Peter Collinson, G+D u3a Tradition Tunes Group member

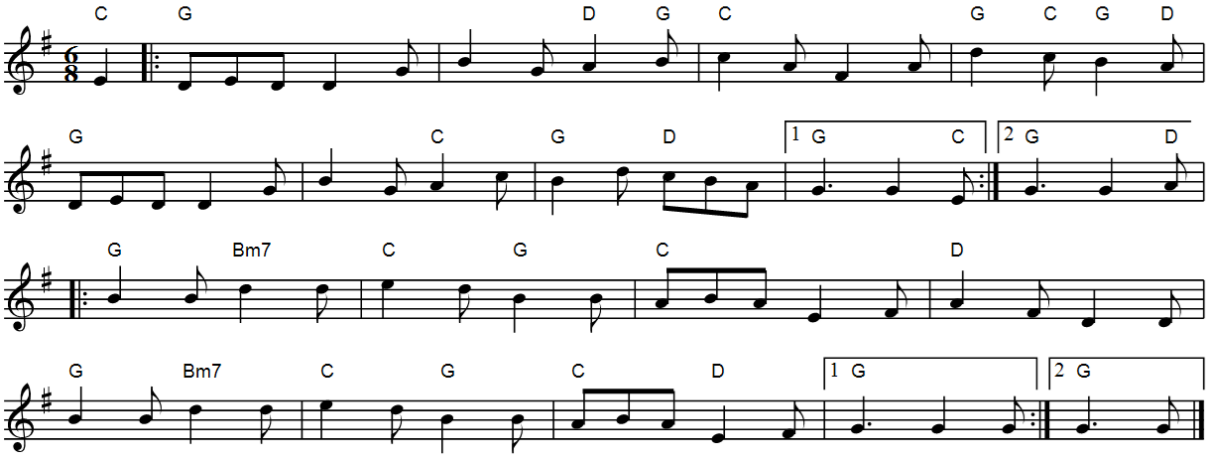
Section A. Jigs

32–bar Jigs

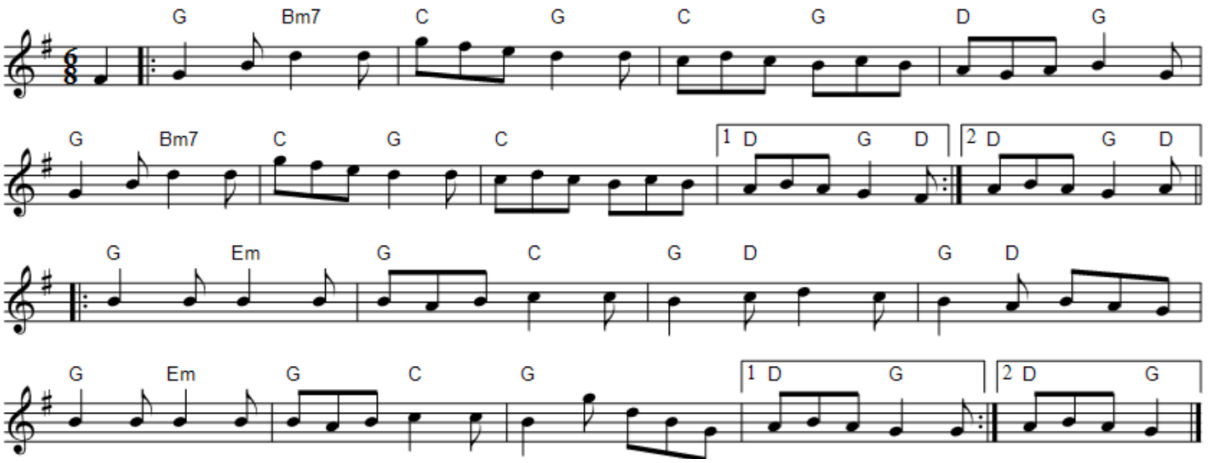
1. Set: Rig a Jig Jig/Captain Lanoe's Quick March

Rig a Jig Jig

England

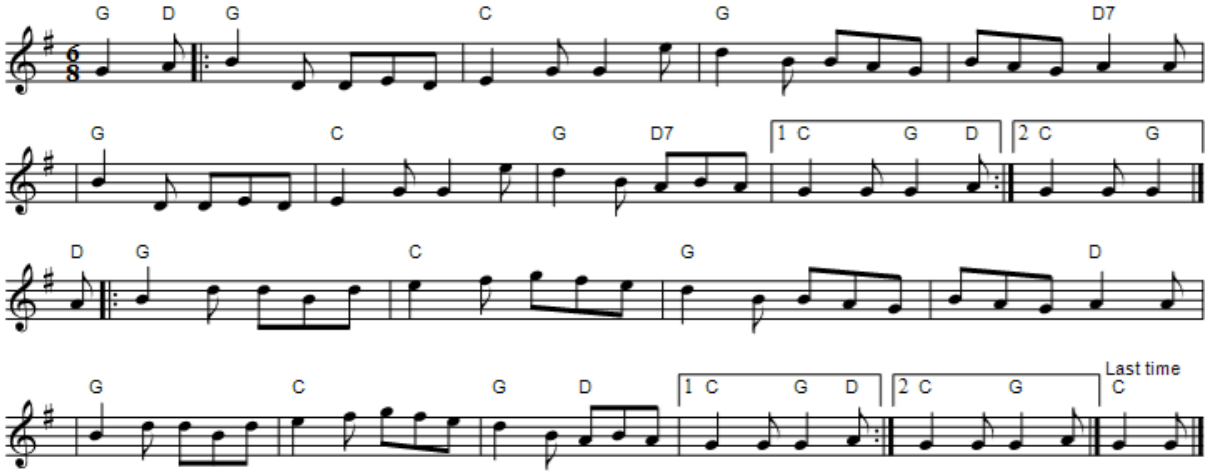


Captain Lanoe's Quick March

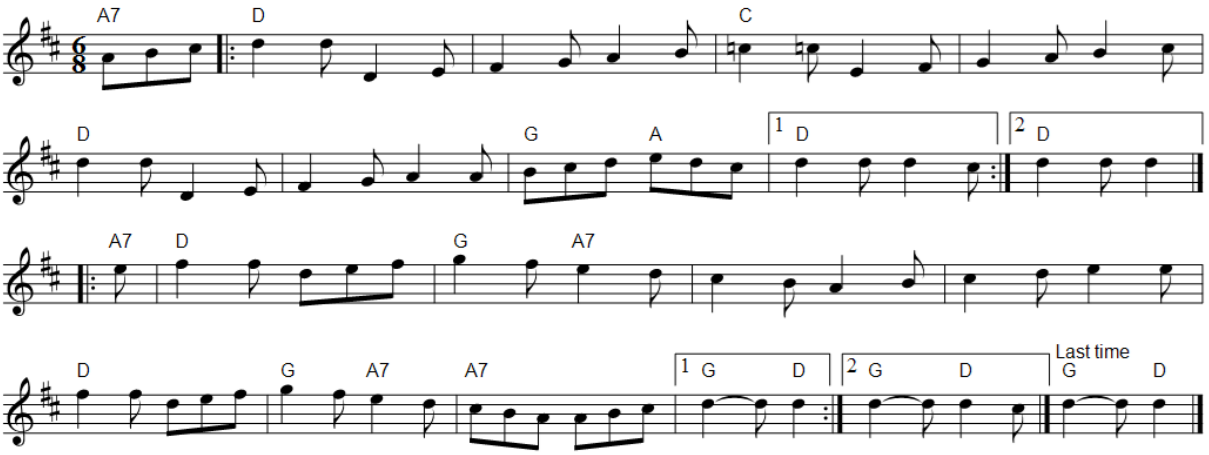


2. Set: The Hundred Pipers/The Fiery Clockface

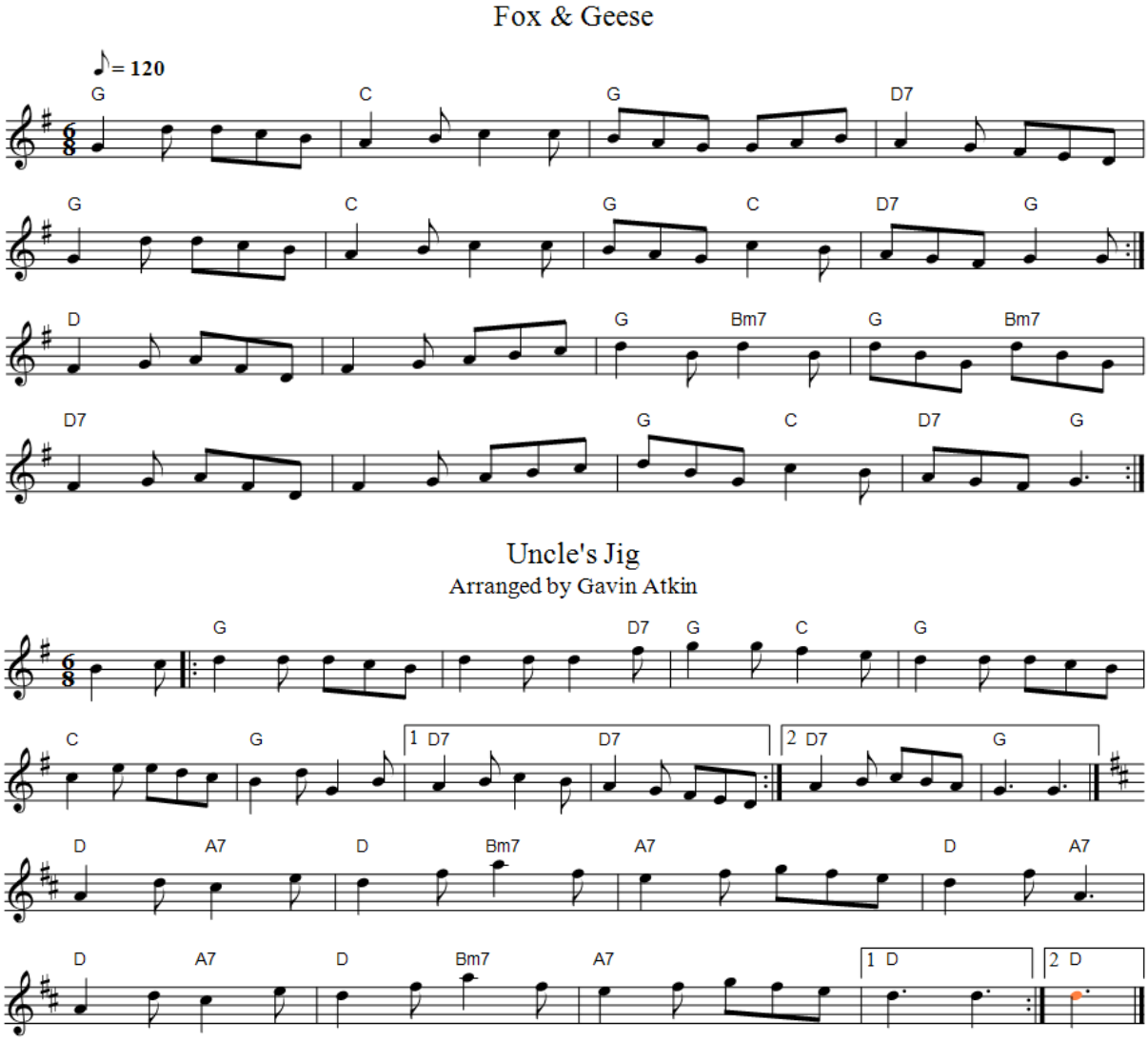
The Hundred Pipers



The Fiery Clock Face



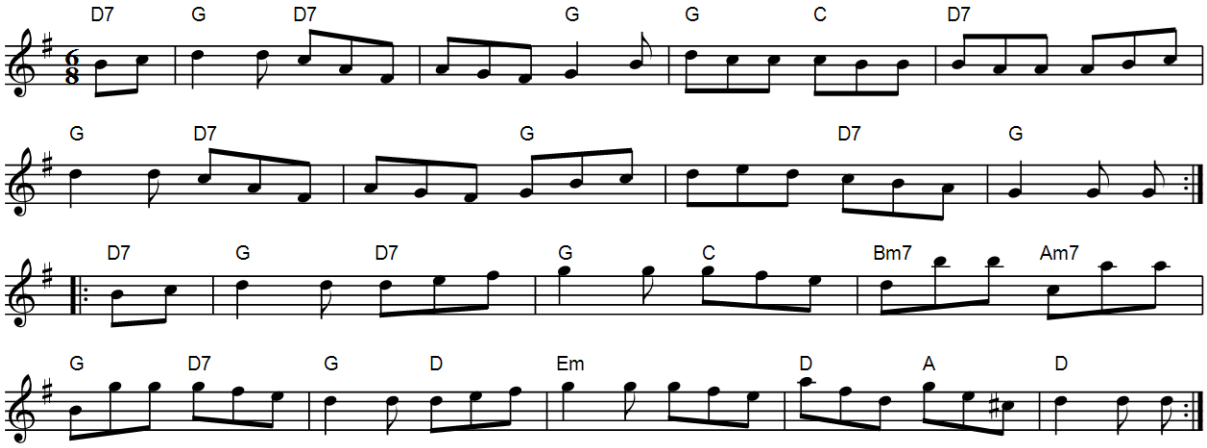
3. Set: Fox & Geese/Uncle's Jig



4. Set: Bellingham Boat/The Glakey Two Step

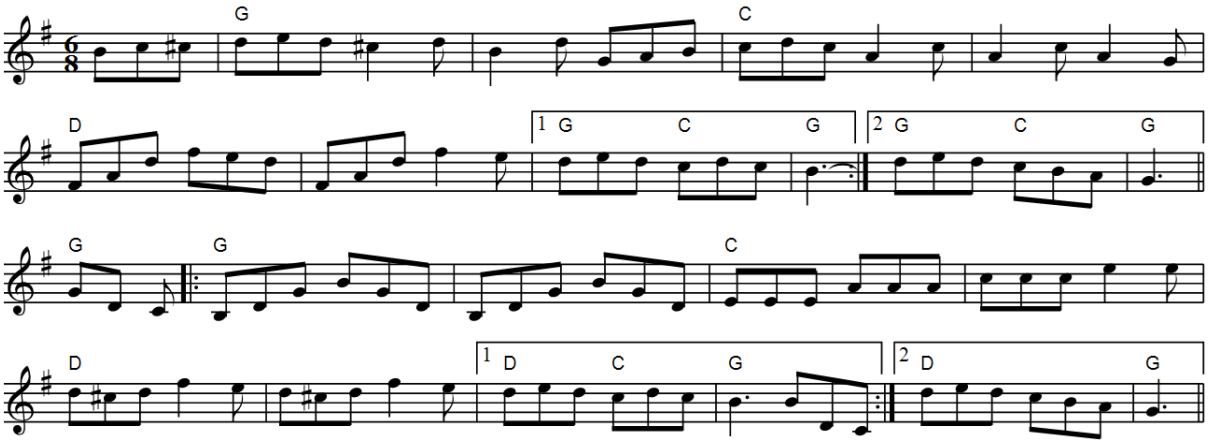
Bellingham Boat

England



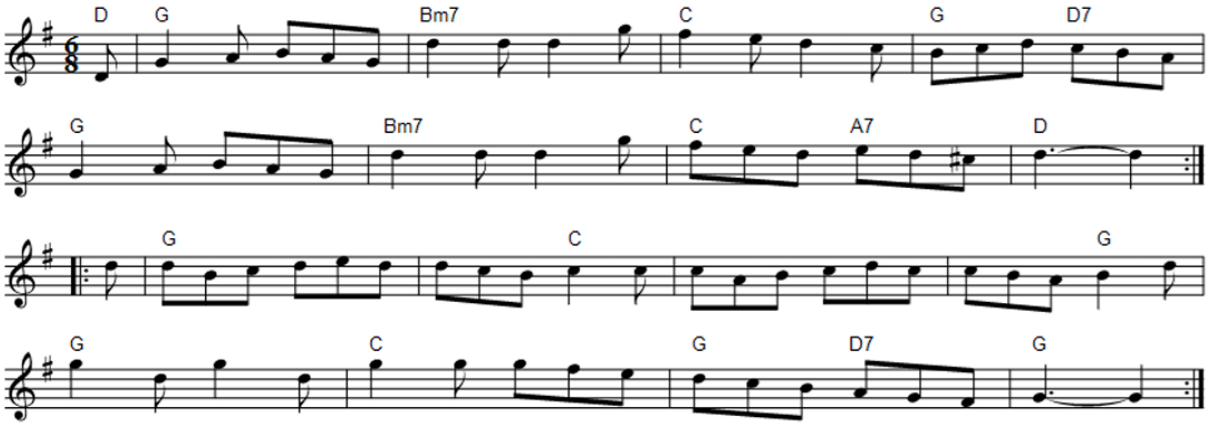
The Glakey Two-Step

Ernest Kirkby (but adapted and evolved by tune session musicians)

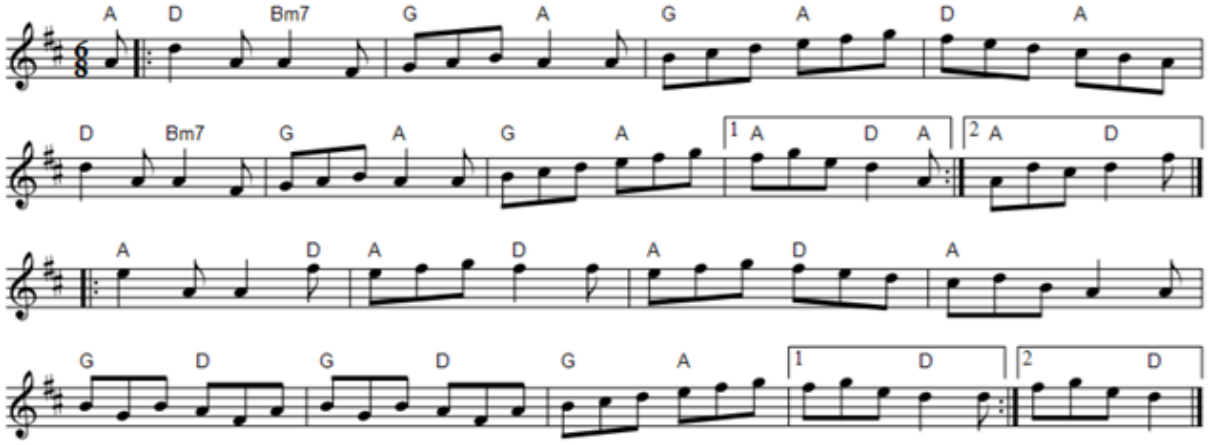


5. Set: The Happy Farmer/The Moon and Seven Stars

The Happy Farmer

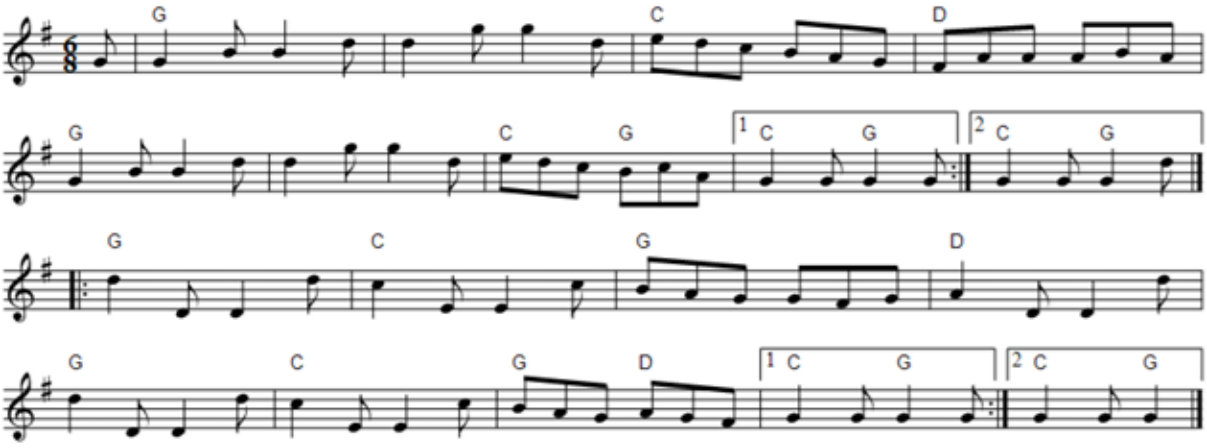


The Moon and Seven Stars

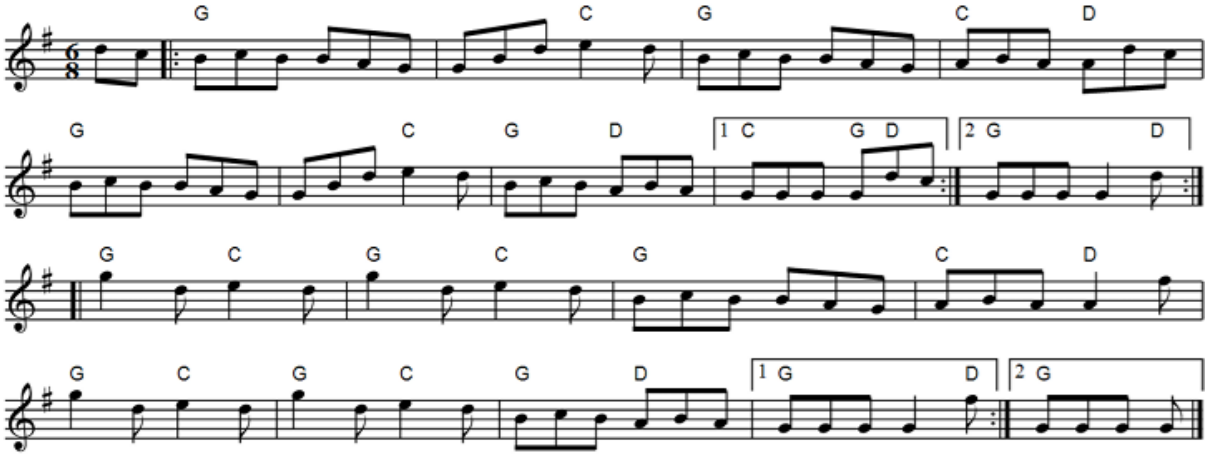


6. Set: Trip to Highgate/ Cock o' the North

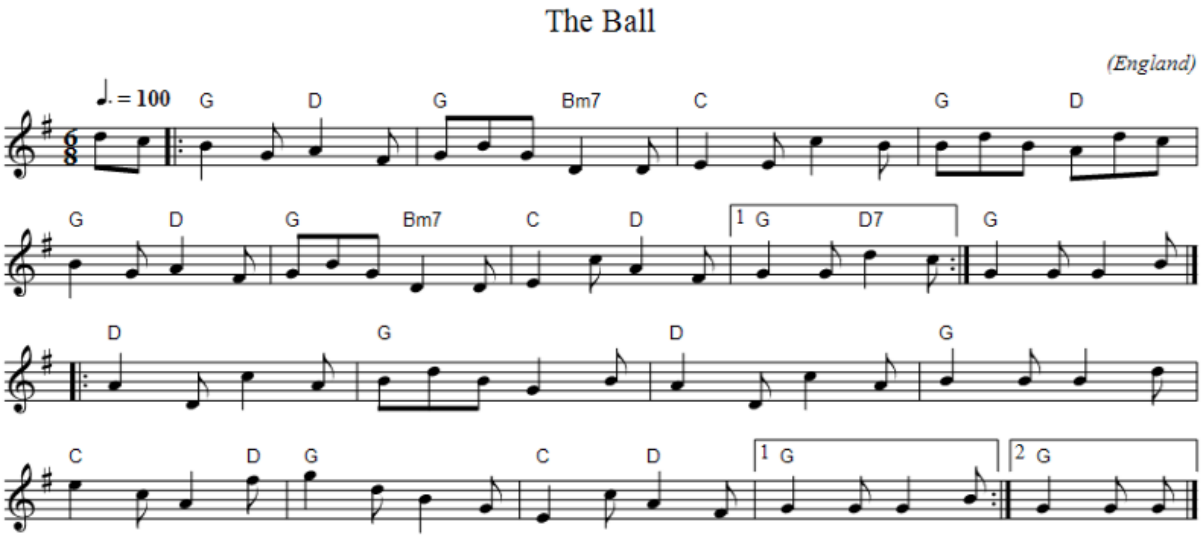
A Trip to Highgate

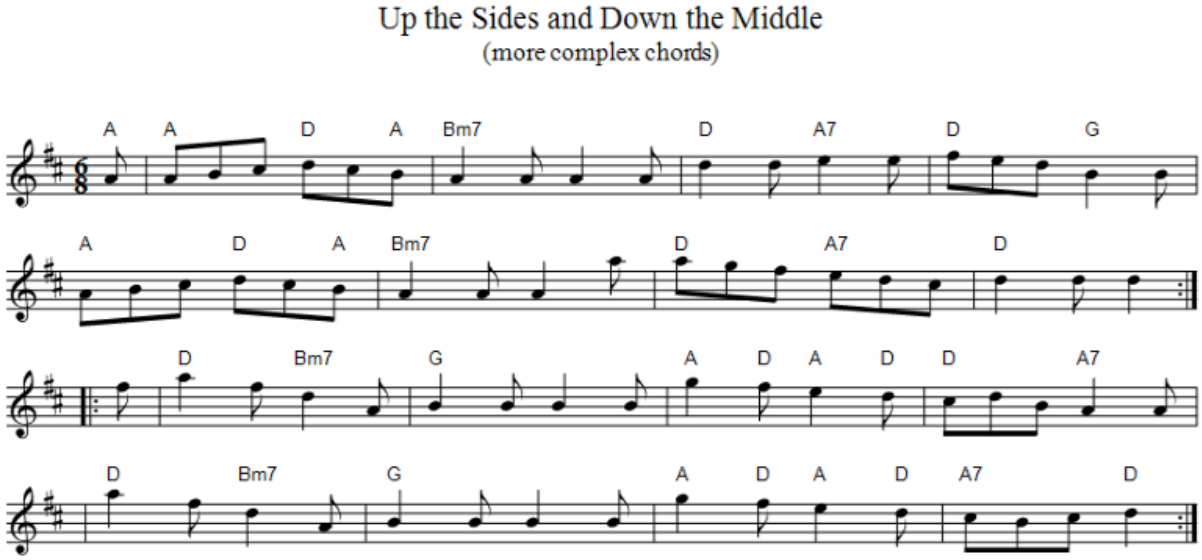


Cock o' the North



7. Set: The Ball/Up the Sides and Down the Middle



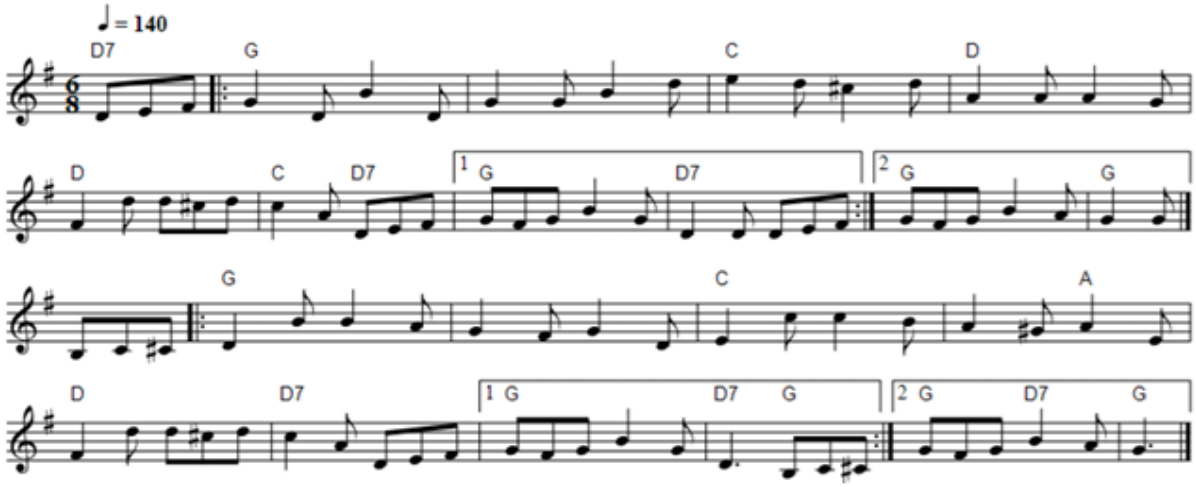


8. Set: The Ornithologist/The Hogmanay Jig

The Ornithologist

(A and D section only from the composer's original)

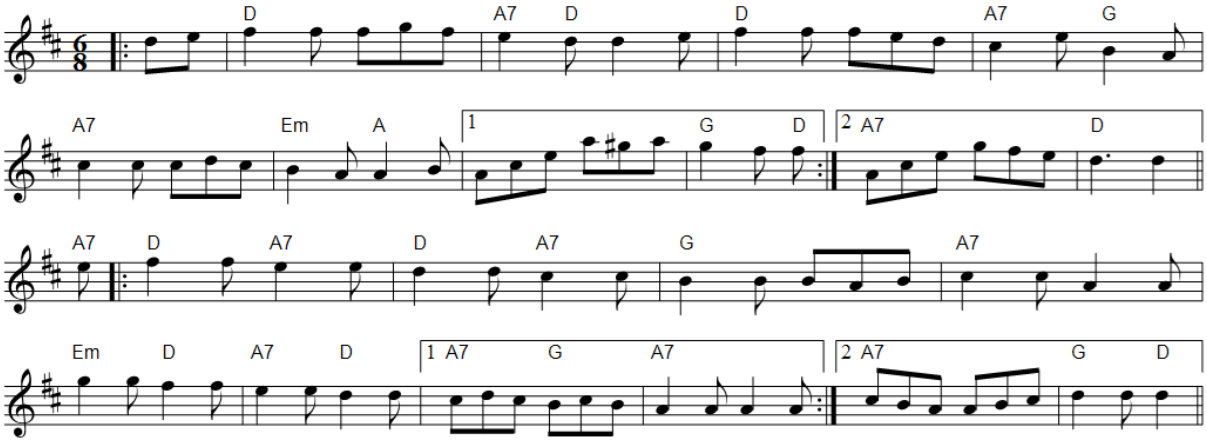
Freeland Barbour



The chromatic series of three notes that come before the B music are not available on some instruments, including melodeons, whistles and flutes. But don't worry – if you play them an octave up, you'll quickly get used to hearing them that way, and it's likely no-one else will know the difference!

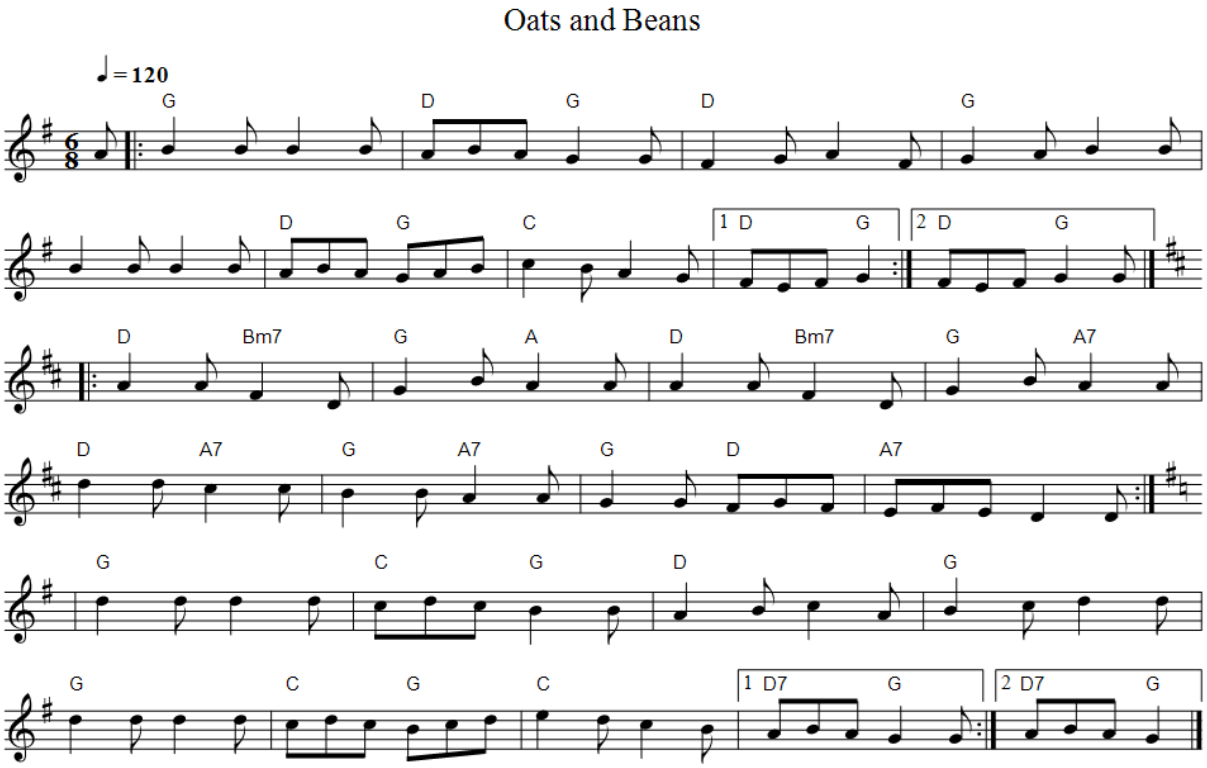
The Hogmanay Jig

(As played by Gavin Atkin)

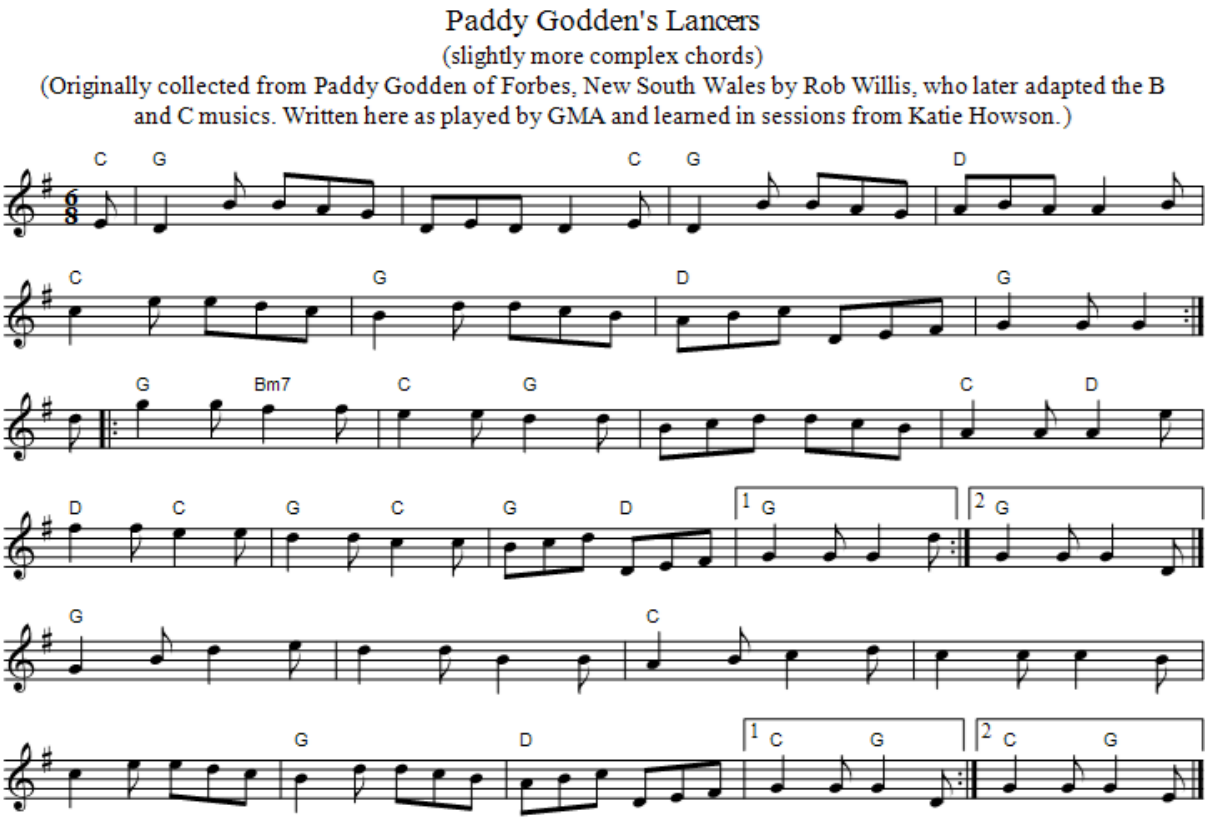


48-bar jigs

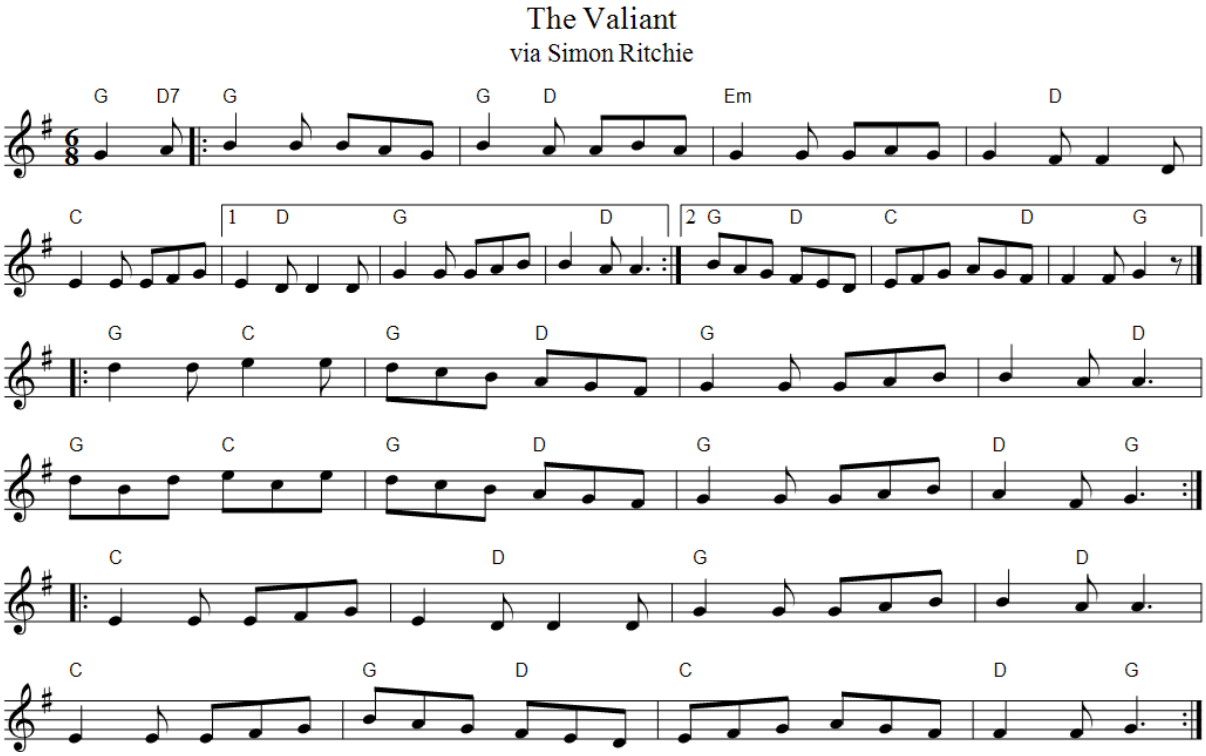
9. Oats and Beans



10. Paddy Godden's Lancers



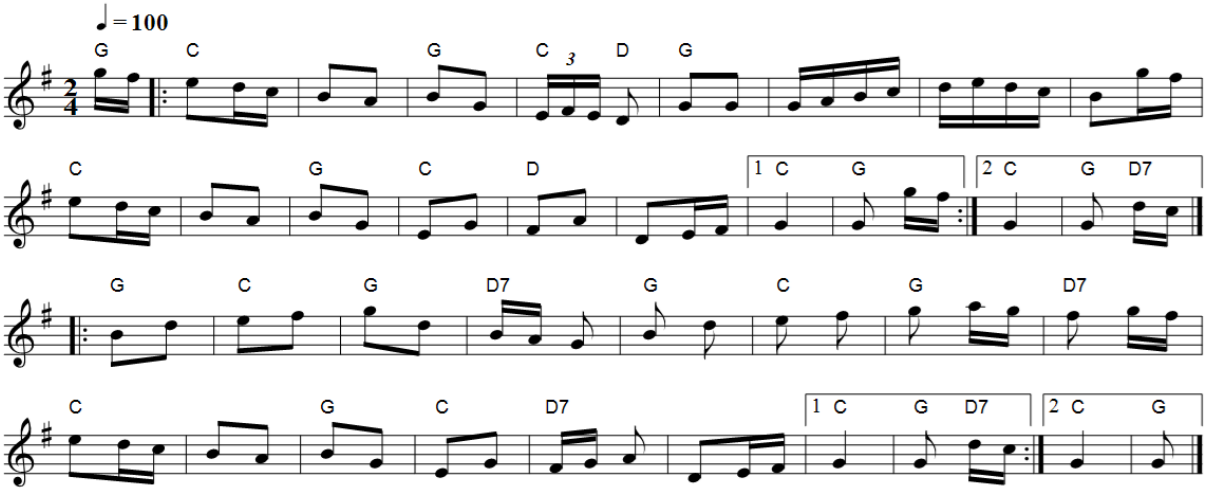
11. The Valiant



Section B. Polkas

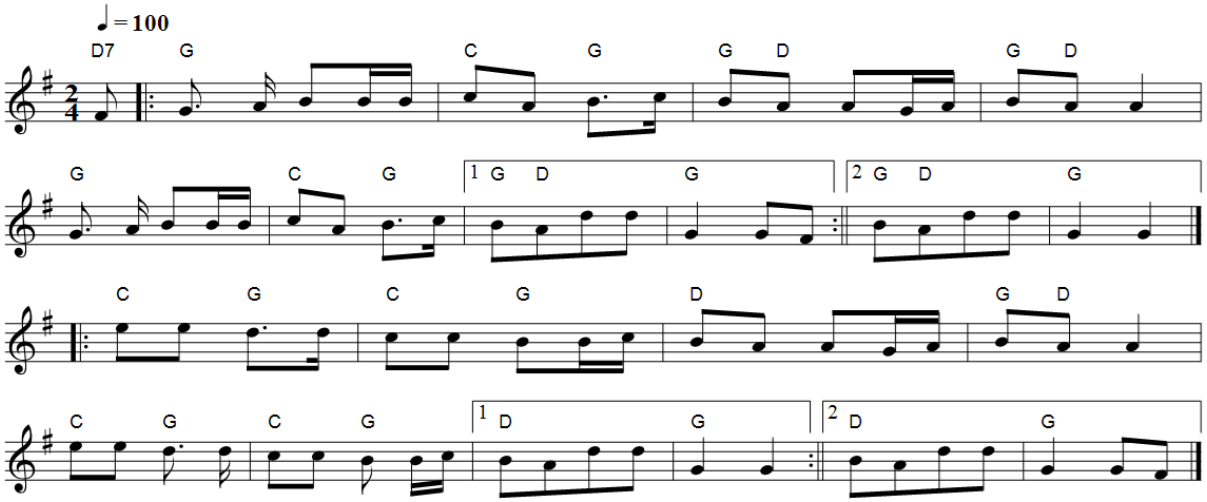
12. Set: Brighton Camp/Donkey Riding

Brighton Camp



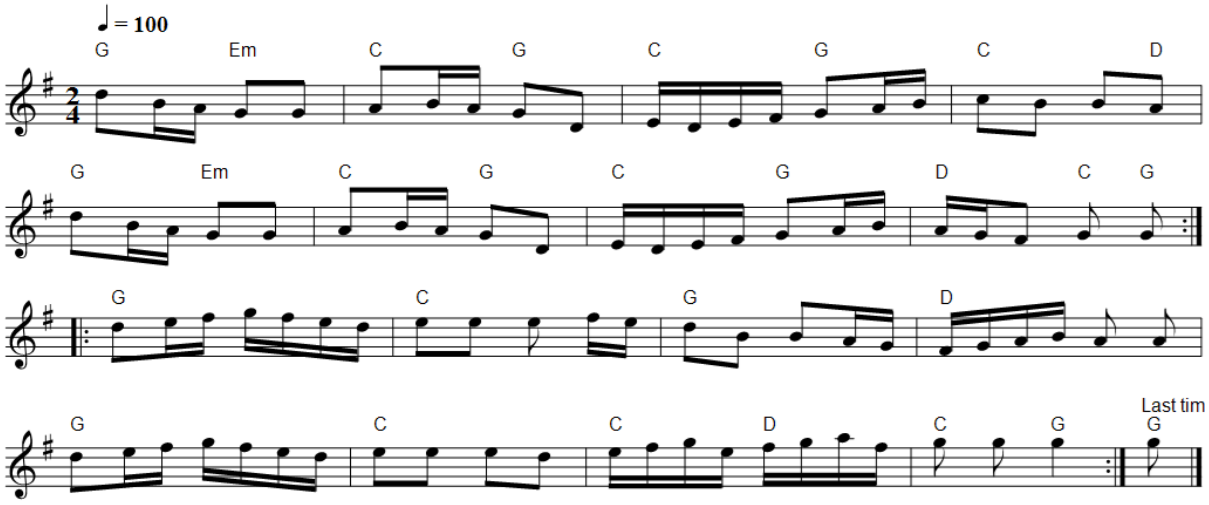
Donkey Riding

Trad



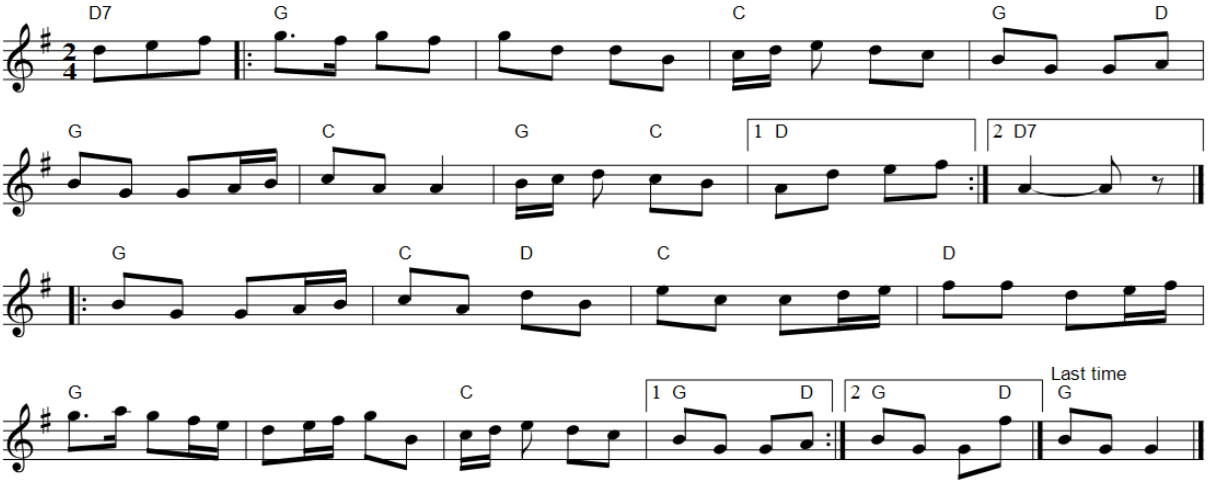
13. Set: Three Around Three/Bonny Kate

Three Around Three



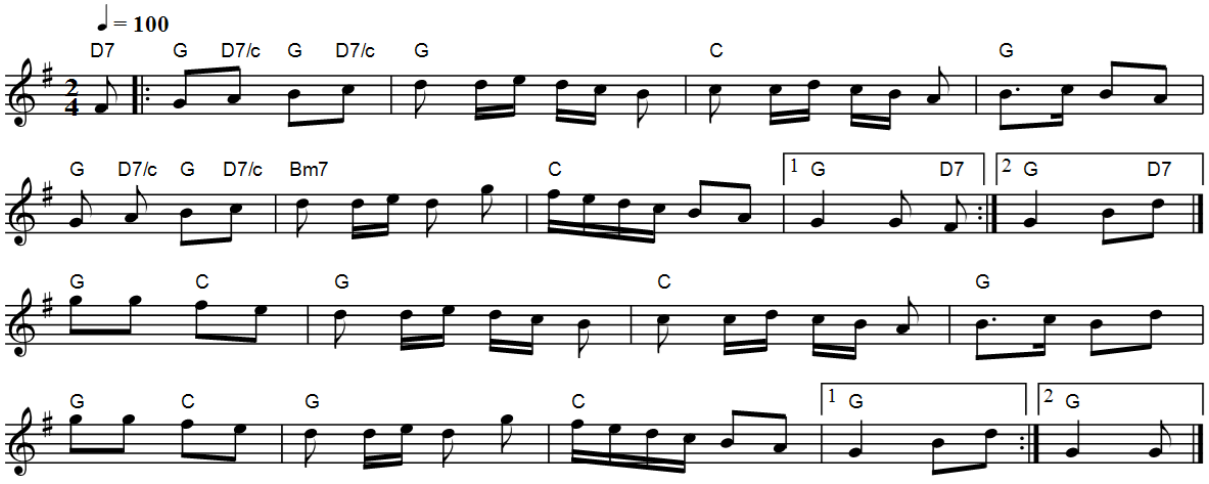
Bonny Kate

(Aka Sussex Bonny Kate)

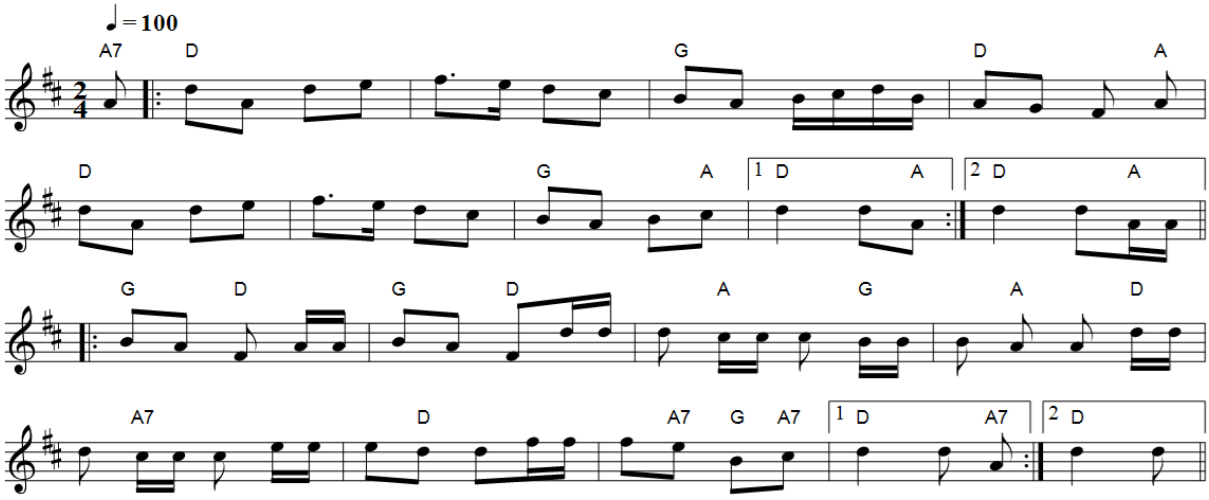


14. Set: The Pat–a–Cake Polka/The Sloe

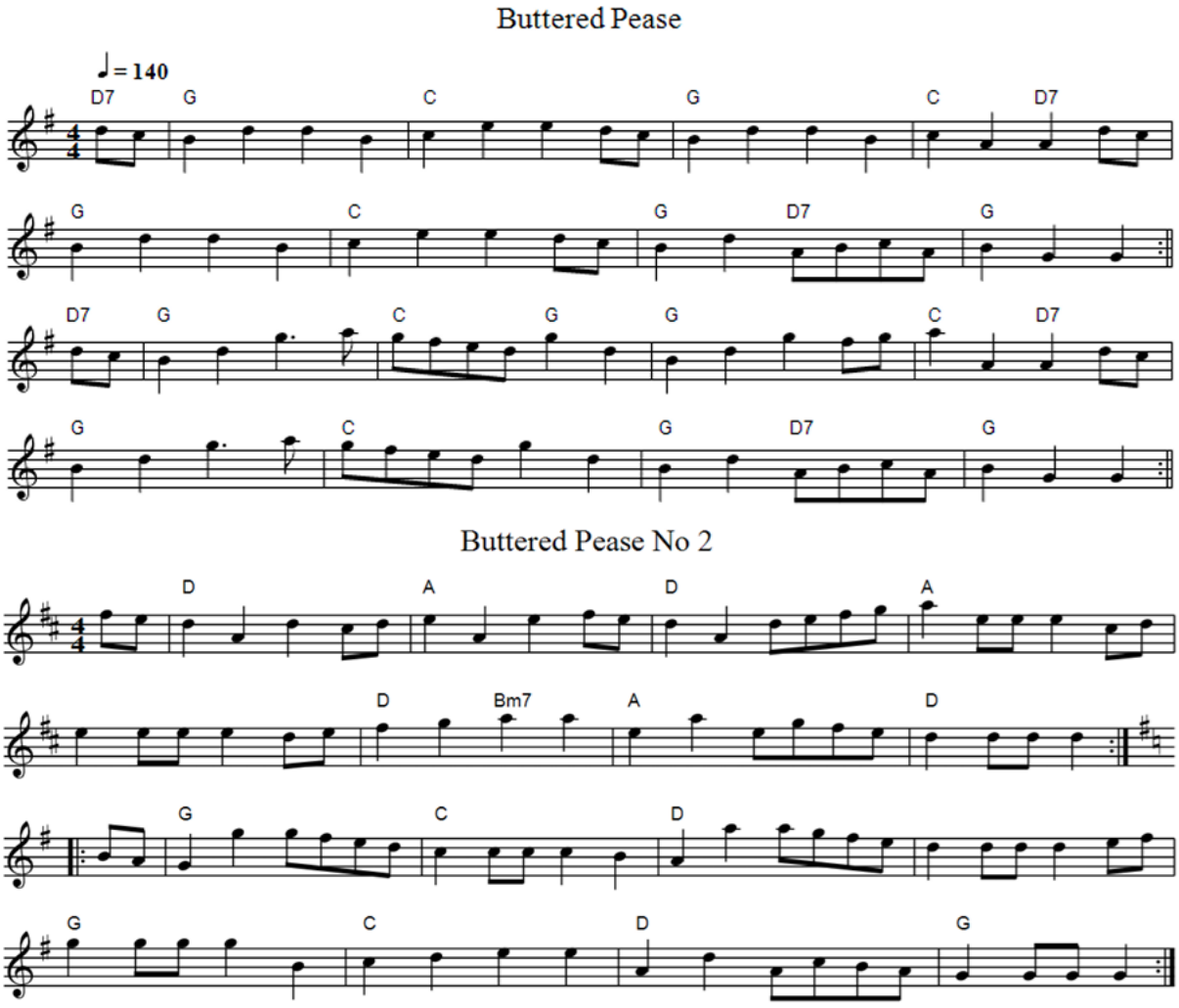
The Pat-a-Cake Polka
(simpler chords)



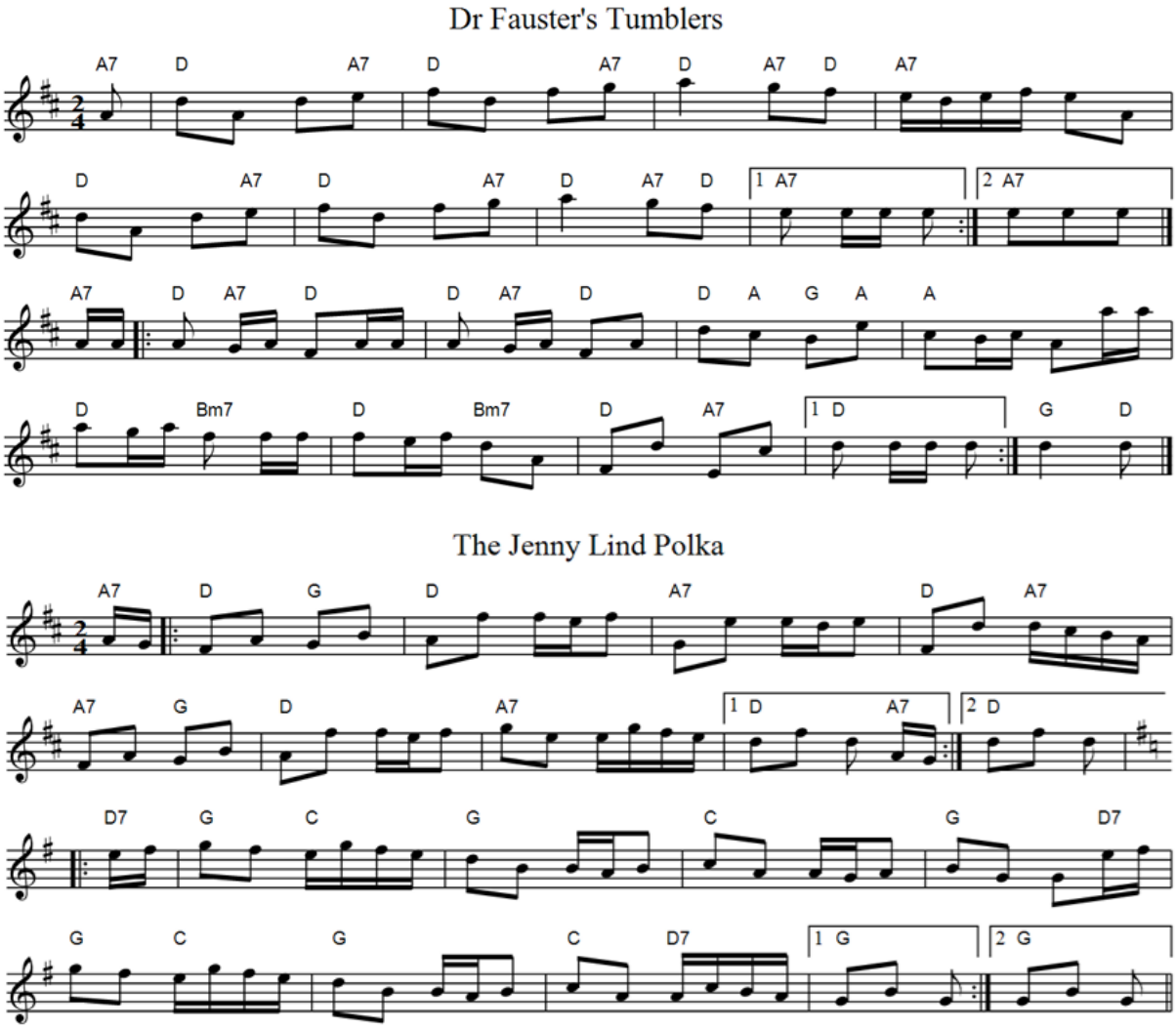
The Sloe



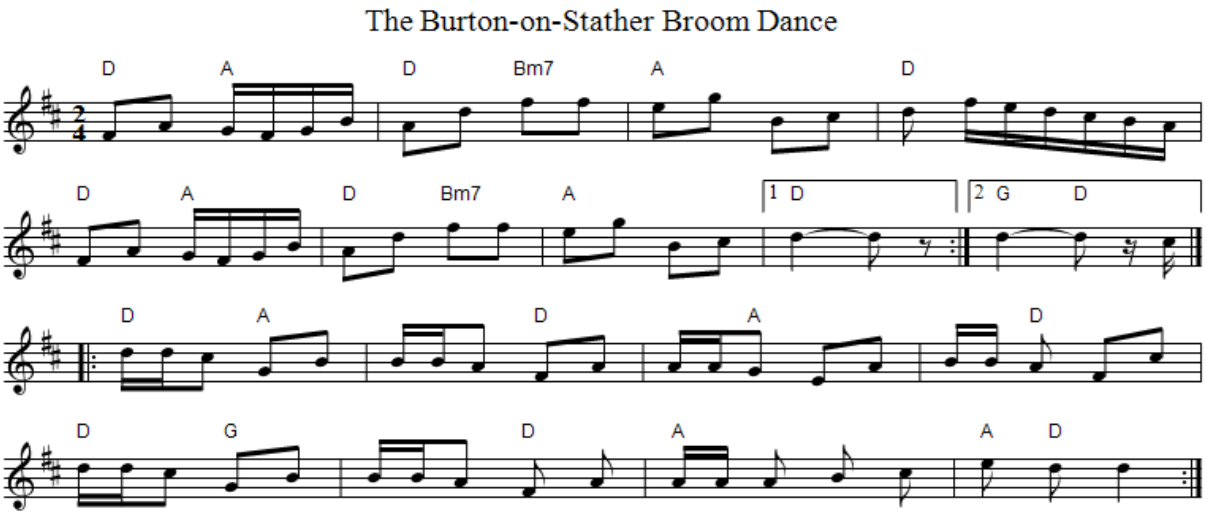
15. Set: Buttered Pease No 1 and 2

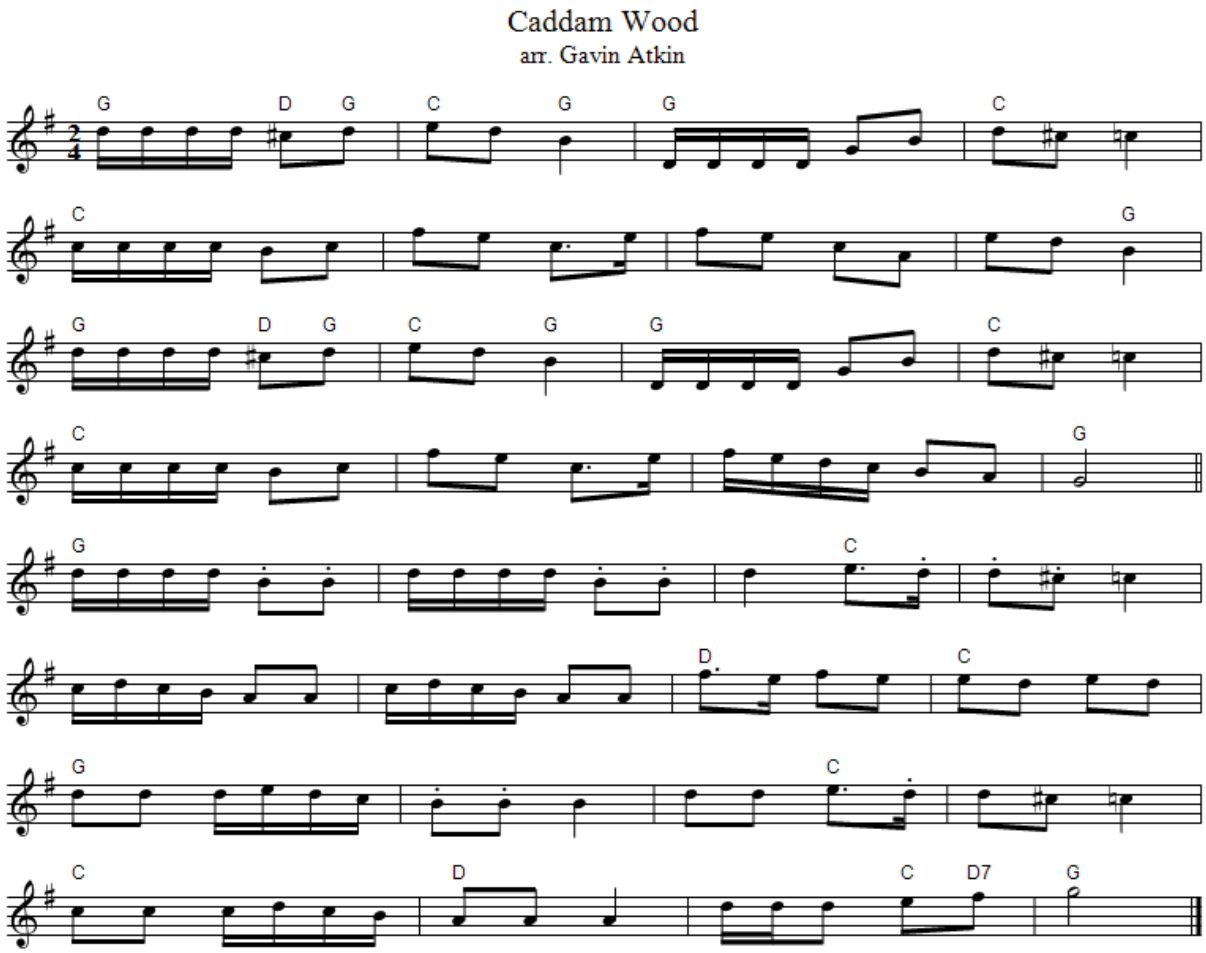


16. Set: Dr Fauster's Tumblers/The Jenny Lind Polka



17. Set: The Burton on Stather Broom Dance, Caddam Wood

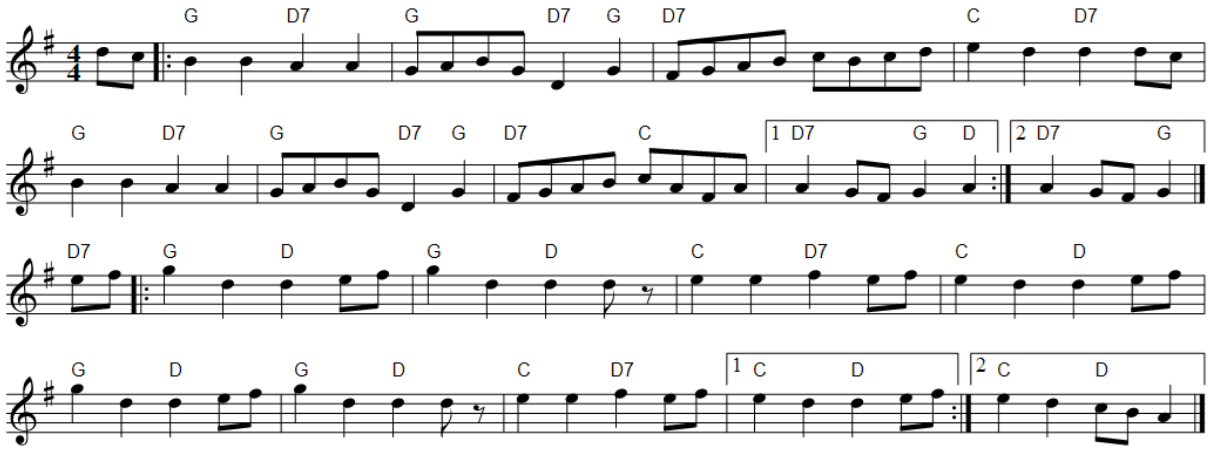




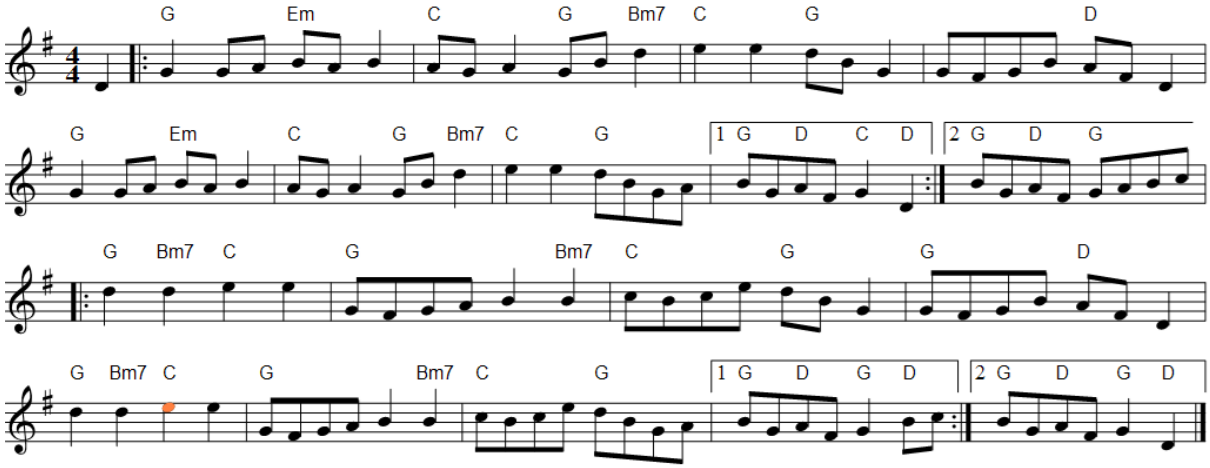
18. Scan Tester's Stepdances Number 1 and Number 2

Set:

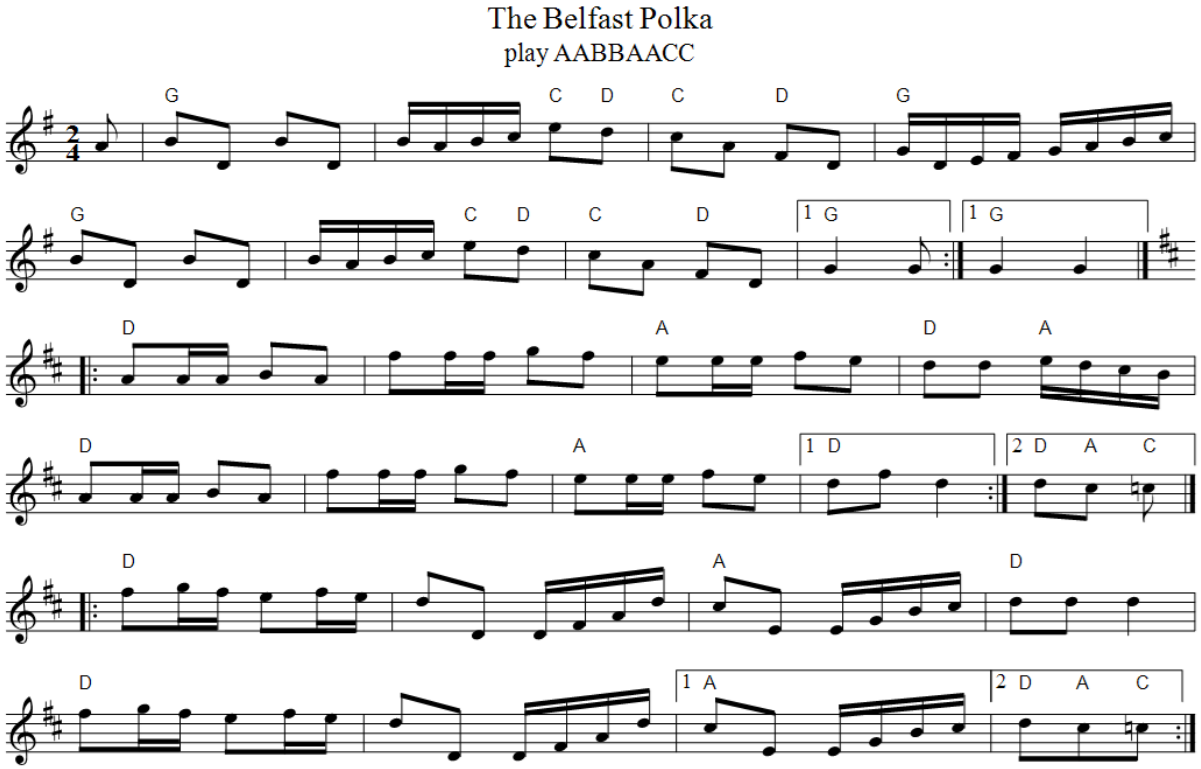
Scan Tester's Stepdance Number 1



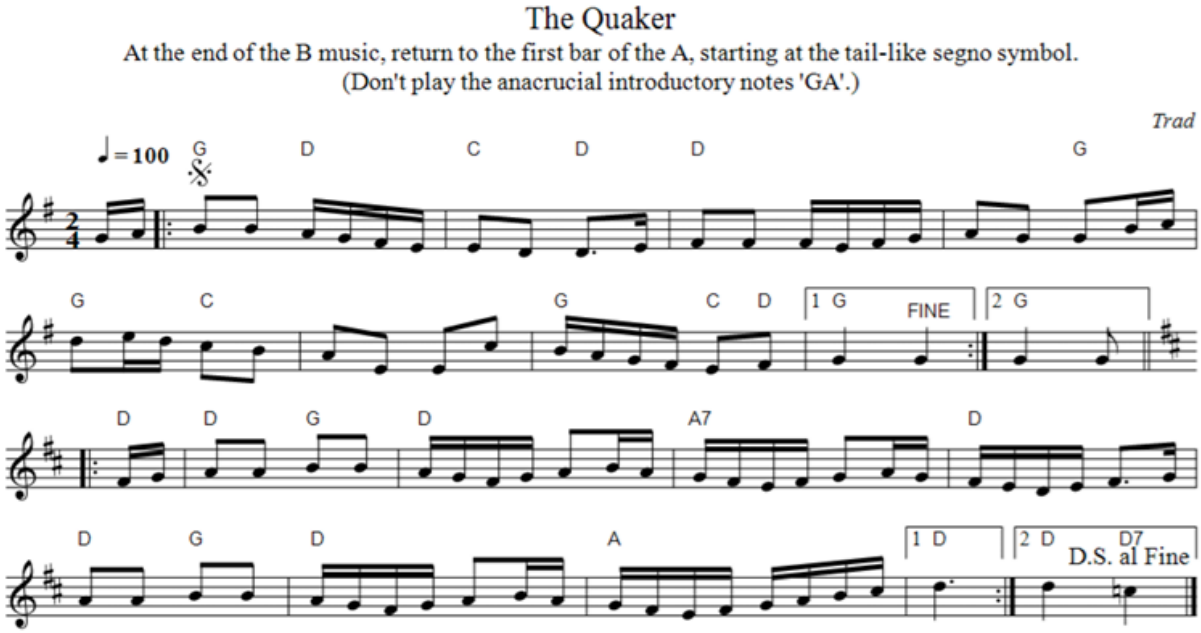
Scan Tester's Country Stepdance - aka Number 2



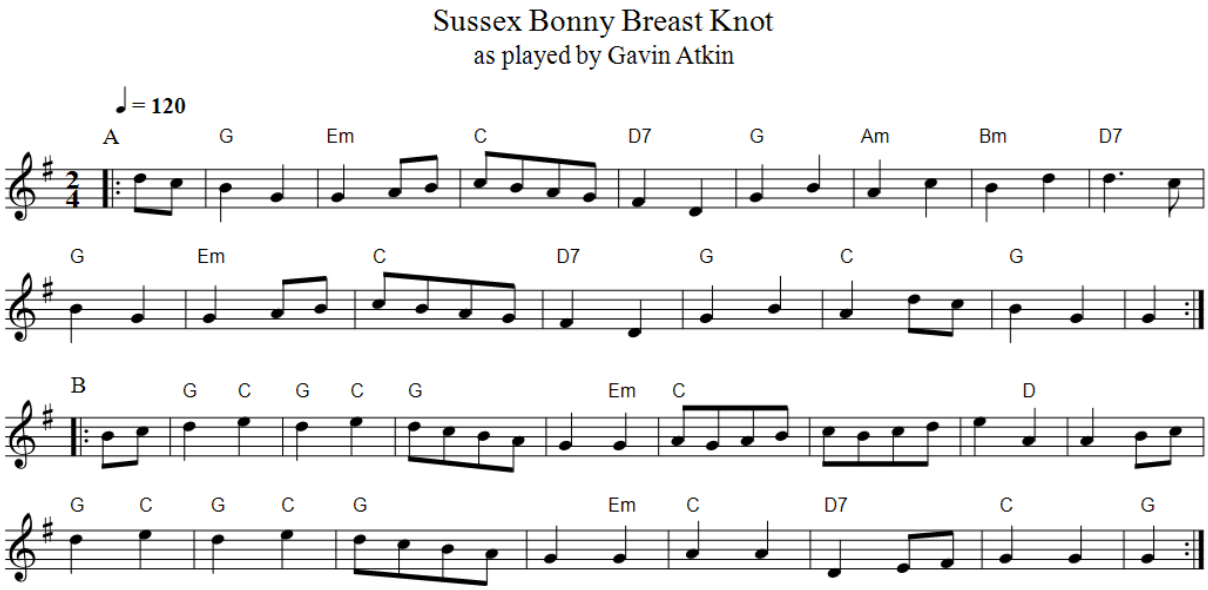
19. The Belfast Polka



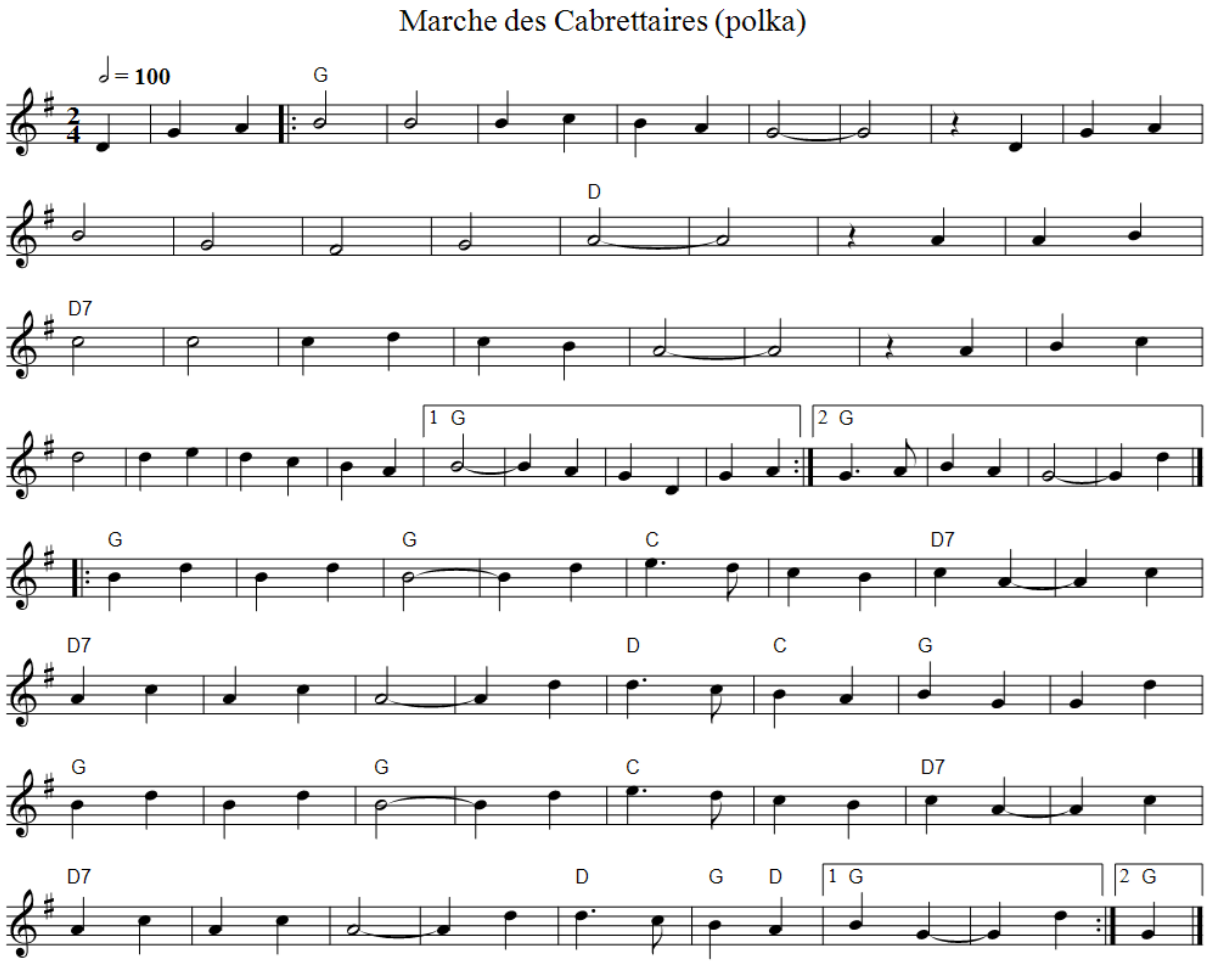
20. The Quaker



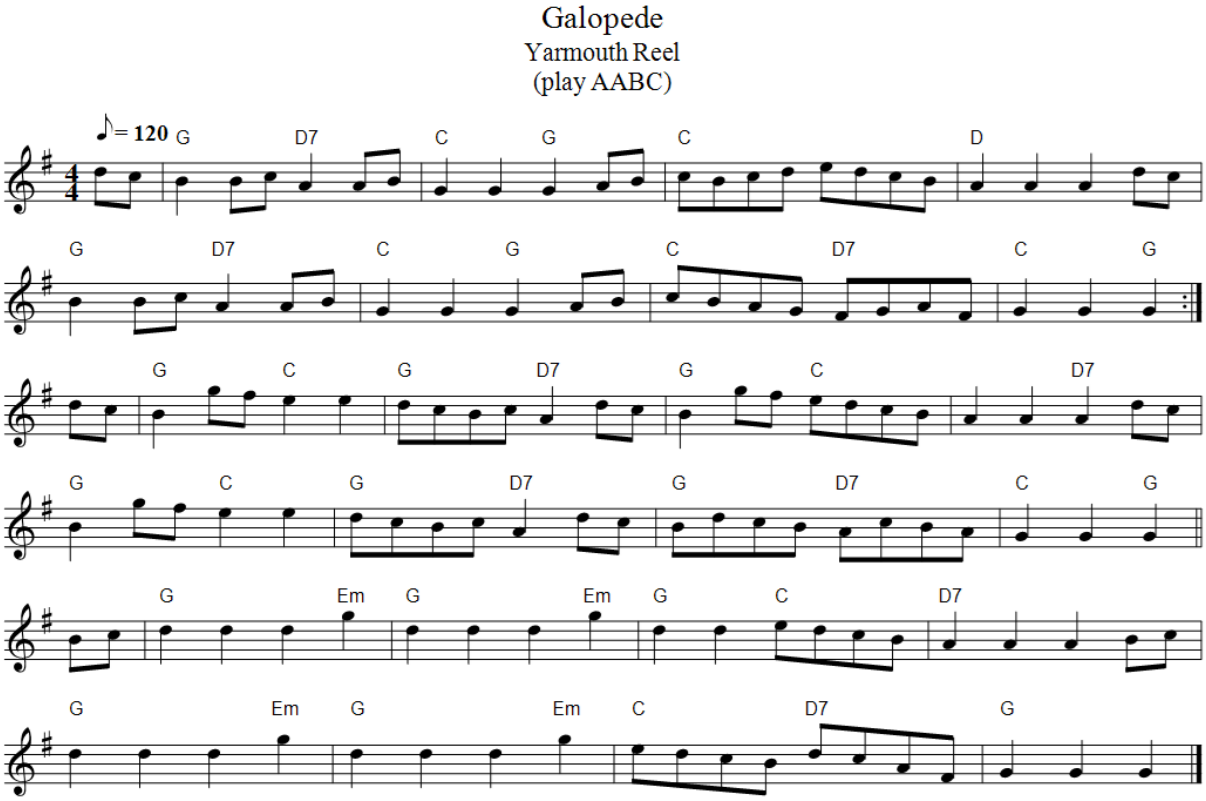
21. Sussex Bonny Breast Knot



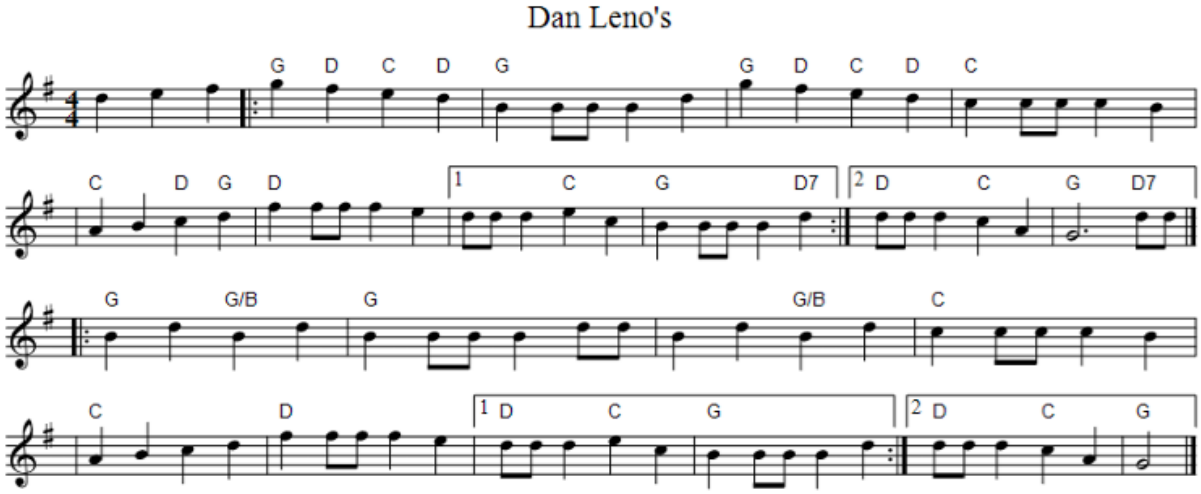
22. Marche des Cabrettaires



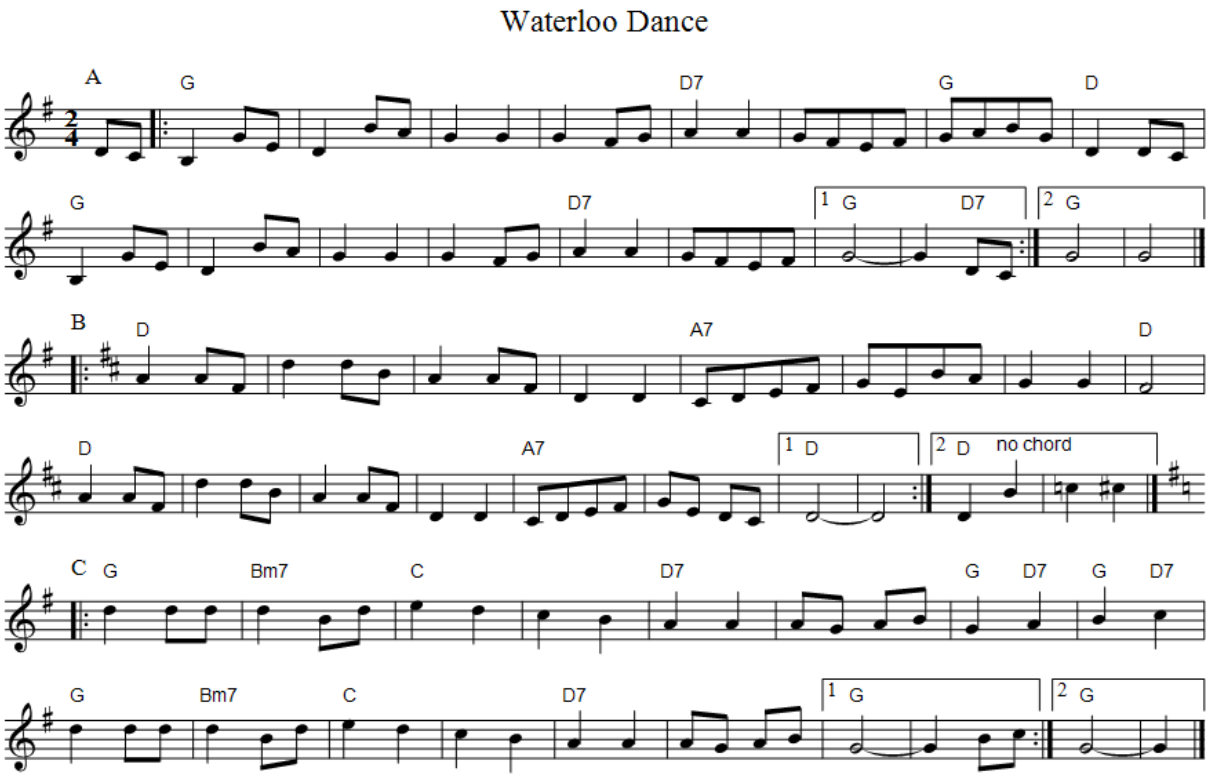
23. Galopede



24. Dan Leno's Hornpipe



25. Waterloo Dance

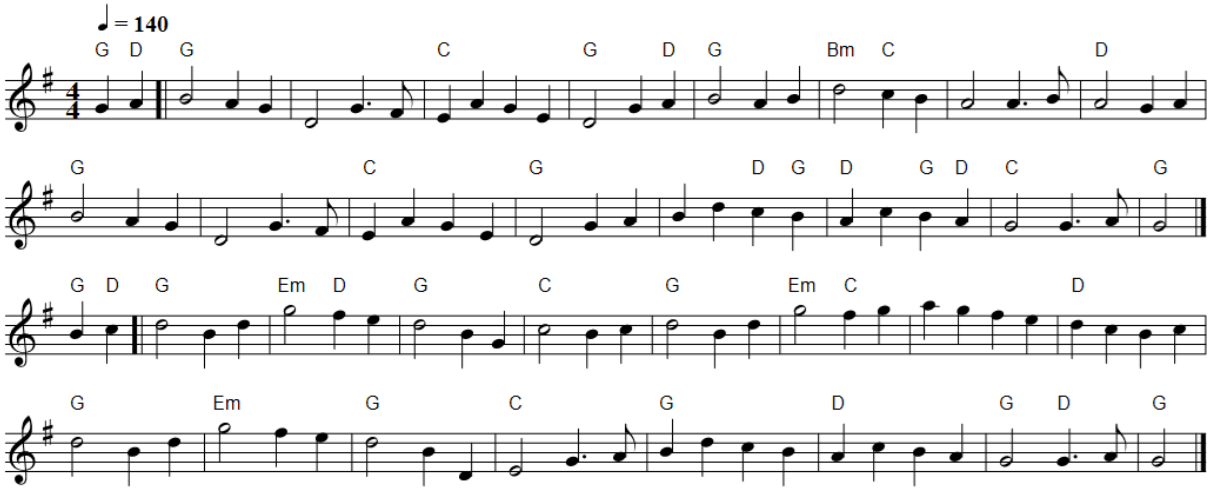


Section C. Marches

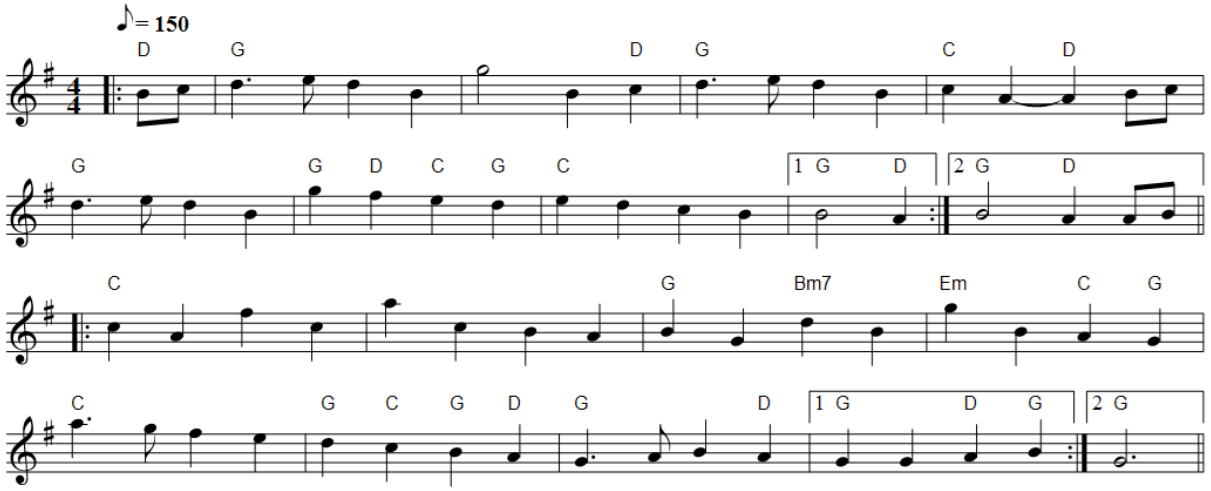
26. Set: The Kelso Accordion and Fiddle Club/One More Dance and Then

The Kelso Accordion and Fiddle Club

Bob Liddle (of the Kelso Accordion and Fiddle Club!)



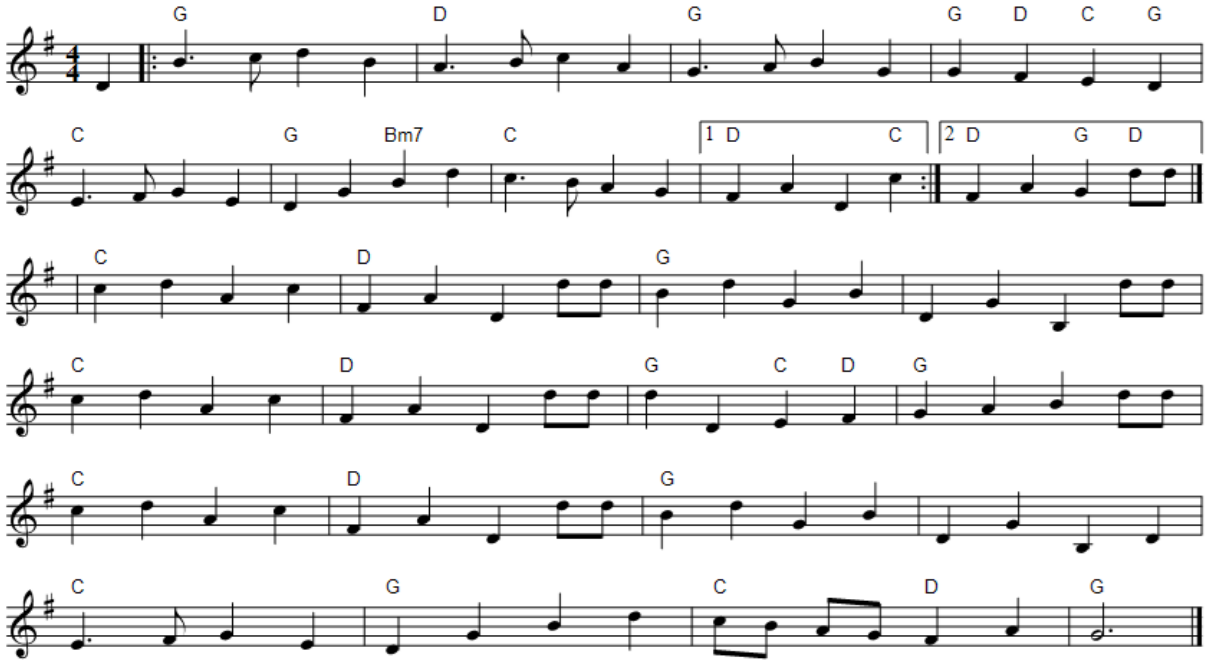
One More Dance And Then



27. Set: The March of St Timothy/Redwing

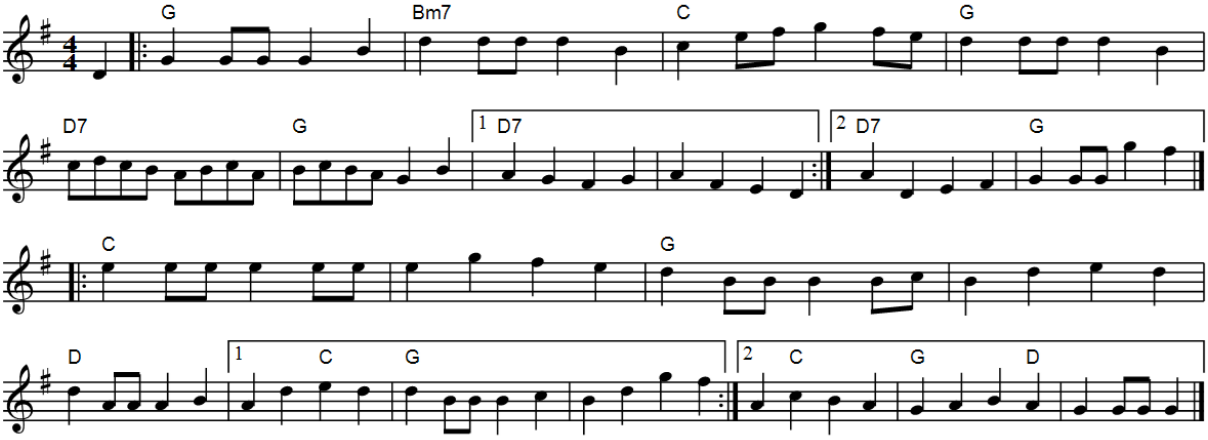
The March of St Timothy

Judi Morningstar

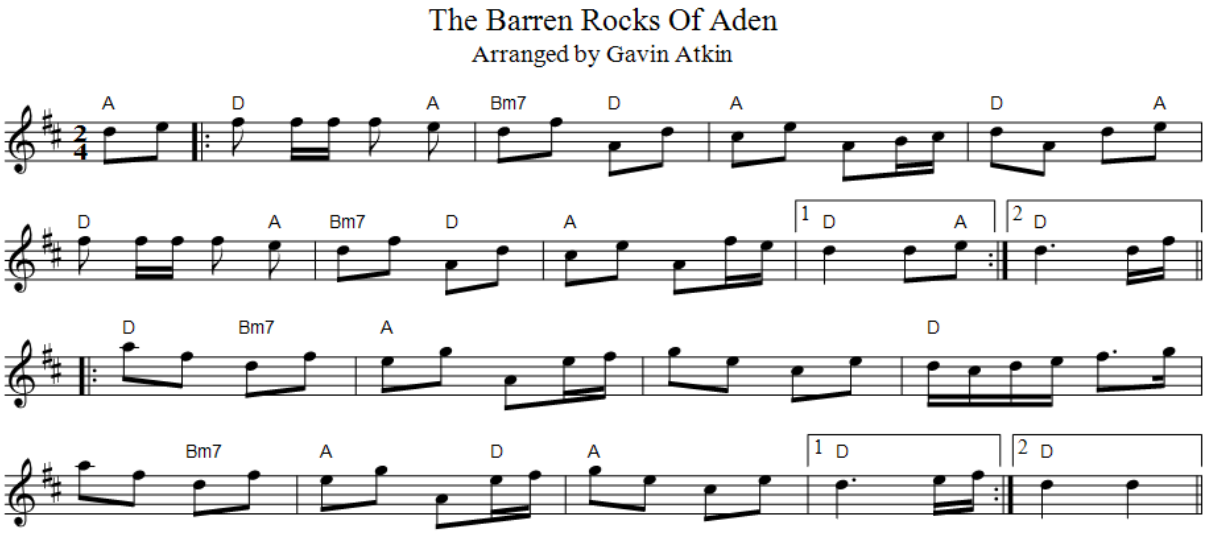


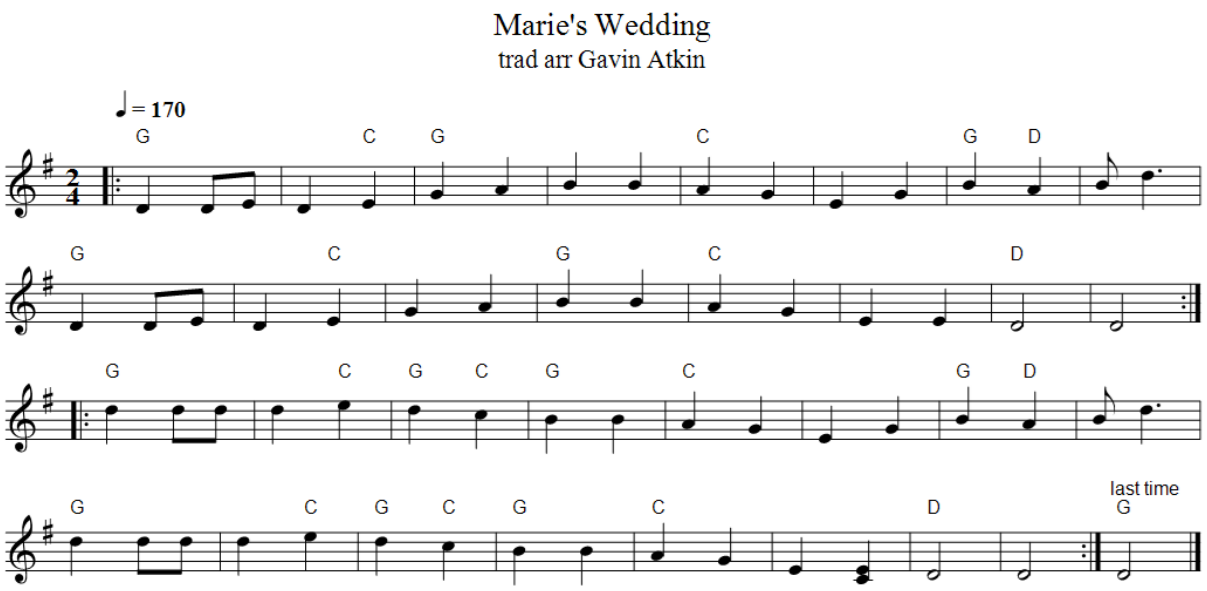
Redwing

Union Maid



28. Set: The Barren Rocks of Aden/Mairi's Wedding



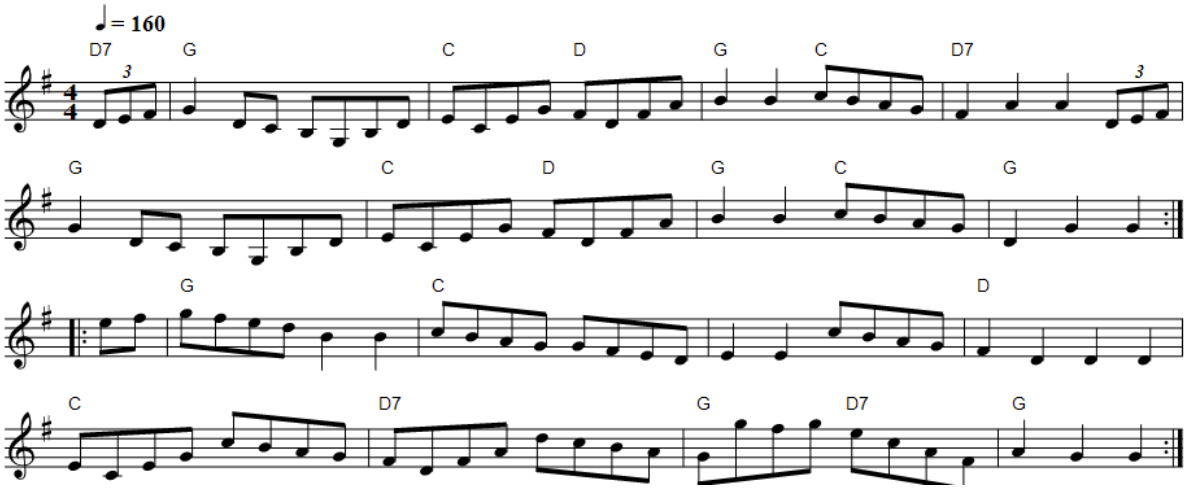


Section D. Rants

29. Set: The Old Morpeth Rant/The Morpeth Rant

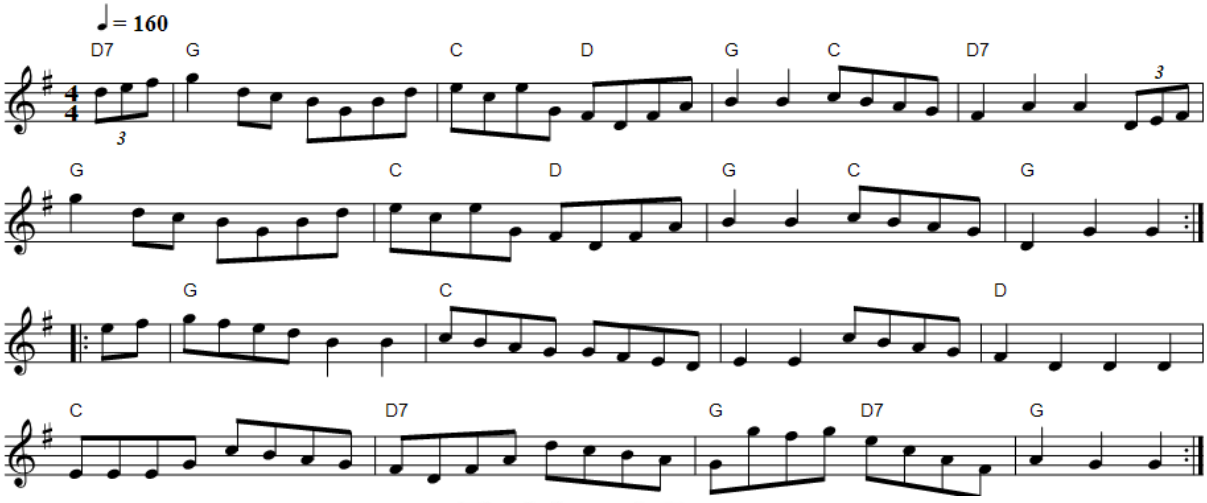
The Old Morpeth Rant

trad arr Gavin Atkin



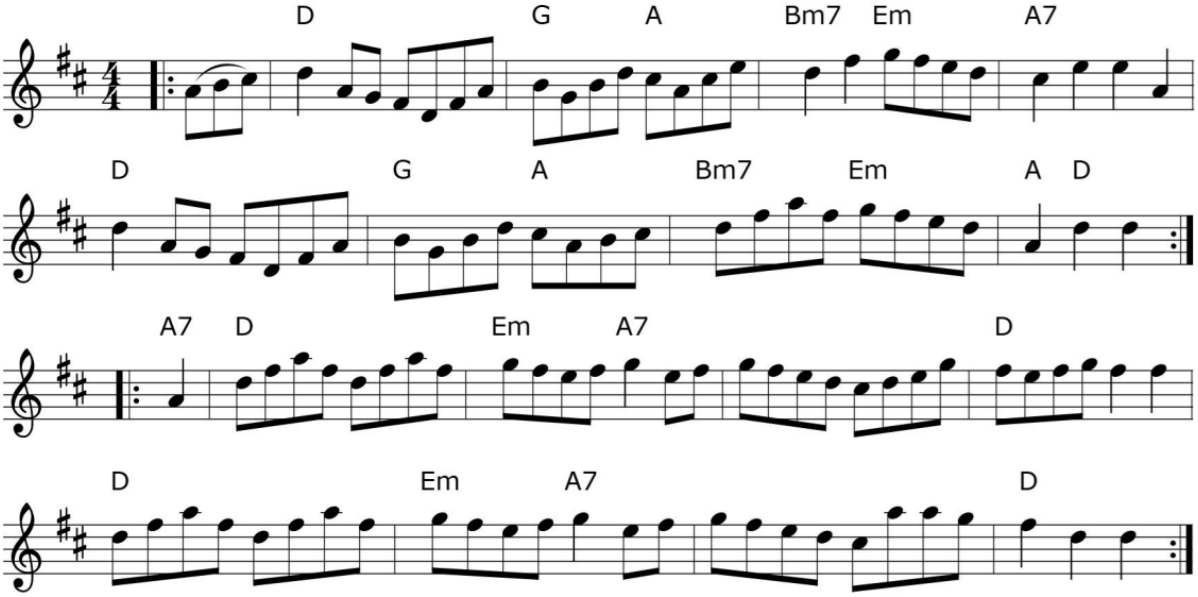
The Old Morpeth Rant (adapted for whistles)

trad arr Gavin Atkin

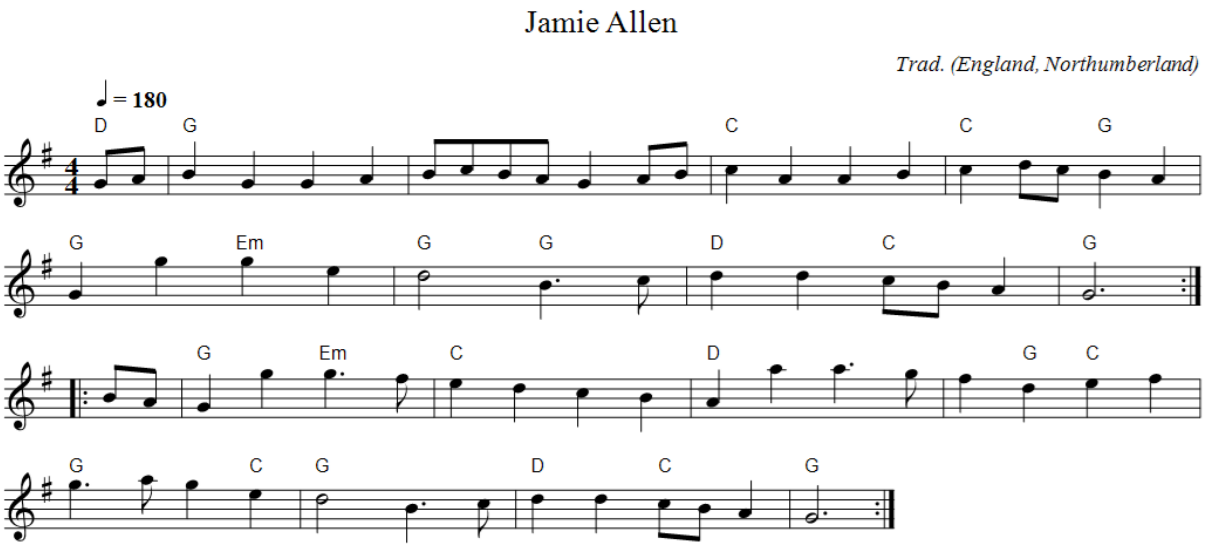


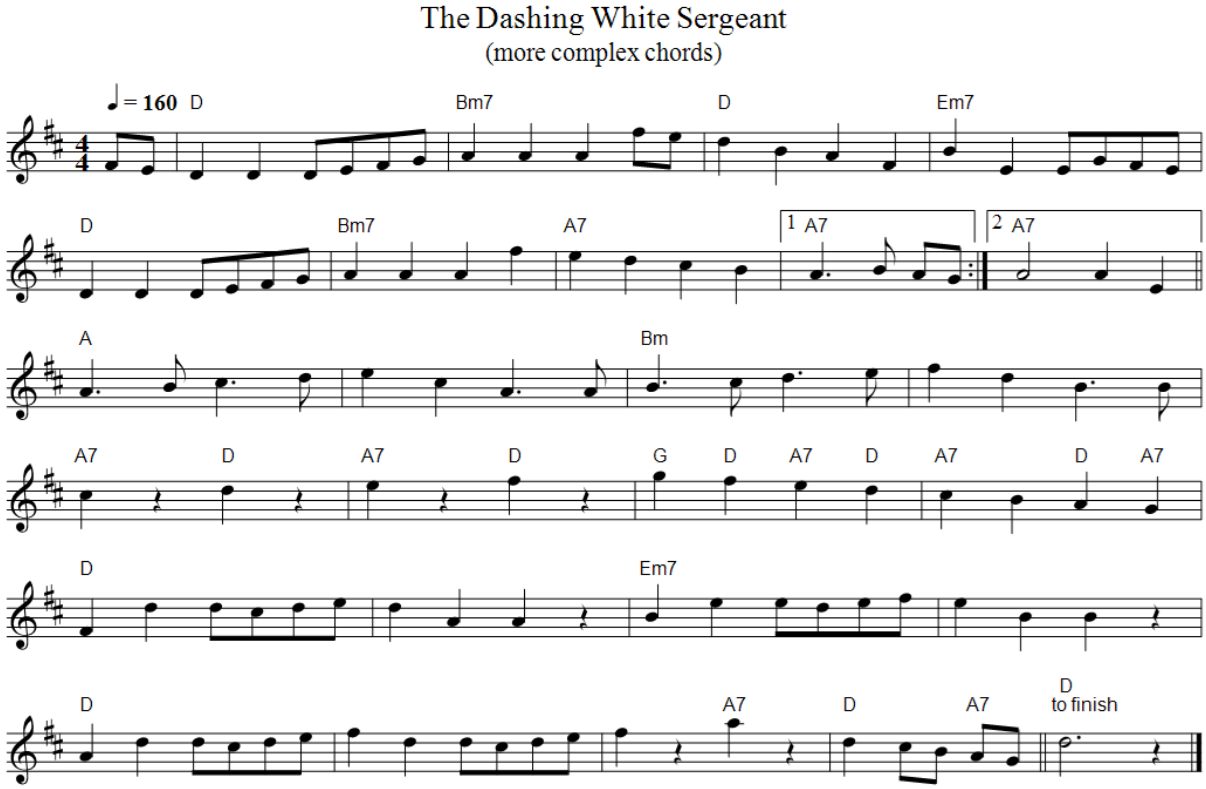
The Morpeth Rant

trad arr Gavin Atkin



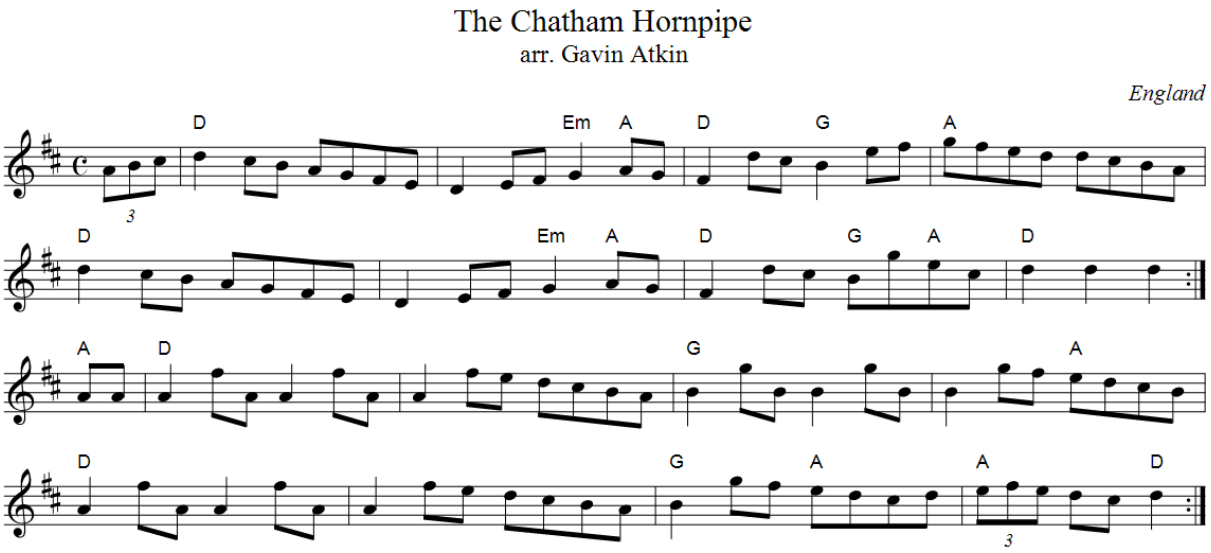
30. Set: Jamie Allen/The Dashing White Sergeant

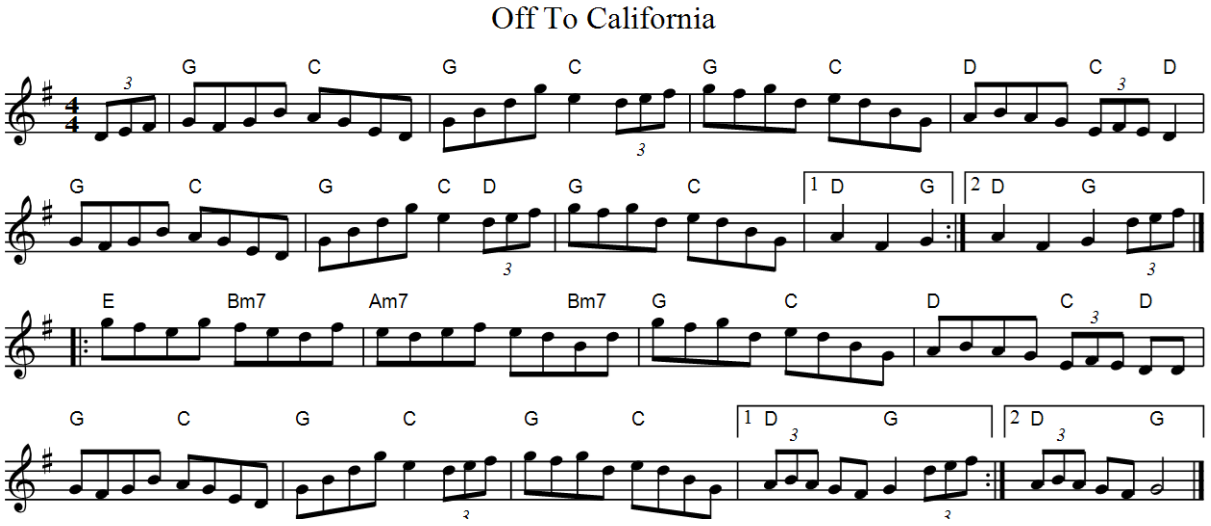




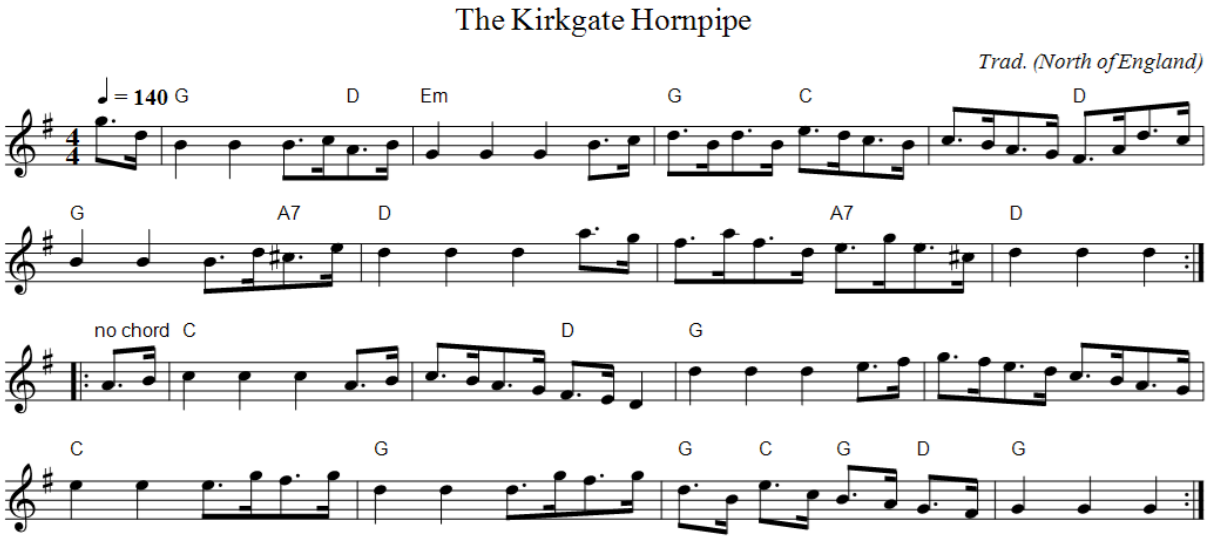
Section E. Hornpipes, schottisches, stepdances and French schottisches

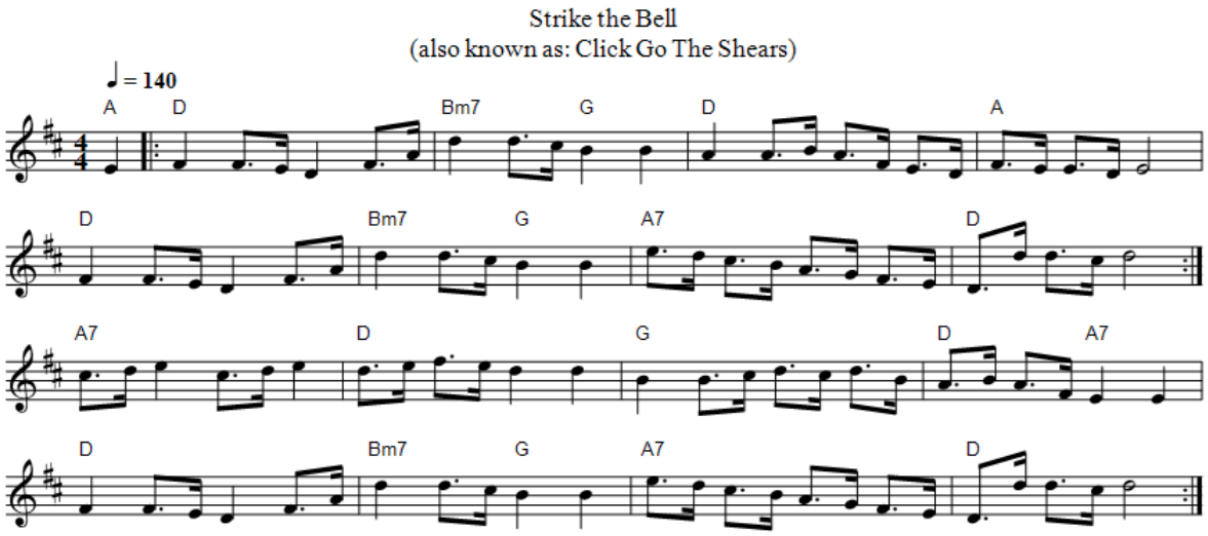
31. Set: The Chatham Hornpipe/Off to California



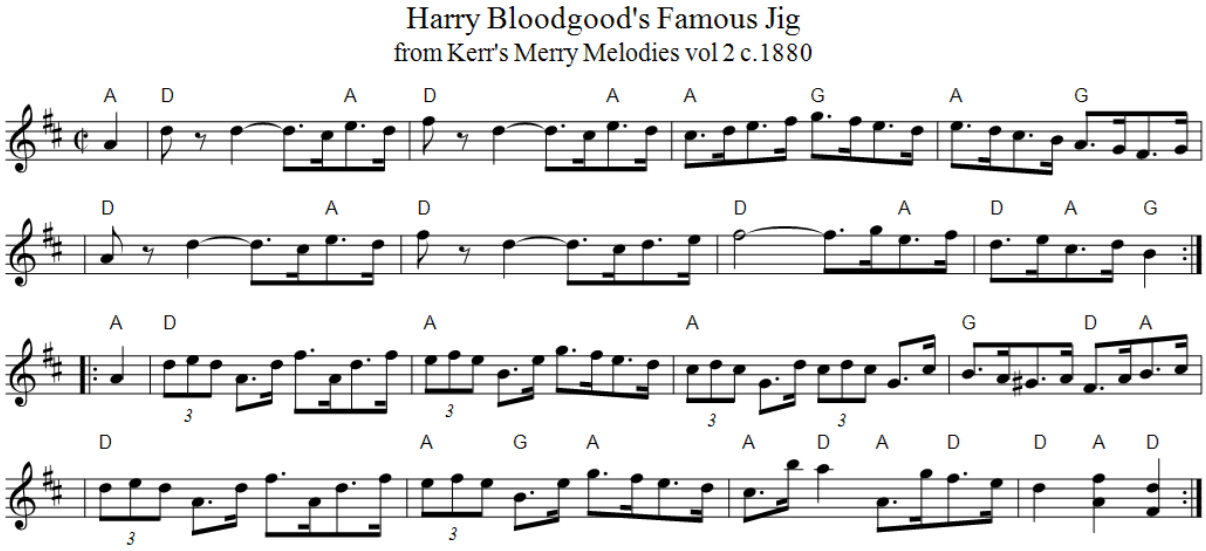


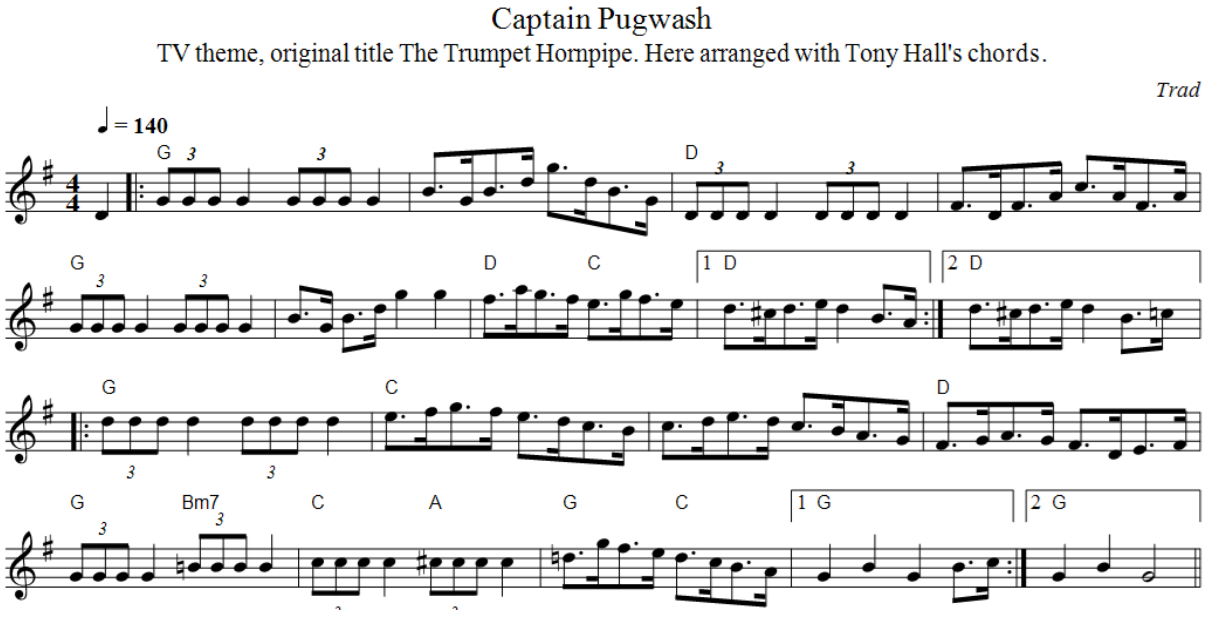
32. Set: The Kirkgate/Strike the Bell





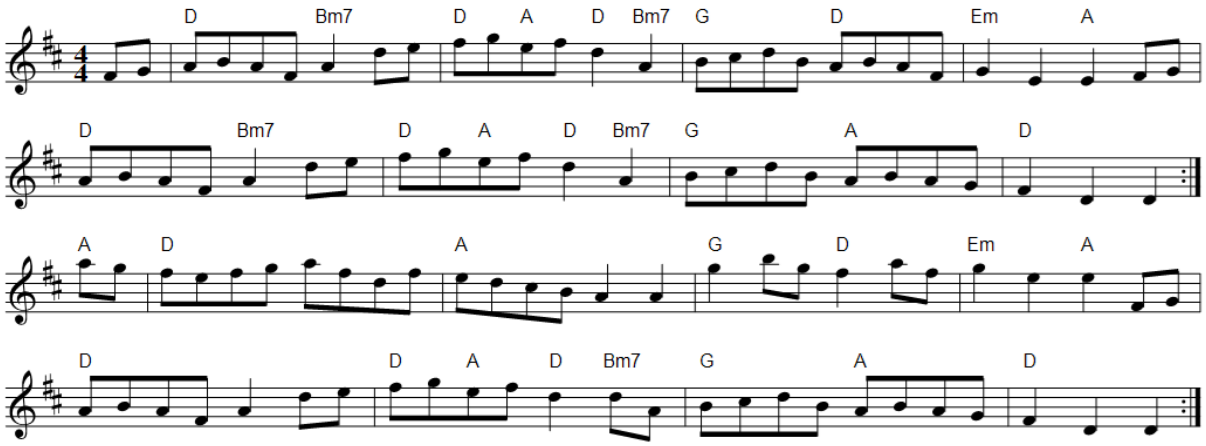
33. Set: Harry Bloodgood's Famous Jig/Captain Pugwash



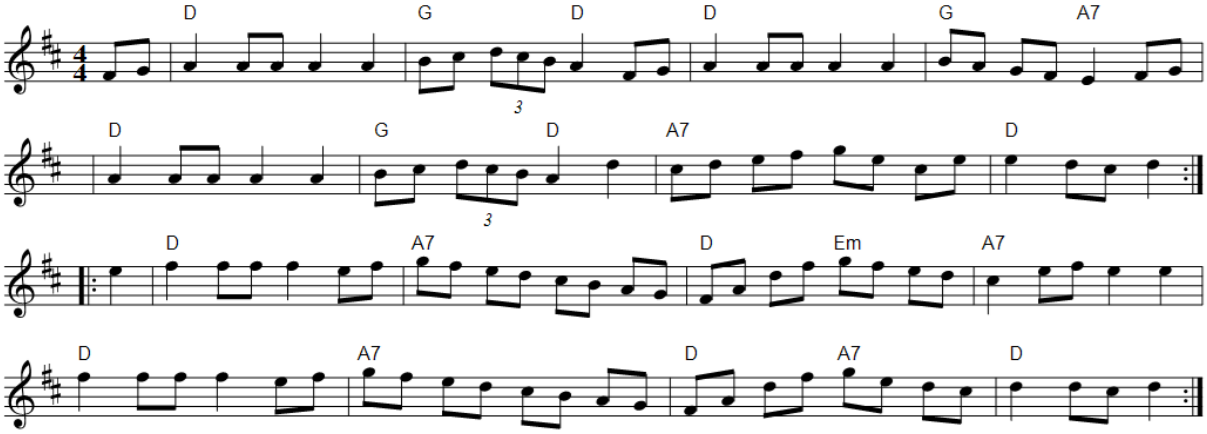


34. Set: Durham Rangers/Bewick's Hornpipe

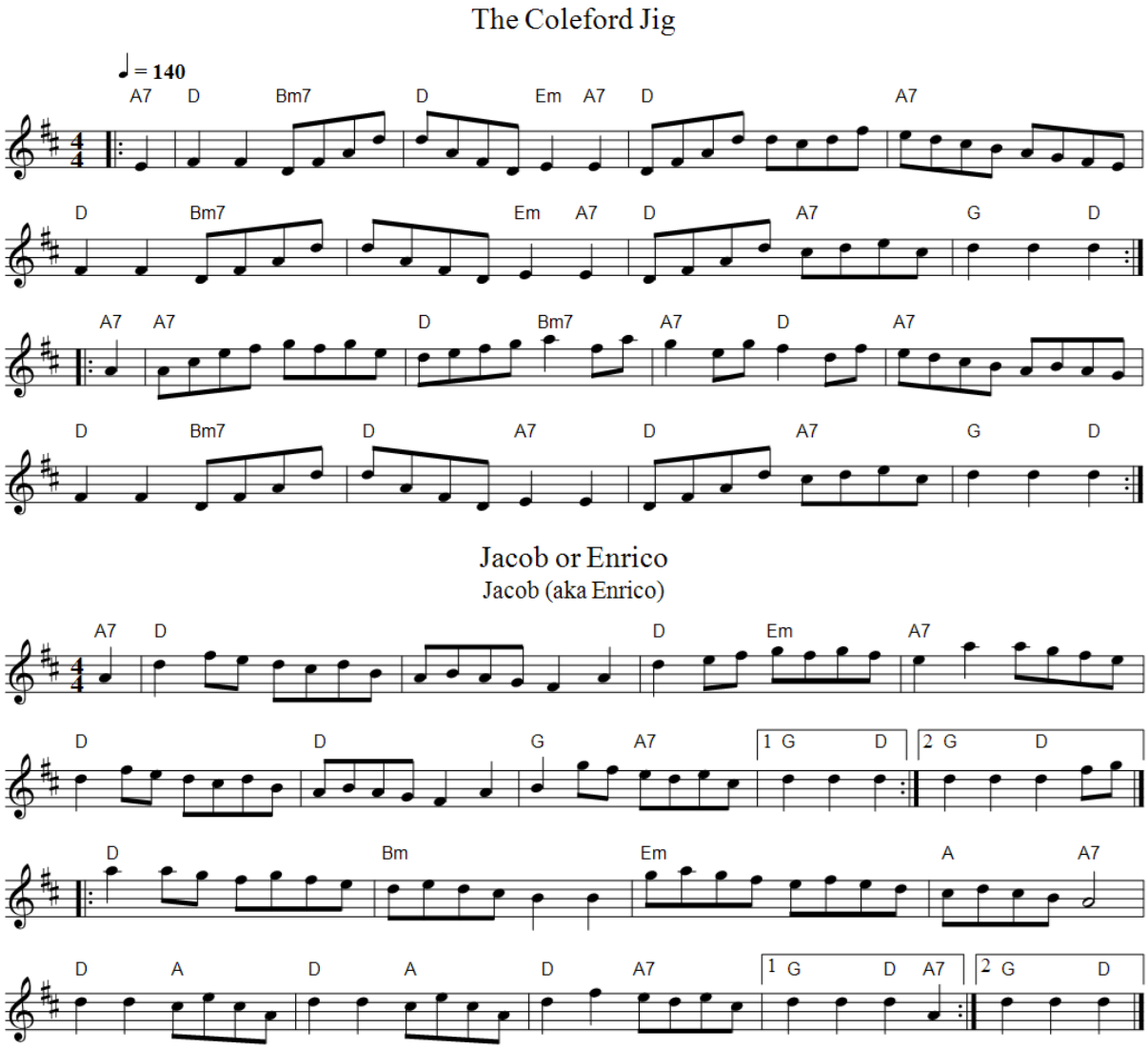
Durham Rangers



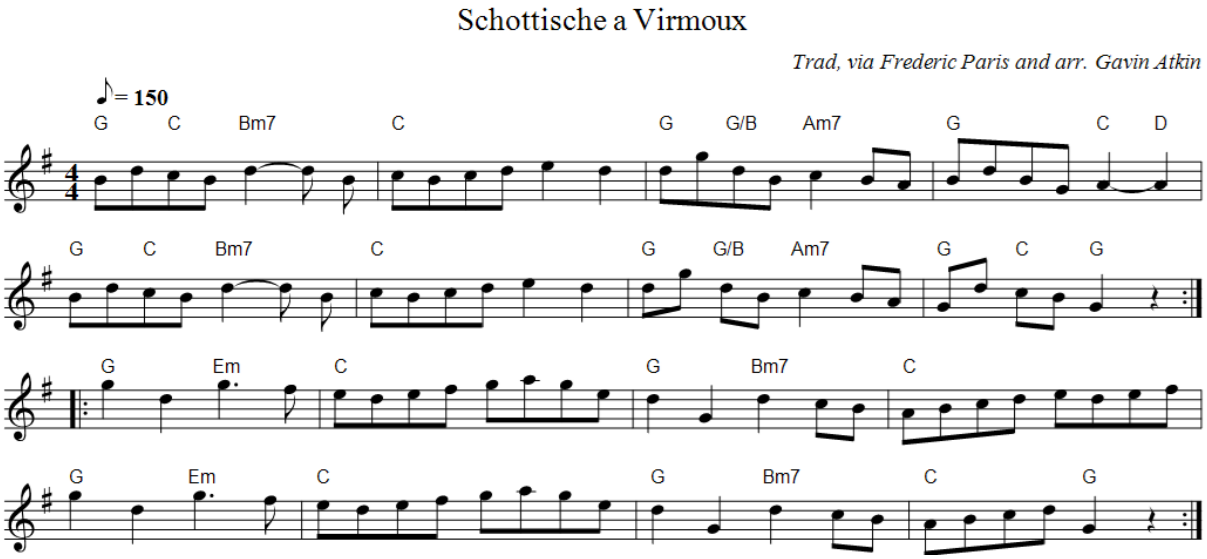
Bewick's Hornpipe

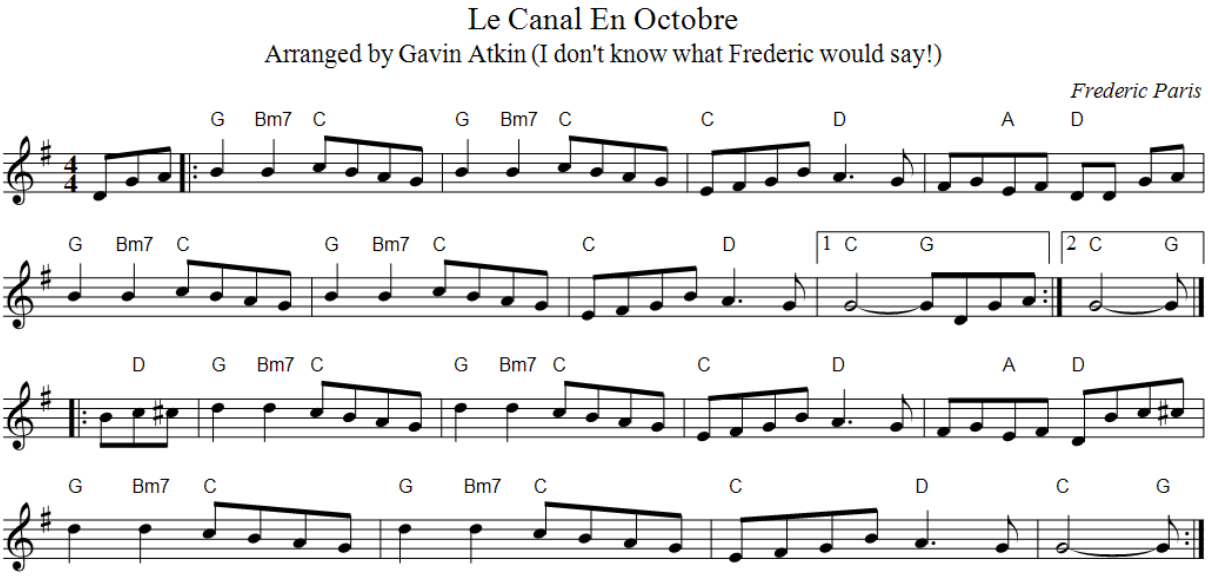


35. Set: The Coleford Jigge/Jacob (or Enrico)



36. Set: Schottische a Virmoux/Le Canal en Octobre

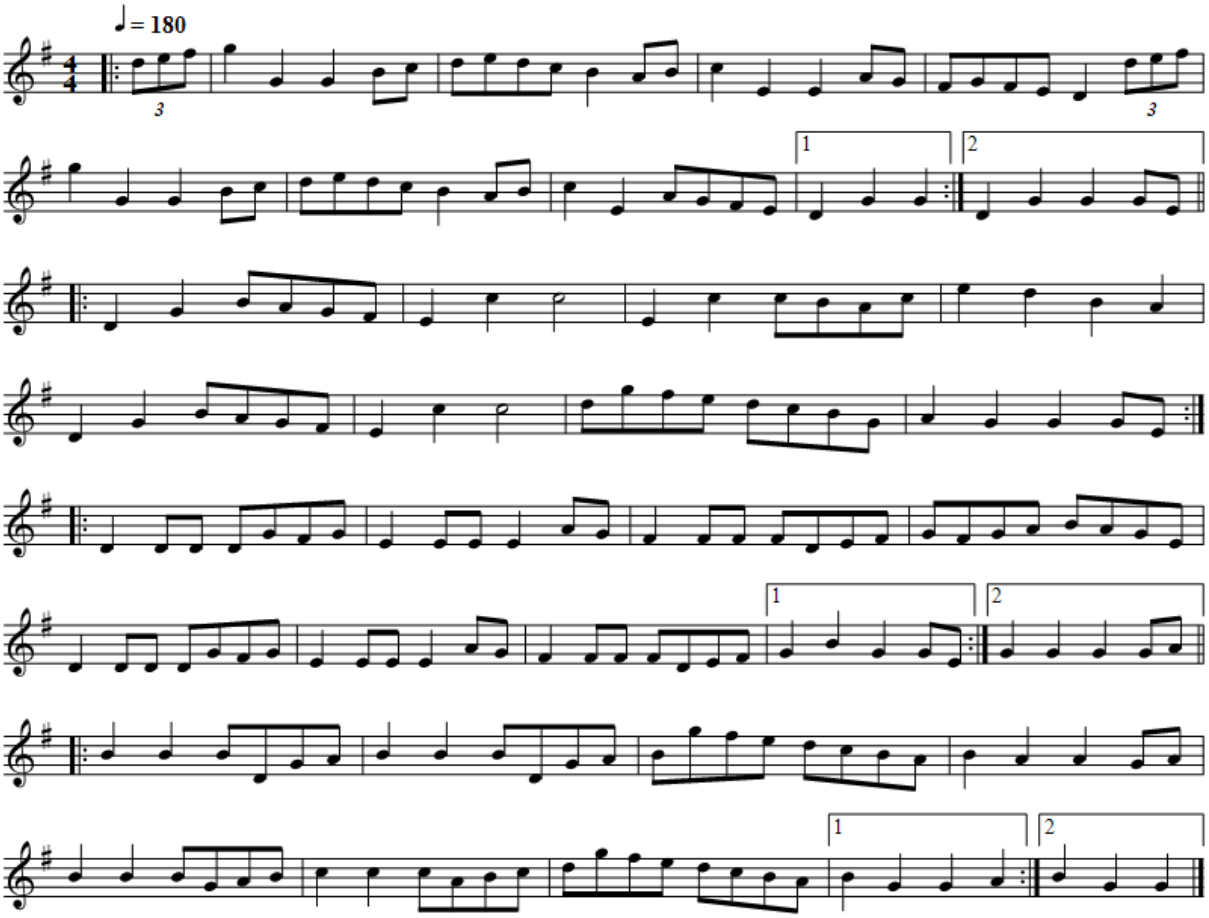




37. The Silverton Polka

The Silverton Polka

Transcribed from sessions by Gavin Atkin. I think it's best as an un-dotted hornpipe as noted here, but it's more often played as a polka. I don't intend to note it out as a polka unless asked to do so! You will find other versions played and notated here and there, including the version included in Barry Callaghan's book Hardcore English.

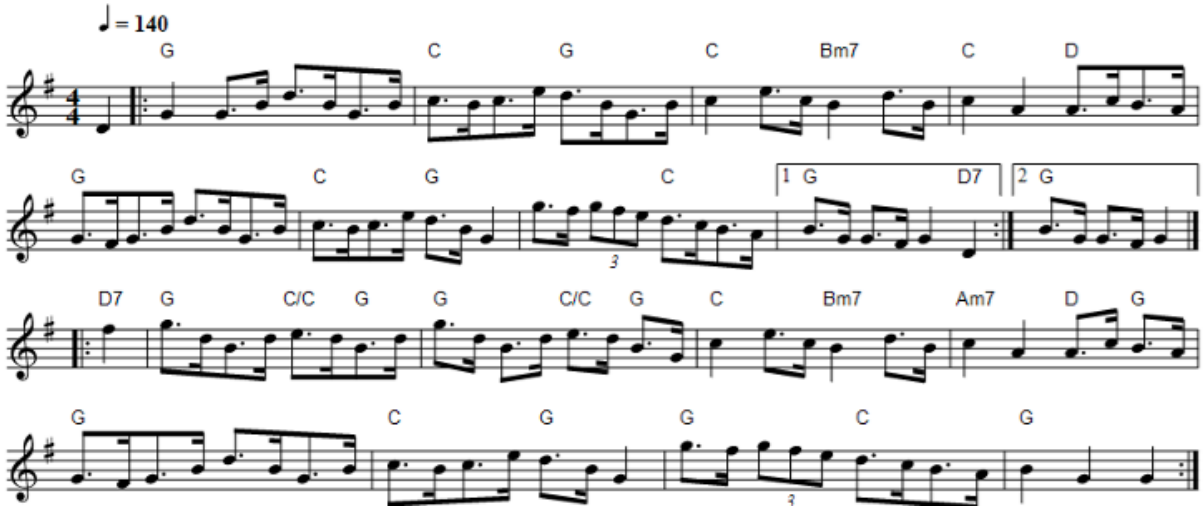


38. Roxborough Castle

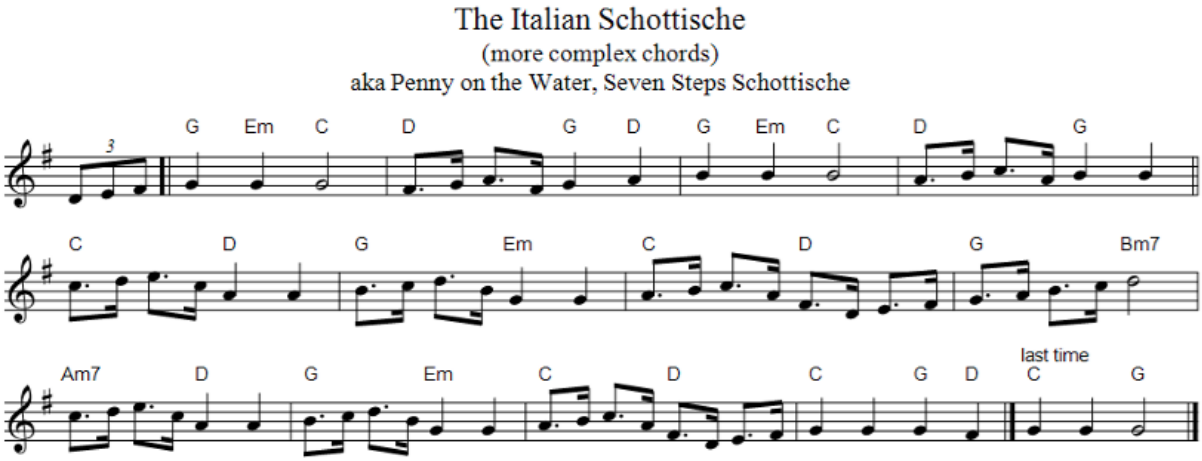
Roxborough Castle

(more complex chords)

A hornpipe, usually played dotted

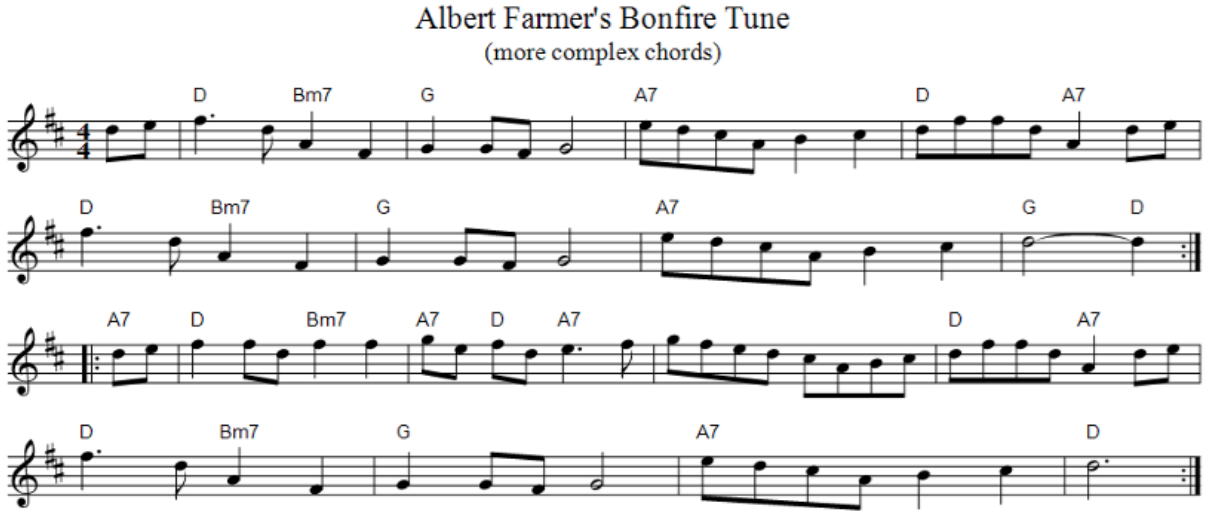


39. The Italian Schottische

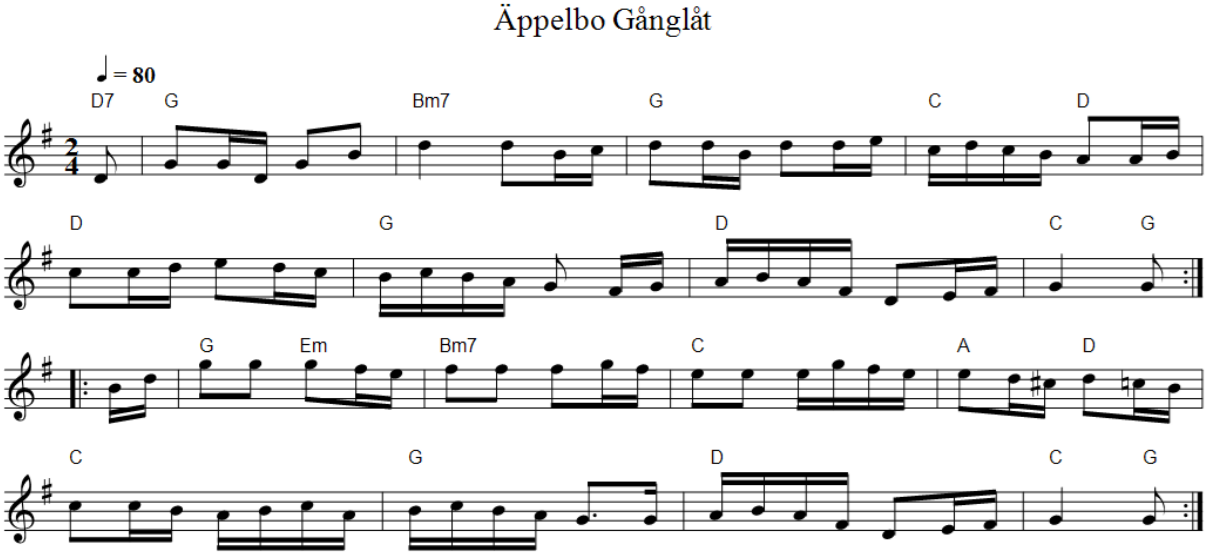


Penny on the Water (a children's song you may know)
-oOo-
One, two, three, four, five, six, seven,
All good children go to heaven.
Penny on the water, tuppence on the sea,
Thruppence on the roundabout, and round go we.
Penny on the water, tuppence on the sea,
Thruppence on the roundabout, and round go we.

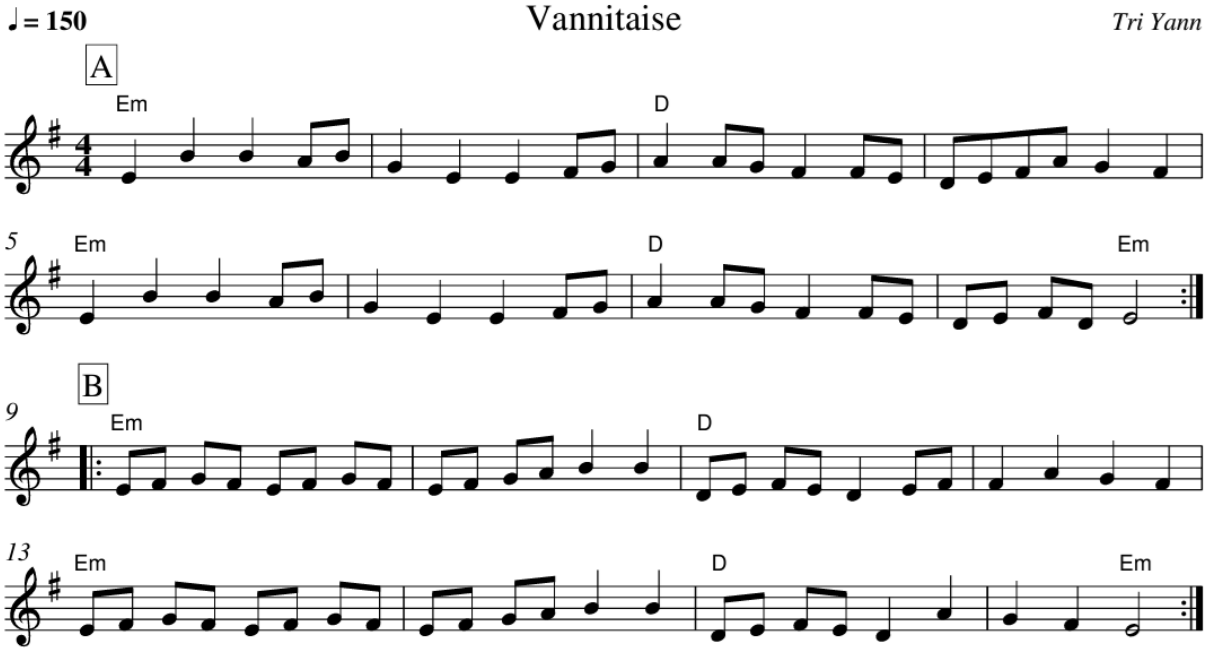
40. Albert Farmer's Bonfire Tune



41. Äppelbo Gånglåt



42. Theme Vannitaise (aka Twiglet)

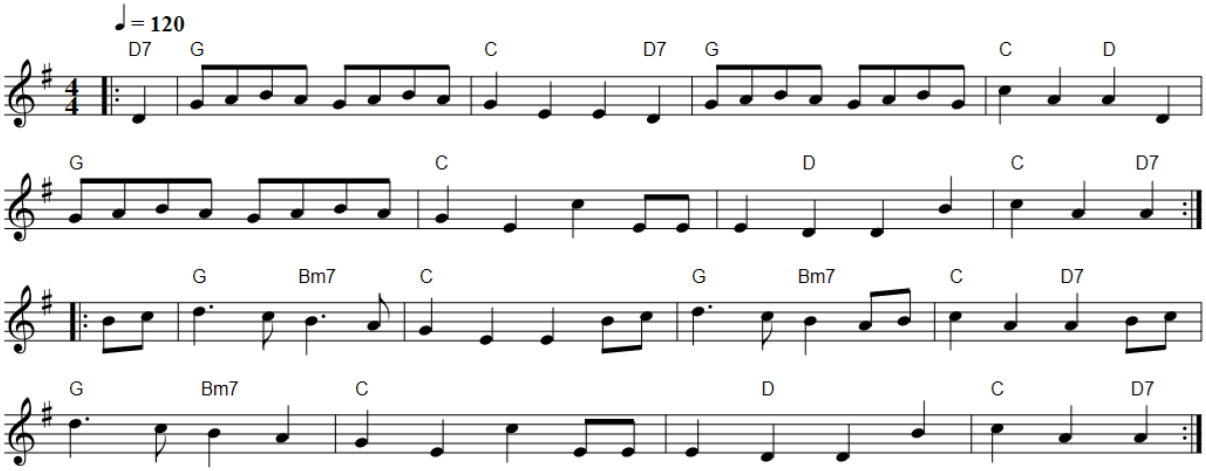


Section F. Reels

43. Set: Over the Hills and Far Away/The Kentish Cricketers

Over the Hills and Far Away

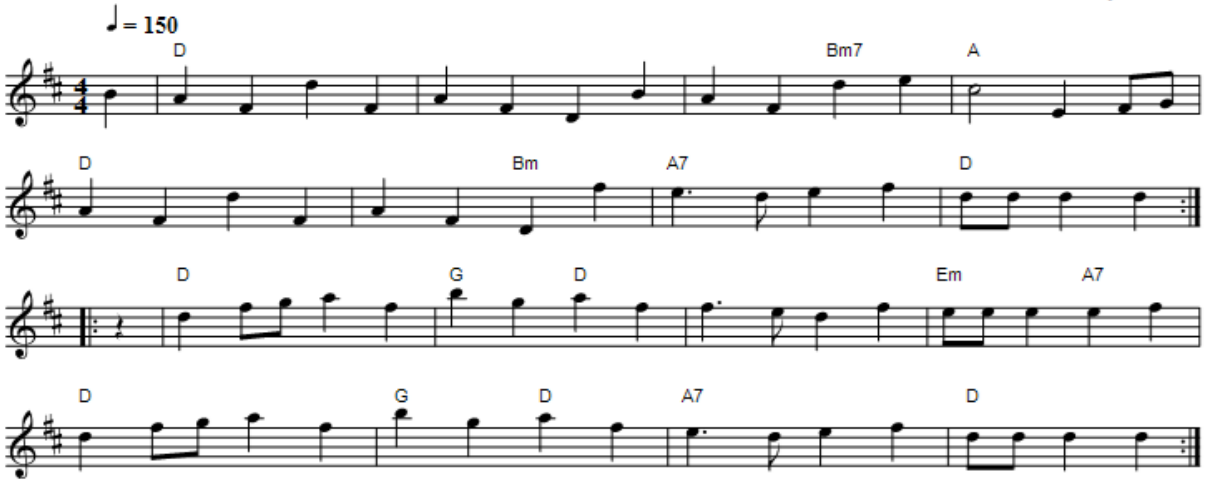
Traditional



The Kentish Cricketers

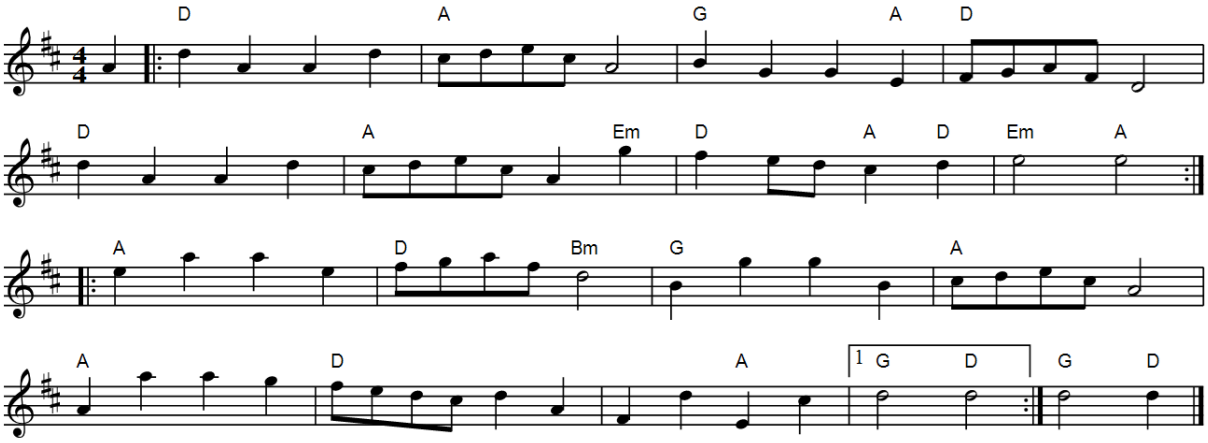
(slightly adapted fromThe Kentish Hops)

Rutherford 1756

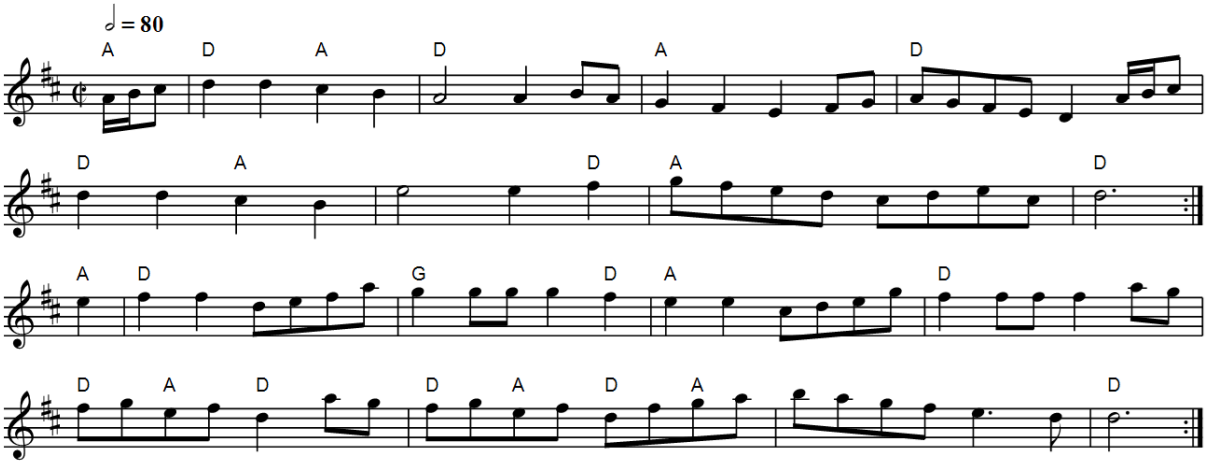


44. Set: Harlequin Air/The Shropshire Lass

Harlequin Air

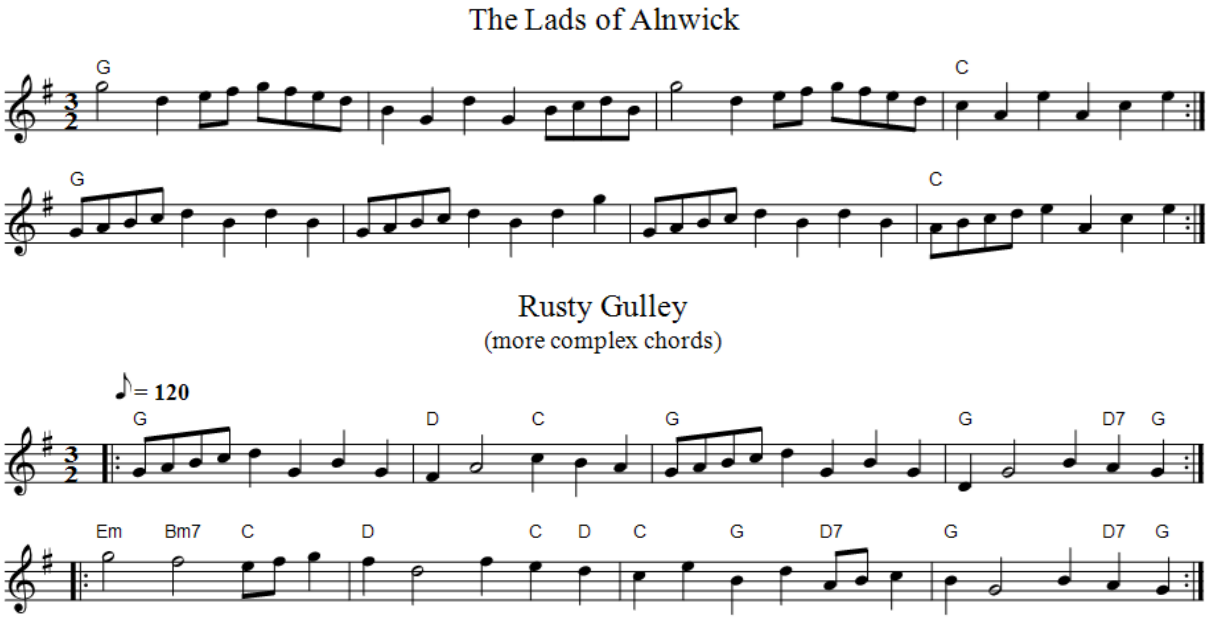


The Shropshire Lass



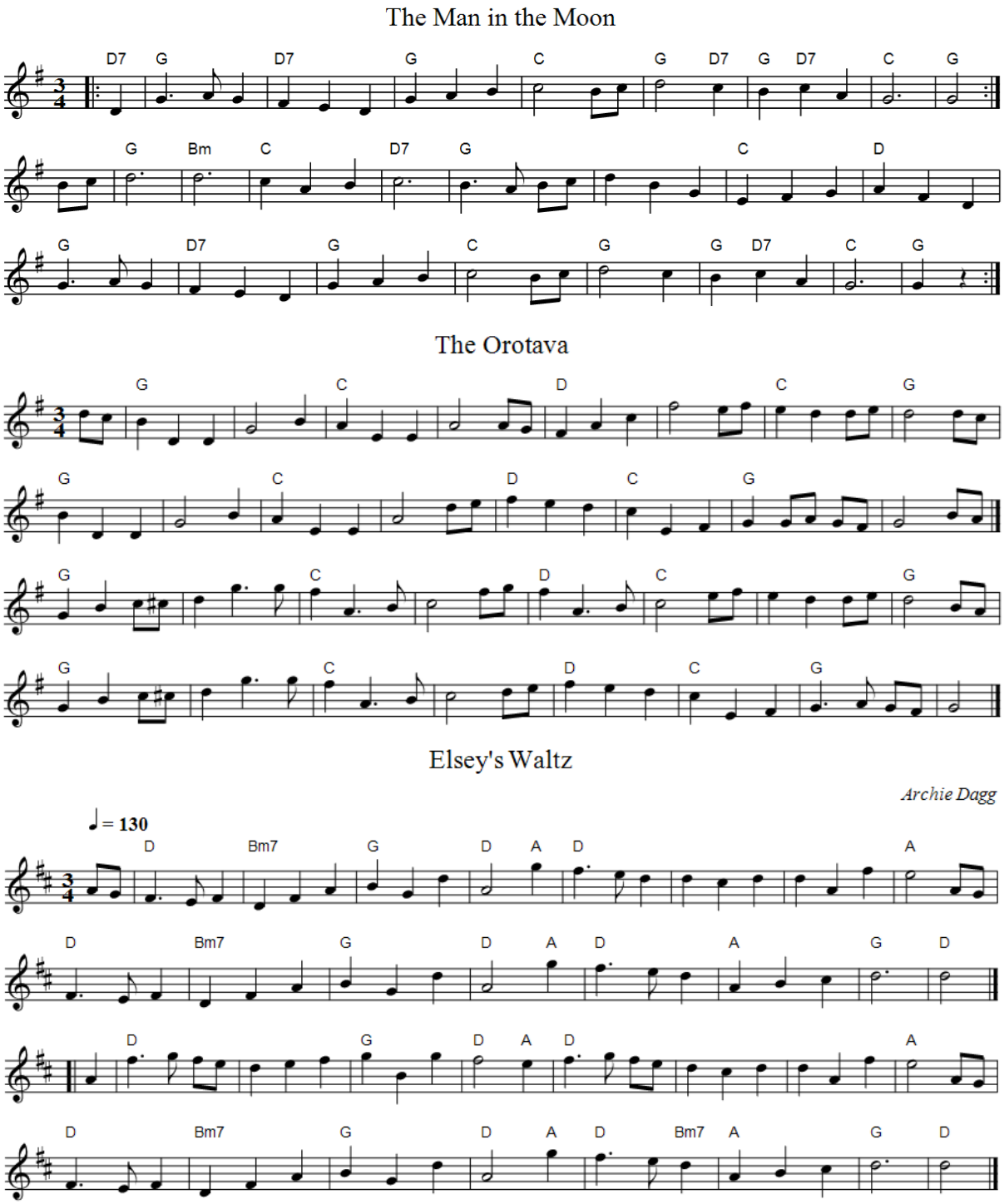
Section G. 3/2 (or 6/4) hornpipes

45. Set: The Lads of Alnwick/Rusty Gulley

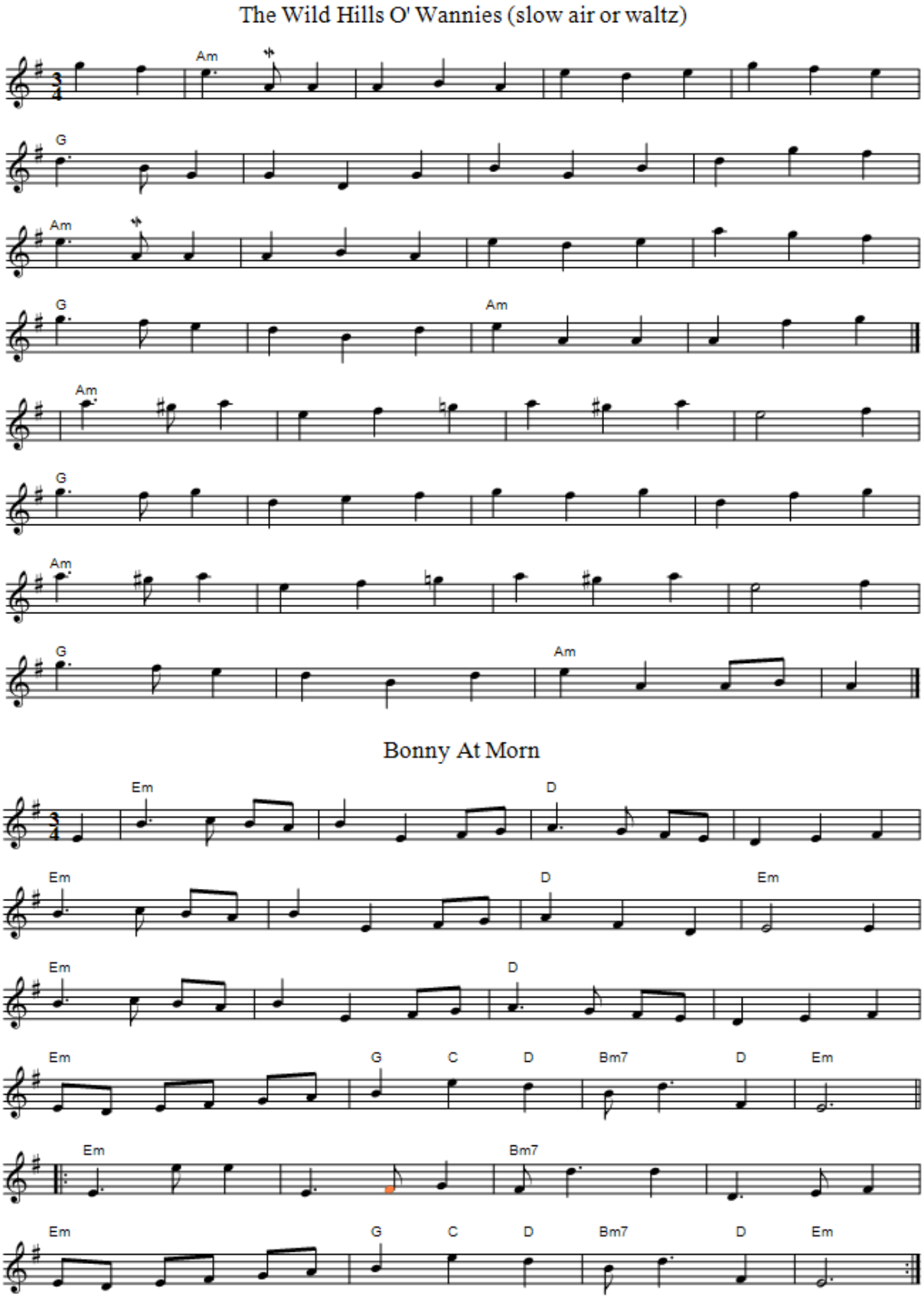


Section H. Waltzes

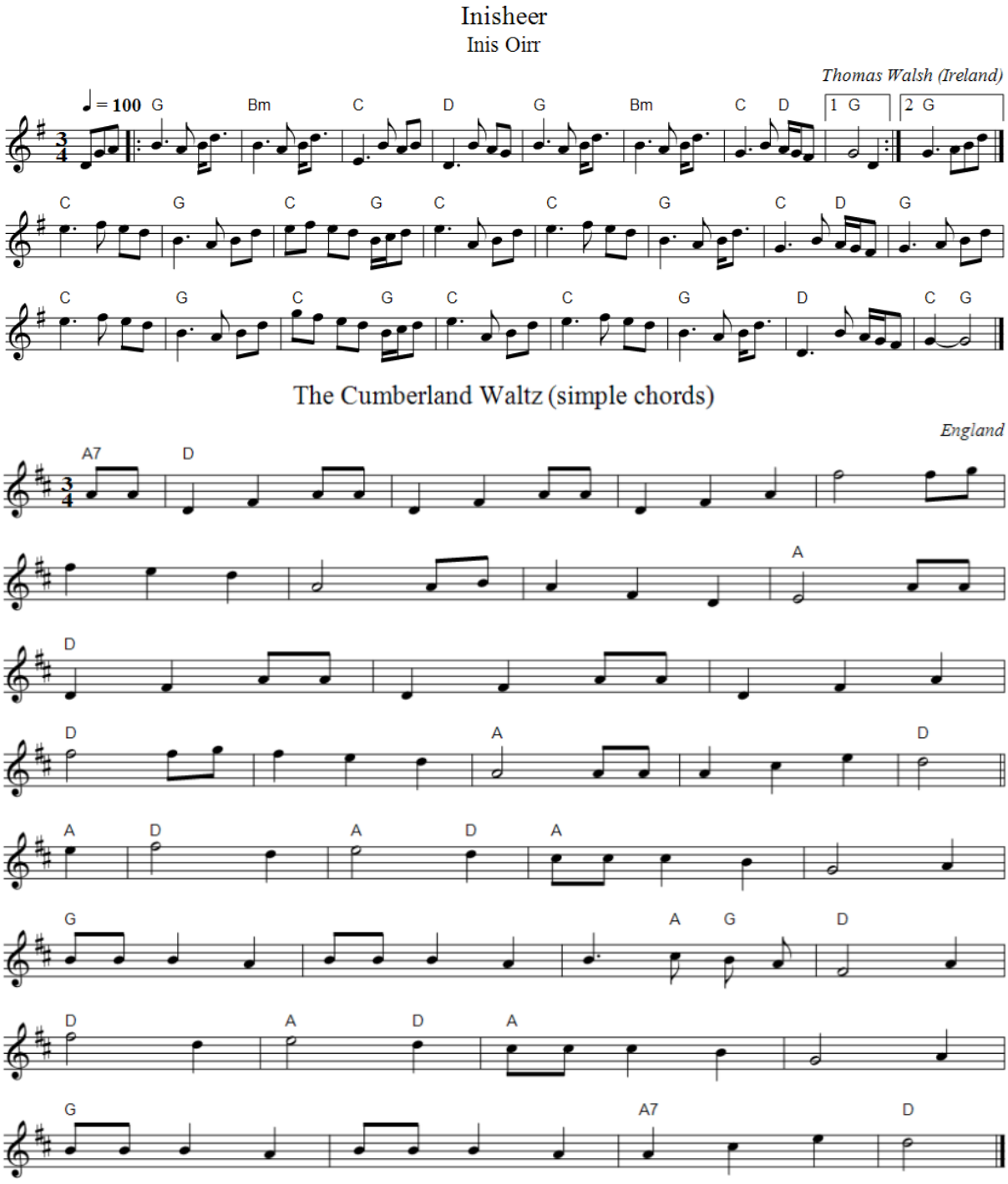
46. Set of three: The Man in the Moon/The Oratava/Elsey's Waltz



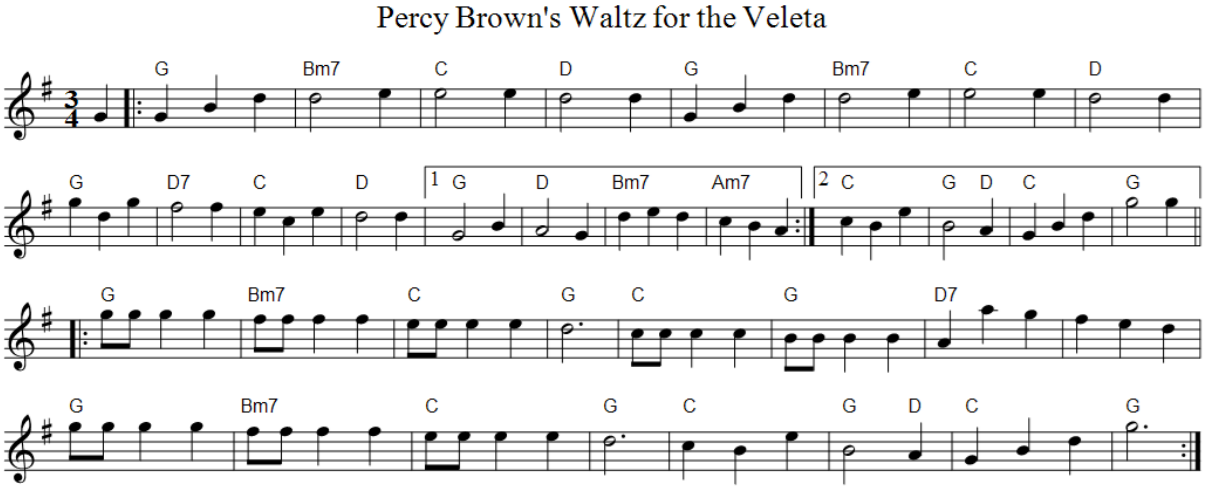
47. Set: The Wild Hills of Wannies/Bonny at Morn



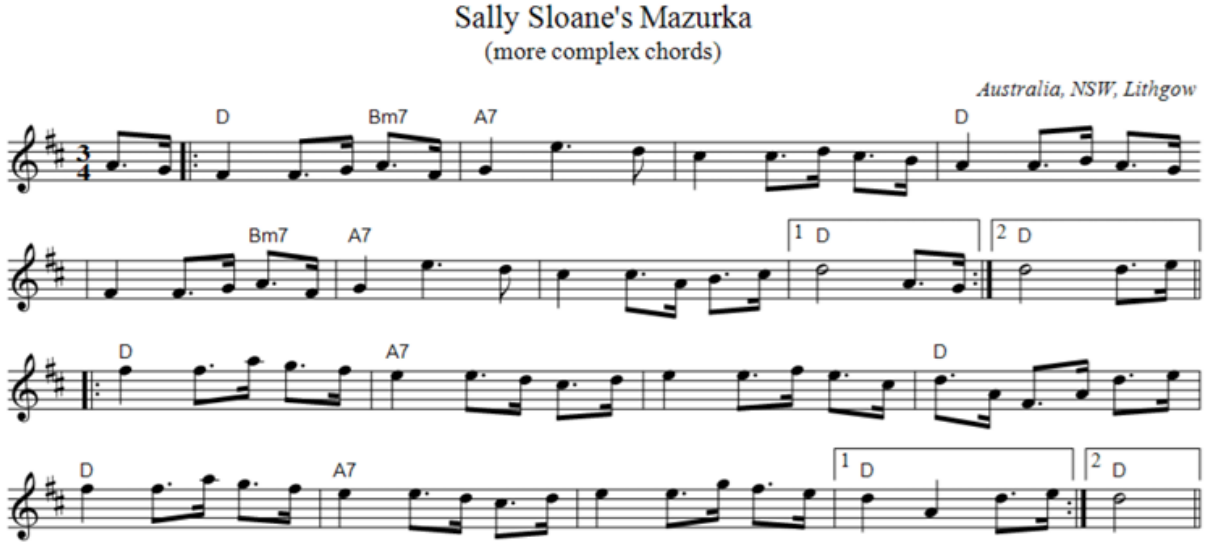
48. Set: Inisheer/The Cumberland Waltz



49. Percy Brown's Waltz for the Veleta

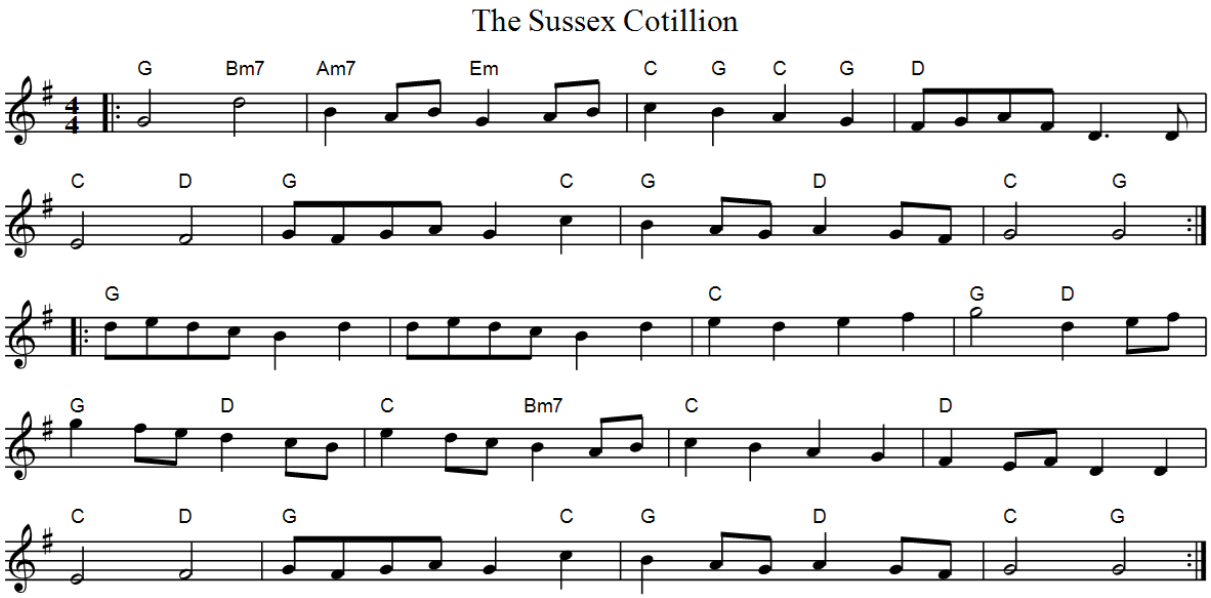


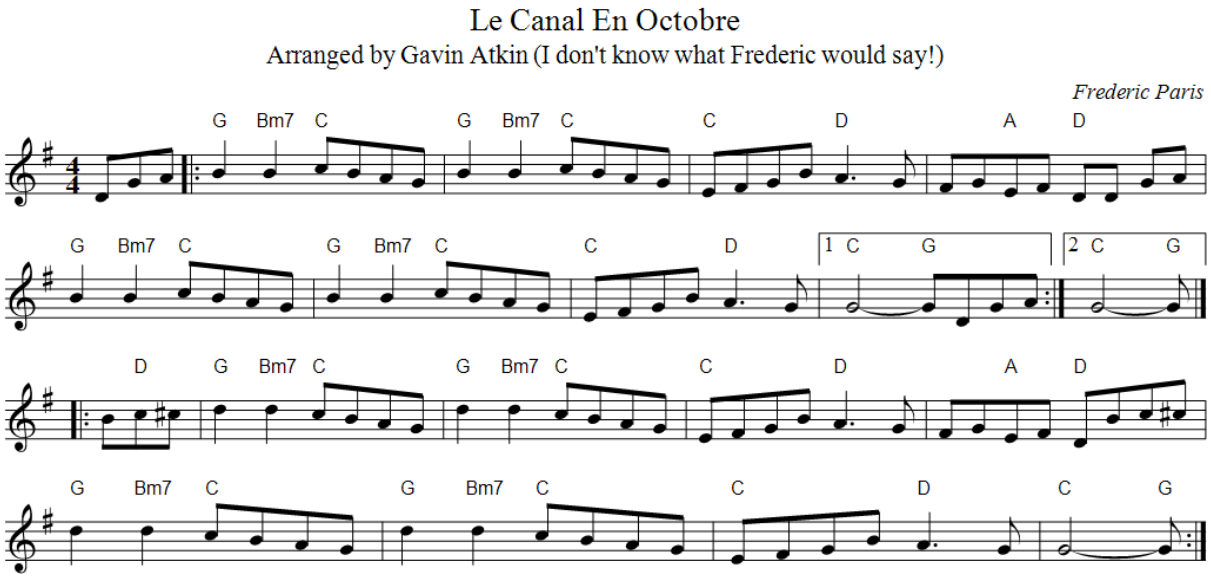
50. Sally Sloane's Mazurka



H. Miscellaneous

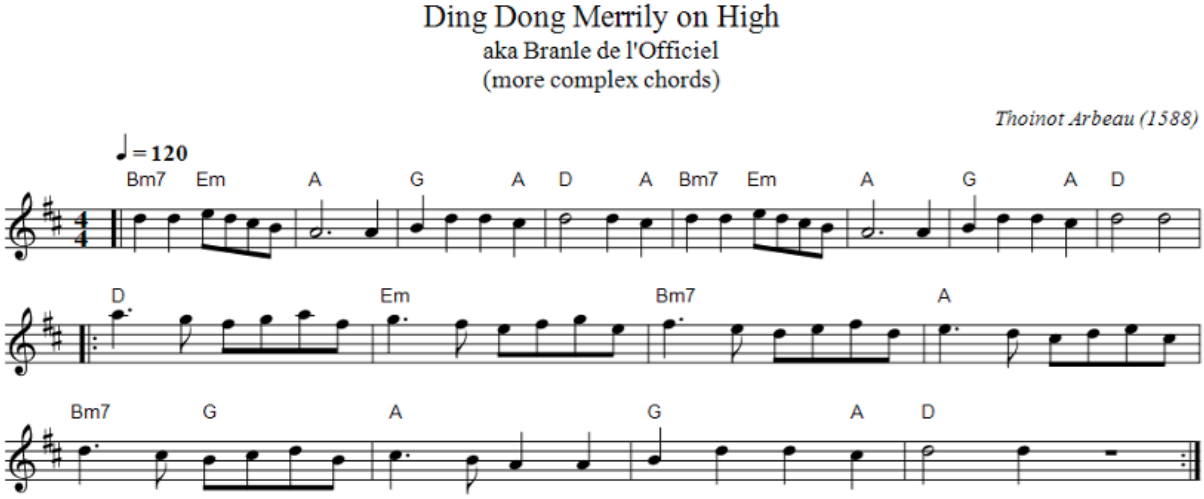
51. Sussex Cotillion





I've included a copy of Le Canal en Octobre here because I've noticed that people sometimes play it as part of a pair with The Sussex Cotillion. We should try it...

52. Ding Dong Merrily on High



9. Appendix: extended sequences used for public performances

1. The Poacher sequence

u3a country dance tunes group meeting 15th April: The Old Morpeth Rant, then a sequence of Fox and Geese, Uncle's Jig, The Lincolnshire Poacher, The Quaker

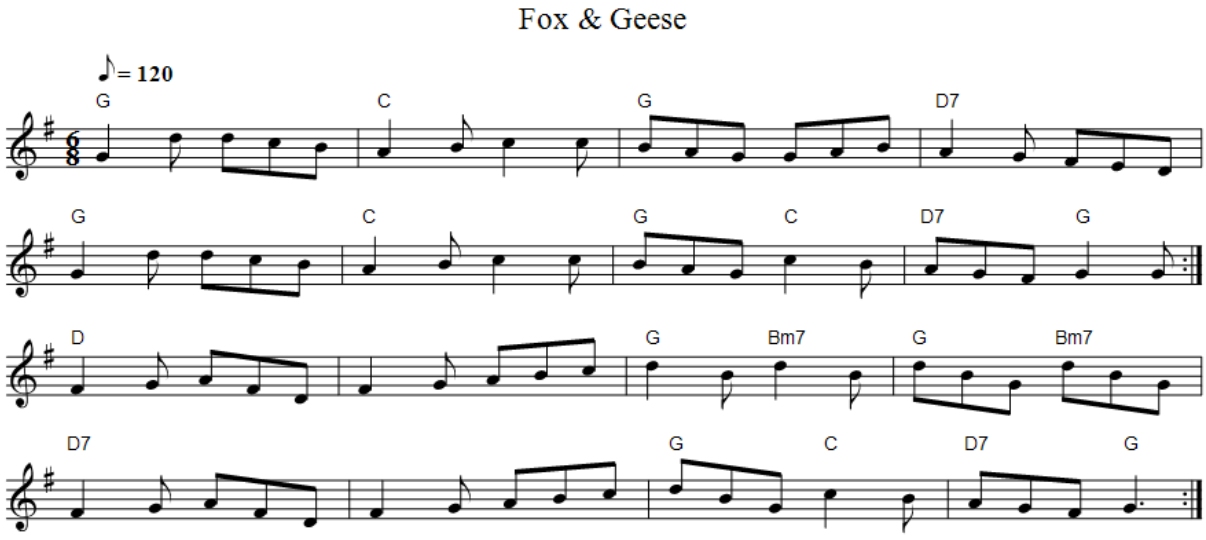
The Old Morpeth Rant is left over from last week.

Now we're good at doing pairs, for the u3a picnic on the 19th June I think it would be nice to play a more extended sequence with changes of instrumentation, rhythm and speed, and including a song. I think Fox and Geese might be good 2x with whistles, flutes and percussion, Uncle's 1x with fiddles, melodeon and concertina then 1x with everyone.

The plan with the song is to have quiet, velvety chords and the root notes of the chords under the verses and to bring in 'the kitchen sink' including instruments playing the tune, voices (and even harmonies) on the choruses.

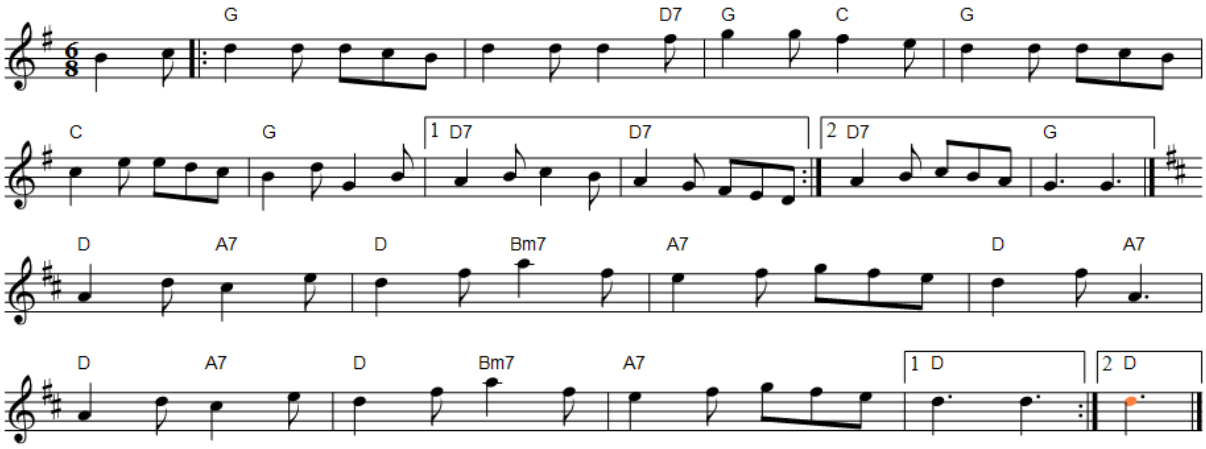
I'm hoping the polka at the end will make a dramatic change after all the jig time and different speeds. We've worked on all the tunes before, obviously, which should help.

I think we have nearly all the tools to do this in place, and that it will be impressive if we pull it off, but first we have to try it to find out whether it works for us.



Uncle's Jig

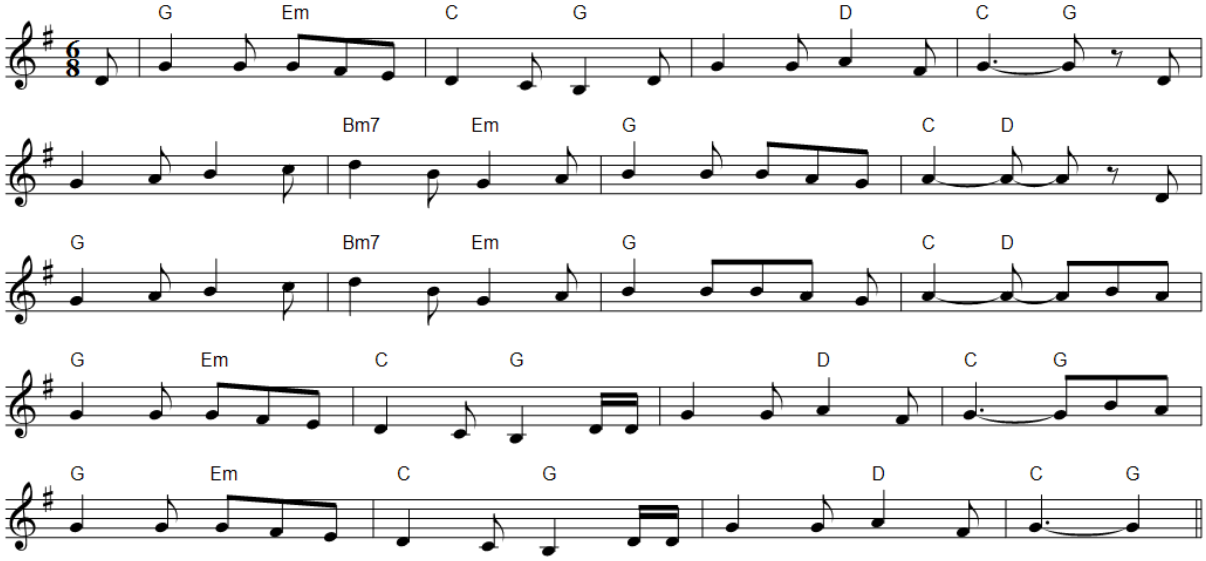
Arranged by Gavin Atkin



Lincolnshire Poacher

Trad. arr. Gavin Atkin

Freely on verses; more 'in time' on choruses following the 'Oh', all in with instruments (including percussion) AND voices!



1. When I was bound apprentice in famous Lincolnshire
   Full well I served my master for more than seven years
   'Til I took up to poaching as you shall quickly hear
   (Ch.) Oh, 'tis my delight on a shining night in the season of the year. (x2)

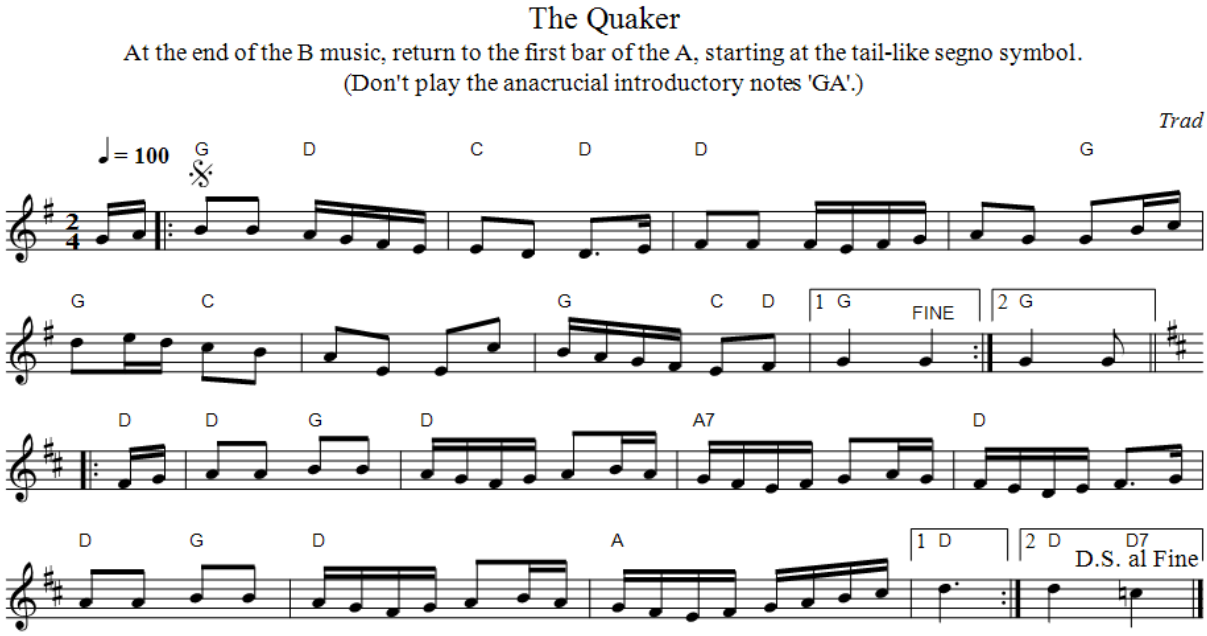
2. As me and my companions was setting out a snare
   'Twas then we spied the gamekeeper, for him we didn't care
   For we can wrestle and fight, my boys, and jump from anywhere
   Oh, 'tis my delight on a shiny night in the season of the year.

3. As me and my companions was setting four or five
   And taking them all up again, we caught a hare alive
   We caught a hare alive, my boys, and through the woods did steer
   Oh, 'tis my delight on a shiny night in the season of the year.

4. I threw him over my shoulder, boys, and then we went for home
   I sold him to a gentleman for the price of half a crown
   For the price of half a crown my boys but I will not tell you where
   Oh, 'tis my delight on a shiny night in the season of the year.

5. Bad luck to every magistrate in famous Lincolnshire
   Success to every poacher that wants to sell a hare
   Bad luck to every gamekeeper that will not sell a deer
   Oh, 'tis my delight on a shiny night in the season of the year.

When we go into The Quaker, I suggest a good loud two note intro (G then A) will be just right...



10. Notes on the tunes

1. Set: Rig a Jig Jig/Captain Lanoe's Quick March

Rig-a-Jig Jig is a jig that's long been popular in East Anglia, and is also the tune of a nursery rhyme that goes:

(Ch) Rig-a-jig-jig, and away we go, away we go, away we go,
Rig-a-jig-jig, and away we go, away, away, away. (2x)
1. As I was walking down the street,
Away we go, away we go, away we go,
A pretty girl I chanced to meet, away, away, away,
2. I said young maid what is your trade,
Away we go, away we go, away we go,
She said I am a weaver's maid, away, away, away.

Captain Lanoe's Quick March is a jig that many of us learned from The Old Swan Band many years ago. It's also called Cotillon Marionettes and appears in the Vickers manuscript of tunes dated 1770. I've been told there is a Captain Lanoe's House on Portland, and more recently I've learned from Andy Turner that it turns up in the manuscripts of Robert Thomas Bottle (1761–1849) of Harrietsham in Kent.

In the MS, it's described as a cotillion and if you go to Andy's weblog squeezedout.wordpress.com and search for 'cotillion' you'll find a recording of him playing it alongside another of Bottle's cotillions.

2. Set: The Hundred Pipers/The Fiery Clockface

The online Trad Tunes Archive (TTA) reports that The Hundred Pipers is a popular old Scottish jig that has been used as a march by various British Army regiments (including the West Kents) and as the vehicle for a range of songs.

It is said to have Jacobite origins. There is a story that when Bonnie Prince Charlie entered Carlisle on the march south after his victory at Prestonpans, he was preceded into the city by the famed 100 pipers and followed by an army of 2,000 Highlanders. They crossed the stream with water up to their shoulders and 'the pipers struck up, and they danced reels until they were dry again.'

In Ireland, the melody is sung as the ditty:

The hair fell off my coconut,
The hair fell off my coconut,
The hair fell off my coconut,
And how do you like it baldy?

3. Set: Fox & Geese/Uncle's Jig

Fox and Geese is a simple but very appealing jig that appears in John Offord's excellent collection of old tunes, John of the Greeny Way. I suspect it is connected with the old folk song False Fox and Goose, now usually called just The Fox.

Uncle's Jig is one of quite a few popular tunes that come to us from the wonderful Dartmoor hutton accordion player Bob Cann and his legendary band The Dartmoor Pixies. Old Bob had a

few tunes that he named after the members of his family from whom he learned them. I gather that Uncle's Jig is also known elsewhere in the world as Louisberg Square, and that it is also played for quadrilles.

4. Set: Bellingham Boat/The Glakey Two Step

Bellingham Boat is an elegant and memorable jig popular with Northumbrian pipers: it's included in the Piper's Society Tune Book, which attributes it to Morpeth composer, fiddler and dancing master Robert Whinham (1814–93). Whinham is credited with the well known tune Whinham's Reel, but scholars say there is no evidence for this connection, and I'd add that the distinctive jumps included in the tune suggest it might have been composed by a piper. The TTA reports that the tune appears with the title Quadrille in the mid–19th century notebook of William Hall Lister of East Boldon, near Newcastle. Bellingham is in the western half of Northumberland and is pronounced 'Bellin–jum'; I've read that the word 'boat' in this case means 'farm'. When I remember, I end with half of the A music in order to land on the tonic – otherwise this tune would remain unresolved.

The Glakey Two–Step is one of many modern tunes that session players often interpret rather differently from the composer's original intentions. Ernest Kirkby's original is a lovely, clever tune with rather more accidentals, but this simplifed version is probably more typical. Kirkby's original can be found via the ABC Notation website.

5. Set: The Happy Farmer/The Moon and Seven Stars

The Happy Farmer is said to be a Northumbrian tune; I learned it as a jig used for rapper. The Moon and Seven Stars. It’s also known as I'm Like a Skiff on the Ocean Tossed and One Evening Having Lost My Way, two titles that sound to me very like song titles.

The title The Moon and Seven Stars is often shortened to Seven Stars, and is sometimes known as Grand Parade. It appears in David Rutherford’s *Compleat Collection of 200 Favourite Country Dances vol. 1*, which was published in 1756.

6. Set: Trip to Highgate/ Cock o’ the North

Trip to Highgate appears in Thompson’s Compleat Collection of Country Dances, which was published around 1770.

The Cock o’ the North is played under different names throughout the British Isles, and in Canada and the USA. The Cock o' the North is said to have been an honorary title of the fifth and last Duke of Gordon (1770–1836), who held sway over the northern part of the Scottish Highlands. According to the TTA, the earliest reference to the tune (under the title Joan's Placket) is thought to be in an entry in Pepys' diary for June 1667. Shetlanders are also reported to have a reel version of the tune called Jumping John.

7. Set: The Ball/Up the Sides and Down the Middle

The Ball is from the notebook of William Mittel of Romney Marsh, who lived during the late 18th and early 19th centuries.

Up the Sides and Down the Middle has changed very much in the hands of modern session and country dance band players: the original was recorded in Dorset in 1950 by collector Peter Kennedy.

The original A music was in jig time, but the B music was in 4/4. Today we play it as a jig throughout. The 1950 recording in which the tune is played by Alfie Tuck and Bert Pidgeon can be heard on the Alan Lomax collection website. Tuck played melodeon, while Pidgeon played what sounds to me like a large tambourine.

8. Set: The Ornithologist/The Hogmanay Jig

The Ornithologist's composer Freeland Barbour is a legend of Scottish country dance music: if you're interested, look up The Occasionals and The Wallochmor Ceilidh Band – there's a particularly lovely BBC video of the Wallochmoors on YouTube.

The Hogmanay Jig was composed by another highly gifted and very much admired Scottish country dance musician, Andrew Rankine.

9. Oats and Beans

Oats and Beans is a really useful jig when you need a three–parter for a dance, and it's also a lovely and easy tune to play. That it's easy and catchy is not surprising when you know the tune is used for the children's playground song Oats and Beans and Barley Grows, which I gather is number 1380 in the Roud Folk Song Index.

10. Paddy Godden's Lancers

The first part of this tune was originally collected by Rob Willis from Paddy Godden of Forbes in New South Wales; a video of Paddy Godden playing can be found on YouTube. I believe Willis added the B and C musics from other tunes he collected in Australia.

11. The Valiant

This is another really strong three-part jig. Lots of us picked it up from Essex good ole boy Simon Ritchie who put it together from sections of other tunes one lunchtime when he needed a three-parter (48-bar tune) for a caller at a country dance club. In those days, we seemed to have very few 48 bar tunes, but callers still seemed to ask for them regularly. Thankfully, these days, we've got several more three-part jigs to work with.

12. Set: Brighton Camp/Donkey Riding

Commonly collected, published or played in England, Ireland, the USA and Canada, Brighton Camp first appeared under that name in the late 18th century. The word 'camp' in the title has been claimed to refer to one or more of a number of defensive army camps set up along the south coast during the mid 18th century, a period when the French seemed likely to mount an invasion.

The tune is also claimed by the Irish, for whom it goes by the names of Spailpin Fanach and Waxie's Dargle.

The tune is also used as a song with the following lyrics:

I'm lonesome since I crossed the hill,
And o'er the moor and valley,
Such heavy thought my heart do fill
Since parting with my Sally.
I seek no more the fine and gay,
For each does but remind me

How swift the hours did pass away
With the girl I left behind me,
With the girl I left behind me.

Donkey Riding is a well known sea shanty, but the TTA notes that as a dance tune is also goes by a number of names, including High Caul Cap, Cockleshells, Highland Laddie and Lass of Livingstone. I'd suggest that any tune that gains so many names was surely widely popular.

13. Set: Three Around Three/Bonny Kate

I gather the tune we call Three Around Three was popularised under that name by collector, player and scholar Reg Hall, and is also used in the North West Morris dancing tradition; including by the Bacup Brittannia Coconut Dancers. Its origins are a bit difficult to work out: the TTA reports that folklorist and dance researcher Maude Karpeles collected a dance called Three Around Three in the Devon town of Salcombe' and published it with the subtitle Pleasures of the Town in her 1931 book Twelve Traditional Country Dances – however in her book Karpeles provided a different tune.

Bonnie Kate, also known as Black Legs, first appeared in a tune book in published in London in 1758) under that name. This was long before the polka craze came to Brtitain in the mid–19th century but like quite a few other old country dance tunes it is now widely used as a polka.

The tune was popularized in the 1970s by the New Victory Band, who found it in what is known as the Ashover manuscript, which is attributed to Joshua Harrison and David Wall of Ashover in Derbyshire. One of the pages is inscribed with the words 'A Book Of Tunes Joshua Harrison, David Wall, 1762'.

14. Set: The Pat–a–Cake Polka/The Sloe

Also known as Uncle Bernard's, The Pat–a–cake is used by North West morris dancers. It is quite often played in English sessions and is included on the 1993 Albion Dance Band recording Prospect Before Us.

The Sloe was popularised by The Old Swan Band, who recorded the tune on their 1981 album Gamesters, Pickpockets and Harlots. The tune was transcribed from a traditional source in the early 20th century by Cecil Sharp from the playing of John Mason of Stow–on–the–Wold. Although Sharp had The Sloe as the title, in some earlier manuscripts, it seems at times to have been known as The Slave; it has been suggested that the tune was associated with a play of the same name.

15. Set: Buttered Pease No 1 and 2

Buttered Pease is also known as Pwt ar y Bys, Stumpie, No Man's Jig and a few others. It appears in James Ralph's Fashionable Lady (1730), was included in various stage shows and travelled to the Continent in the 18th century: in Italy it went by the name of Piselli al Burro. It was published by Walsh in his Compleat Country Dancing Master in 1731.

I found Buttered Pease No 2 in a tunebook published by Dave Townsend. I should ask him about his source some day!

16. Set: Dr Fauster's Tumblers/The Jenny Lind Polka

Dr Fauster's Tumblers can be found in a number of 18th century publications, including Playford's Dancing Master, which was published in London in 1726. Starting in 1651, the

Playford collections were published by John Playford and his son Henry Playford, but by 1726 the publisher was John Young.

The Jenny Lind is played in England, Scotland, Ireland, Canada and the United States, and is attributed to the composer Anton Wallerstein (1813–1892). The title commemorates Johanna Maria "Jenny" Lind (1820–1887), a hugely popular operatic soprano nicknamed the 'Swedish Nightingale' . She toured Europe very successfully during 1844–48 and took first London and then Dublin by storm in 1847 and 1848. A US tour followed, during which she was paid so much that she was able to retire from professional performing.

She became a philanthropist and singing teacher and eventually settled in Malvern.

17. Set: The Burton on Stather Broom Dance, Caddam Wood

A great little polka, The Burton on Stather Broom Dance was collected by Bob Pacey in Lincolnshire in the early 1970s. His source was the Burton on Stather plough jag Osbourne Redhead.

Caddam Wood is a modern Scottish polka in a version I picked up many years ago from a High Level Ranters LP. If you don't know their stuff, the Ranters are well worth seeking out on YouTube!

18. Scan Tester's Stepdances Number 1 and Number 2

Scan Tester, who lived in Sussex, was a legendary anglo concertina player and exponent of old fashioned country dance music. It's said that 'Scan' was short for his family nickname of Scantaloupe, but I've a sneaking suspicion that it was originally short for 'Scandal', a nickname I've read was sometimes applied to rogueish boys during the 19th century.

Read about old Scan here: https://en.wikipedia.org/wiki/Scan_Tester Also, look out for an opportunity to hear Will Duke, another great Sussex anglo concertina player, and someone who has studied old Scan's playing closely.

19. The Belfast Polka

The Belfast Polka is historically played as a polka in Scotland and Ireland, though the Irish version has only two parts. It's surely most likely to have been named after the Northern Ireland city, but I gather the word Belfast also means a crossing place by a sandbank.

20. The Quaker

The Quaker is a Cotswold Morris tune collected in Bampton and used by the local teams.

21. Sussex Bonny Breast Knot

I believe the The Sussex Bonny Breast Knot dance and tune were noted at Knapp, West Sussex, by folk song, dance and tune collectors Mary Neal and Clive Carey. They appeared together with songs, tunes and other dances in the famous Esperance Morris Book published by Neal in 1911. Over the years, I've adapted the slightly different notes and chords I've written here in bars 6 and 7 of the A music, as they seem to be more interesting than the usual A2c2 | A2c2 | A2d2 | d2...

22. Marche des Cabrettaires

La Marche des Cabrettaires is a French tune that has been adopted by many English tune sessions and bands after it was popularized by melodeon playing star Katie Howson and The Old Hat Dance Band. If you search online, you'll find lyrics and YouTubes of jolly French people singing it.

23. Galopede

Gallopedes (or galopades) were a popular type of dance in England during in the early part of the 19thC and many tunes were used, many of them borrowed from stage shows. This one also goes by the names of Corn Field, Yarmouth Reel, Persian Dance and Persian Ricardo and appears in English manuscripts of the early 19th century, including those of John Moore and John Clare. The first published version appears in Preston's 24 Country Dances for 1801.

24. Dan Leno's Hornpipe

Dan Leno's, or more correctly Dan Leno's Hornpipe, is a bit of a mystery, but I gather widely respected and widely loved Old Swan Band got it from the singing of folk scene legend Bob Davenport. The band added some more sections to it, and called the result Dan Leno's Boat, so you may hear that in sessions from time to time.

25. Waterloo Dance

The Trad Tunes Archive tells me that Waterloo Dance turns up in a number of 19thC manuscripts, including the Thomas Hardy family's tunes collection (Dorset) and Joshua Gibbons (Lincolnshire). It was popularised by the Old Swan Band (the band included it on the Waterfront EP titled The Old Swan Band, which was released in 1983. Around the same time, popular dance caller Dave Hunt composed a dance also called Waterloo Dance to go with the tune. It is still widely danced today. I have reorganised the keys of the various sections to make the tune easier for melodeonists – in other settings you may find the whole tune set out in the key of D.

26. Set: The Kelso Accordion and Fiddle Club/One More Dance and Then

The Kelso Accordion and Fiddle Club was composed during the latter half of the 20th century by Kelso Accordion and Fiddle Club member Bob Liddle, and has been played in English tunes sessions since the 1980s, when three Northumbrian shepherds, mouth organ (moothie) player Willy Atkinson, piper Jo Hutton and fiddler Willie Taylor brought it to English musicians' attention.

One More Dance and Then is used as a march or polka,lthough it was published quite some time before the polka craze first came to our shores in 1844. The tune's first appearance that I have seen is in John Johnson's Two Hundred Favourite Country Dances vol. 8, which was published in 1758. Like Bonny Kate, it is in the Ashover manuscript and became well known when The New Victory Band recorded it in the 1970s.

27. Set: The March of St Timothy/Redwing

The March of St Timothy is a grand march tune composed by Judi Morningstar, a noted hammered dulcimer player who lives in Michigan, USA.

Redwing or Red Wing is also known in Canada as Quadrille de Montréal and Reel du Moulin. It was originally composed by American songwriter – although the first part has been traced to a work by Schumann. Over the years it has been used with various lyrics in addition to the original

song lyric about an American Indian princess. It also became a popular tune for country dances in the East of England.

28. Set: The Barren Rocks of Aden/Mairi's Wedding

The Barren Rocks of Aden is a popular reel or march and is well known to the Scottish regiments and Highland pipers generally, but there appears to be some debate as to its age and origins: according to the Trad Tunes Archive, some authors attribute it to a Piper James Mauchline of the 78th Seaforth Highlanders, while others attribute it to another piper of the same regiment, Alexander McKellar. Whoever originally wrote the tune, it first reached my ears via the old fashioned Suffolk melodeon player Cecil Pearl, my friends John and Katie Howson, and Suffolk's wonderful Old Hat Band.

Marie's or Mairi's Wedding, also known as the Lewis Bridal Song, is reported by the Trad Tunes Archive to have first appeared in Gaelic in Marjory Kennedy–Fraser's book Songs of the Hebrides, which was published in 1909. It was translated into English a year later by Sir Hugh Robertson and is now popular both as a song, and as a march or polka.

29. Set: The Old Morpeth Rant/The Morpeth Rant

Rants are played fairly quickly! I've written The Old Morpeth Rant out as I hear it in sessions these days, which seems to be a little different from any of the historical sources I've found, but it's still a great, great tune.

A favourite rant tune wherever it's played, The Morpeth Rant is usually attributed to William Sheild, who wrote or perhaps popularized it around 1792.

30. Set: Jamie Allen/The Dashing White Sergeant

Northumbrian musician Jamie Allen (c. 1734–1810) was quite a character, according to the TTA: a famous smallpipes player credited with devising some important improvements to the instrument, including increasing their range. Two biographies are said to exist, but it is not clear whether the stories they tell are fact or fiction. He is believed to have died in the House of Correction in Durham 1810, after being sentenced to transportation in connection with horse–stealing. Due to his age and infirmities, his sentence was not be carried out. At the time of his death it is said that a free pardon was being prepared, but he passed away before he could regain his liberty.

The Dashing White Sergeant appears to go back to the 1840s, but it's said that none of the older published versions closely resemble the popular version we play today.

31. Set: The Chatham Hornpipe/Off to California

The Chatham Hornpipe is a fine swinging hornpipe. An incomplete version appears in a manuscript of hornpipes assembled by Leeds collector Frank Kidson in the early 20thC, and somehow along the way the B music has been worked on to make the lively tune I play today. Not too many people play The Chatham, and if you come across it being played you are likely to find it being played with a different B music.

Off to California has been published and played widely in England, Scotland, Ireland and the USA. The oldest source listed by the TTA is the c. 1847 manuscript of musician Ellis Knowles, of Radcliffe, Lancashire. It's often thought of as having Irish origins, and this view may be based on

the minor–ish nature of the tune: when the tune is played in G, the beginning of the B music plays well against chords of Em, Bm7 and Am7.

32. Set: The Kirkgate/Strike the Bell

The Kirkgate Hornpipe is often found in the old tunebooks with the title Newcastle Hornpipe, which causes confusion as there is another, better known Newcastle Hornpipe. However, Leeds tune and song collector Frank Kidson (1855–1926) found this Kirkgate Hornpipe under that title in an old manuscript and tunes players have used the Kirkgate title ever since.

Chicago printer Henry Clay Work (1832–84) composed a number of popular songs, including Ring the Bell, Watchmen. Work wrote his song in 1865, but some time later sailors rewrote it as Strike the Bell and Australian sheep–shearers called it Click go the Shears. It makes another strong and easy to learn hornpipe for our set.

33. Set: Harry Bloodgood's Famous Jig/Captain Pugwash

Harry Bloodgood's Famous Jig bears all the hallmarks of a showy stage hornpipe. It was indeed composed by Harry Bloodgood, a performer of the Minstrel era whose real name was Carlos Moran, according to the TTA.

Accordionist Tom Edmondson learned Captain Pugwash's ancestor The Trumpet Hornpipe from hearing Jimmy Shand's Band and then added the chromatic bars and chords we're familiar with today. The story goes that Edmundson's version was recorded in his front room in Harbottle, Northumberland, by the collector Peter Kennedy as part of a BBC initiative to collect folk music and dialect. Someone at the BBC clearly spotted its potential as a theme tune for a new children's TV series, and the rest is history!

34. Set: Durham Rangers/Bewick's Hornpipe

Durham Rangers is known in Scotland, England and Ireland, and is played as a hornpipe or a reel. The Durham Rangers was common name used for the Durham Fencible Cavalry, a volunteer force under regular Army officers raised in 1794. It later became the Princess of Wales's Fencible Cavalry.

I believe Bewick's Hornpipe comes to us via Northumbrian piper Robert Bewick (1788-1849) notebooks and the Northumbrian Piper's Society.

35. Set: The Coleford Jigge/Jacob (or Enrico)

The Coleford Jigge or Jig is from Forest of Dean fiddler Stephen Baldwin 1873-1955, whose playing was recorded in 1954 by dance and tune collector Russell Wortley. I'd say it has a lot in common with the much better known Boys of Blue Hill, but lots of people really like its quirkiness!

Jacob – or Enrico, or Henryco – is to be found in the Thomas Hardy manuscripts, as well as a few others. Hardy was a fiddler and accordionist while his father played fiddle and cello, and is said to have been one of Hardy's favourite tunes. The Hardy tune collections have survived and have been well studied. The TTA says there are a few references to the tune or the dance it was used for in Hardy's works, including the lovely short novel Under the Greenwood Tree.

36. Set: Schottische a Virmoux/Le Canal en Octobre

Schottische a Virmoux is a traditional French schottische popularised by Frédéric Paris. It is well known to many session musicians in England. Le Canal en Octobre is a French–style schottische composed by Frédéric Paris that is well known to many session musicians in England. I play it a bit slower and with more point than you may find it played on the other side of the Channel, and I think more in the style of an English schottische.

37. The Silverton Polka

The Silverton Polka was recorded by the Scottish melodeon player Peter Wyper, of the early 20th century recording stars The Wyper Brothers.

38. Roxborough Castle

This is a very popular tune in Northumberland, and is considered to be a Scottish Borders tune. Some people credit the composition of this tune to Alexander Givan (1752-1803) of Kelso.

39. The Italian Schottische

The Italian Schottische has many names and variations played in Shetland, Sweden, England, Denmark, Germany, Austria and the USA. Many folk scene revivalists who play it today learned it from Oscar Woods, if I remember correctly. Oscar was a great old fashioned player. Read about him here: https://www.eatmt.org.uk/oscar-woods/

40. Albert Farmer's Bonfire Tune

Albert Farmer was born in 1893 and lived all his life in Lingfield, Surrey, which has a longstanding tradition of bonfire. He worked first as a builder and painter and decorator. He was a largely self-taught musician who played the concertina, melodeon, harmonica, tambourine and drum, and could play as a one-man band. He accompanied carol singers on their rounds and played for olde tyme dancing.

41. Äppelbo Gånglåt

This is a well known Swedish tune of the gånglåt or celebratory 'walking tune' type that has become well known among English folk dance and session musicians.

42. Theme Vannitaise (aka Twiglet)

Known variously as An Dro Vannetais, Thème Vannetais and Twiglet, Theme Vannitaise was I think composed by members of the French band Tri Yann for the Breton television series Picou Fils de Son Père in about 1973. Since that time it has been taken up in a big way by Border Morris dancing teams, who use the tune for the dance Twiglet.

43. Set: Over the Hills and Far Away/The Kentish Cricketers

Over the Hills and Far Away (aka Jack the Piper, The Wind has Blawn My Plaid Awa') has been popular for centuries, and some argue that its origin is Scottish. It appears in the Northumbrian musician Henry Atkinson's music manuscript collection dated 1694, and later turns up in Thomas D'Urfey's Pills to Purge Melacholy (1706) and John Gay's Beggar's Opera (1729). It is also said to have been played by the English Army during the Napoleonic Wars.

The Kentish Cricketers comes from Rutherford's Choice Collection of Sixty of the Most Celebrated Country Dances, which was published in 1756.

44. Set: Harlequin Air/The Shropshire Lass

‘Harliquin Air’ may have got its title from being included in Thomas Arne's (1710-1778) pantomime Harlequin Restor'd, or Taste Alamode, written in 1736. It comes down to us from the Benjamin Cooke music manuscript dated 1770.

The Shropshire Lass first appears in Walsh’s New Country Dancing Master, 2nd Book (published 1710) and all the later editions, and around the same time it appeared in rival John Young’s Second Volume of the Dancing Master and later the Third Volume of the Dancing Master, 1st edition. Perhaps it was very popular!

45. Set: The Lads of Alnwick/Rusty Gulley

3/2 tunes – the old hornpipes - survived in regular use longer in Northumberland than anywhere else, I think, although for many decades there has been a growing interest in them through the influence of Playford’s Dancing Master, John Offord’s books and the playing of the band Blowzabella. We play the first two parts only, which I learned from a High Level Ranters LP half a century ago… Northumbrian pipers usually play four parts.

Rusty Gully is also commonly known as Three Rusty Swords, which makes sense as a ‘gulley’ is a Borders and Noth Eastern dialect word for a large knife. A version of it appears in the Vickers manuscript of 1770.

46. Set of three: The Man in the Moon/The Oratava/Elsey’s Waltz

The version of The Orotava that we play comes from Charlie Batchelor, a New South Wales fiddle player born perhaps around 1900. Old Charlie had a lovely driving lilt in his playing and is definitely worth seeking out on YouTube. *RMS Oratava* was built as a passenger ship 1889, sank in 1896, but very unusually was raised and reconditioned. During the Boer War she served as a troopship and in 1914 she was converted to an armed merchant cruiser. As *HMS Orotava* she was involved at Gallipoli and the blockade of Germany. She was finally scrapped in 1919.

The Man in the Moon is a sweet little waltz and has comic lyrics about drinking. This abridged set of words comes from the touring and recording band The Full English, but more lyrics and information about the song can be can be found on the Mainly Norfolk website. Many English country dance musicians learned it from recordings of Scan Tester, the famous Sussex anglo concertina player. I’ve included the lyrics here, in case you should have need of them, perhaps one summer night!

1. When a bumper is filled, it is vexing, no doubt,
To find when you rise that the wine has run out;
And sure it's an equally unpleasant thing
To be asked for a song when you've naught left to sing.
I could sing something old, if an old one would do,
But the world it is craving to have something new.
But what to select for the words or the tune?
I, in fact, know no more than the Man in the Moon.

[Ch] The Man in the Moon a new light on us throws,
He's a man we all talk of but nobody knows.
And though a high subject, I'm getting in tune,
I'll just sing a song for the Man in the Moon.

2. 'Tis said that some people are moonstruck, we find,
But the Man in the Moon must be out of his mind.
But it can't be for love for he's quite on his own,
No ladies to meet him by moonlight alone.

It can't be ambition, for rivals he's none,
At least he is only eclipsed by the sun,
But when drinking, I say, he is seldom surpassed,
For he always looks best when he's seen through a glass.

3. The Man in the Moon he must lead a queer life,
With no one around him, not even a wife,
No friends to console him, no children to kiss,
No chance of his joining a party like this.
But he's used to high life, for each all circles agree,
That none move in such a high circle as he,
And though nobles go up in their royal balloon,
They're not introduced to the Man in the Moon.

Elsey's Waltz was composed by Northumbrian shepherd and traditional fiddler and piper Archie Dagg (1899-1990). Dagg was born at Linbriggs in Upper Coquetdale, a remote area of Northumberland not far from the Scottish border andlived all his life in that part of Northumberland, apart from a spell in the Army at the end of the Great War.

47. Set: The Wild Hills of Wannies/Bonny at Morn

The Wild Hills o' Wannies is Northumbrian a slow air and waltz that is apparently also played in Ireland as a jig called The Rollicking Boys of Tandaragee.

The Wannies are a range of hills that lie between Newcastle and Woodburn in Northumberland. They ake their name from the River Wansbeck.

We have Bonny at Morn from Bruce and Stokoe's Northumbrian Minstrelsy of 1882, but it was named in a list of popular tunes around 1800 and included in the circa 1812 manuscript collection of Northumbrian musician John Bell (1773-1864).

48. Set: Inisheer/The Cumberland Waltz

Inisheer is a slow air composed by Dublin accordion player Thomas Walsh following what he has described as 'the best holiday of my life, on the island of Inisheer, the smallest of the Aran Islands in Galway Bay. Although composed as a slow air, it is also sometimes played as a slowish waltz.

The Cumberland Waltz is from Cumberland and was first brought to public attention in 1982 with the release of Pass the Jug Round, an LP of material previously stored in the County Records Office in Carlisle.

49. Percy Brown's Waltz for the Veleta

Percy Brown was a wonderful traditional melodeon player with a lovely light and danceable style. He lived in Norfolk and was well known for playing for the step dancing fishermen of Cromer: there is a lovely video of the fisherman dancing to his light and lively playing on YouTube. It's also possible to hear some samples of Percy's playing on the Topic LP English Country Music from East Anglia, Topic 12TS229: downloads are available on Spotify, Apple Music, iTunes and Amazon.

50. Sally Sloane's Mazurka

Sally Sloane (b.1894) was an important Australian traditional singers and musicians, and her material was recorded by collector John Meredith from in 1955. She was born in 1894 at Parkes

and lived in NSW all her life. She was a gifted singer and played the one row button accordion, violin, concertina, piano, guitar and mouth organ.

51. Sussex Cotillion

The Sussex Cotillion (elsewhere known as The Chain Cotillion) was preserved in the manuscripts of the mid-19thC Bosham Band, in which it has the title The Cotillion. However, it appears as La Novéllé Holéndoise" in James Aird's Selection of Scotch, English, Irish and Foreign Airs, volume 3 (1788) and as The Chain Cotillion in a number of North American tune books of the late 18thC.

I've included Le Canal en Octobre here because I've noticed that people sometimes play it as part of a pair with The Sussex Cotillion. We should try it...

52. Ding Dong Merrily on High

The 20th Century carol Ding Dong Merrily on High hardly needs any introduction, but it's handy at Christmas! The tune used is actually Arbeau's Branle de l'Official. Branles (pronounced 'brawls' in English) are French dances that have been popular from the early 16th century to the present and are danced by couples in a line or a circle.

Some notes on playing style

This is dance music, so it goes without saying that the music we play should be solid and steady – even in sessions, it should not generally be so quick that dancing is impossible. Silly speeds are best used for effect, for example in the context of a party piece.

There are various tips and tricks that we can use to bring interest and life to tunes. Really effective country dance tune players find all sorts of ways of embellishing them and emphasising their shape and form and especially their danceable rhythm – and they all do it in subtly different ways, and I think one of the joys of this music is when we sit together listen to others and adapt our playing to fit with theirs.

An analogy I think of is the child's colouring book picture. The written music is like the printed outline waiting for the crayon to fill in the colours, and the pencil strokes and colours used and any added details are what make the image individual.

Perhaps the most basic but also most important advice I can offer is this: generally keep notes considerably shorter than they are written, though also lending extra length (within the specified length) when the phrase seems to call for it. This is a great place to start with nearly all types of tunes used for dancing, including the waltz. (Though clearly less ss with slow airs or a slow retreat.)

I've listed out some ideas you might like to try using to add 'colour' to your playing below.

Phrases

Listening to the eight-bar phrases in the tunes, you'll notice that there's often a recognisable 'call and response' type of structure – perhaps two bars seem to make a statement and then the next two form a response, and then maybe you'll recognise two or four bars where you can imagine the callers and responders are all together.

Consider playing the calls and responses slightly differently – say make the call louder and more clipped, and the response slightly softer or just a tad more legato.

Long notes

Where you have a long note, consider:

- inserting a lower note and going up to the higher
- changing the chord during the note (if you have a chording instrument), say from the most obvious chord to one a fourth or fifth above and back. This is something to experiment with: try different options and see which one works best
- playing a second open or double-stopped note if your instrument can do this
- breaking it up into two or more notes and playing the first short and sharp (this is also good wherever you have two notes that are the same, ditto three notes, which you might play short, short, long)
- using turns (one note up, one the same, one down, one the same) or trills (quickly and repeatedly play the p and the note above)
- playing the long note short and very loud, and then leaving a space

- if you're a fiddler or a brass or wind player, try adding a little vibrato at the end of some of the long notes (I'm not sure how traditional this is, but I'm sure the original owners of many of the fiddlers' tunebooks that have come down to us were easily capable of using vibrato, as they clearly had considerable technique)
- again, with long notes, where possible play with a little pulse – that is, get louder and softer in time with the rhythm. This is particularly effective with waltzes. If pulsing isn't possible on your instrument, try achieving the same kind of effect by repeated plucking on a mandolin or banjo, by using a little vibrato on a whistle or recorder, or perhaps by breaking the note up – though this may not work if you do it too much!

Repeated notes

As above, where you have repeated notes, consider making all the notes short /except/ for the last one.

Where you have repeated notes and you're playing a chording instrument, consider changing the chord underneath, perhaps through a cycle of chords containing the same note.

For example, if the repeated note is a G, you might consider using the chords of C, Em, Am7 etc.

Dominant chords, perhaps with the 7th

Using a note or chord to add tension and 'announce' the next phrase. The last note of a tune is likely to be the key note – for example, if you're playing in G, it's likely the written music will end with a G note. (Ditto a C note when playing in C, or a D note if you're playing in D. A good way to give shape to a tune and to 'announce' that the next phrase (say, the A music, B music or C music) is about to begin is instead of the key note to slip in the chord (even better the 7th chord) of the note that's a fifth above.

This is called the dominant. So, for example, in a 4/4 tune in G, you might let the tune finish on a G notes with a G chord for two or three beats – but the last one or two would be a D or F# or A (all notes from a D chord) accompanied by a D or D7 chord. Ditto, an A or A7 chord when playing in D, of an F or F7 chord if you're playing in C. It's much easier and much more instinctive than it sounds! But be warned – it doesn't usually work with waltzes!

Tune types

Thinking about different kinds of tunes, my take has been that in English sessions there seem to be broadly two kinds of tunes – lifting tunes such as polkas, jigs, hornpipes and schottisches where the emphasis is on the off-beat (oom-PAH, oom-PAH or oom-PAH-pah-PAH), and running tunes such as marches and reels where it is on the down-beat (OOM-pah-Oom-pah or OOM-pah-pah-pah). This is something to think about especially if you're playing a chording instrument. In particular with guitars, I've found the 'running' tunes work best with all down-strokes across the strings, while the 'lifting' tunes work best with an alternating down (down-beat) and up stroke (off-beat). It's especially cool if you can play the downbeat short (by damping on a guitar, or releasing the keys on a piano) and let the following chord sing a little.

Getting the emphasis that works best into a tune can bring real excitement to the tune itself and to a dance.

If you have any questions about any of this, please email me at gmatkin@gmail.com and I will be pleased to try to help.

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