John Krumm Presents

Tune Sets for Contra Dances

A collection of 100 dance tunes
in medley sets for musicians
who would like to play for dancers.

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https://www.jwpepper.com

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A collection of 100 dance tunes
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Why do it if it's not fun?

Two dancers step on the beat at exactly the same time. They take hands and share their weight and momentum, and release to perform the next move. In our normal way of perceiving we experience their synchrony at certain points in time. We see the footsteps and handholds. Can you see in between the steps? Synchrony is everywhere. It's in the shifting of weight to allow the leg to move, the nerve signals, perceptions, predictions, and thoughts before words.

All this is happening with the musicians as well as between the dancers and the musicians. To see and understand this requires a different way of experiencing the world. It requires your brain, your body, and your heart—not one or the other. It requires empathy with the dancers and your fellow musicians. And when the dance is done you look at each other in acknowledgment of what just happened, but there are no words.

This wondrous experience is a glimpse into the nature of true power. This power lies in partnership, not dominance. It lies in trust, and in doing things together.

Musicians don't play the tunes. They are the tunes. Musicians don't play for dancers. They are dancers. On the other hand, if all this cosmic goodness is keeping you from having fun, then ignore it. Think about it some other time. Read the music. Get people smiling and laughing, and having fun. That is the prime directive.

Forward

I put this book together for musicians who read music and have the opportunity to play for dancers but don't have the repertoire or experience to put together sets of tunes for an evening. Most of these tunes are well-known and are often played for contra and community dances.

Memorization and playing by ear

Memorization is best done by playing the tune over and over with other musicians. As you repeat the tune, work to get big chunks into your memory. You will make mistakes, but traditional musicians learned the same way and don't mind your mistakes. If you read while playing for dancers, you may not be devoting enough attention to the dancers or your fellow musicians. I strongly recommend learning tunes by ear.

Notation and dance tunes

It's best to think of the notation of a traditional fiddle tune as a recording of one version of the tune as played once. It is not the paradigm version. The melody, chords, rhythms, accents, and bowing patterns all vary and often are not notated in the way most musicians play them. In choosing what to put down, I checked my own experience, audio recordings, and respected collections in books and online. Still, I understand that I may have missed the essence of a tune. People will grumble, but my motto is, "at least do no harm." I hope that as you explore the common practices of experienced musicians, you will recreate and personalize the tunes from the bare bones of these notations.

Making medleys

This collection has sets of 2, 3, or 4 tunes on facing pages. These tunes can be made into medleys. Try the tunes in a set in any order that makes sense to you and the band. You may need to adapt the transition from tune to tune, by dropping or changing a few notes. You can also create your own medleys by using the index and clipping pages together for easy flipping.

For a contra dance, you will be playing an odd number of times. You could do a two-tune medley with, for example, 7 times on one tune and 6 times on the other. A three-tune medley could be 7, 7, and 7. It doesn't have to be exact. The total number times through depends on several things: the number of couples in the line,

the whims of the caller, and your ability to stay fresh while repeating.

To bring the first couple in a line back to their starting place, you need to play twice the number of times as the number of couples plus one. At that point, every couple will have equal opportunity to be an active couple. If the line is very short, say 5 couples, you may want to play longer than 11 times. If the line is 8 couples you might want to play 17 times. If the line is 20 couples you may want to play only 31 times. 41 times through is exhausting, and something's got to give. Today's dances tend to have balanced activity levels between couples 1 and 2. So you don't have to bring them back to the top. In older dances they often have very different activity levels, so you will want to play more times through for these dances.

Choosing the rhythm type

Often the caller will have an idea for the type of rhythm to play and will let you know. The footsteps of the dancers aren't affected by the meter of the tune, The things that are affected are swings, balances, and sashays, along with a subtle sense of feel. But really, anything will work so in the absence of other advice so choose pieces you enjoy.

Cultural styles

The different dance music traditions offer significant, beautiful perspectives to the dance. Homogenization of the styles is a tragic loss to the dance community. You will become more aware of cultural and stylistic differences as your experience grows.

What to listen for in Fiddle Tunes

Tempo

In some styles of playing, the connection of the music with the dance has become tenuous. When musicians play only at sessions, or for listeners, they tend to play too fast. Here are some guidelines for proper tempo choices. People have two feet, so the tunes in this book are set in a two-beat meter.

Walking speed is 72 to 80 beats per minute. Running speed is about twice that. We play dance music from about 100 to about 140 beats per minute. 100 is adequate but slow. 140 is too fast for most dancers. It takes more skill to dance very slowly or very fast. A tempo from 104 to 124 is good for most situations. Most of the evening, I play in the 110 to 118 zone.

Although notated in 3/4 time, waltzes are felt as 6/4. Left 2 3, Right 2 3. It's the "two feet" thing. Thinking in 3/4, it is usually best to feel the waltz as swinging to the first beat, and not counting all three beats with equal weight. Take Me Out to the Ball Game is an example of a medium paced one-beat feel. There are some exceptions. Cajun waltzes are actually done counting all three beats with an accent on 1 and 3. Hambos and mazurkas have a strong accent on beat 2. Tempos should be from 38 to 53 beats per measure. i.e 105 to 160 per quarter note.

Swing

The distance between eighth notes in a tune is the "swing factor." "No swing" is straight eighths like you were taught in music reading. "Standard swing" is close to a triplet feel with the middle note missing. The amount of swing varies with the individual players, the tempo, and the style of the music. You must become very sensitive to this un-notated factor, or you will be fighting with the other musicians. In general, Cajun music has an extreme swing. The swing in Old Time is strong but often a bit less than Cajun. New England and Irish are not as strong but can vary quite a bit, and Québécois is often played straight.

Accents

In general, there is an accent when the foot lifts off of the floor.

Yan-KEE doo-DLE went TO town.

The strength of the accent varies with style and is something you'll learn from experience.

Drive and Drag

Dance musicians anticipate the beat on some notes and play behind the beat on others. However, this is done for the effect that it has on the dancers. The best dance musicians maintain an internal sense of the beat that is dead on. But, be careful. It is easy to speed up or slow down if you try to force this.

Bowing

The tunes in this book are not to be played with all separate bows. But, putting in sample bowings from the various traditions would make them less readable for non-violinists. Traditional bowing is one of the most important aspects to study, and there is a ton of material out there in books and on the web to guide fiddlers.

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The White Cockade 11

SET 1 12

The Quarry Cross

Doon the Brae

Farewell to Whiskey

Maureen of Gibberland

SET 2 14

Bonapart Crossing the Rhine

The Meeting of the Waters

SET 3 16

Queen's Polka

Crooked Stovepipe

I'll Buy Boots for Maggie

Jessica's

SET 4 18

Mairi's Wedding

Come Dance and Sing

Parson's Farewell

The Curley-headed Ploughboy

SET 5 20

The High Cauled Cap

O'Connor's Polka

Maggie in the Woods

Donkey Riding

SET 6 22

69th Street

The Rakes of Mallow

Martin O'Connor's

O' The Britches Full of Stitches

SET 7 24

Marche du Mont St. Louis

March du St. Laurent

SET 8 26

Seneca Square Dance

Year of Jubilo

JIGS

SET 1 28

Behind the Bush in the Garden

Smash the Windows

The Steamboat Quickstep

SET 2 30

The Tenpenny Bit

Conaughtman's Rambles

Go to the Devil and Shake Yourself

SET 3 32

Bellman's Jig

Kitty McGee

Atholl Highlanders

SET 4 34

The Dingle Regatta

The Road to Lisdoonvarna

Dan O'Keefe's Slide

The Cúil Aodha Slide

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Father O'Flynn

Kesh Jig

My Darling Asleep

Blackthorn Stick

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Coleraine

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Da Shaalds O Foula

Kiss Her and Clap Her

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Aunt May's Canadian Jig

Jimmy's Favorite

Stool of Repentance

Jig in D

SET 8 42

Quadrille Bouchard 1ere Partie

Quadrille Bouchard 2ieme Partie

The Farmer's Jamboree

Marche St. Jean

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Angeline the Baker
West Fork Gals
Dinah
June Apple
SET 2 48
Richmond Cotillion
Fly Around My Pretty Little Miss
Red-haired Boy
Sandy Boys
SET 3 50
Spotted Pony
Little Black Mustache
Hollow Poplar
Shove the Pigs Foot a Little Further
Into the Fire
SET 4 52
Temperance Reel
Pays de Haut
Scollay's Reel
Far From Home
SET 5 54
The Merry Blacksmith
Batchelder's Reel
Miss McLeod's Reel
Staten Island Hornpipe
SET 6 56
Reel Eugéne
Old Man and the Old Woman
Lévis Beaulieu
SET 7 58
Reel de Père Léon
Gigue de Terrebonne
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SET 8 60
Chorus Jig
Opera Reel

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Country Waltz 65
Baron's Waltz 65
The Ashgrove 66
Flowers of the Thorne 67
Home on the Range 68
Leezie Lindsay 70
Turn Ye to Me 71
Sidmouth Farewell 73
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Valse des Nations 76
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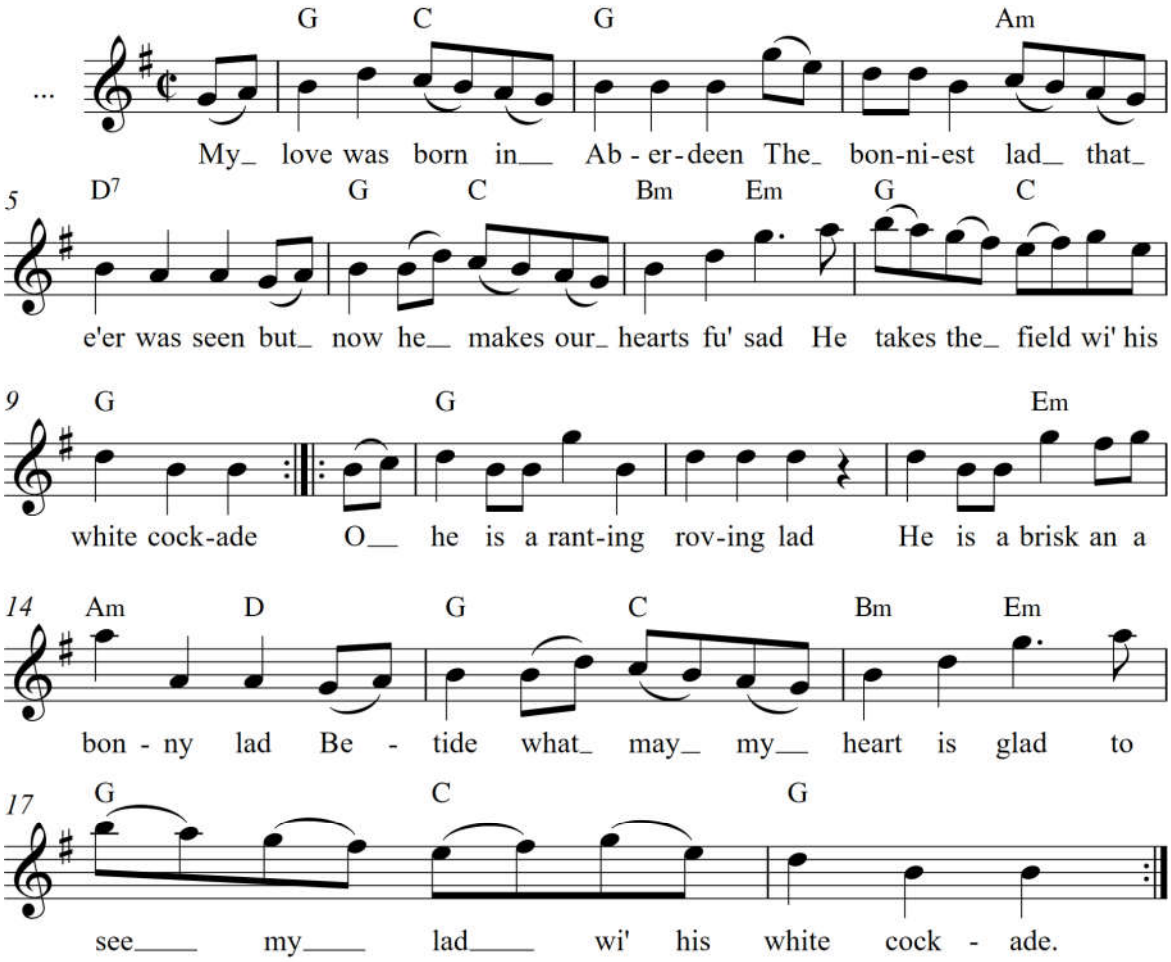
Valse-Clog des Pyrénées 78
The Skye Boat Song 79
Walk in the Green 80
Un Canadien Errant 81
Venti e Grande 84

Marches and Polkas

The White Cockade

Scottish



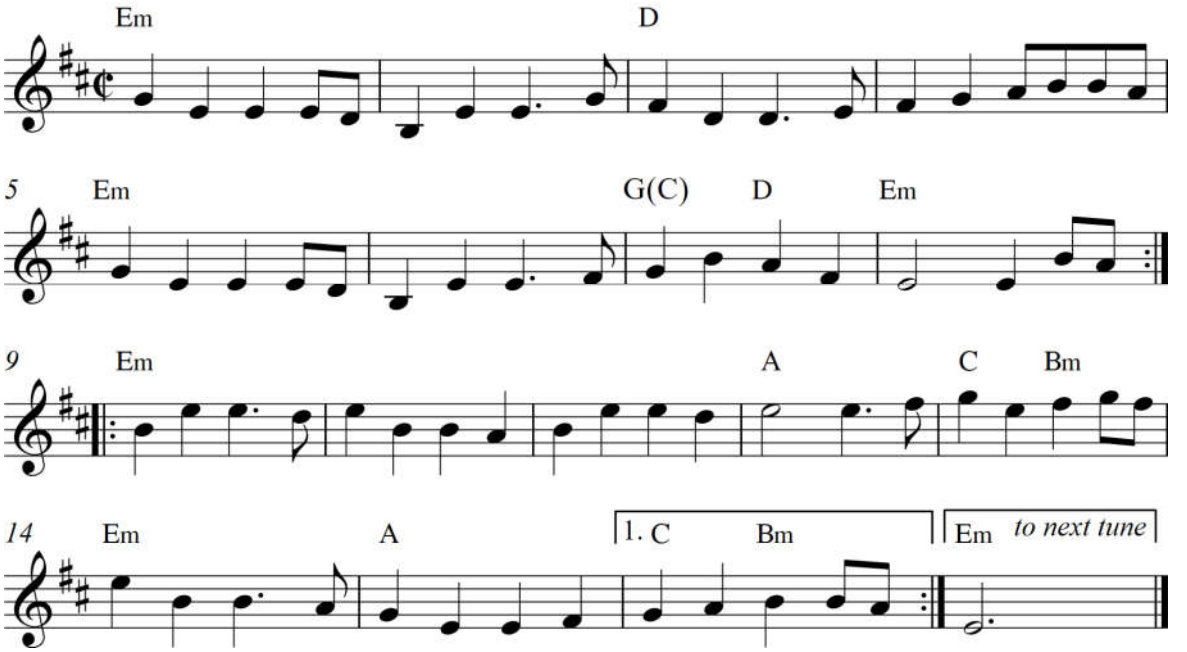
My love was born in Aberdeen,
The boniest lad that e'er was seen,
But now he makes our hearts fu' sad,
He takes the Field wi' his White Cockade.

Chorus:
O he's a ranting, roving lad,
He is a brisk an a bonny lad,
Betide what may, my heart is glad,
To see my lad wi his White Cockade.

I'll sell my rock, my reel, my tow,
My gude gray mare and hawkit cow;
To buy mysel a tartan plaid,
To follow the boy wi the White Cockade.

The Quarry Cross

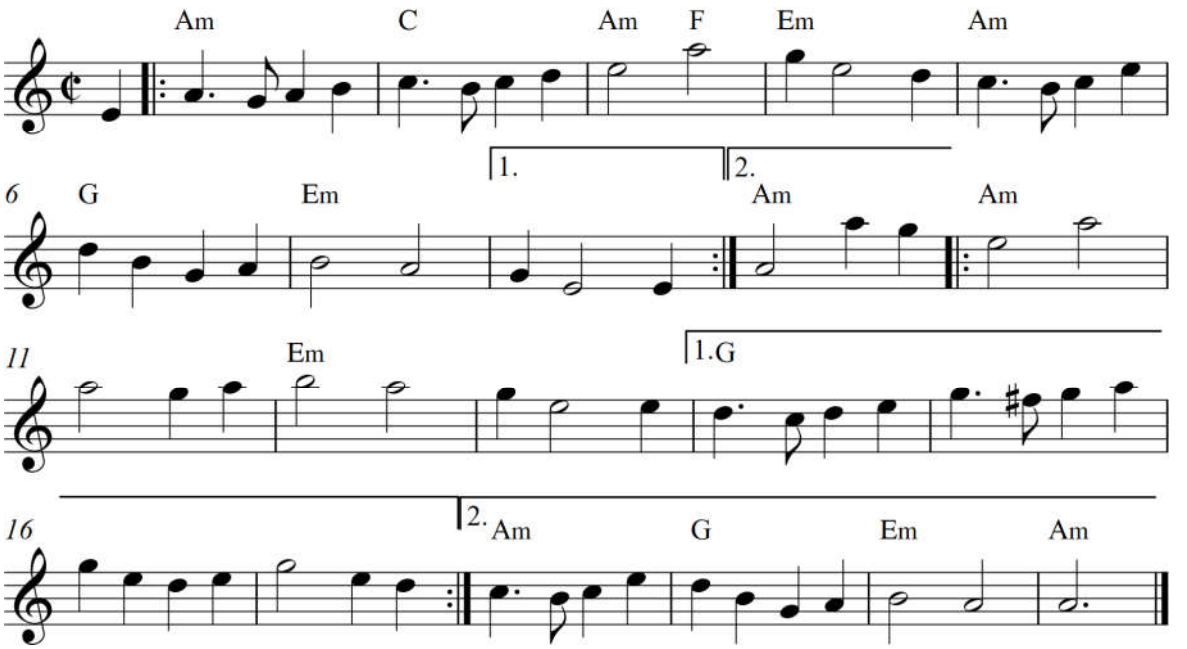
Irish



Doon the Brae

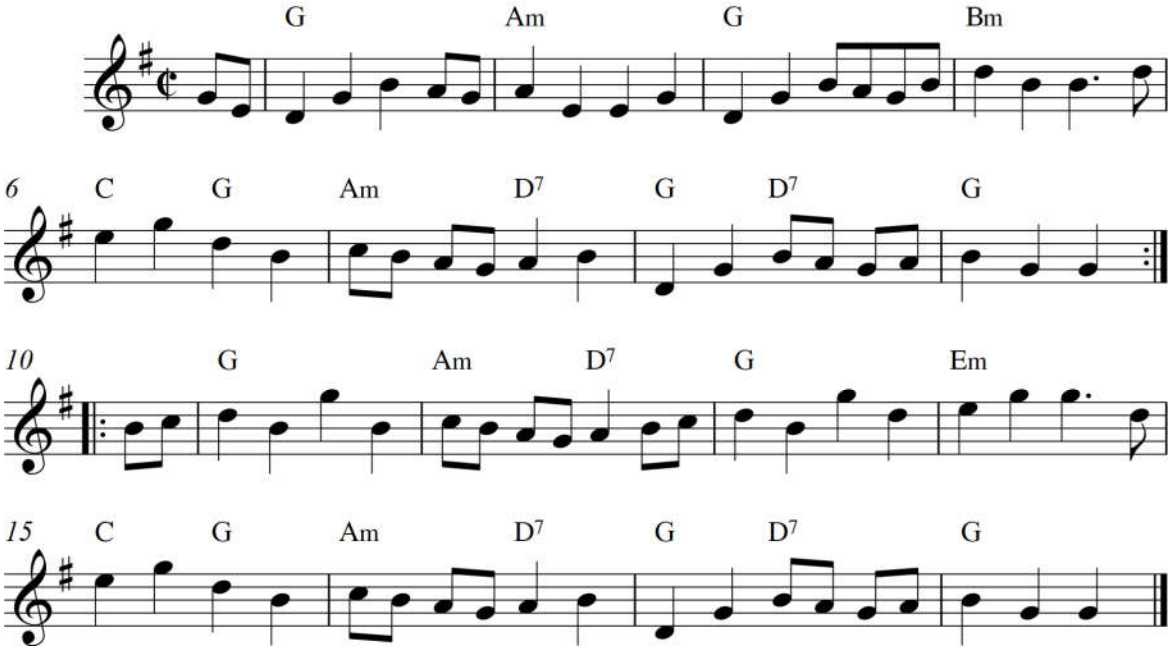
AKA The Old Crossroads

Traditional Irish/Scottish



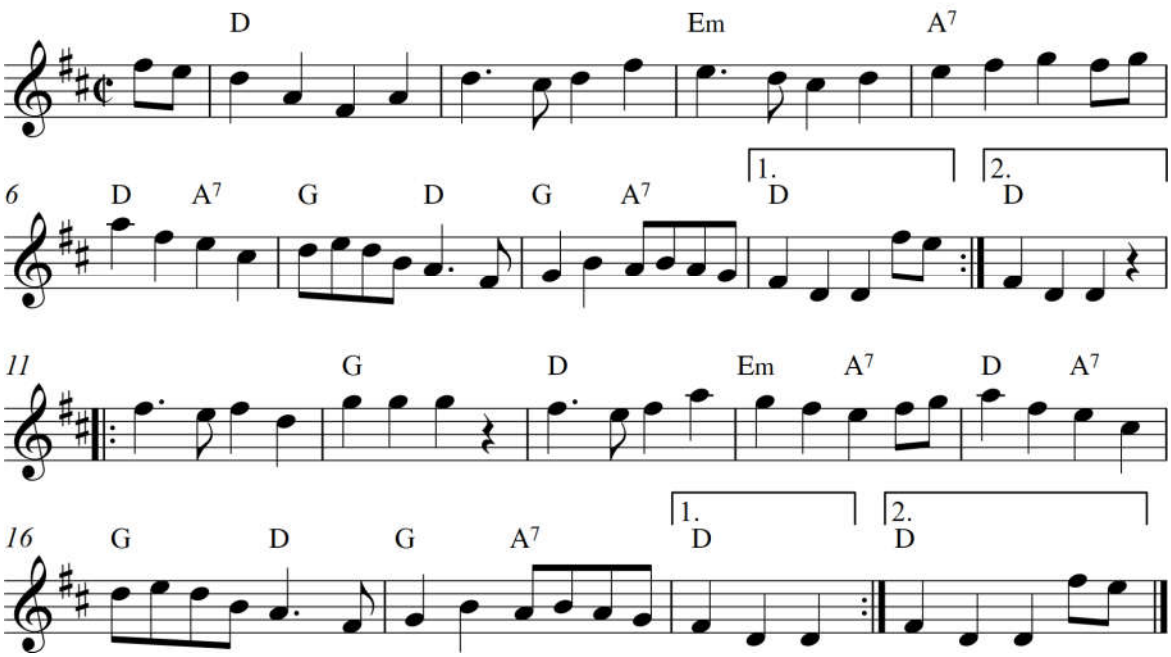
Farewell to Whiskey

Neil Gow



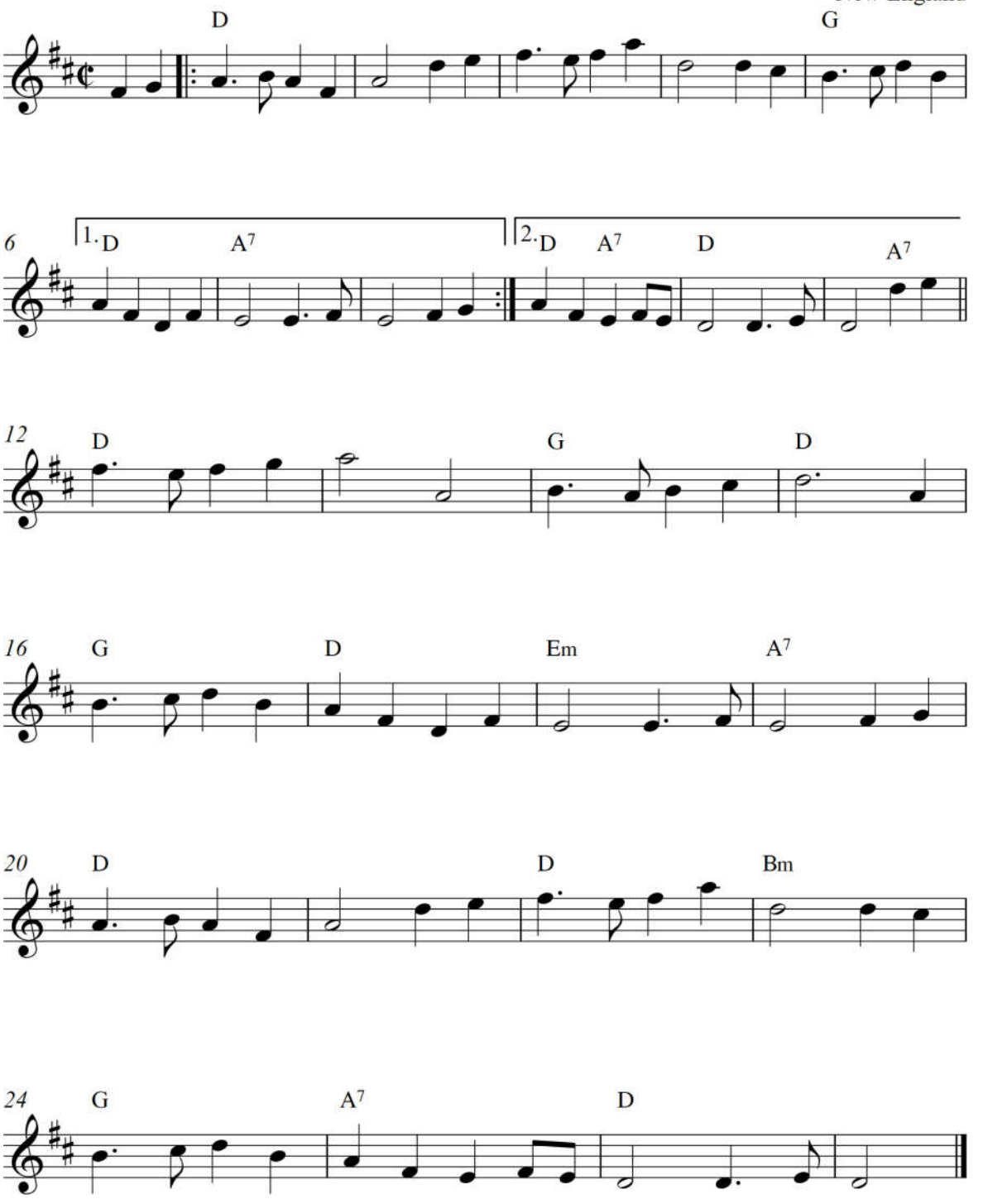
Maureen of Gibberland

Irish



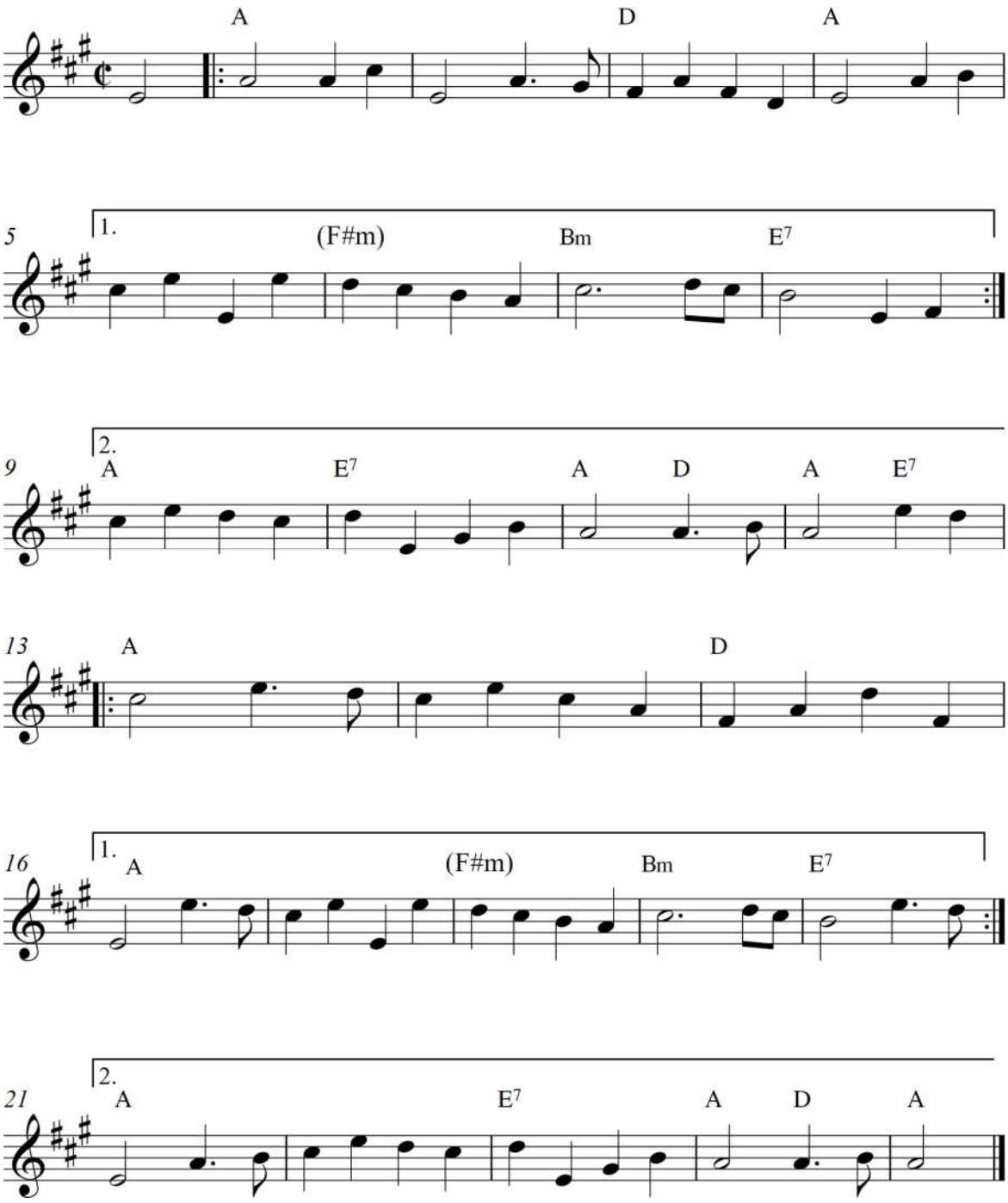
Bonapart Crossing the Rhine

New England



The Meeting of the Waters

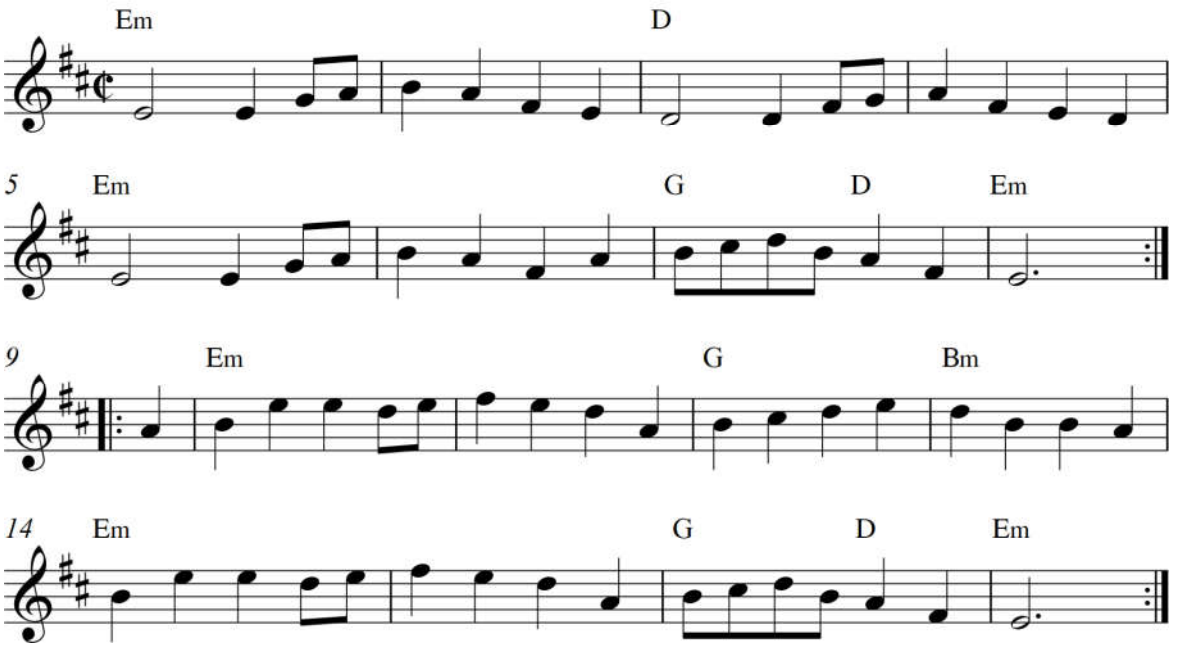
Scottish,
New England



Queen's Polka

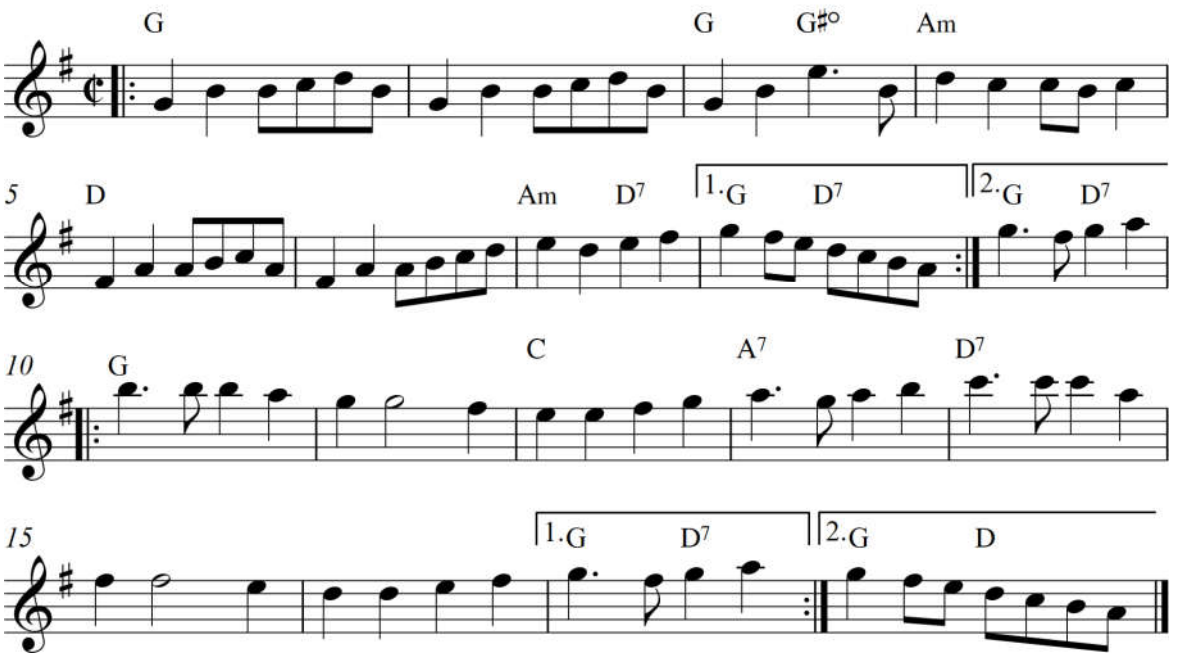
AKA The Top of the Maol

Irish



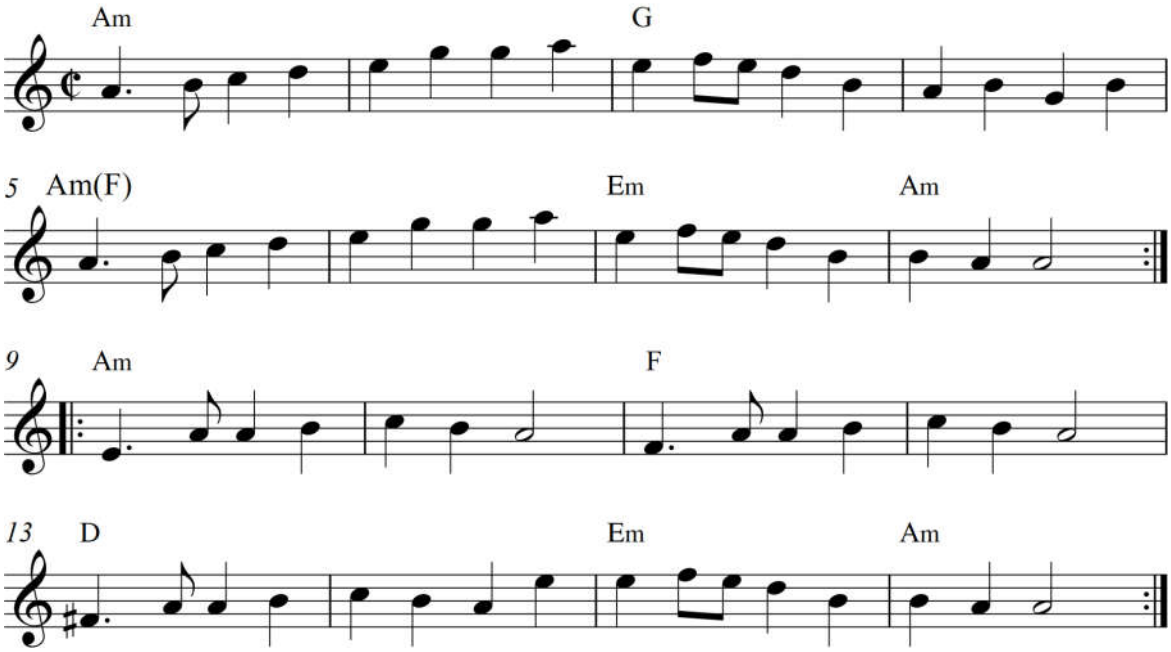
Crooked Stovepipe

Canadian/New England



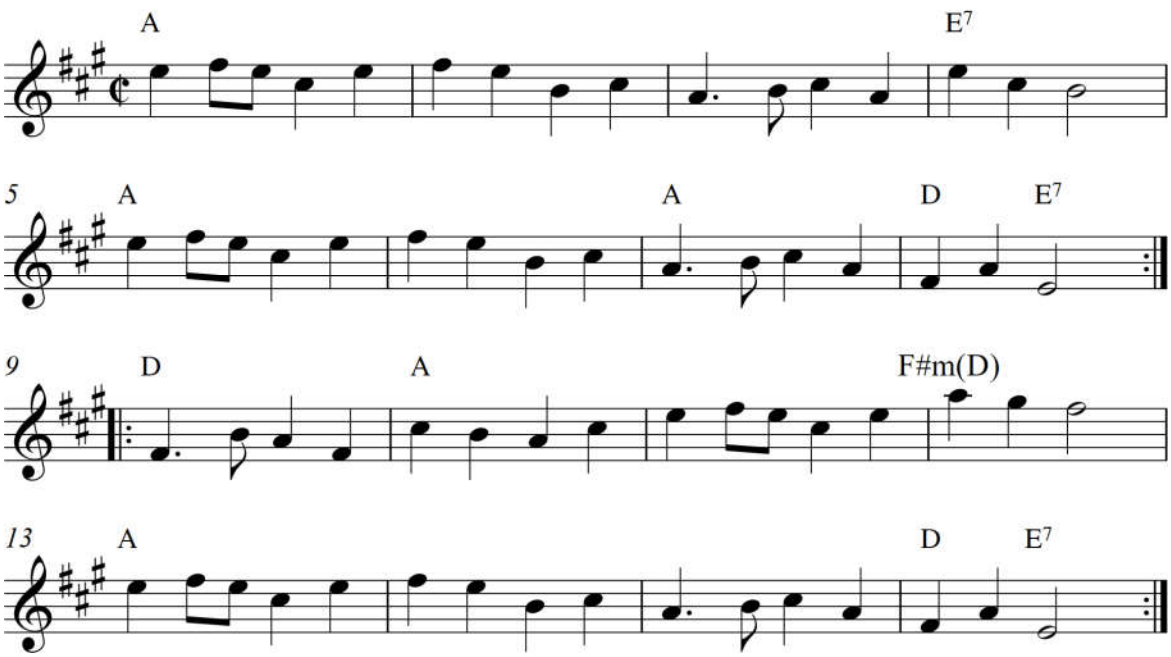
I'll Buy Boots for Maggie

Irish
from Billy McComisky



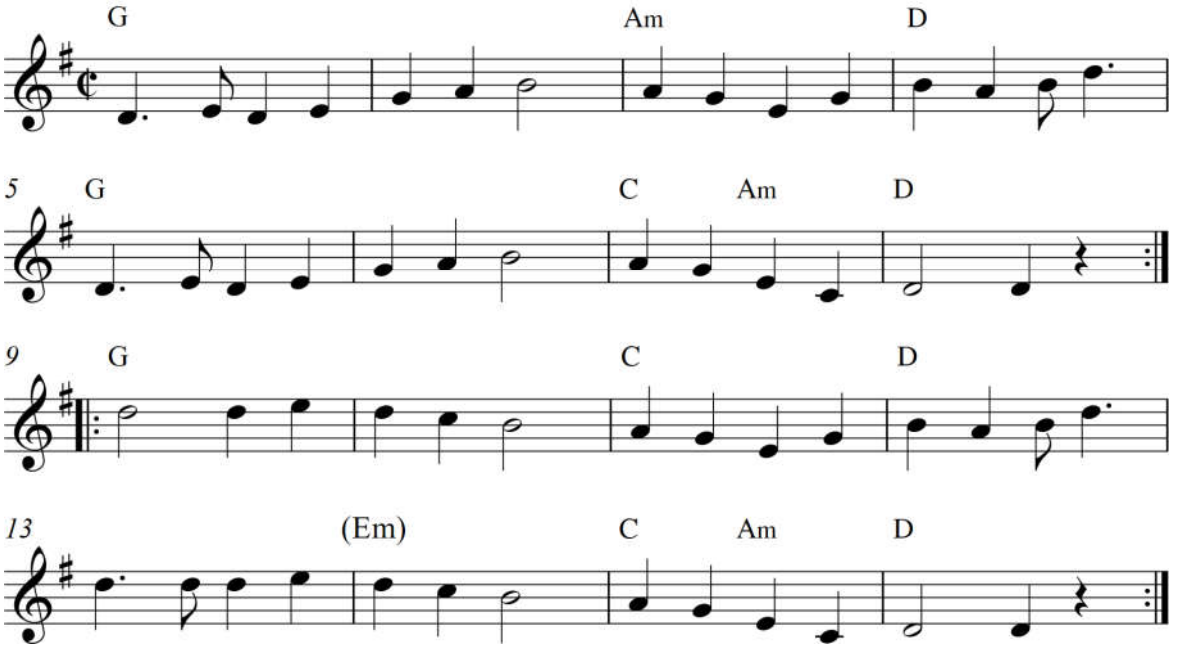
Jessica's

Mick Hanley



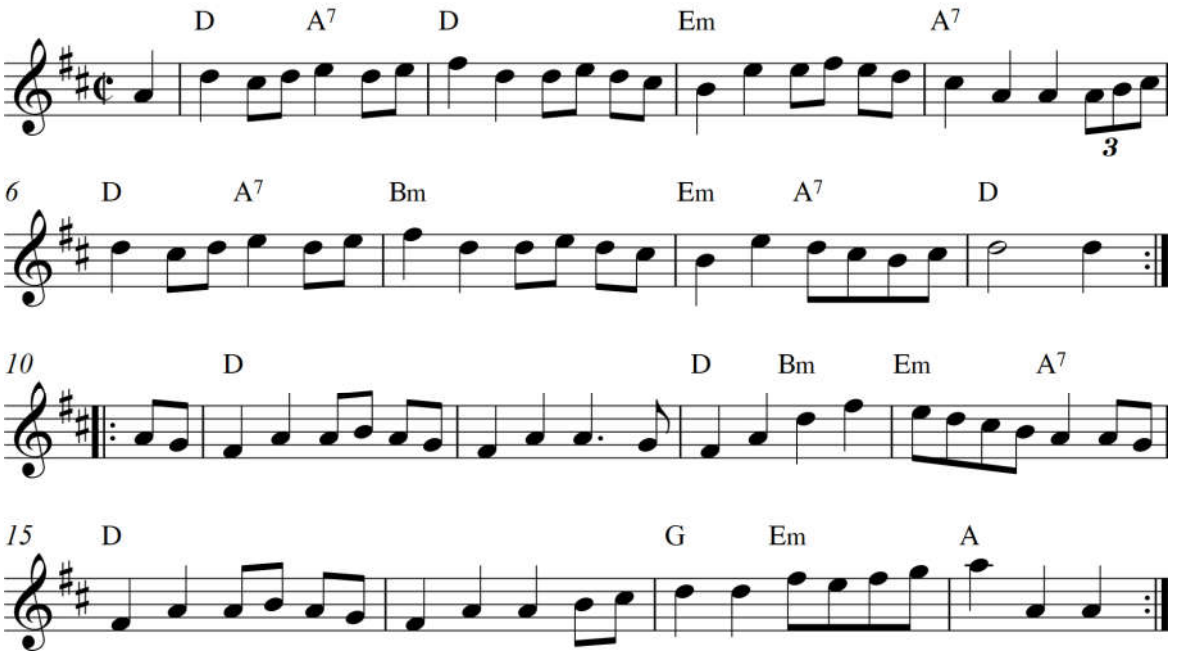
Mairi's Wedding

Scottish



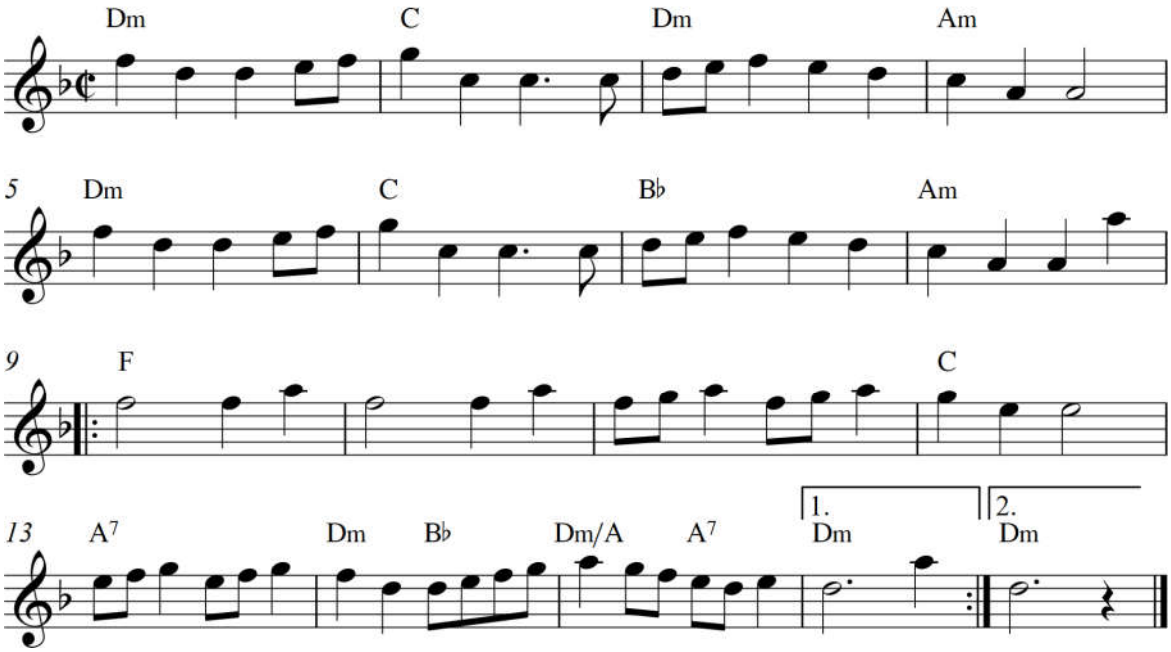
Come Dance and Sing

USA



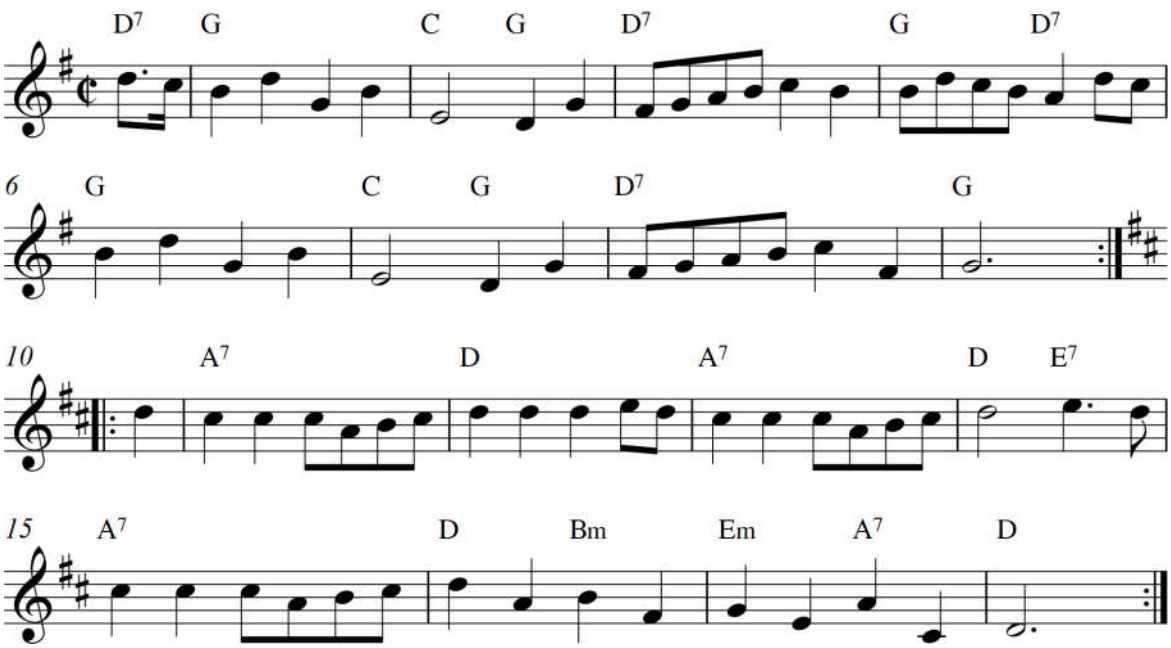
Parsons Farewell

English



The Curly-Headed Ploughboy

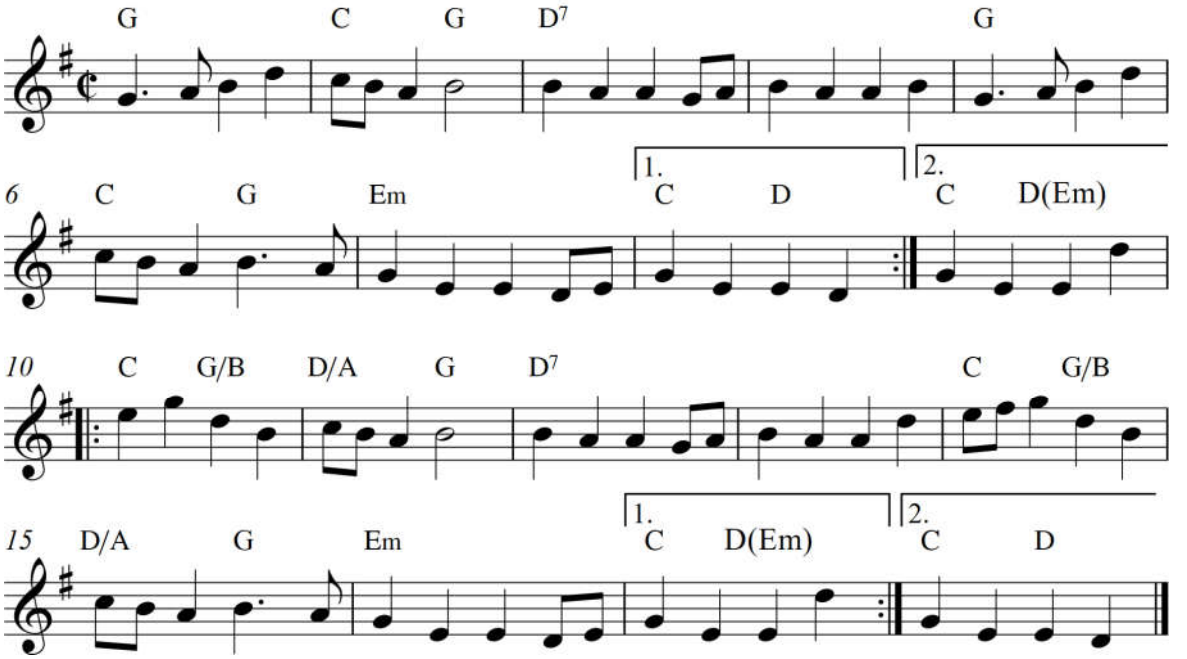
England



The High Cauled Cap

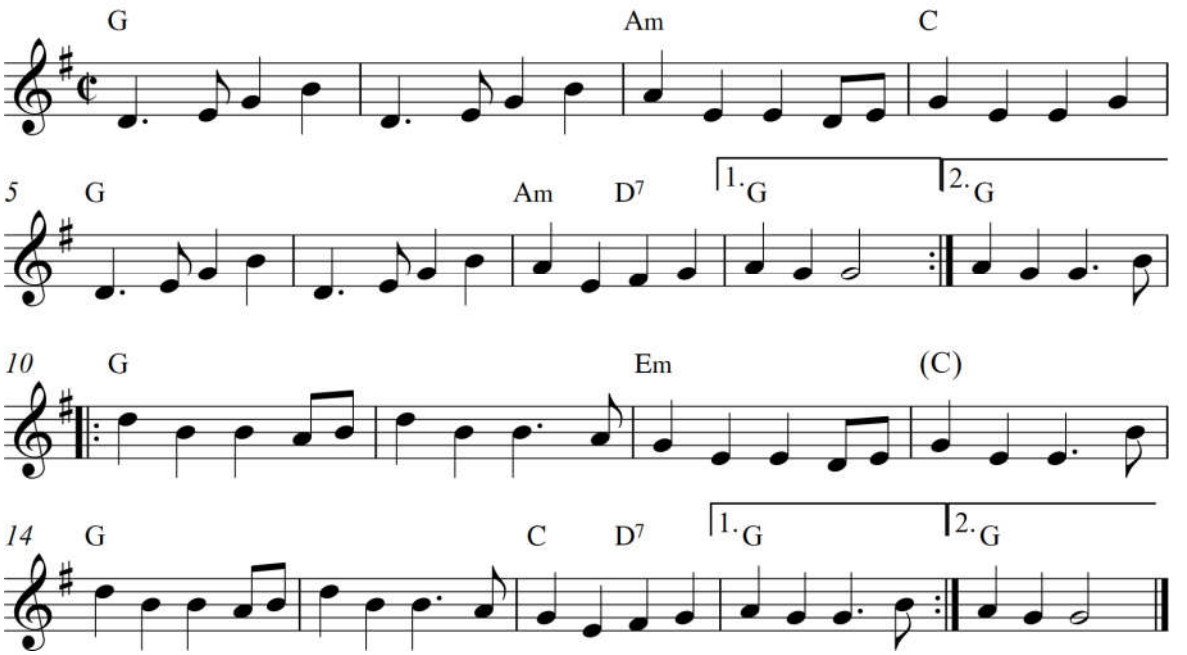
AKA Donkey Riding

British Isles



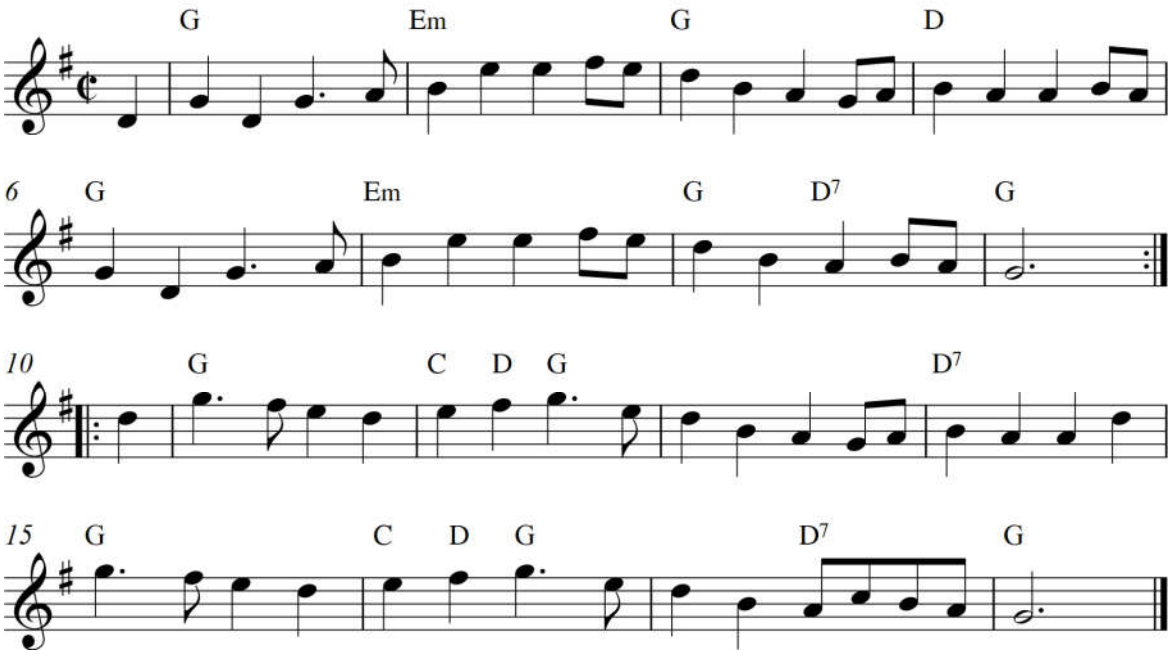
O'Connor's Polka

Irish



Maggie in the Woods

Irish



Donkey Riding

Minor version

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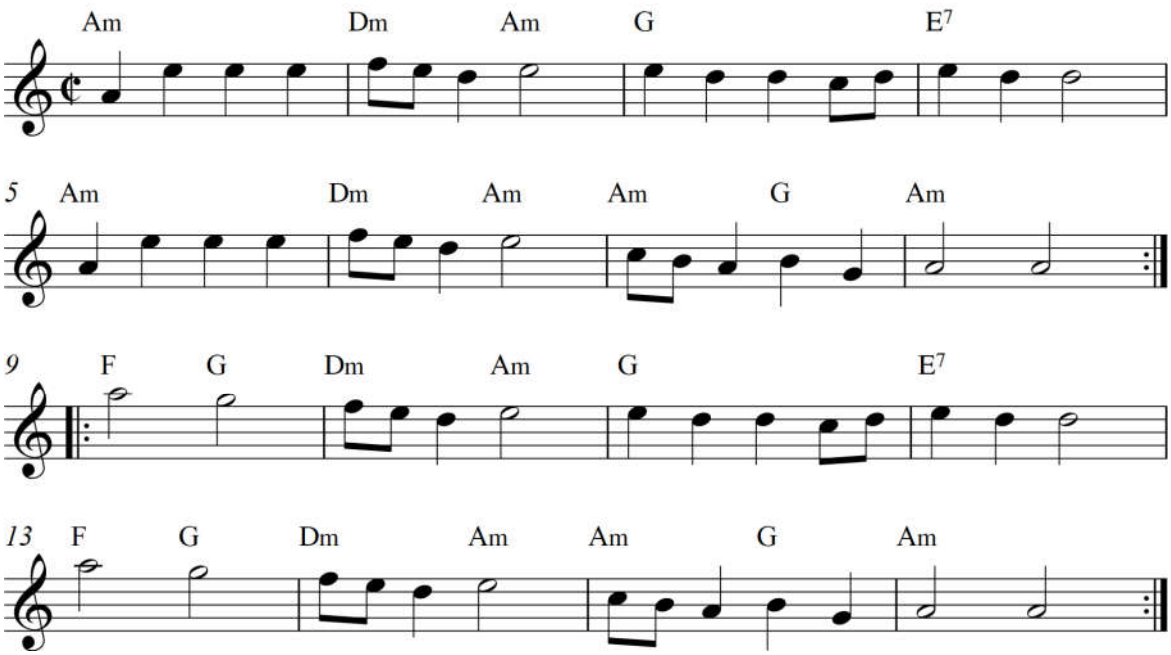
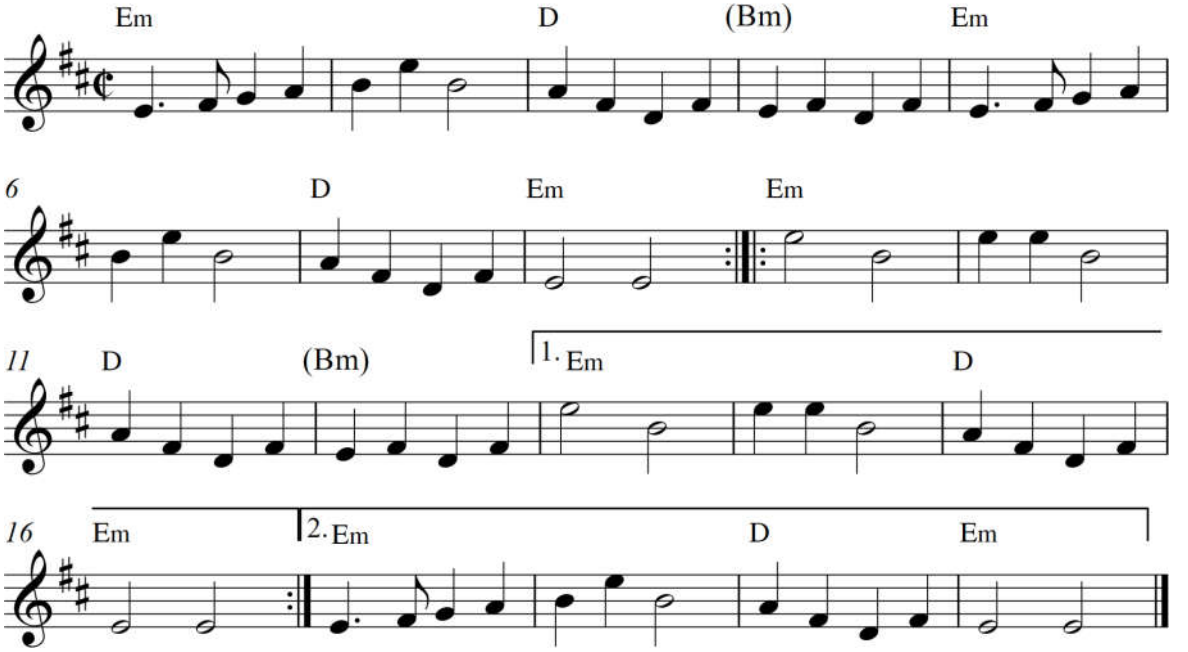


69th Street Polka

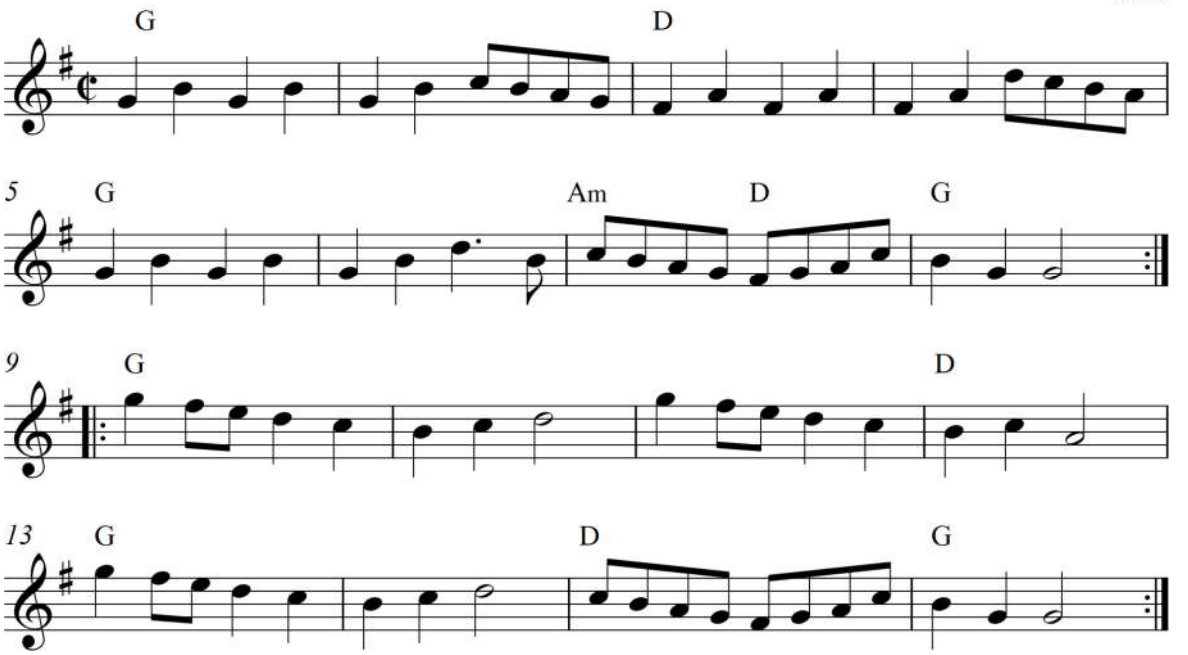
AKA Galway Belle

Irish



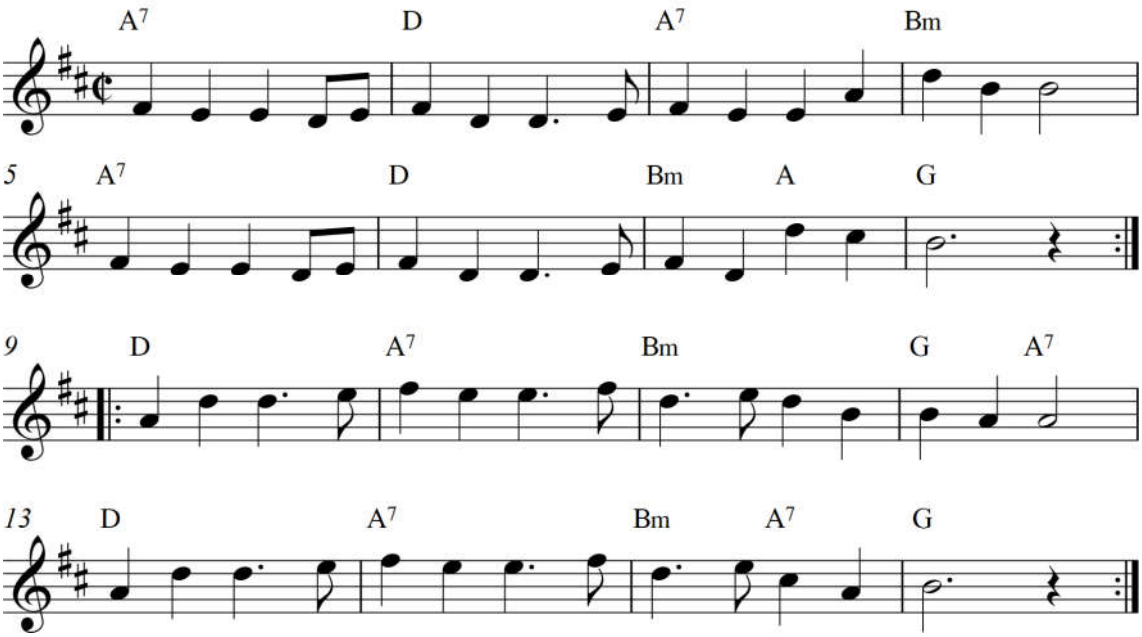
The Rakes of Mallow

Irish



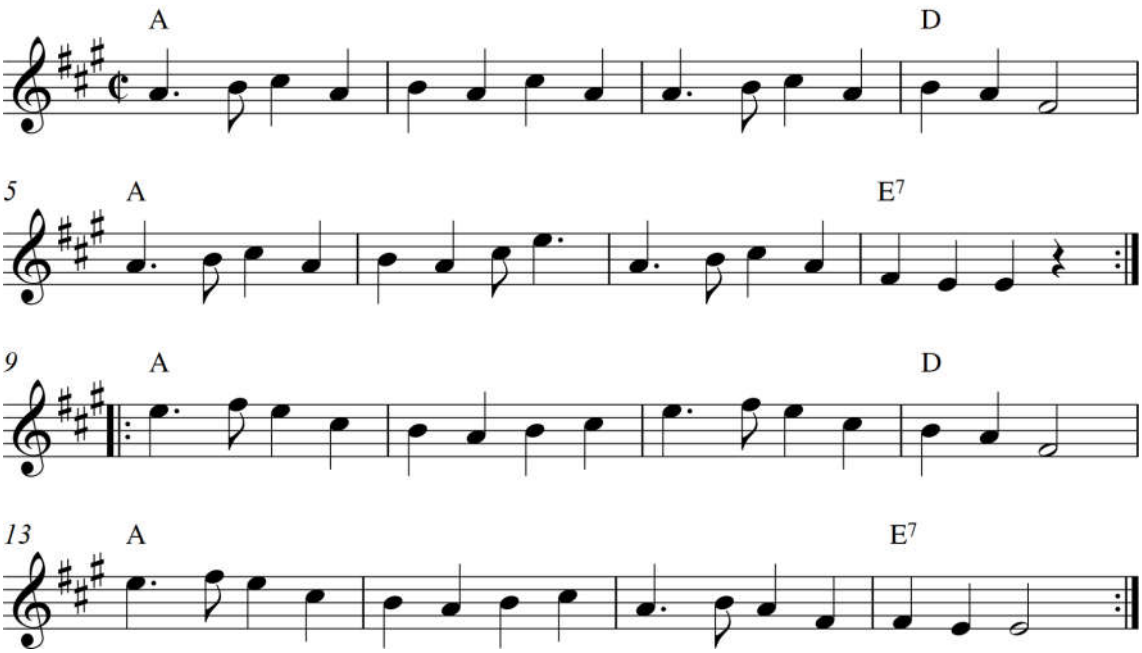
Martin O'Connor's

Irish



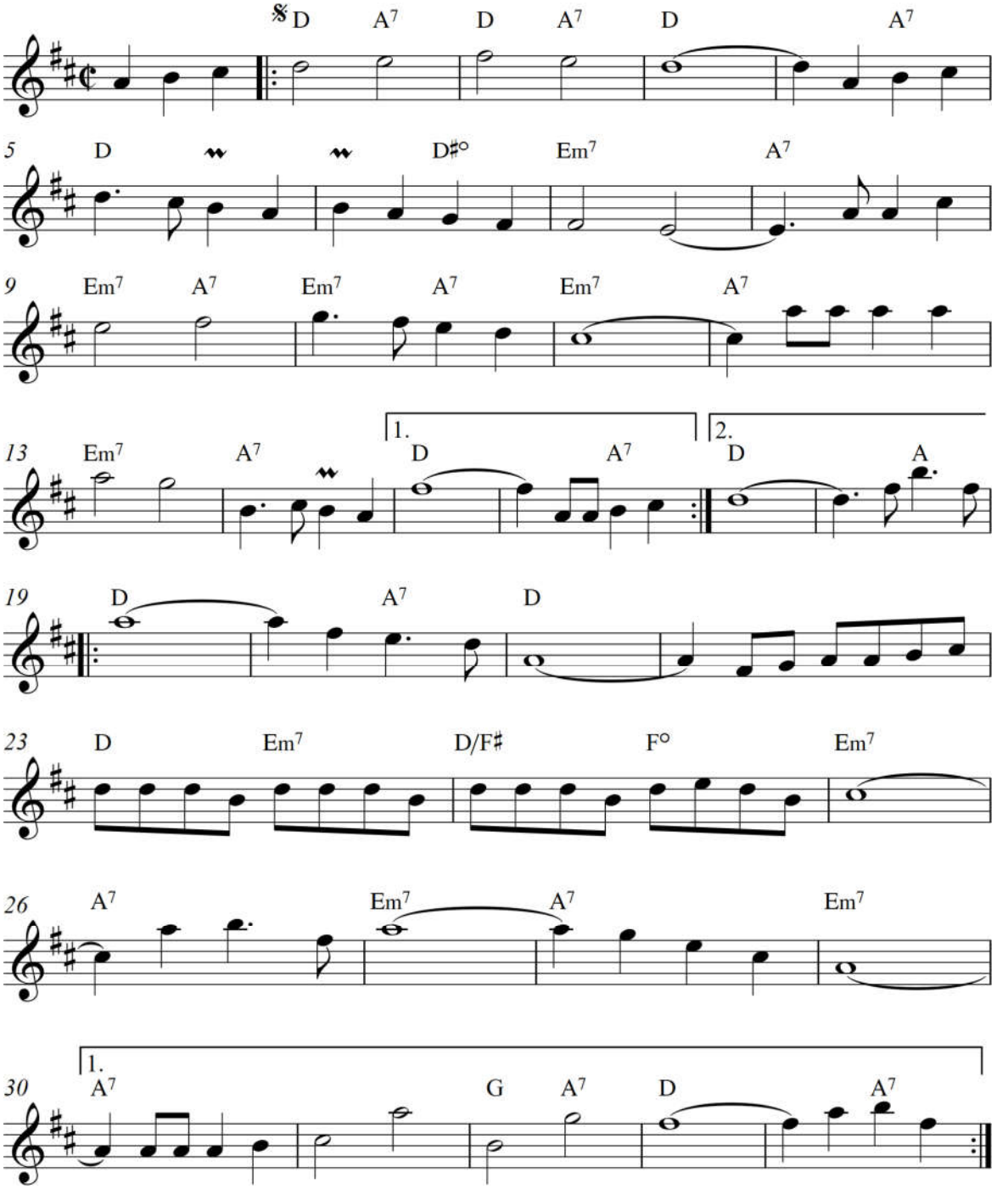
O' the Britches Full of Stitches

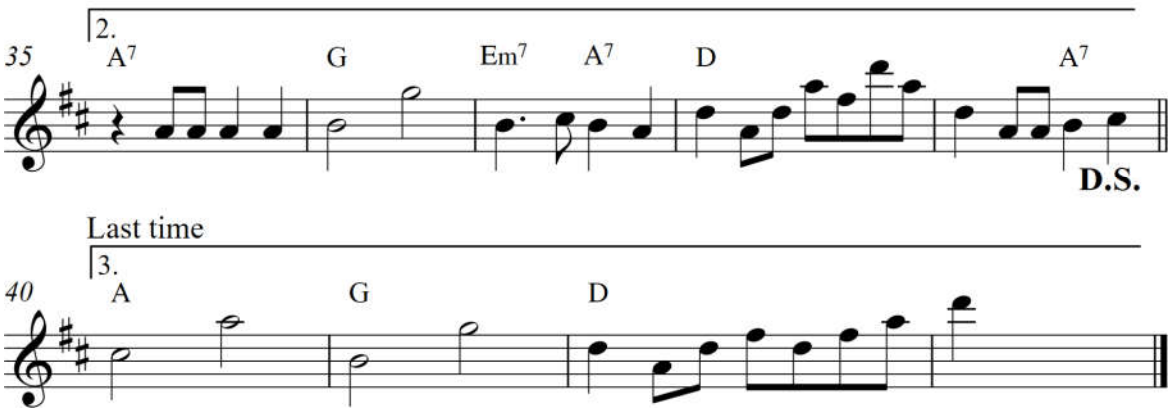
Irish



Marche du Mont St Louis

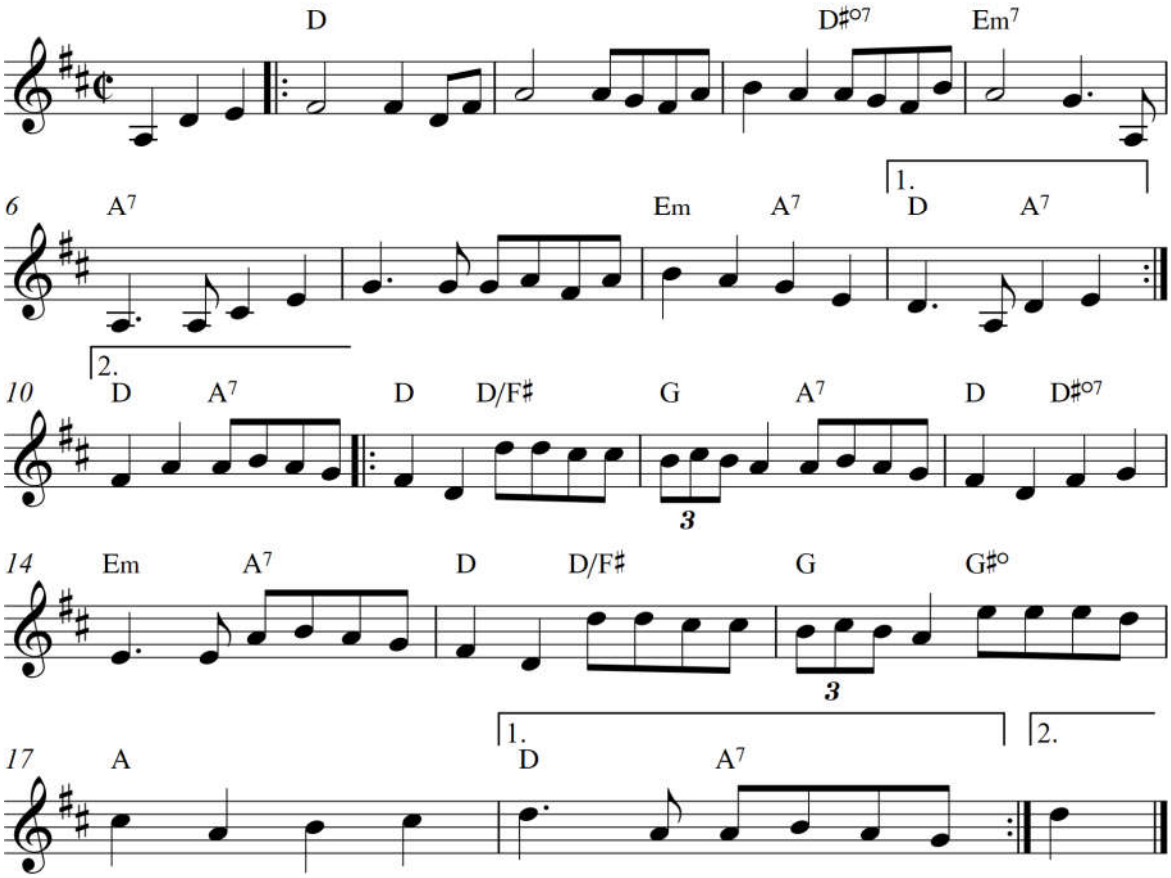
Alfred Montmarquette





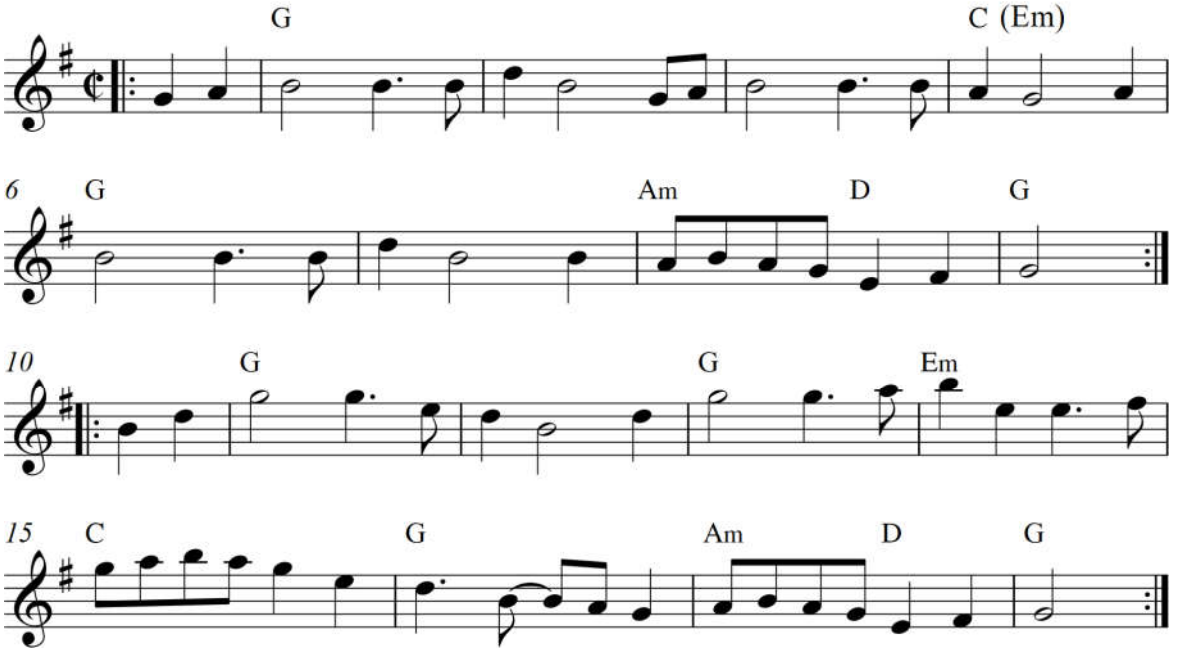
Marche du St-Laurent

From Isadore Soucy



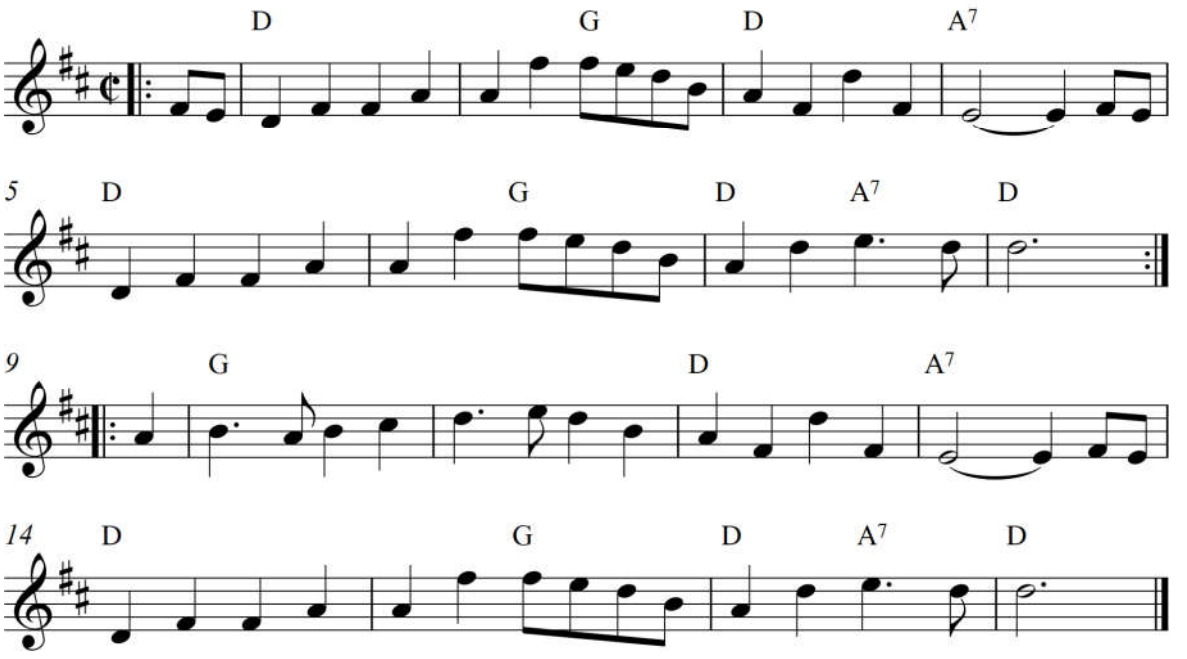
Seneca Square Dance

USA



Year of Jubilo

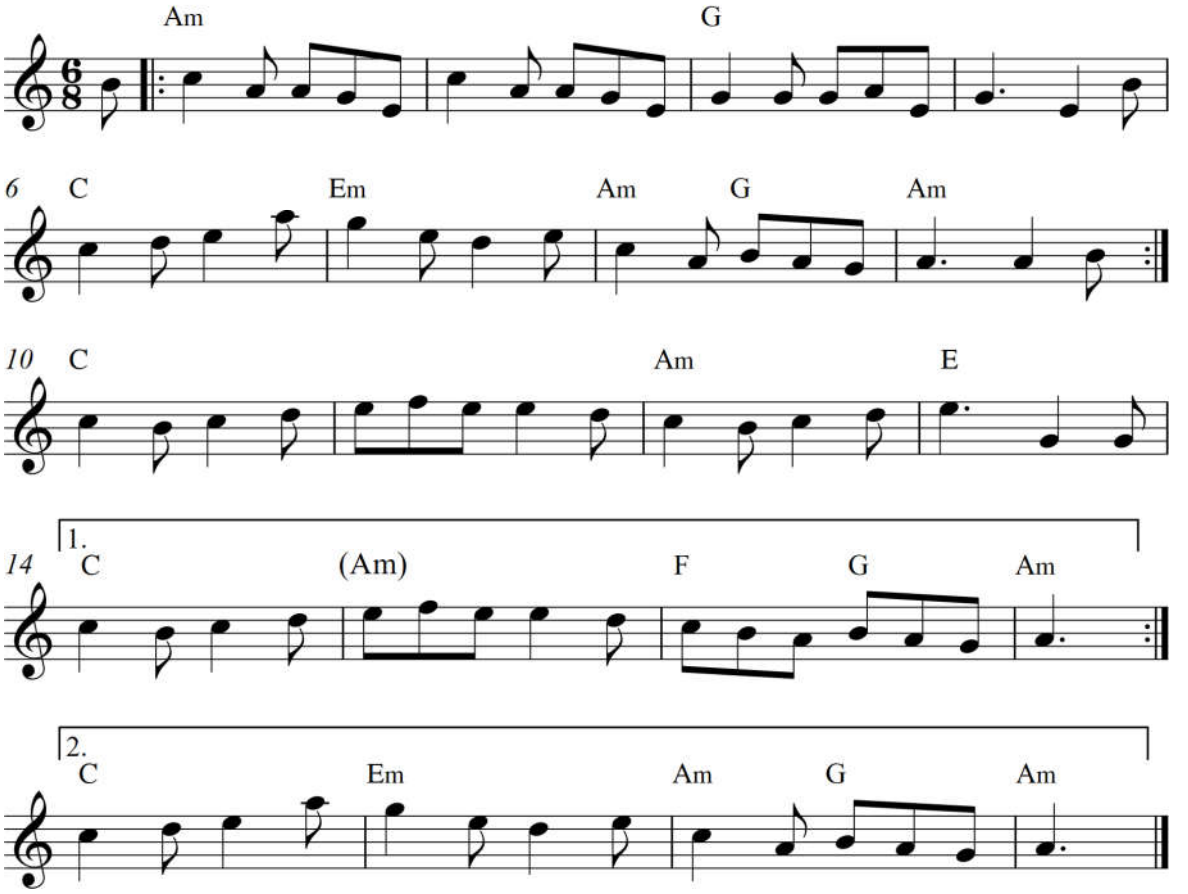
Henry Clay Work



Jigs

Behind the Bush in the Garden

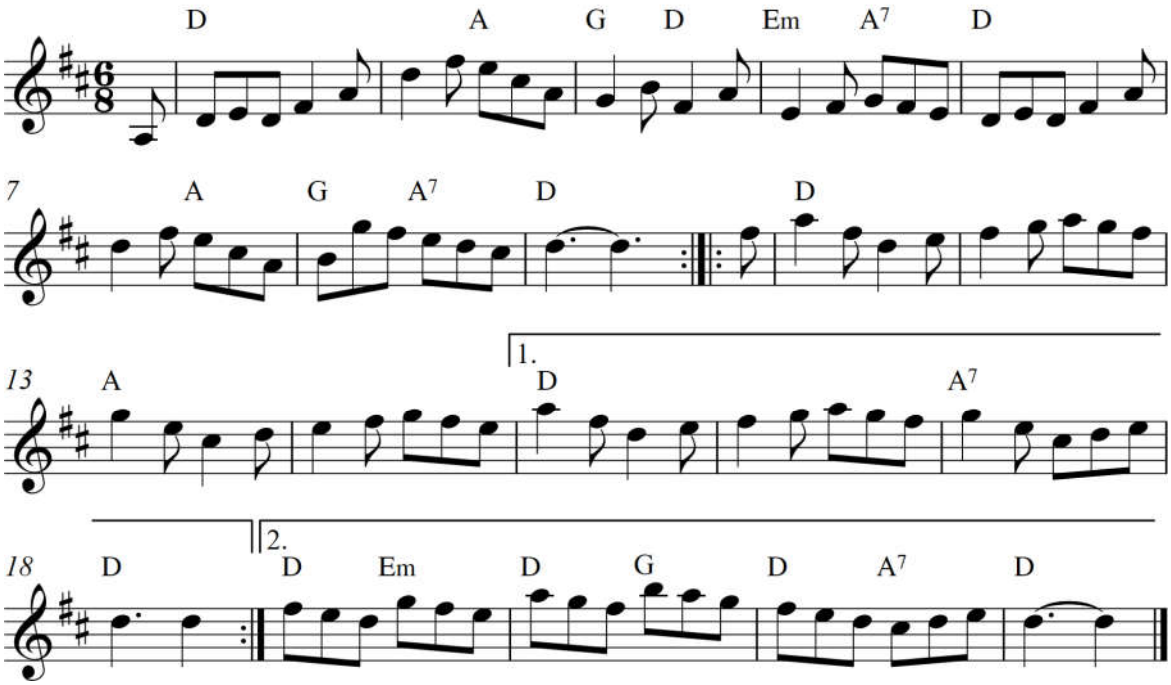
Irish



Smash the Windows

AKA Roaring Jelly

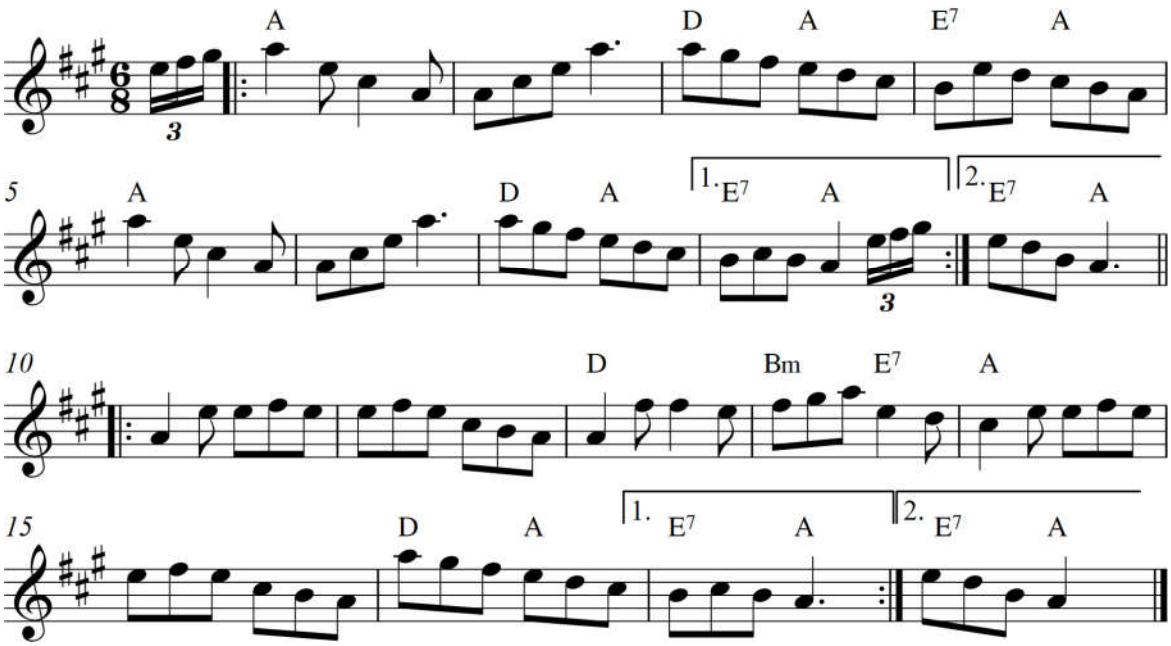
Irish, New England



The Steamboat Quickstep

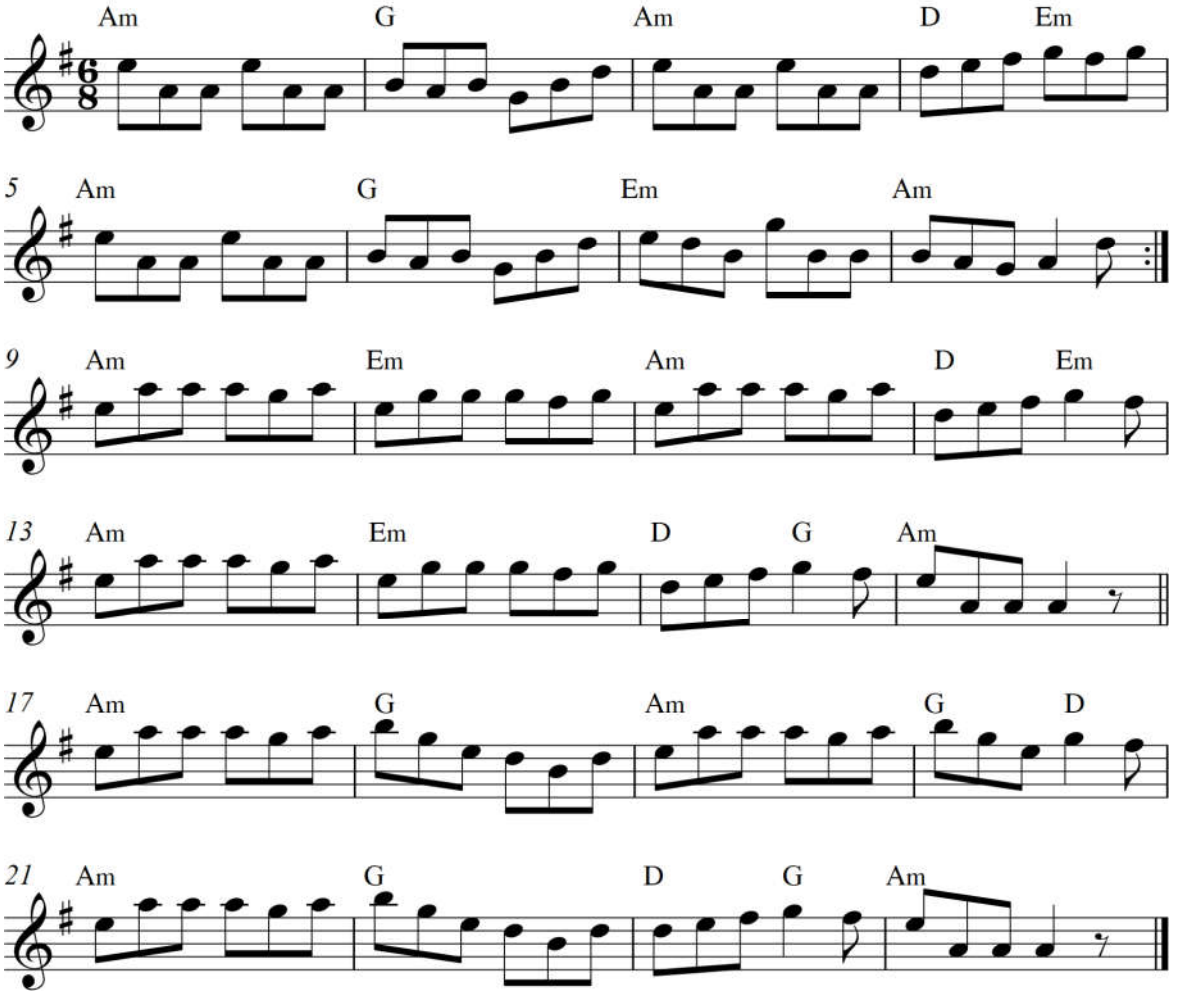
Canadian

AKA Uncle Jim



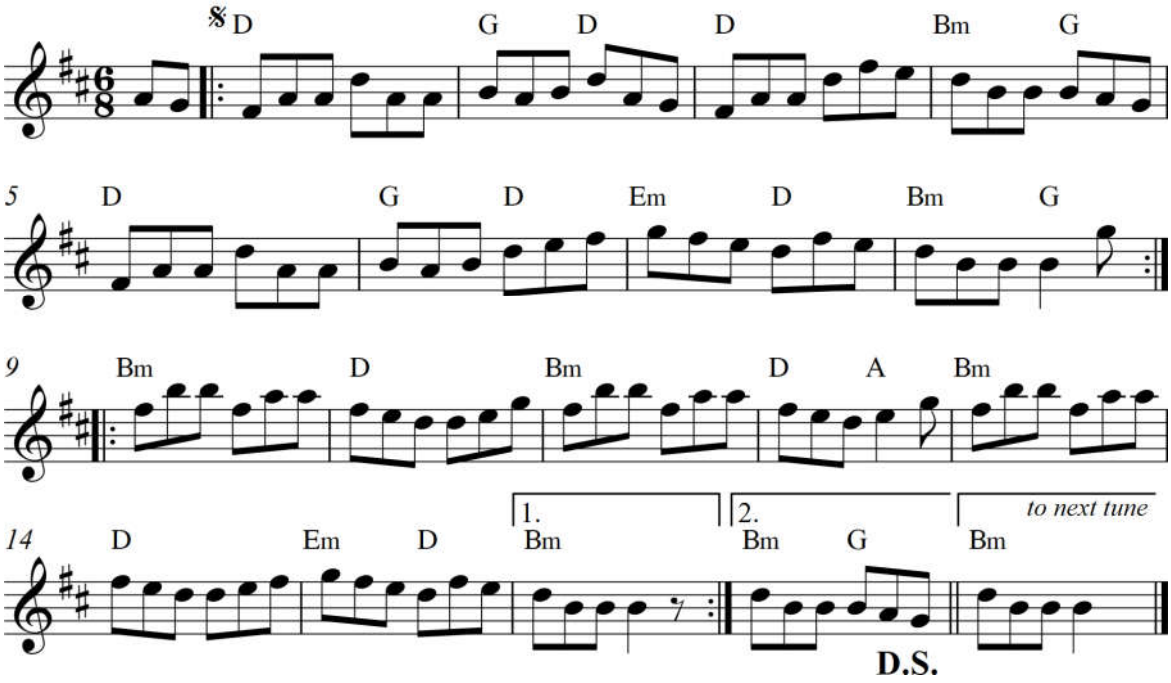
The Tenpenny Bit

Irish



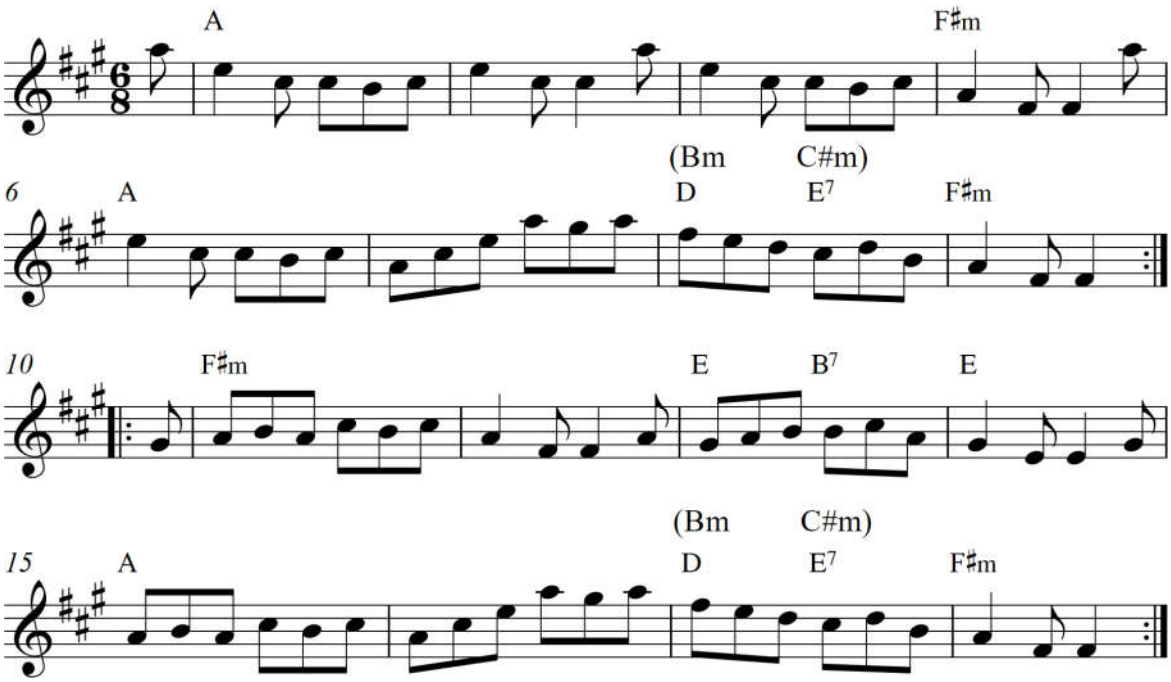
Conaughtman's Rambles

Irish



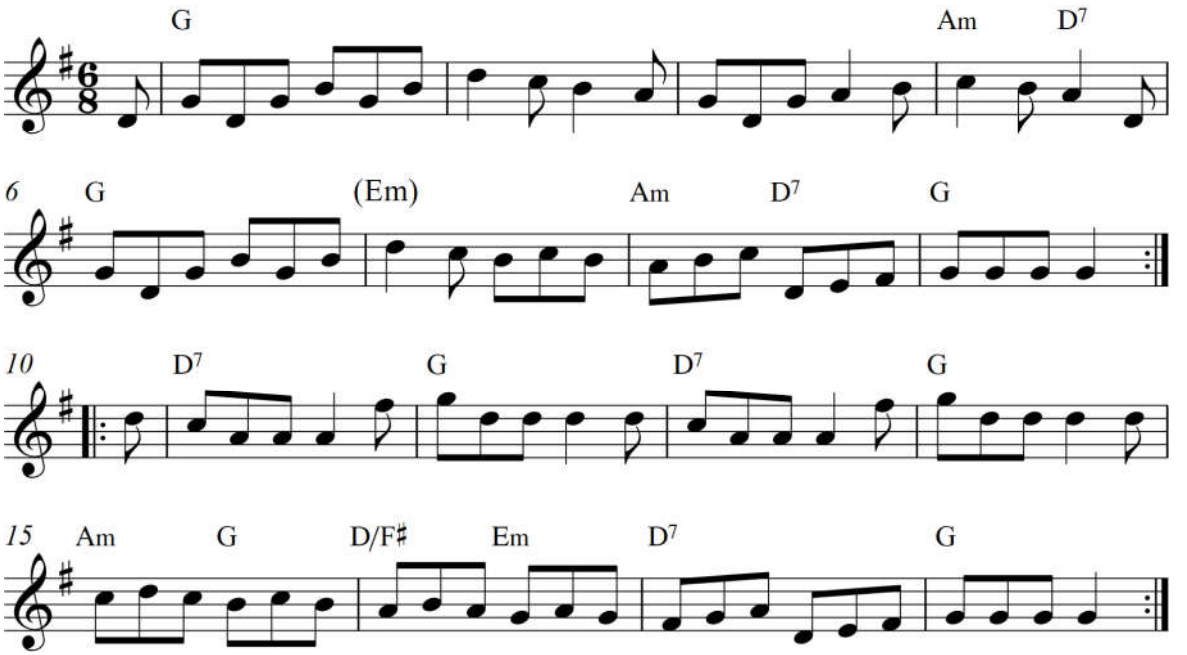
Go To the Devil and Shake Yourself

Irish



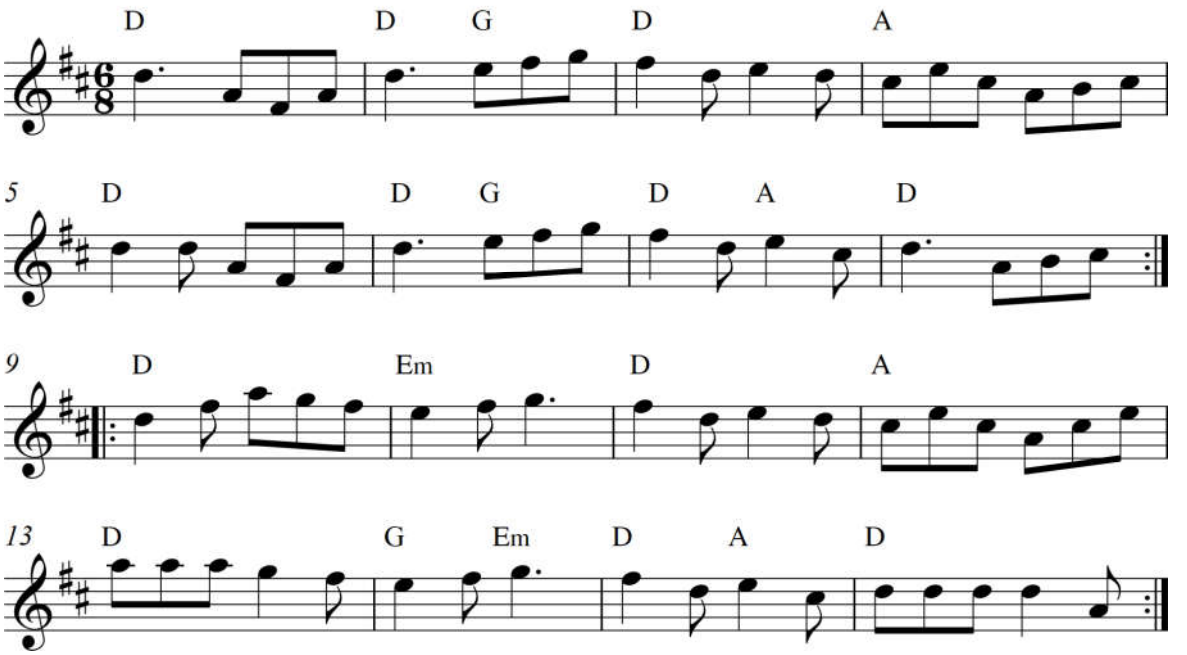
Bellman's Jig

Carl Michael Bellman, Swedish



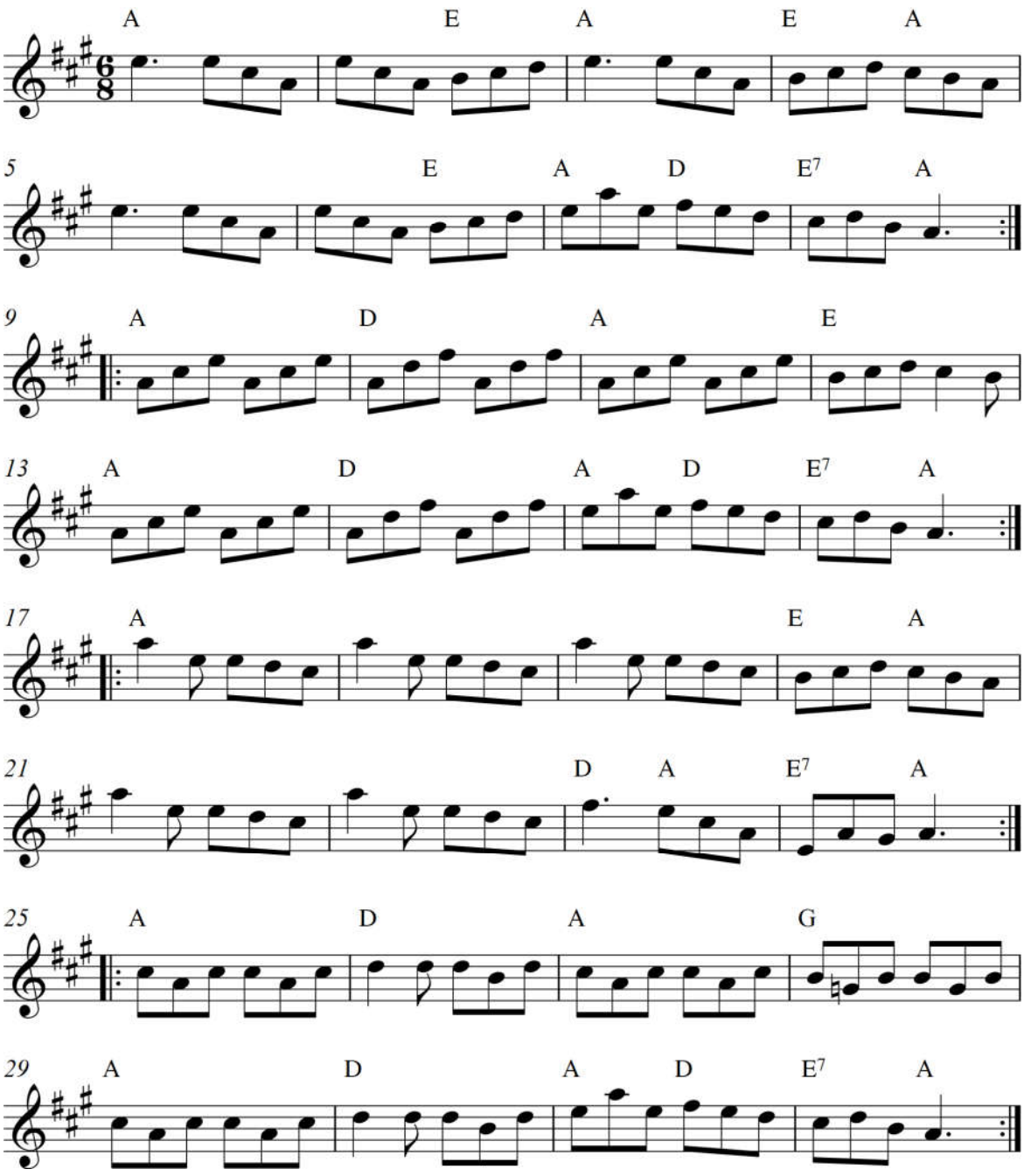
Kitty McGee

Traditional Irish



Atholl Highlanders

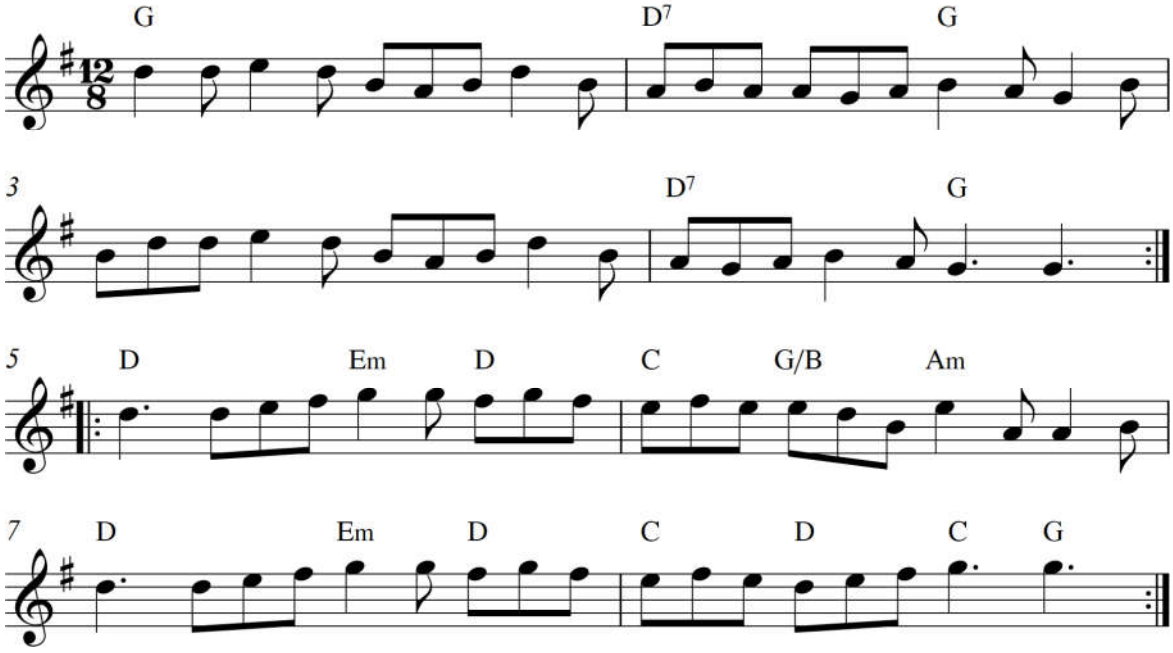
Shetland



The Dingle Regatta

Slide

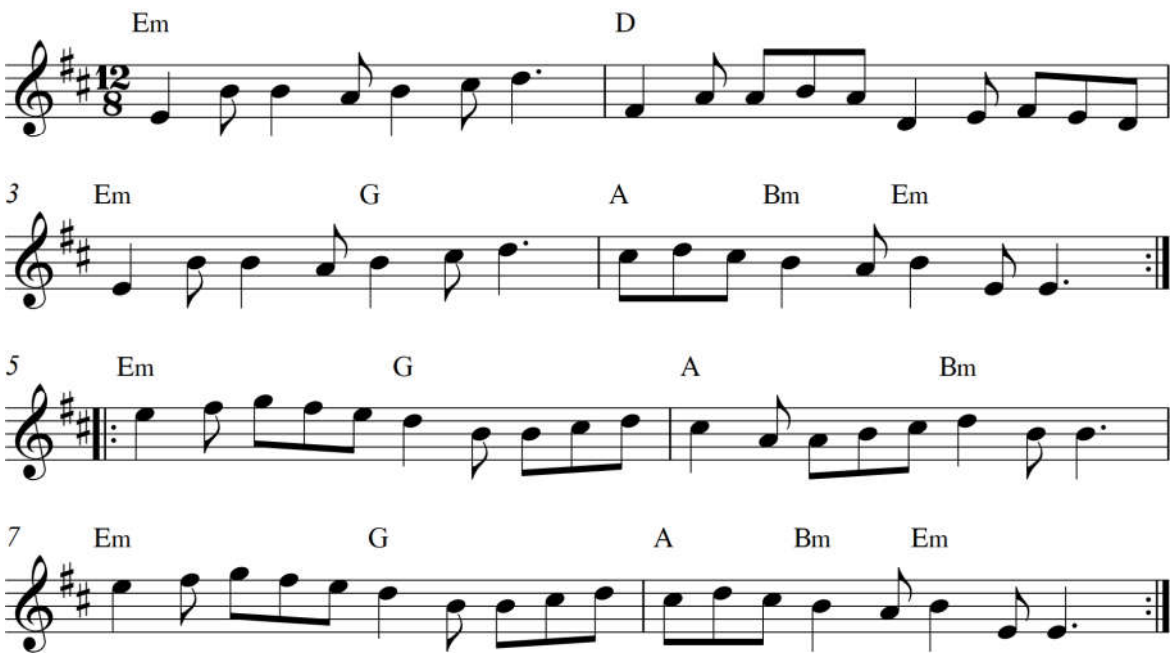
Irish
from Matt Cranich



Road to Lisdoonvarna

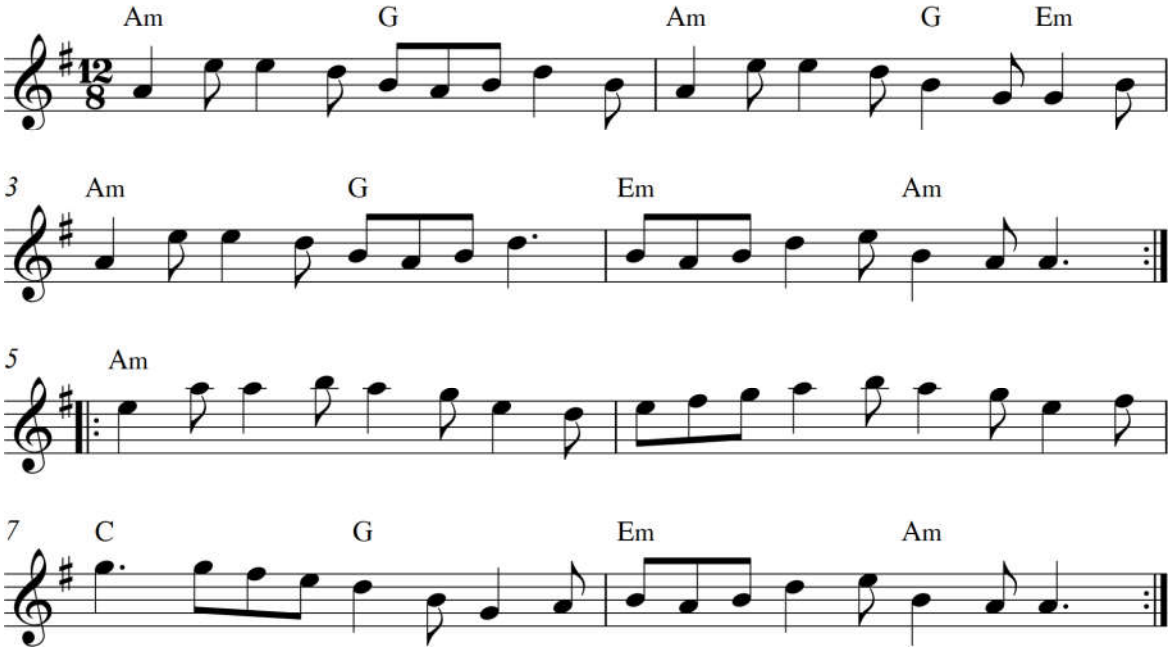
Slide

Irish



Dan O'Keefe's Slide

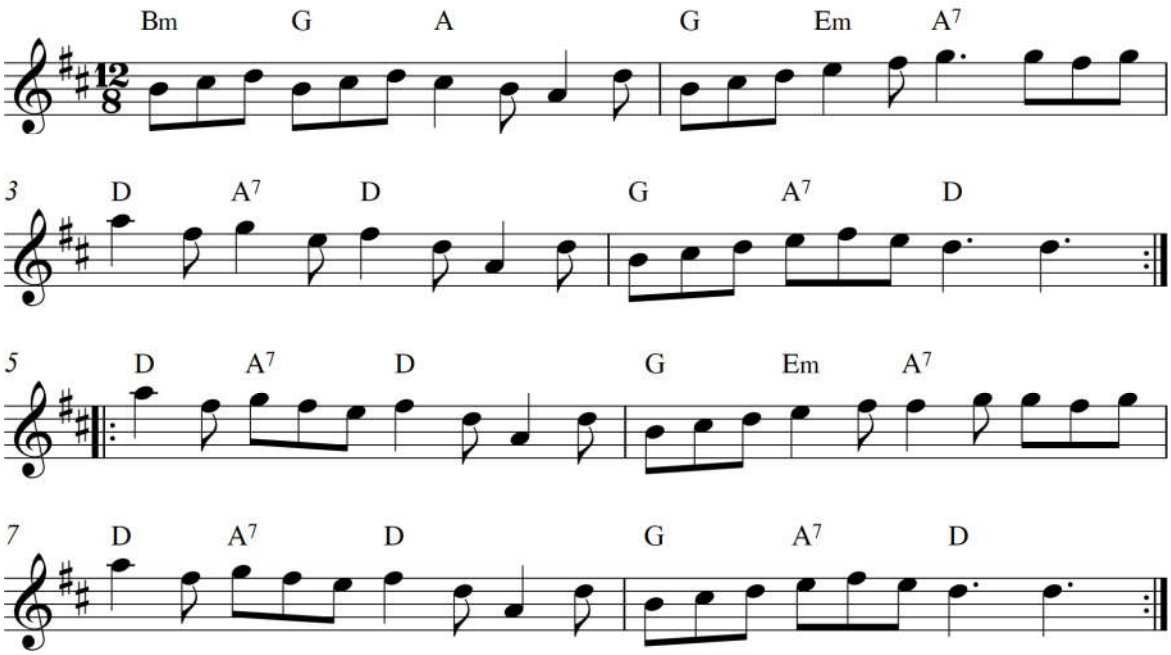
Irish
from Matt Cranich



The Cúil Aodha Slide

Pronounced "Cool-A"

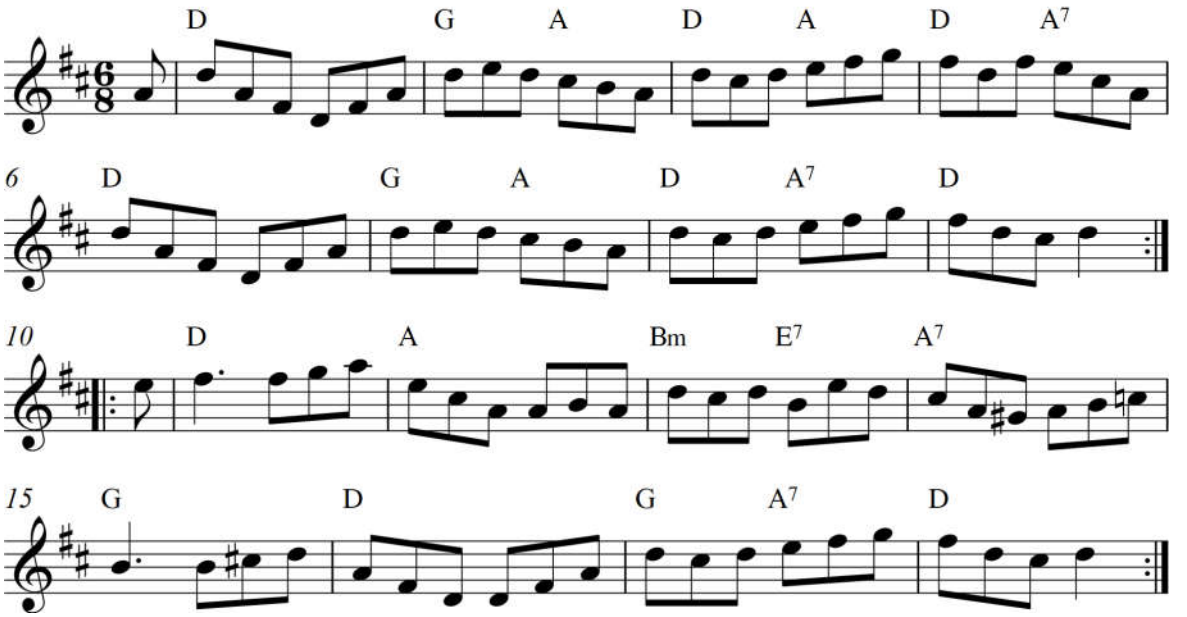
Irish
from Matt Cranich



Father O'Flynn

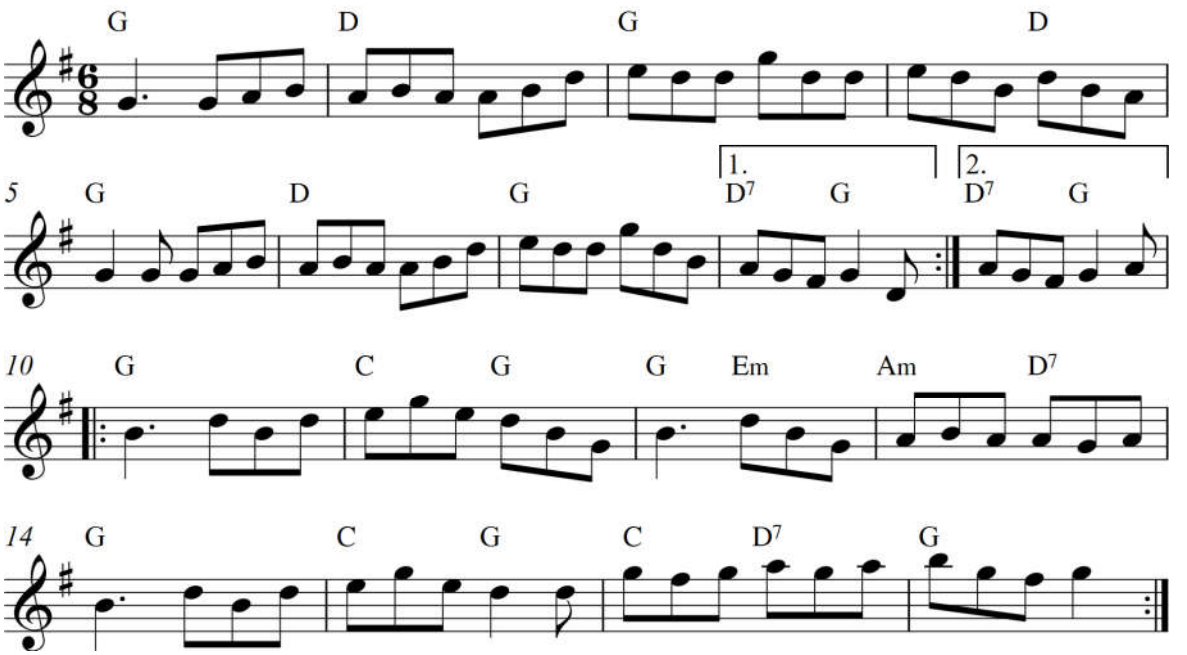
AKA The Top Of Cork Road

Irish



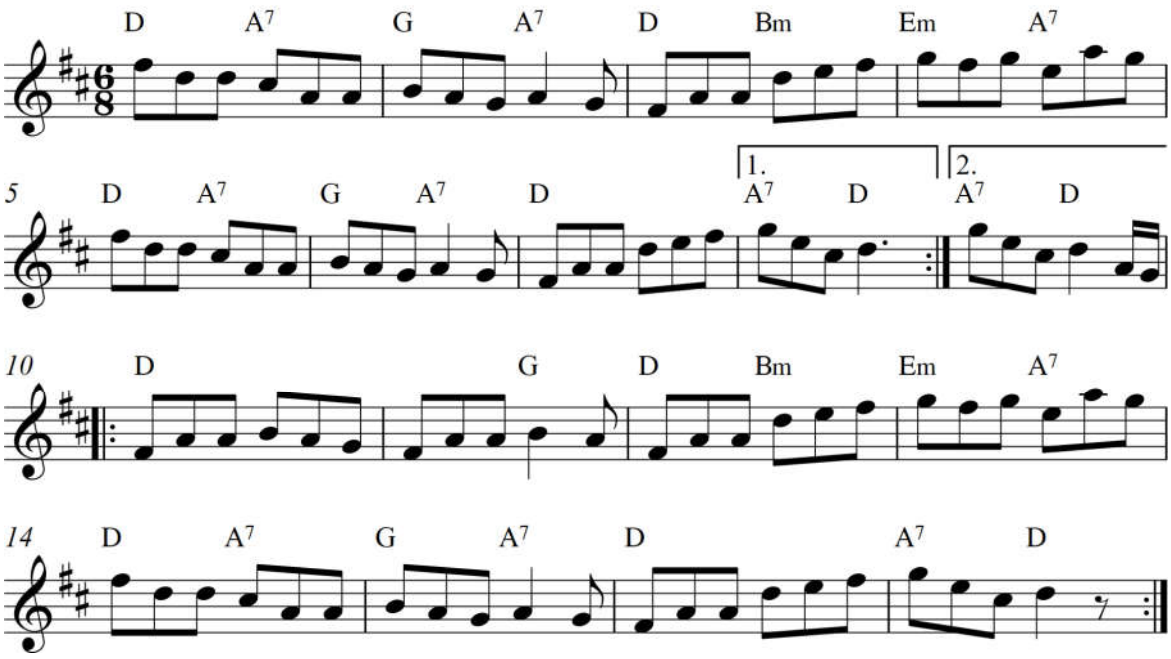
Kesh Jig

Irish



My Darling Asleep

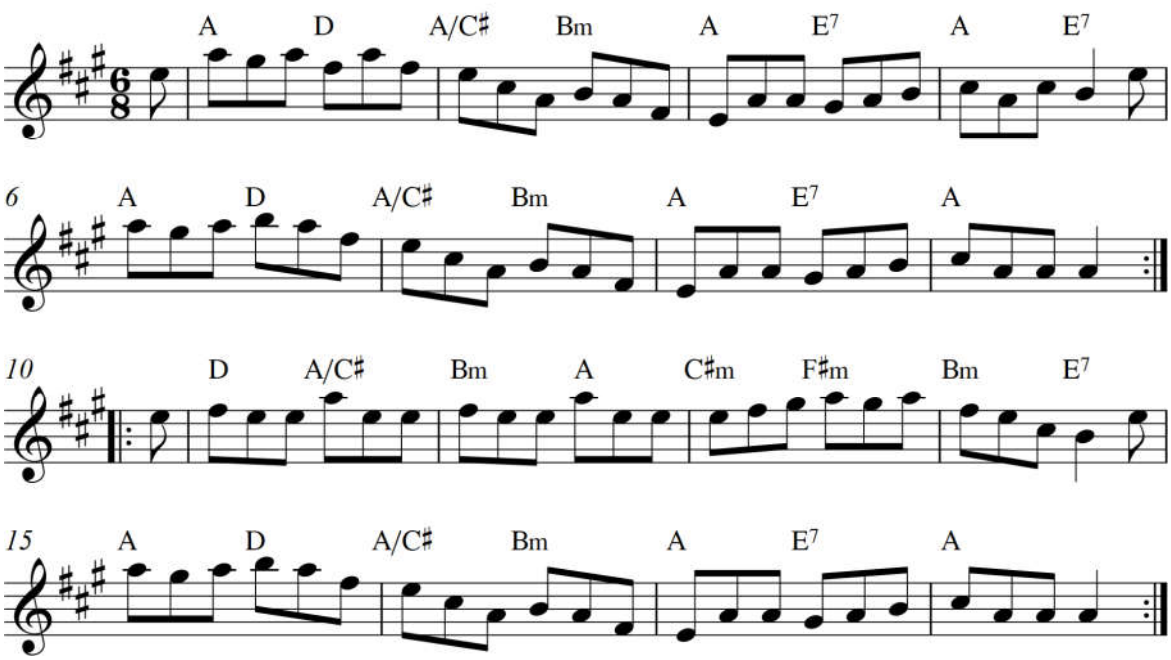
Irish



Blackthorn Stick

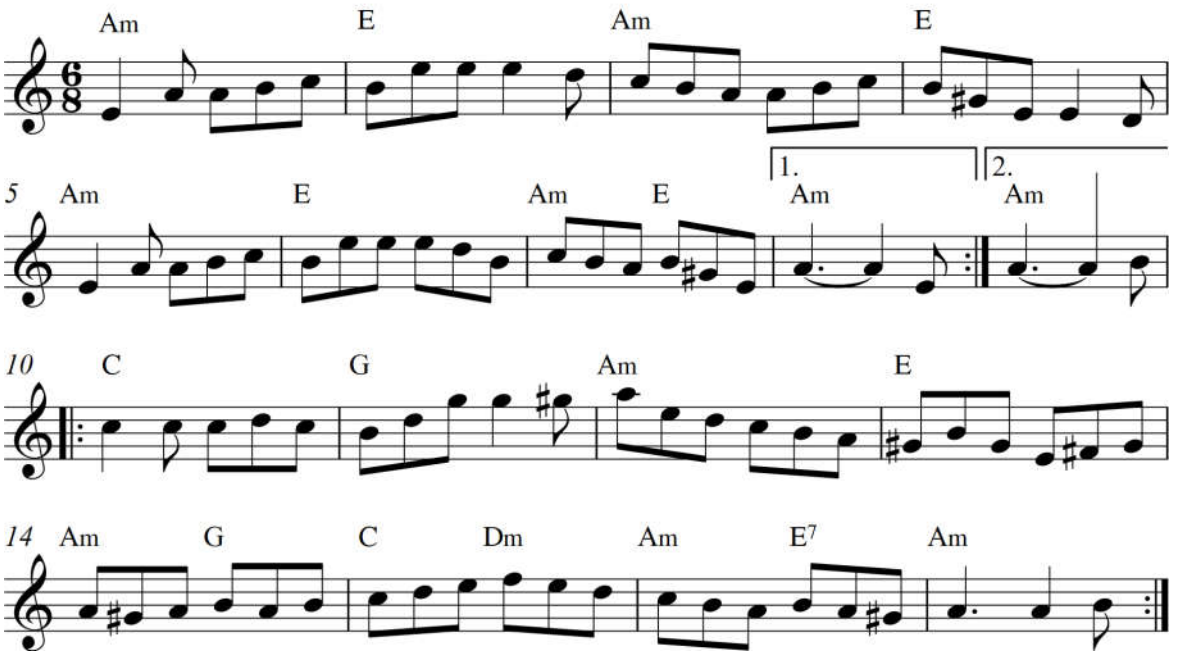
Also played in G

Irish



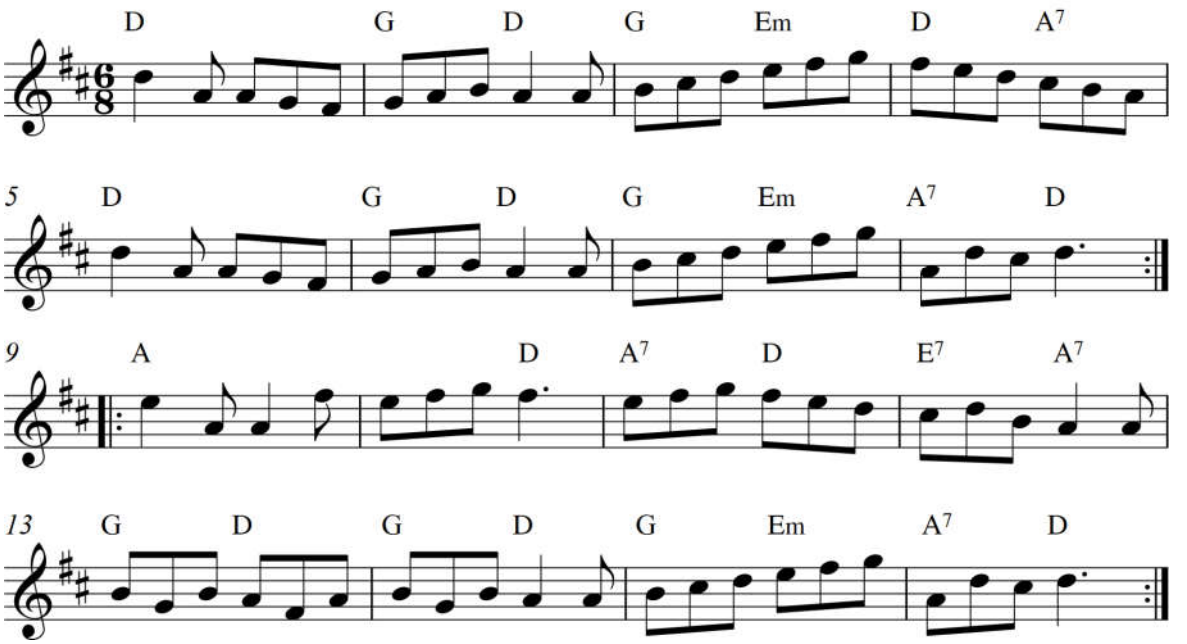
Coleraine

Irish



The Moon and Seven Stars

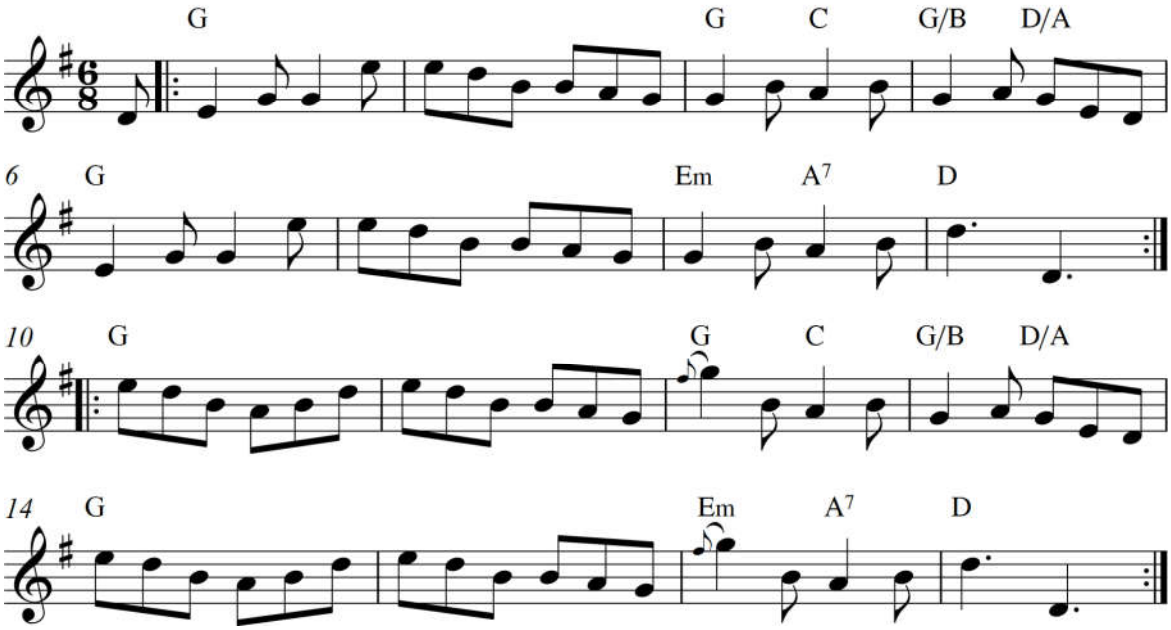
England



Da Shaalds O Foula

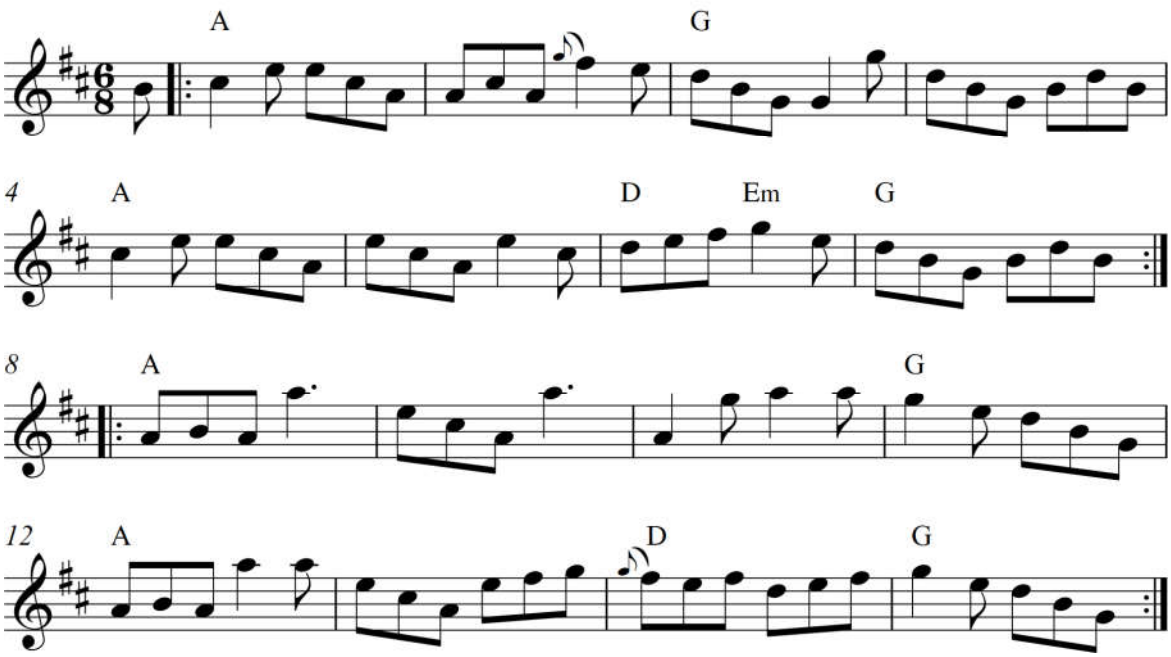
AKA Da Foula Reel

Shetland
from *Da Merrie Dancers*



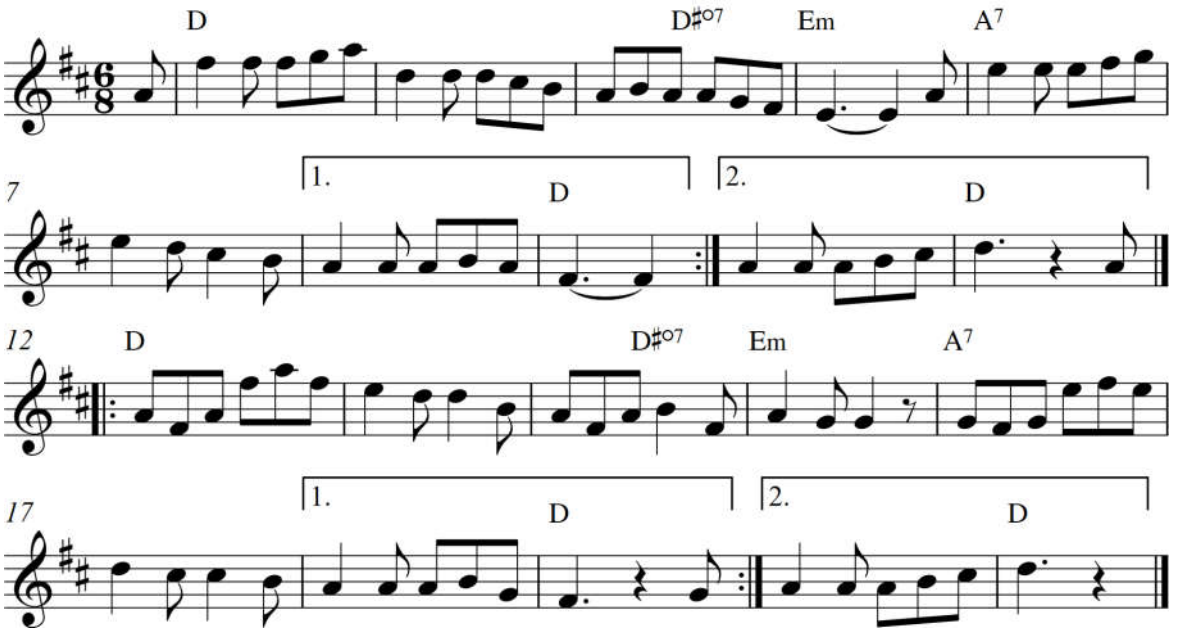
Kiss Her and Clap Her

Scotland/Shetland



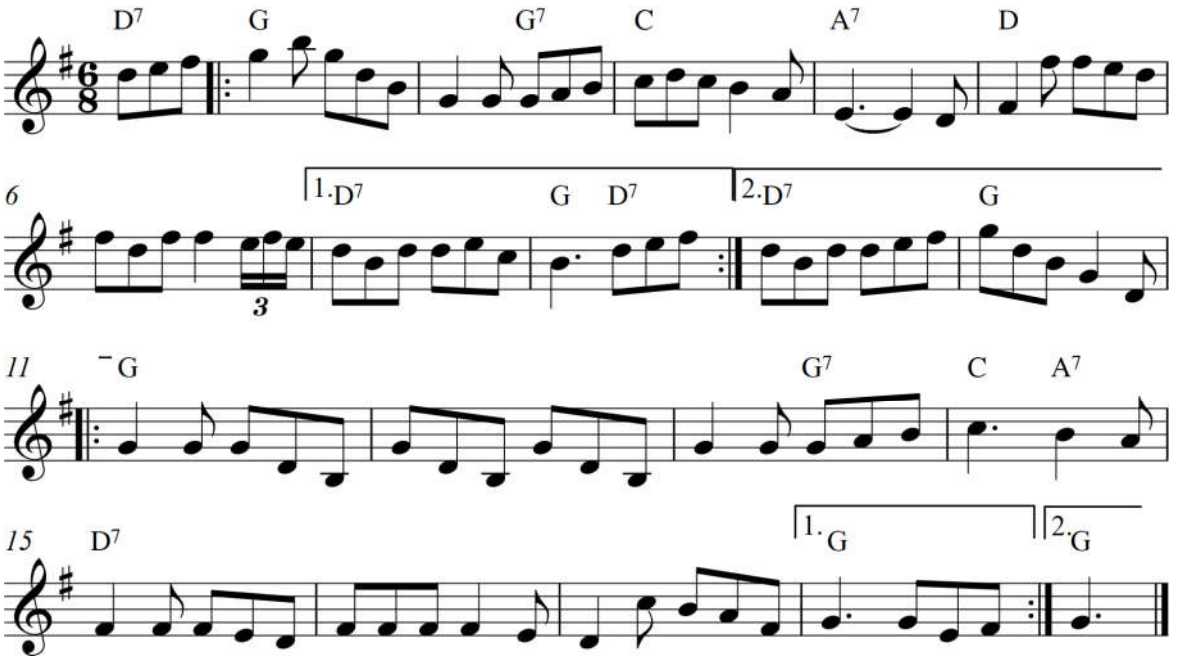
Aunt May's Canadian Jig

Canada



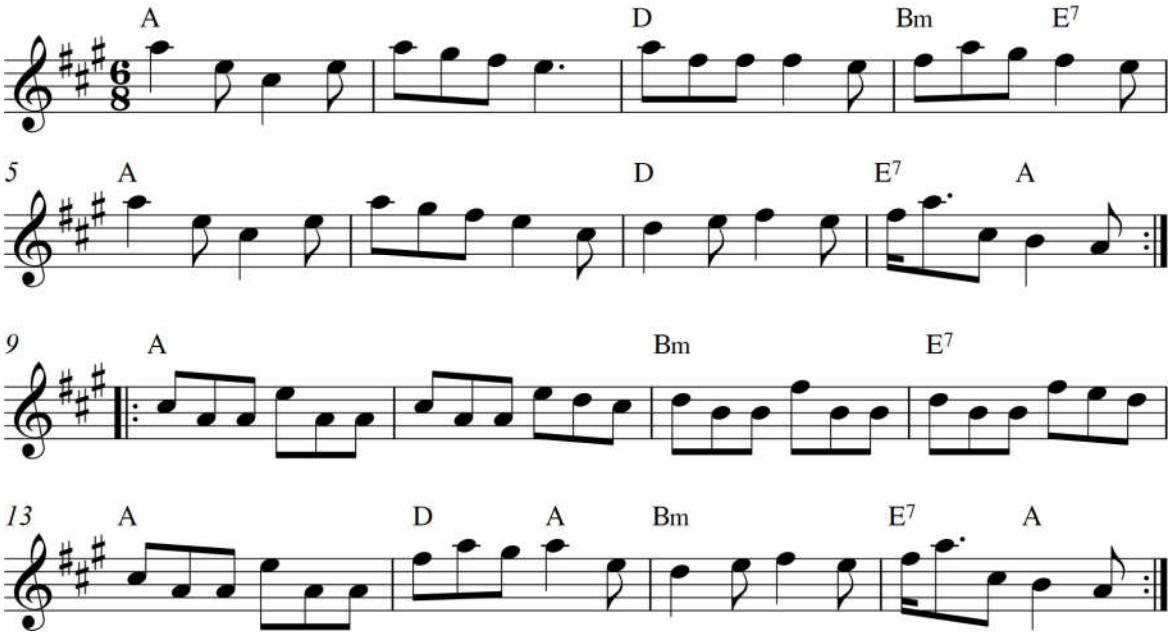
Jimmy's Favorite Jig

A. Dejarlis



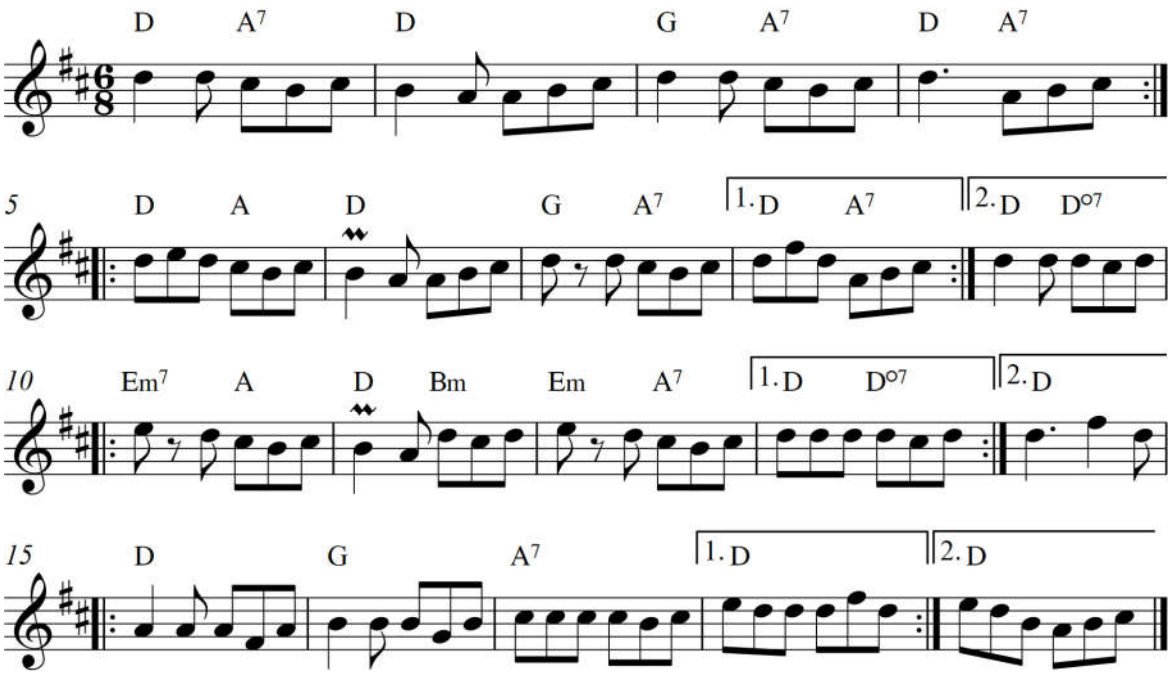
Stool of Repentance

Scottish



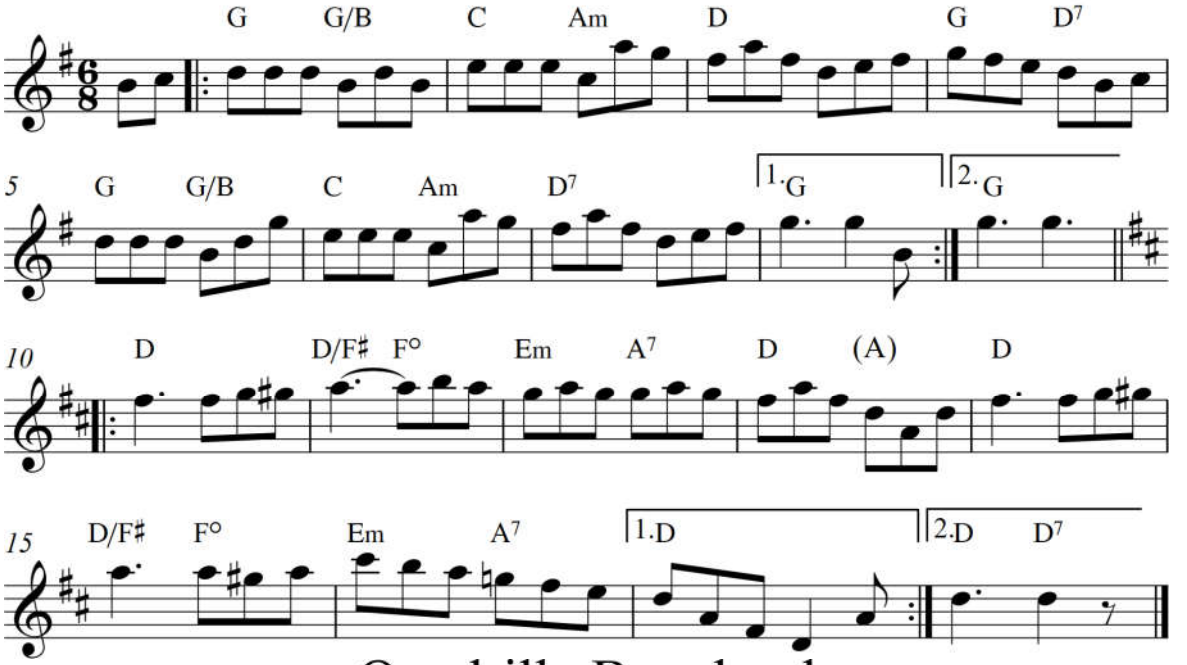
Jig in D

from Phillipe Breuneau Père



Quadrille Bouchard 1ere Partie

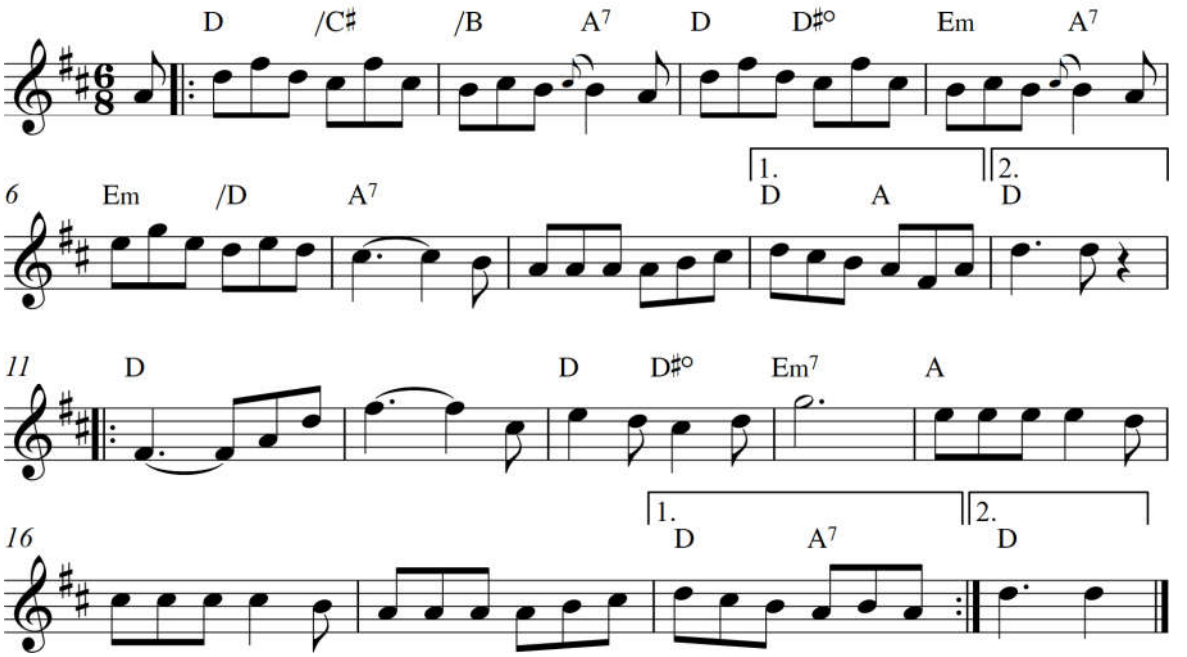
Jos Bouchard



Quadrille Bouchard

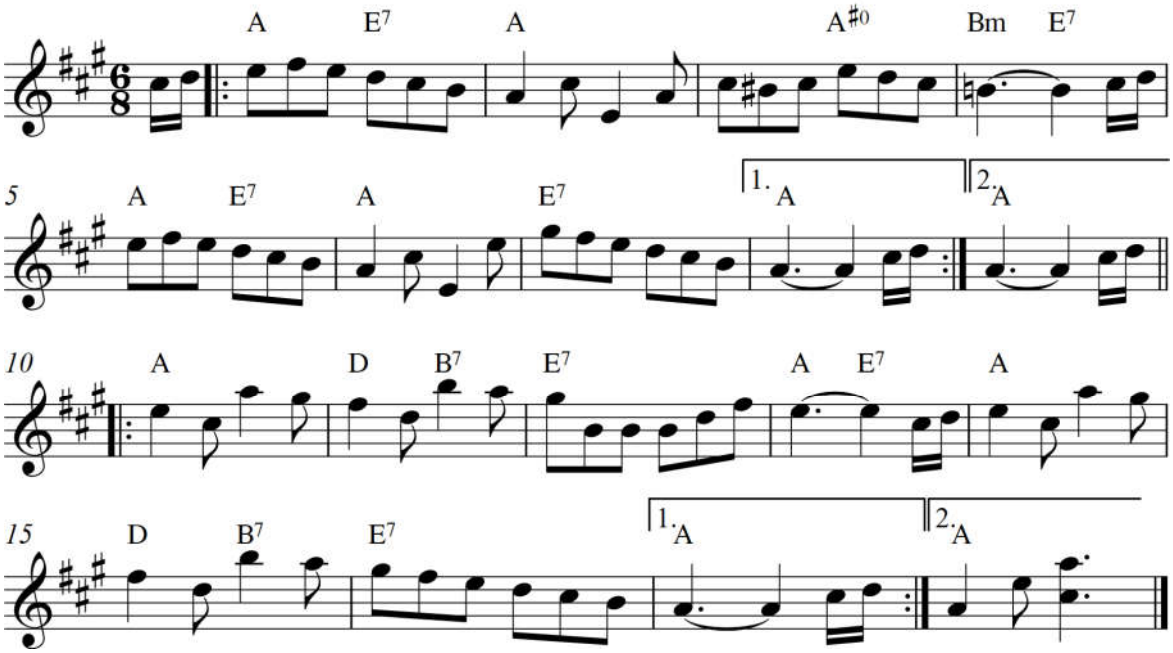
2ième Partie du Quadrille de L'ile d'Orlans "Le Cotillon"

Québécois



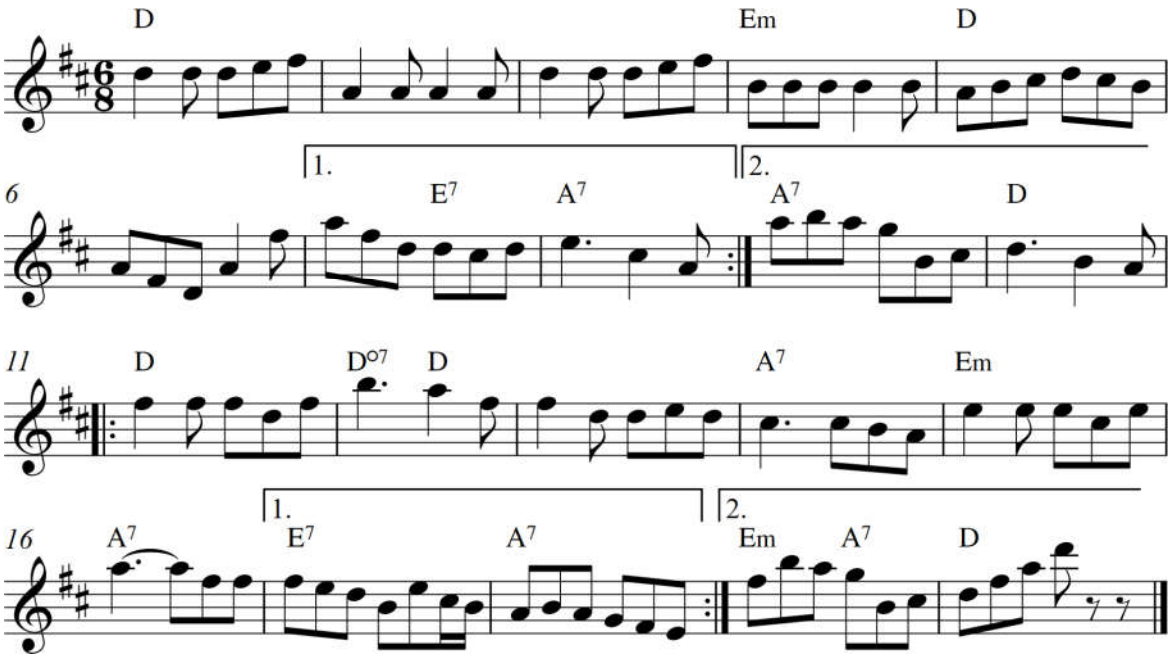
The Farmer's Jamboree

Canadian



Marche St. Jean

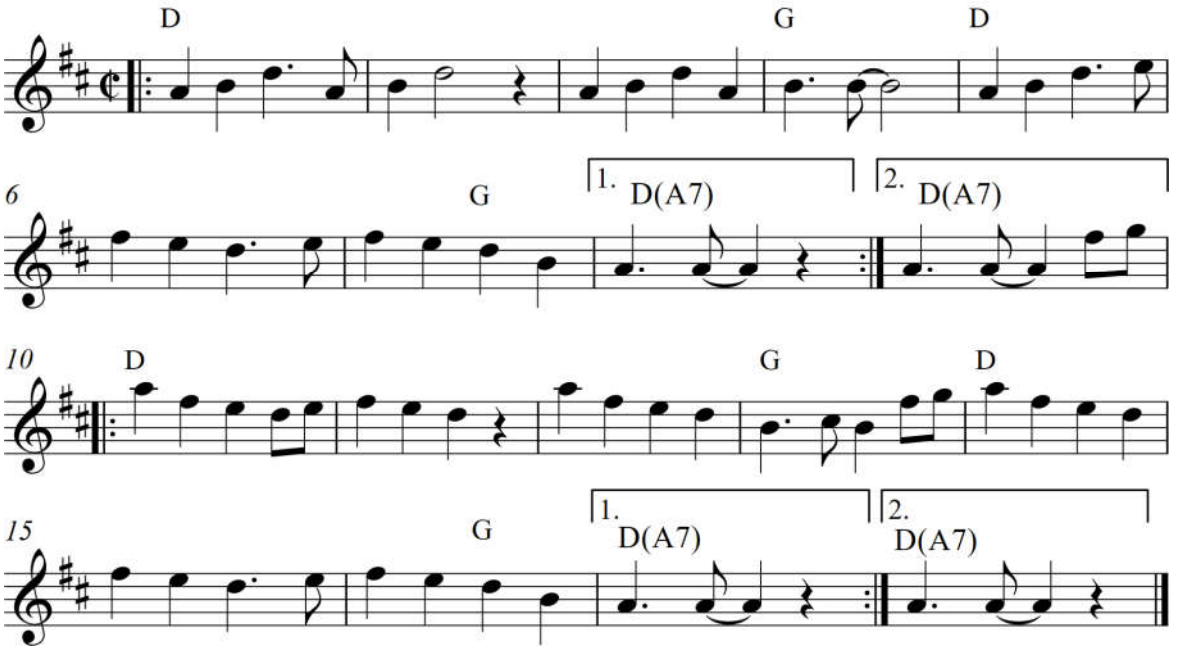
Québécois



Reels

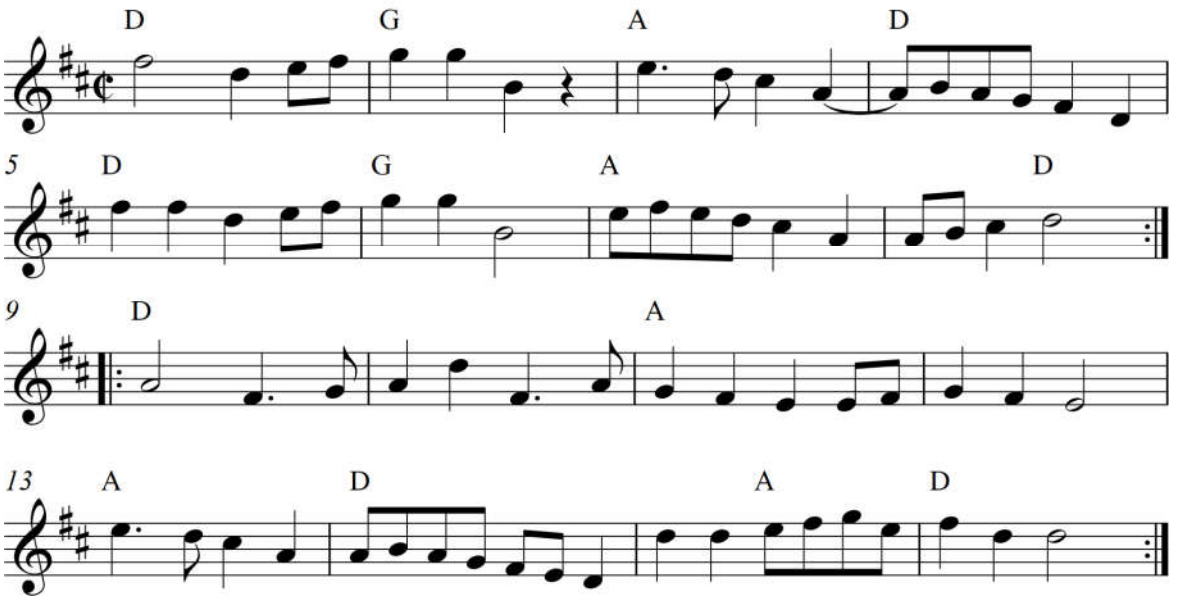
Angeline the Baker

Old Time



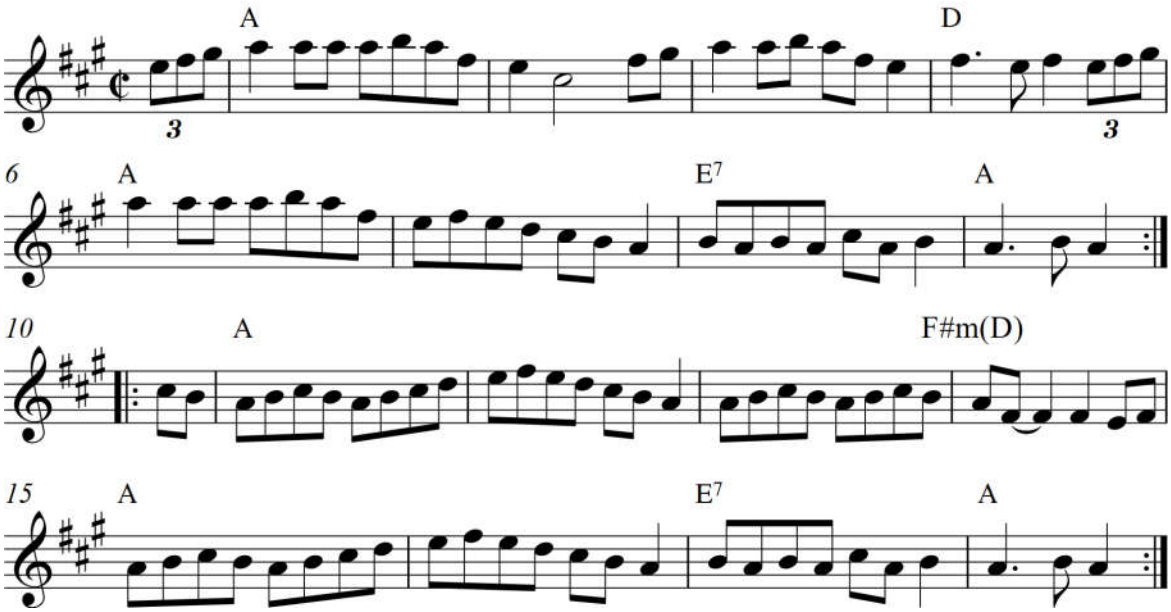
West Fork Gals

Old Time



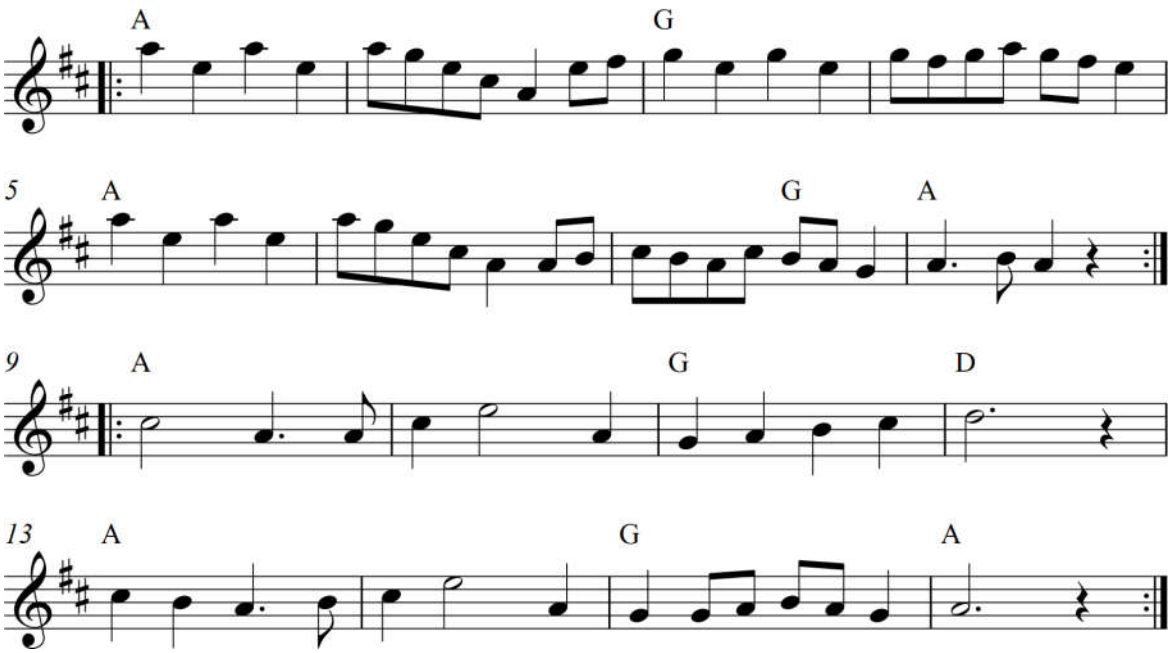
Dinah

Old Time



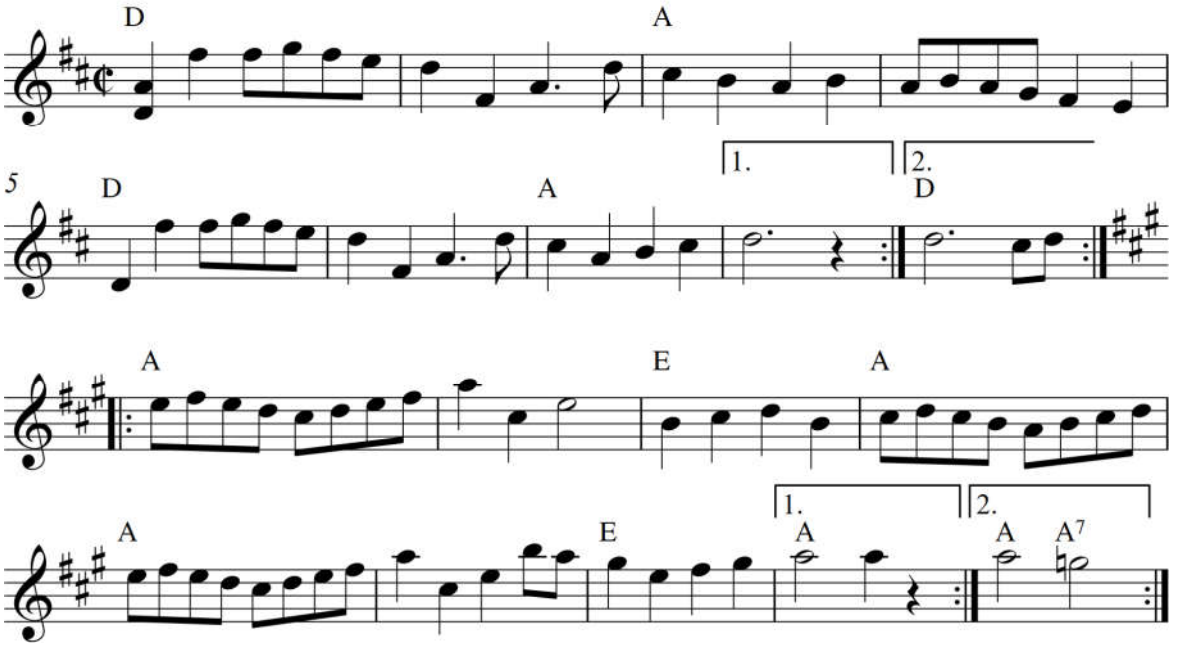
June Apple

Old Time



Richmond Cotillion

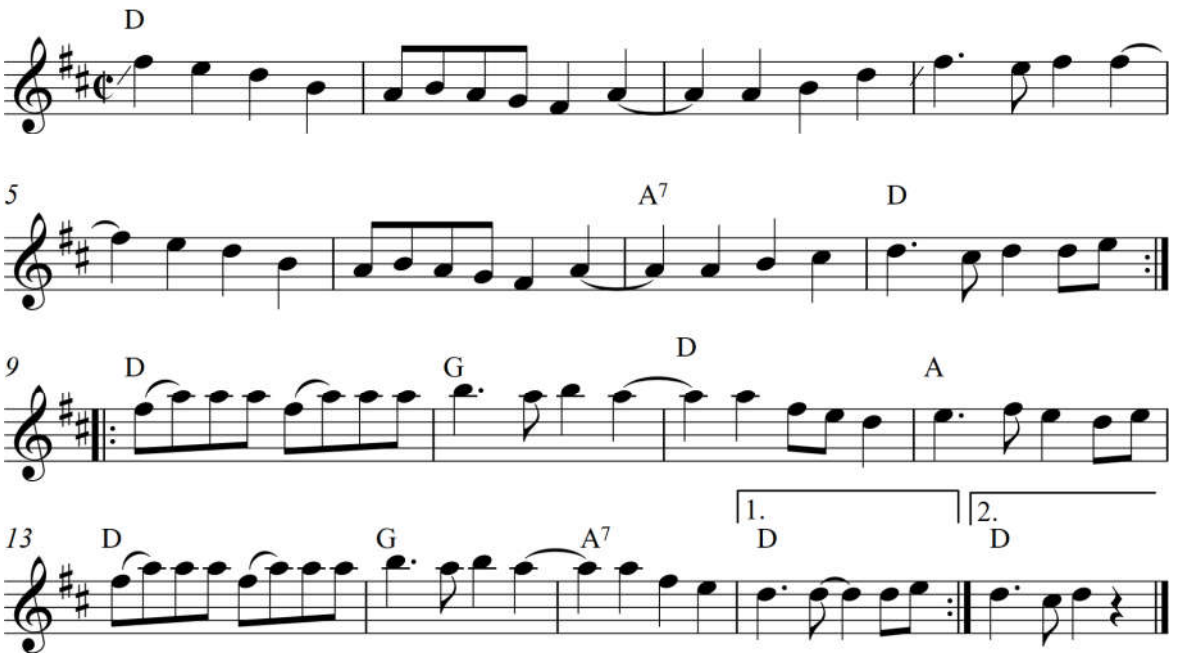
Old Time



Fly Around My Pretty Little Miss

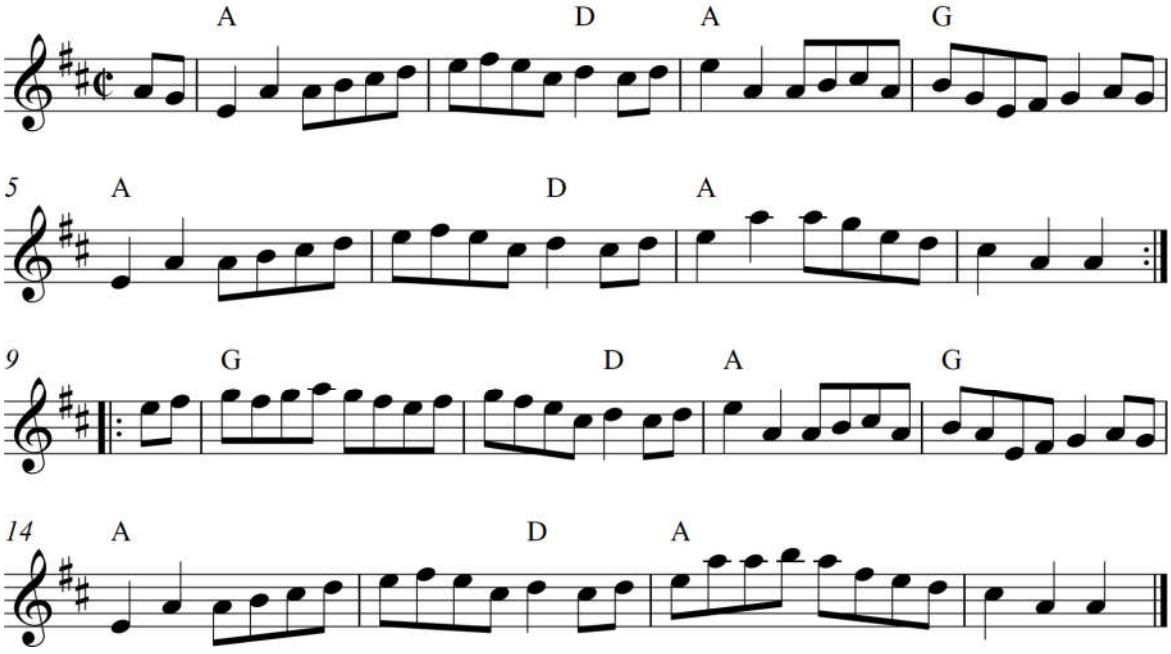
AKA Susananna Gals, Western Country

Old Time



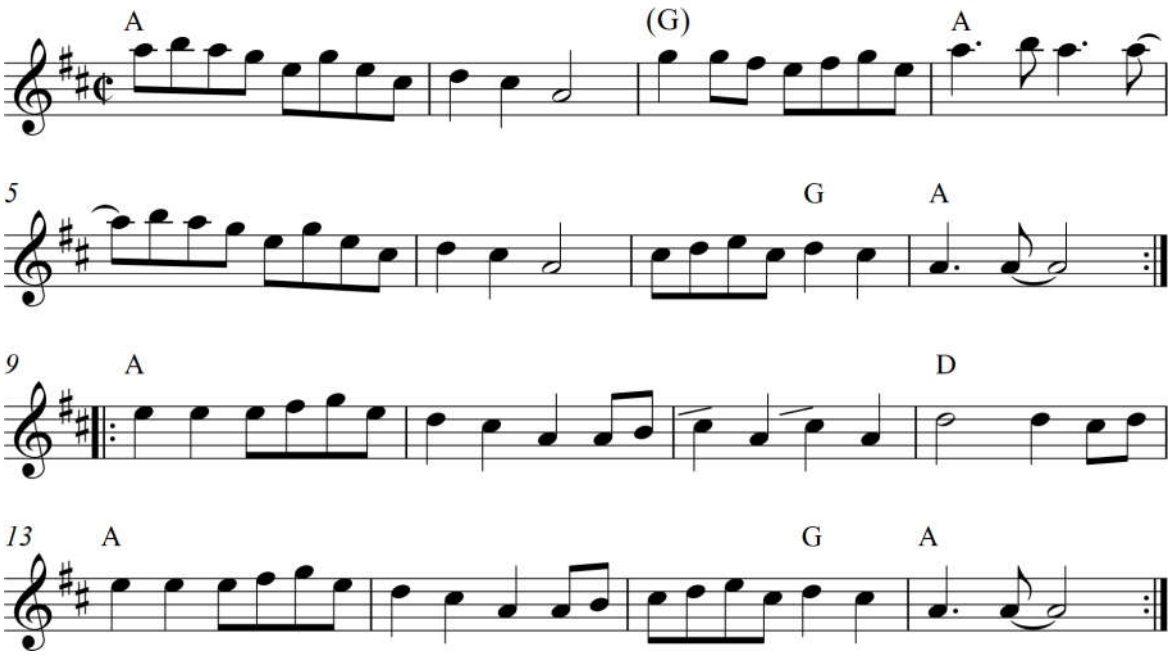
Red Haired Boy

Irish/ Old Time



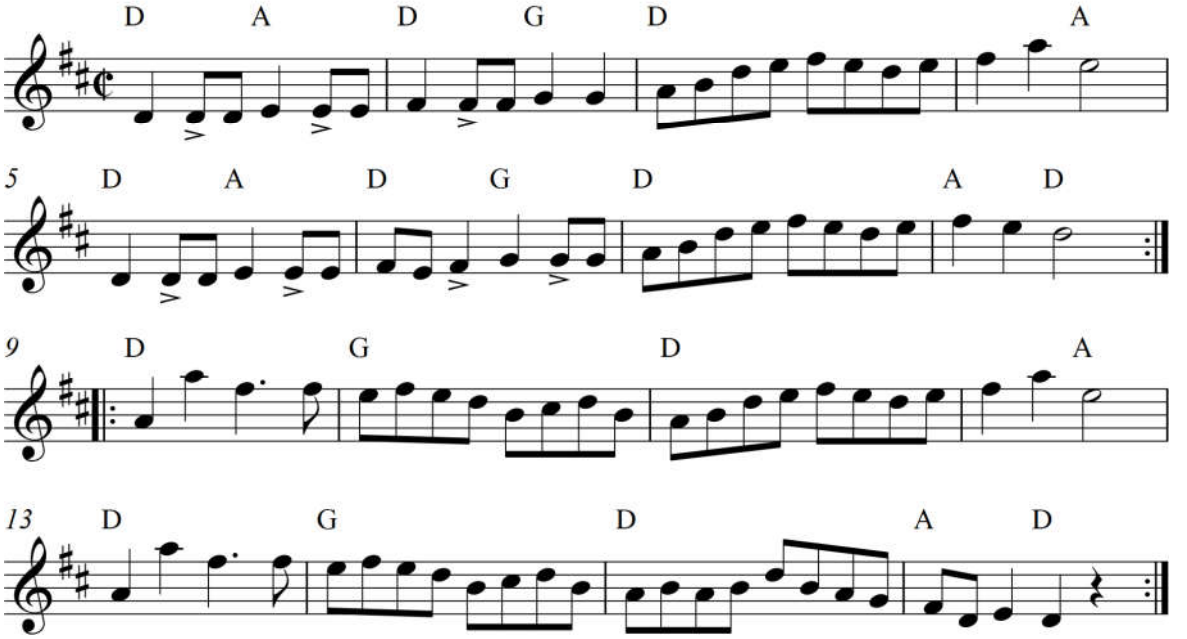
Sandy Boys

Old Time



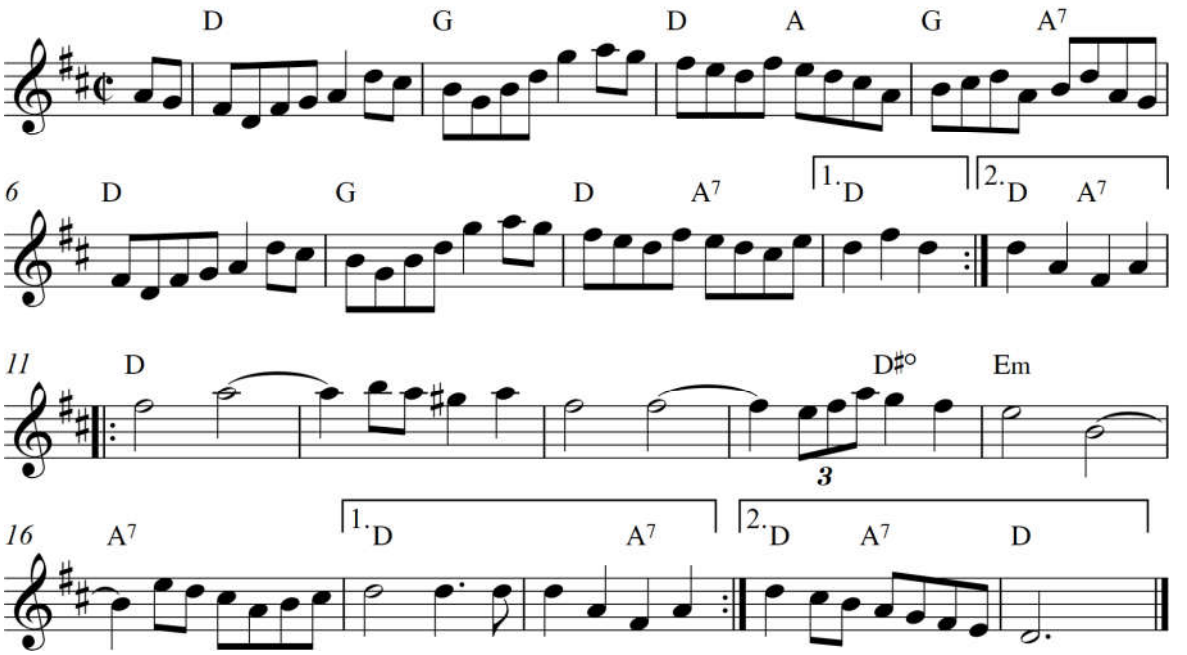
Spotted Pony

Folk processed Missouri Tune



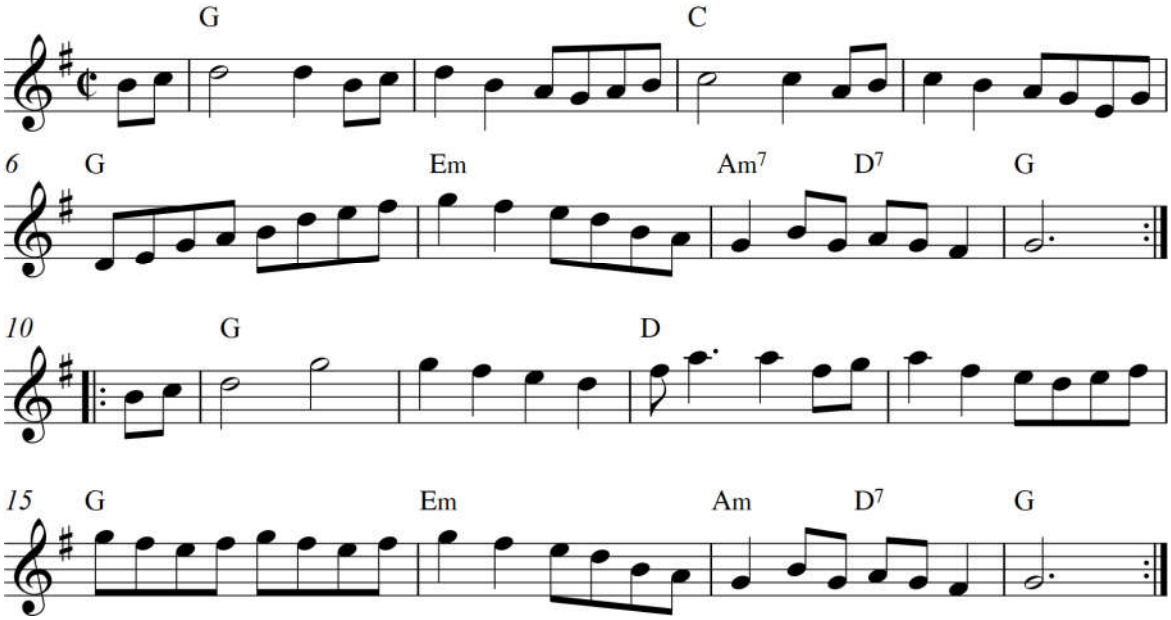
Little Black Mustache

USA



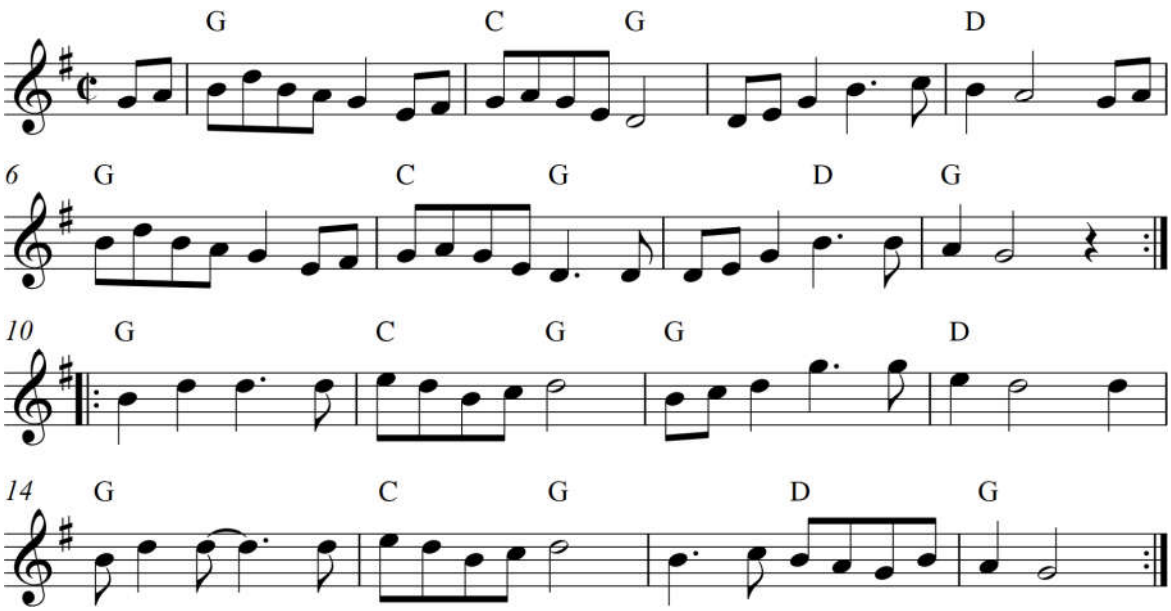
Hollow Poplar

Old Time



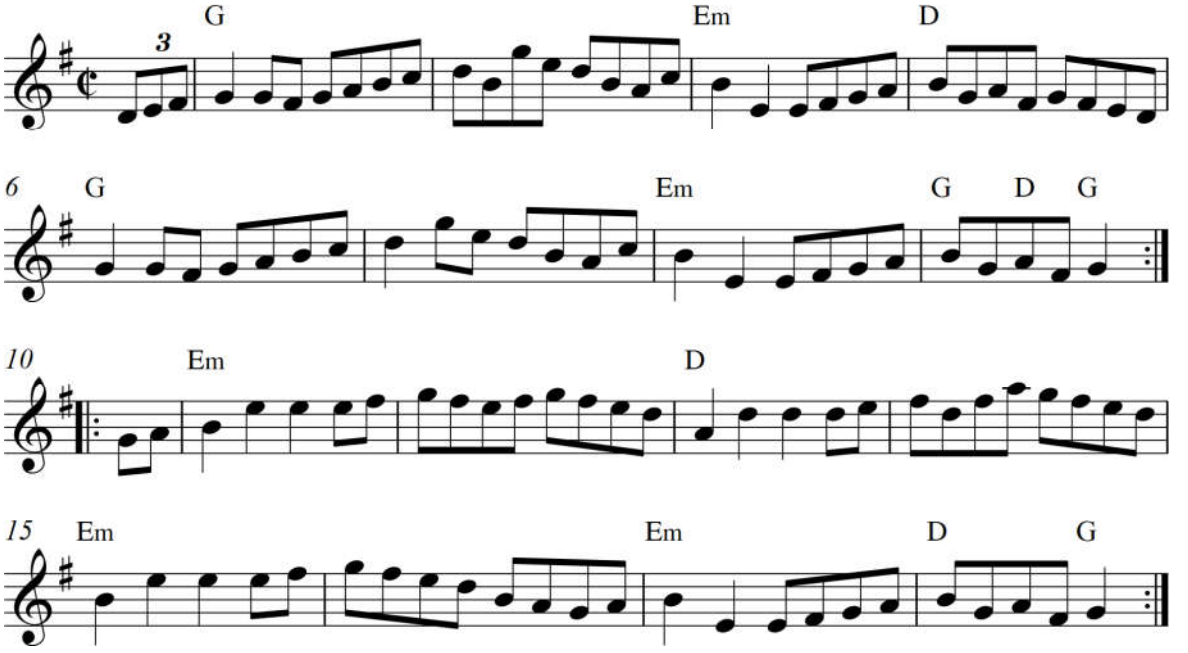
Shove the Pig's Foot a Little Further into the Fire

USA



Temperence Reel

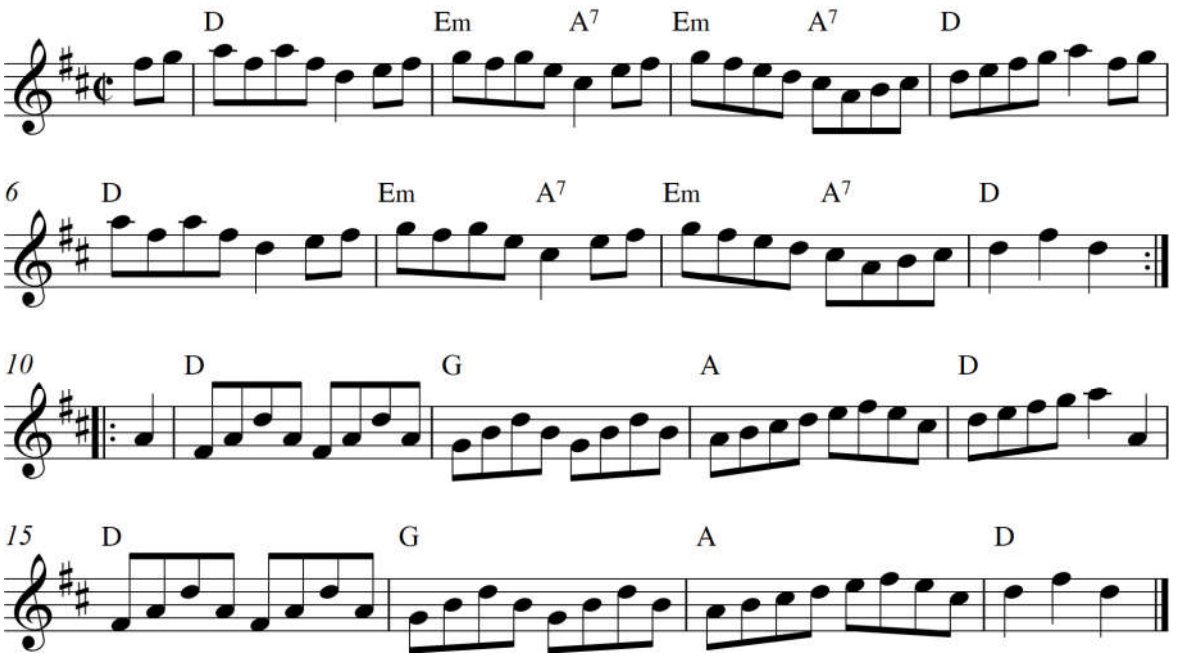
Irish/New England



Pays de Haut

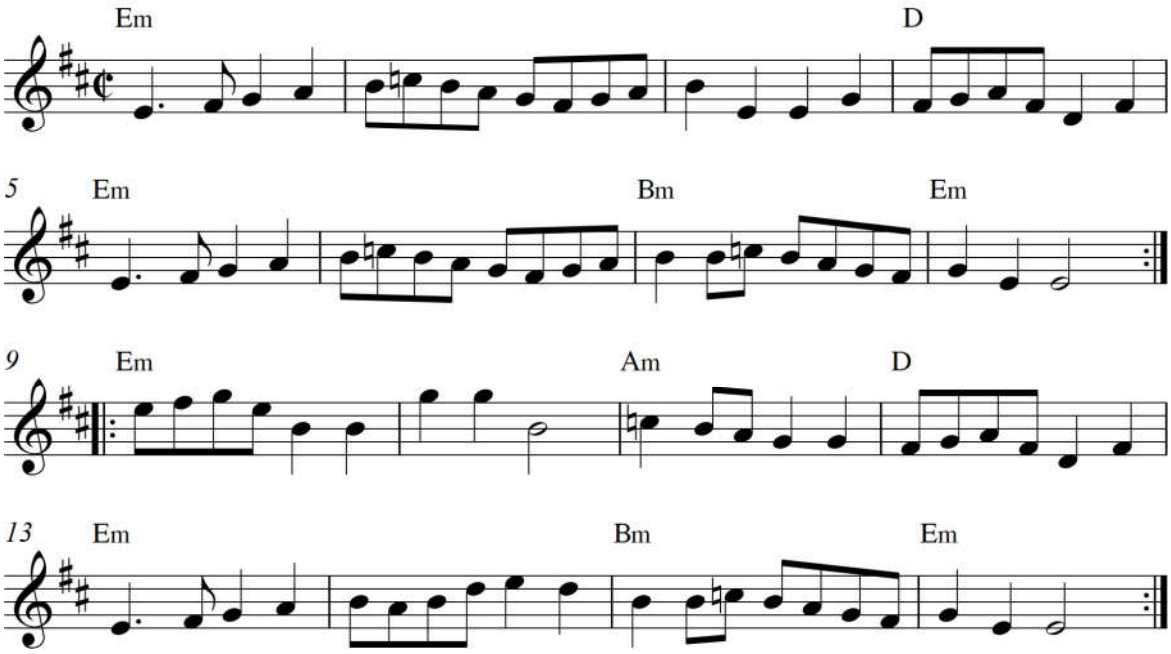
AKA Winnipeg Reeel

Canadian



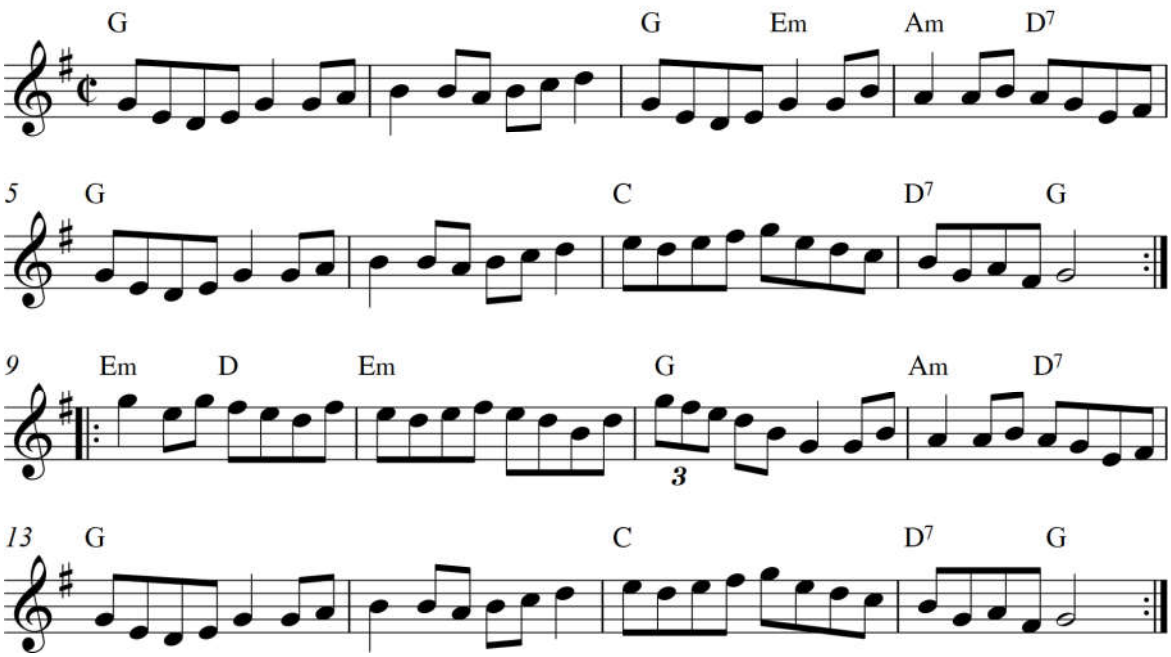
Scollay's Reel

Irish, Scottish, Shetland



Far From Home

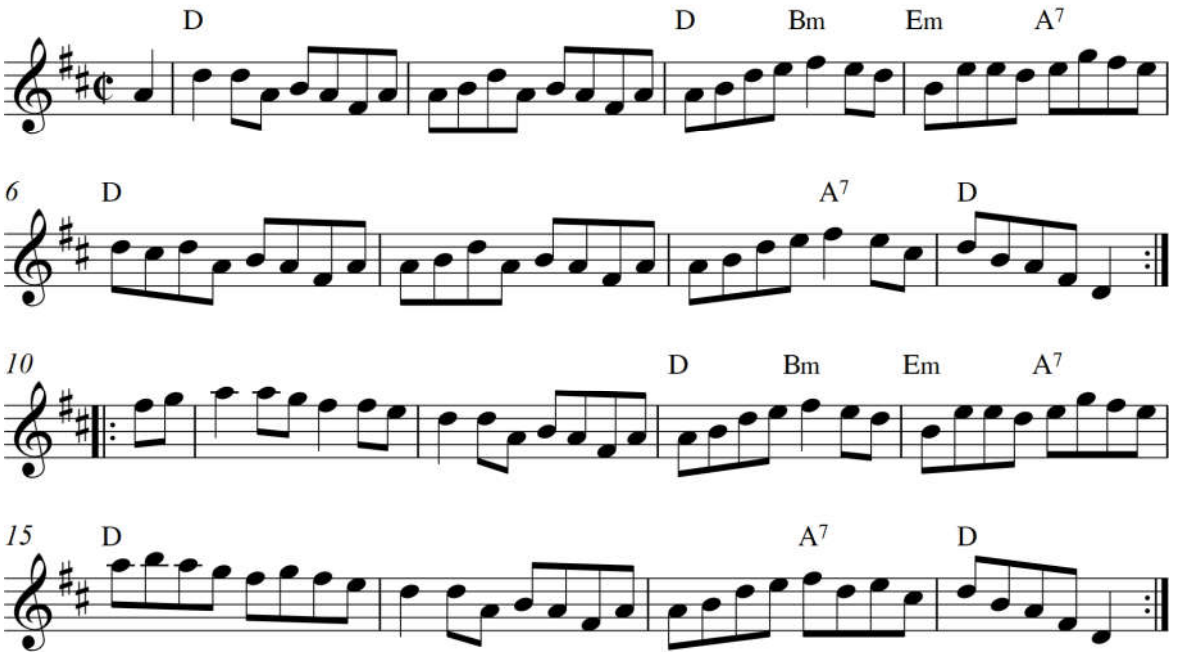
Irish



The Merry Blacksmith

AKA Paddy on the Railroad

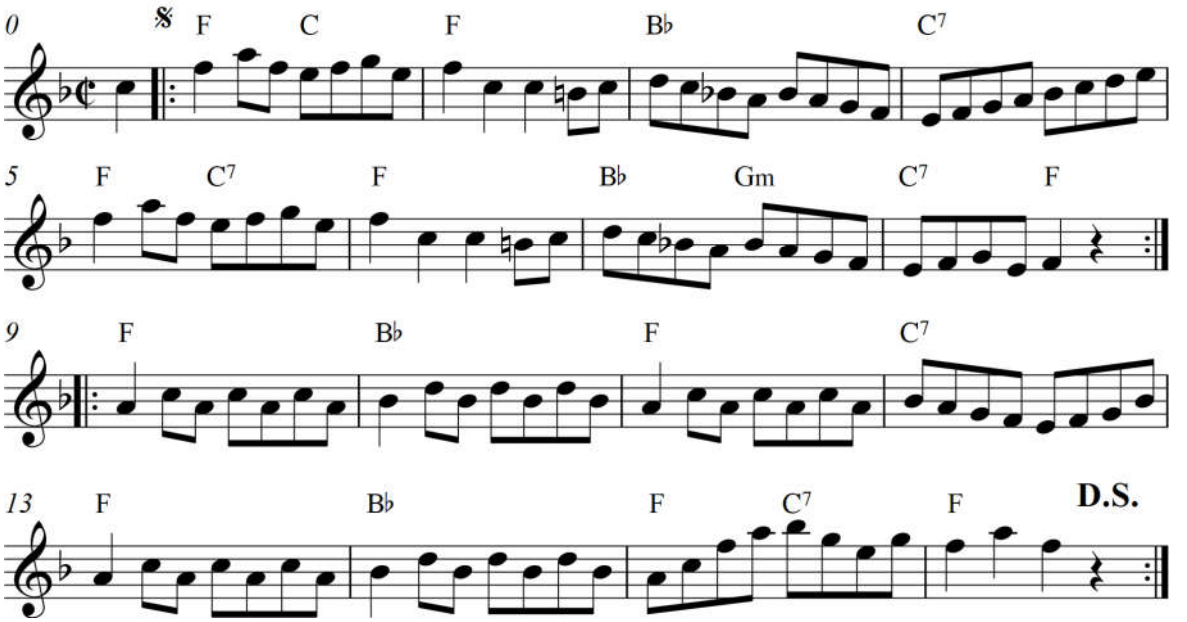
Irish



Batchelder's Reel

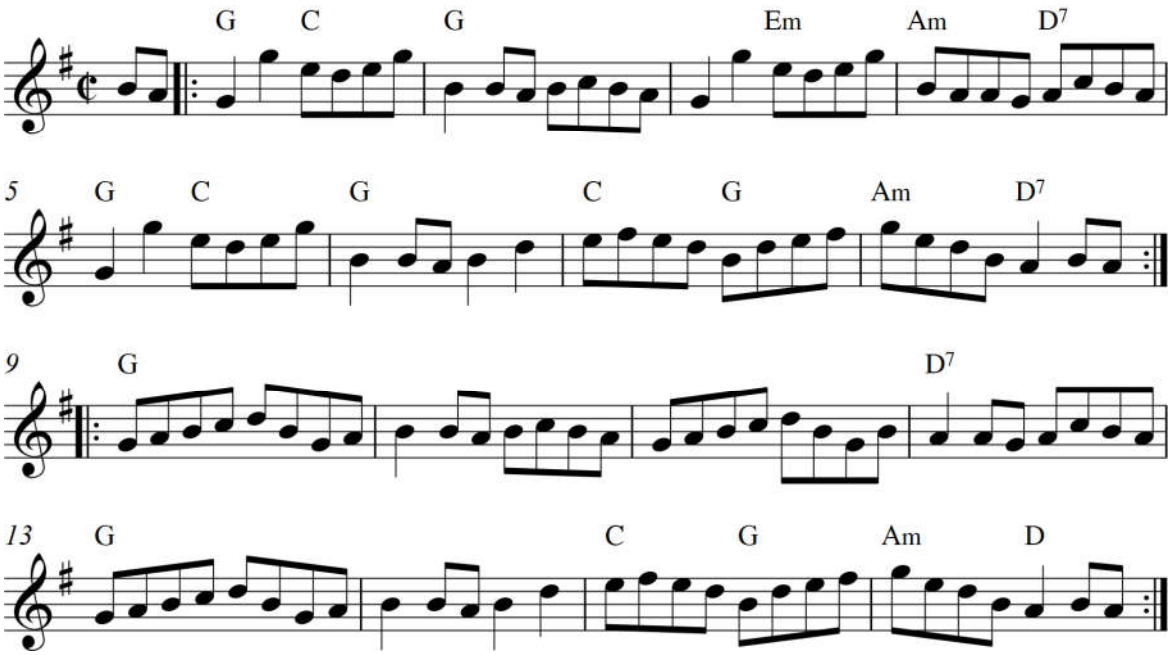
AKA The Atlanta Hornpipe

New England



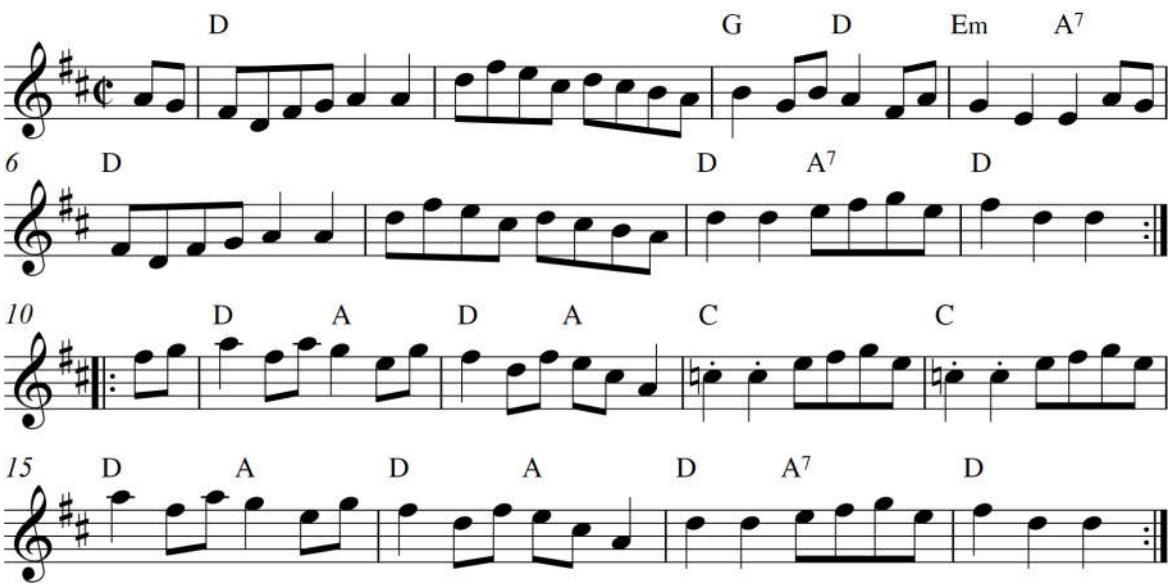
Miss McLeod's Reel

Irish



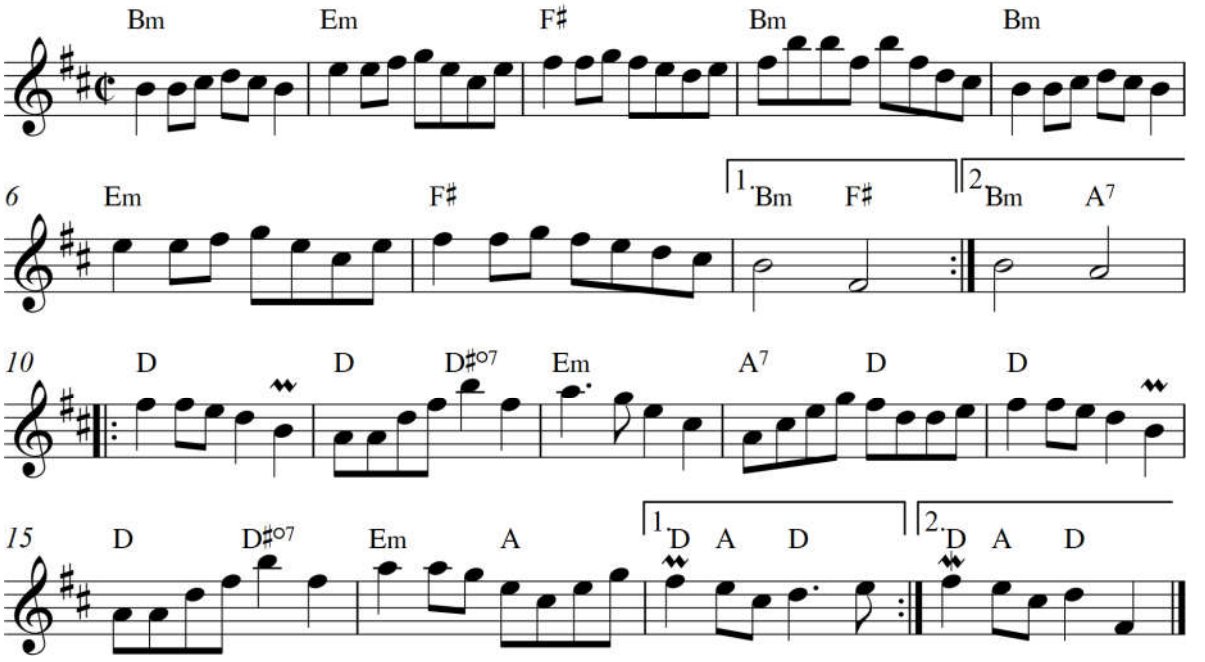
Staten Island Hornpipe

Scotland, Eastern USA



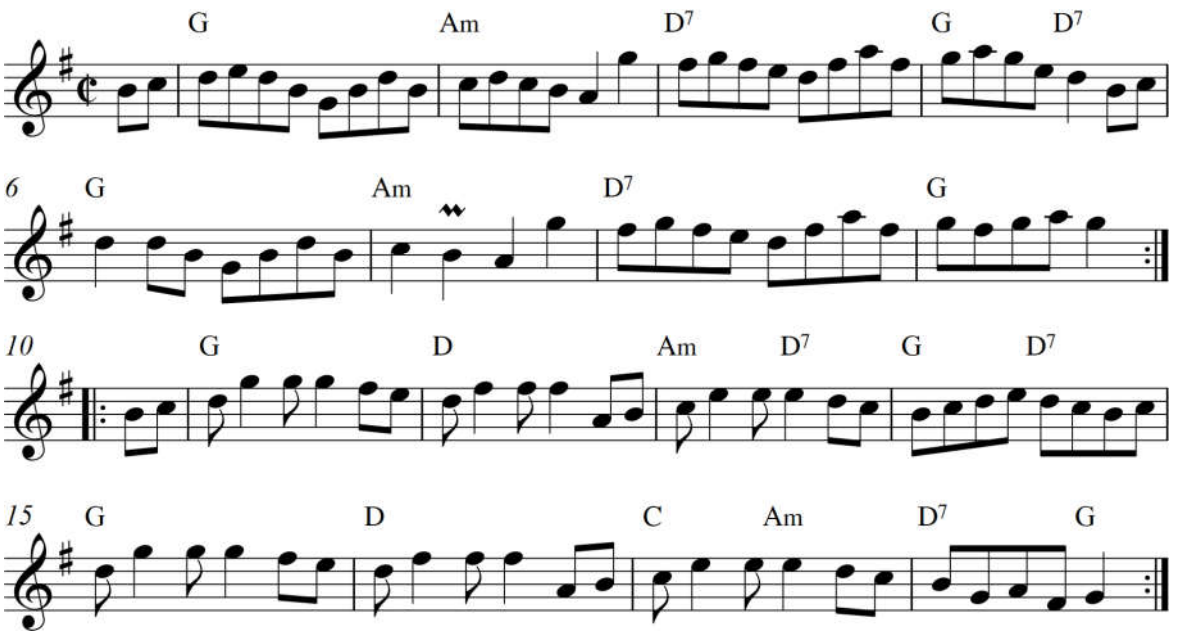
Reel Eugène

Québécois



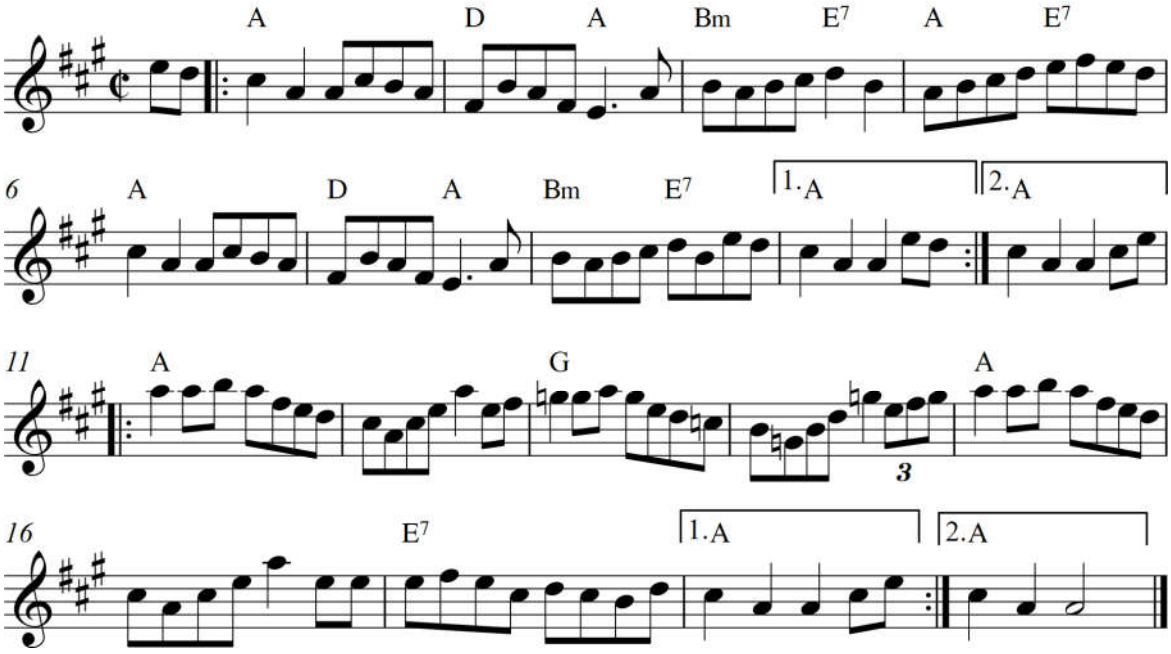
Old Man and the Old Woman

Madame Bolduc



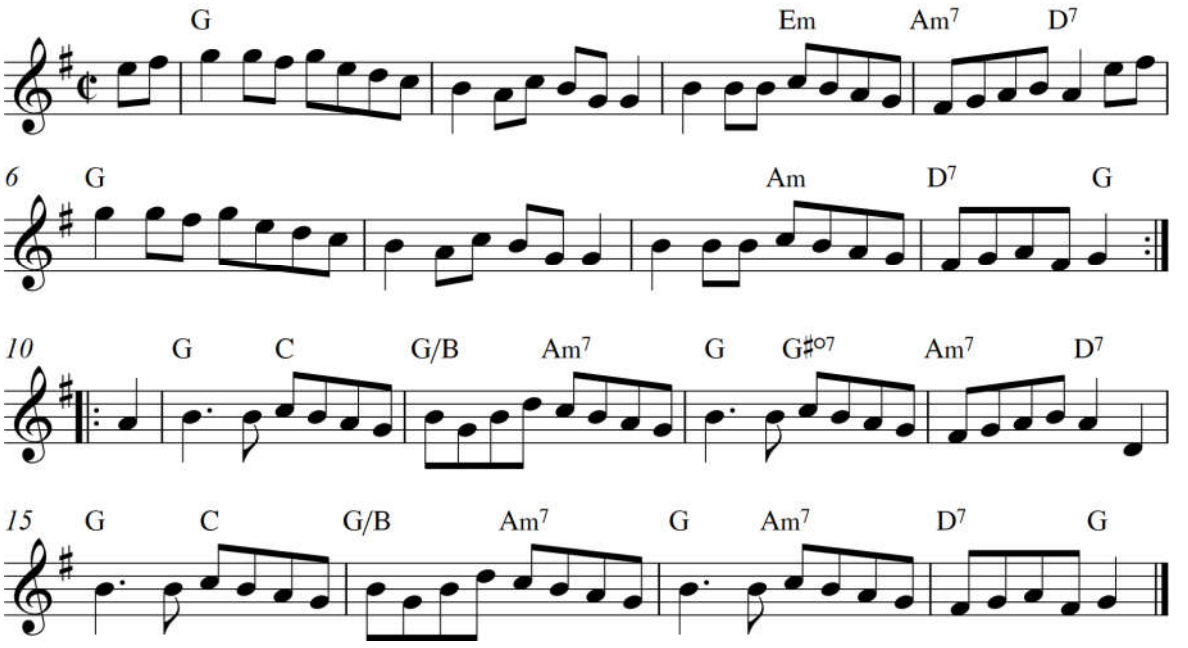
Lévis Beaulieu

Québécois



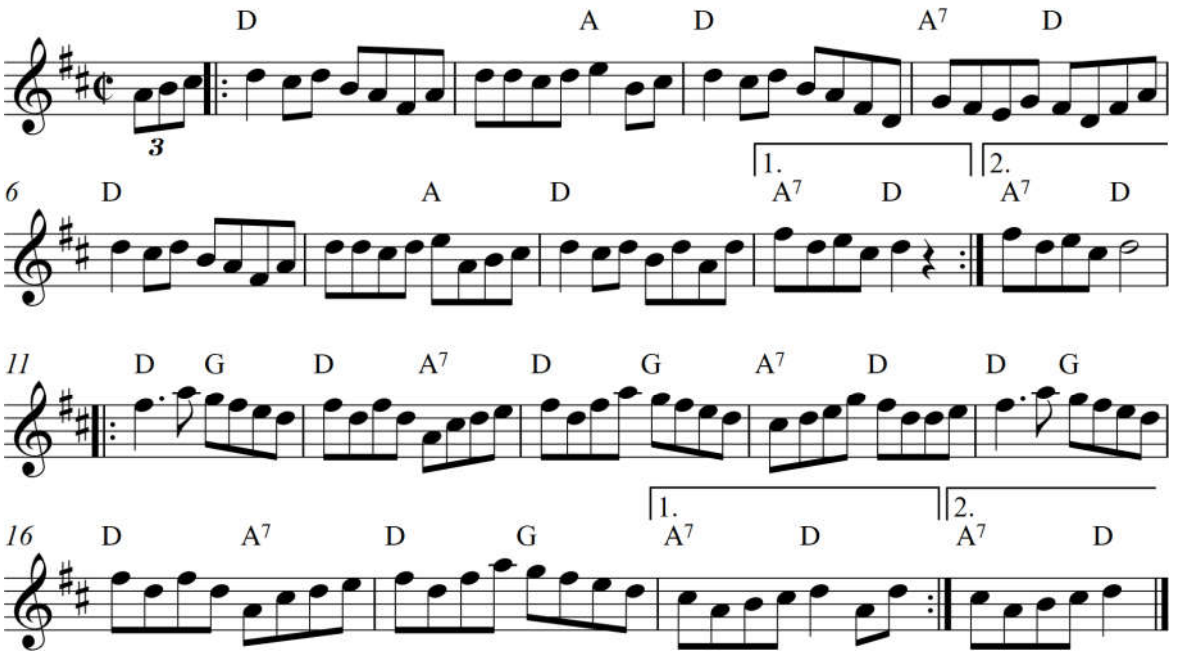
Reel de Père Léon

Québécois



Gigue de Terrebonne

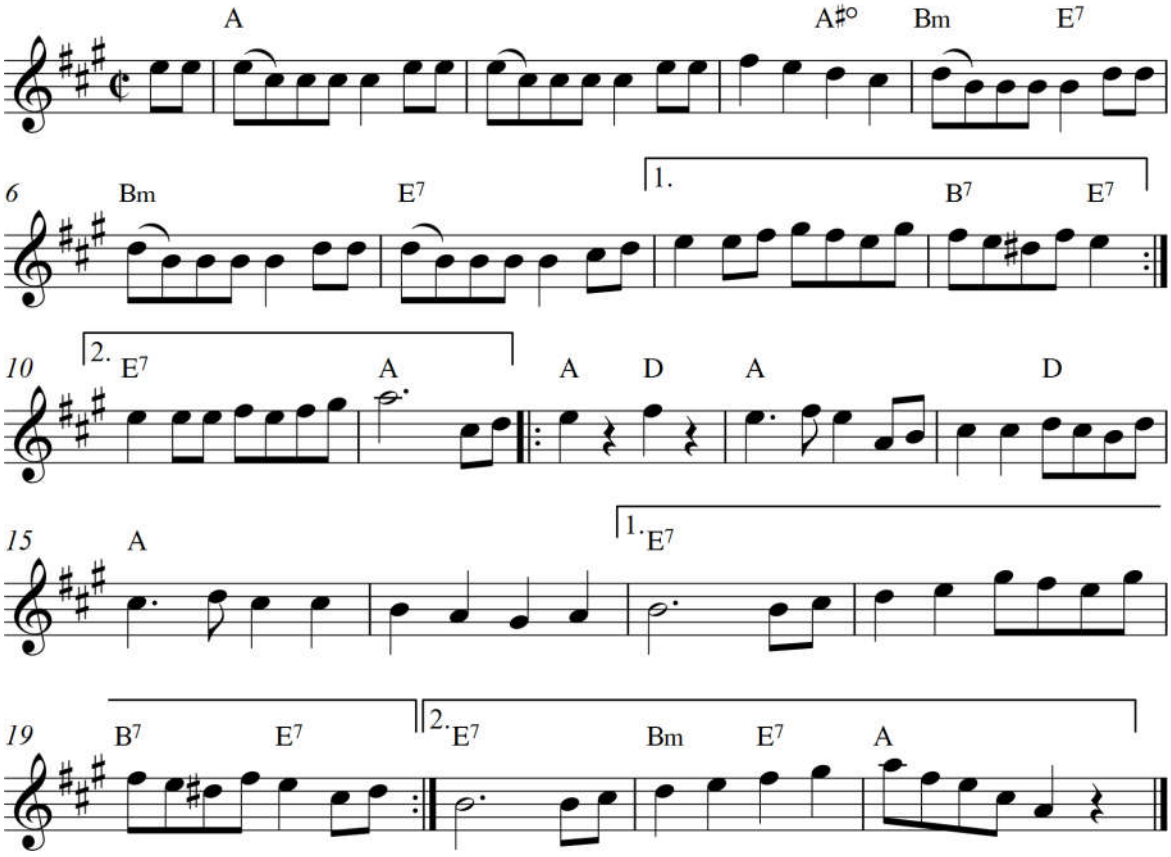
Alfred Montmarquette



Les Joyeuse Québecoises

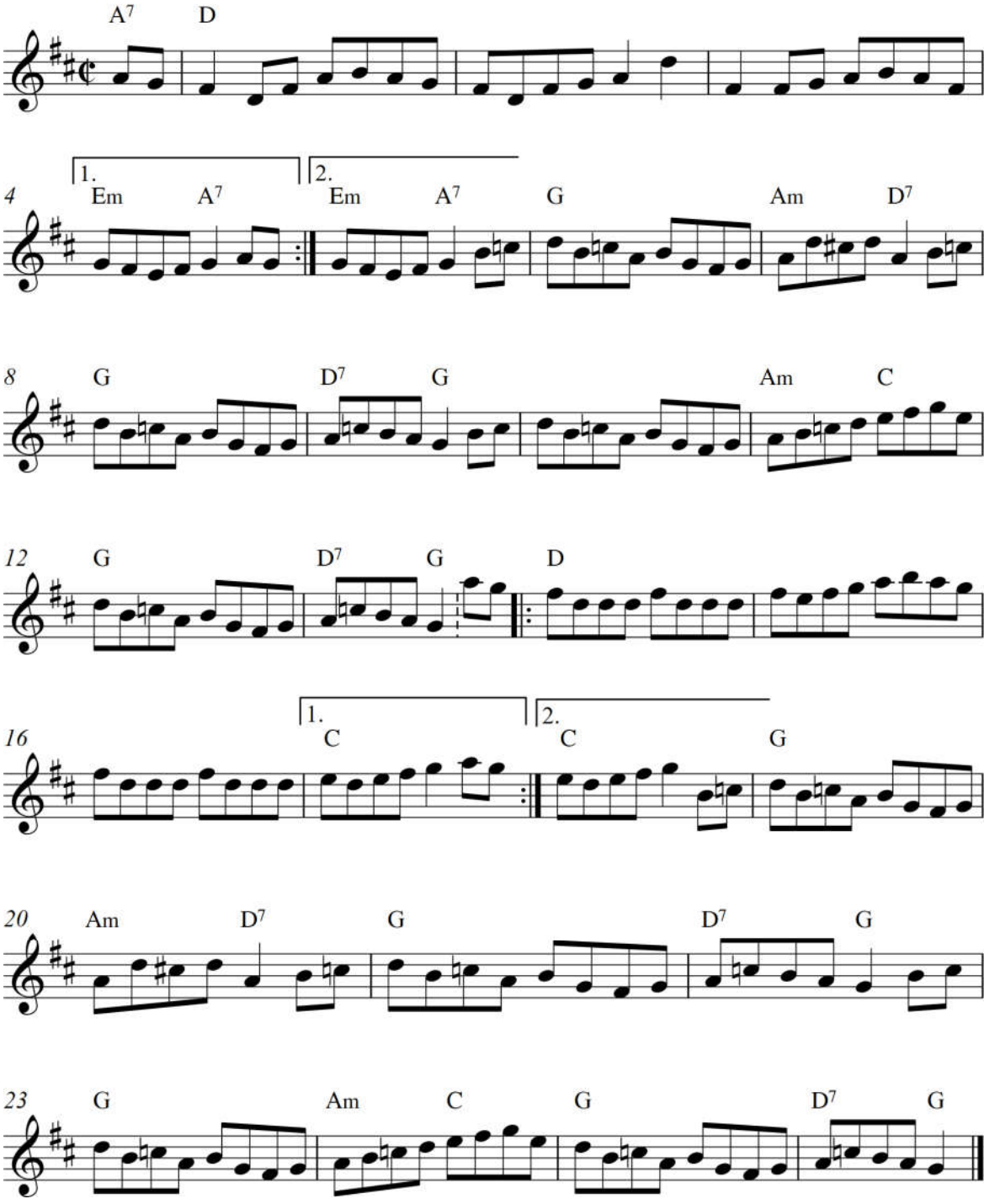
AKA The Joys of Quebec

Québécois



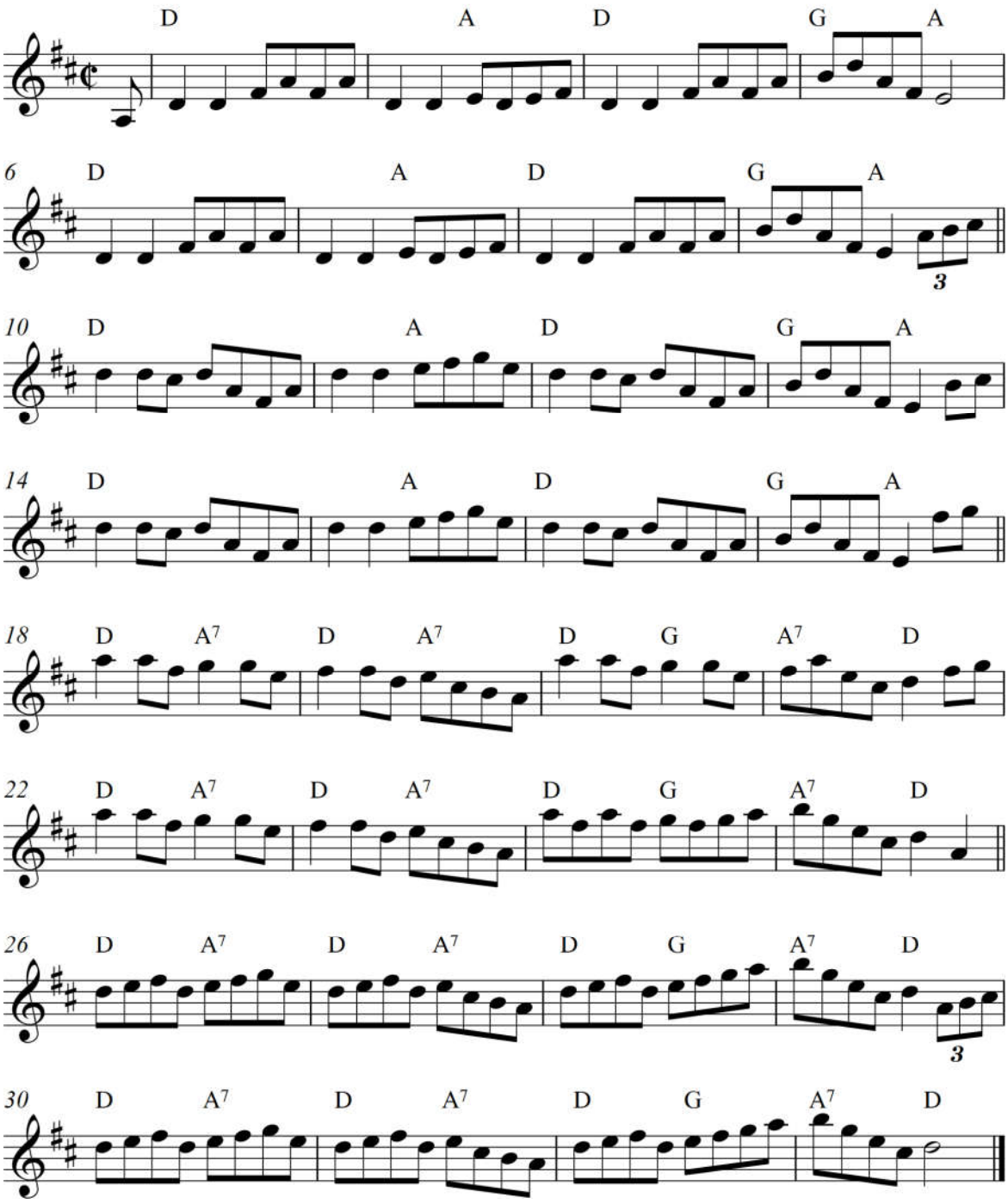
Chorus Jig

New England/Ireland/Great Britain



Opera Reel

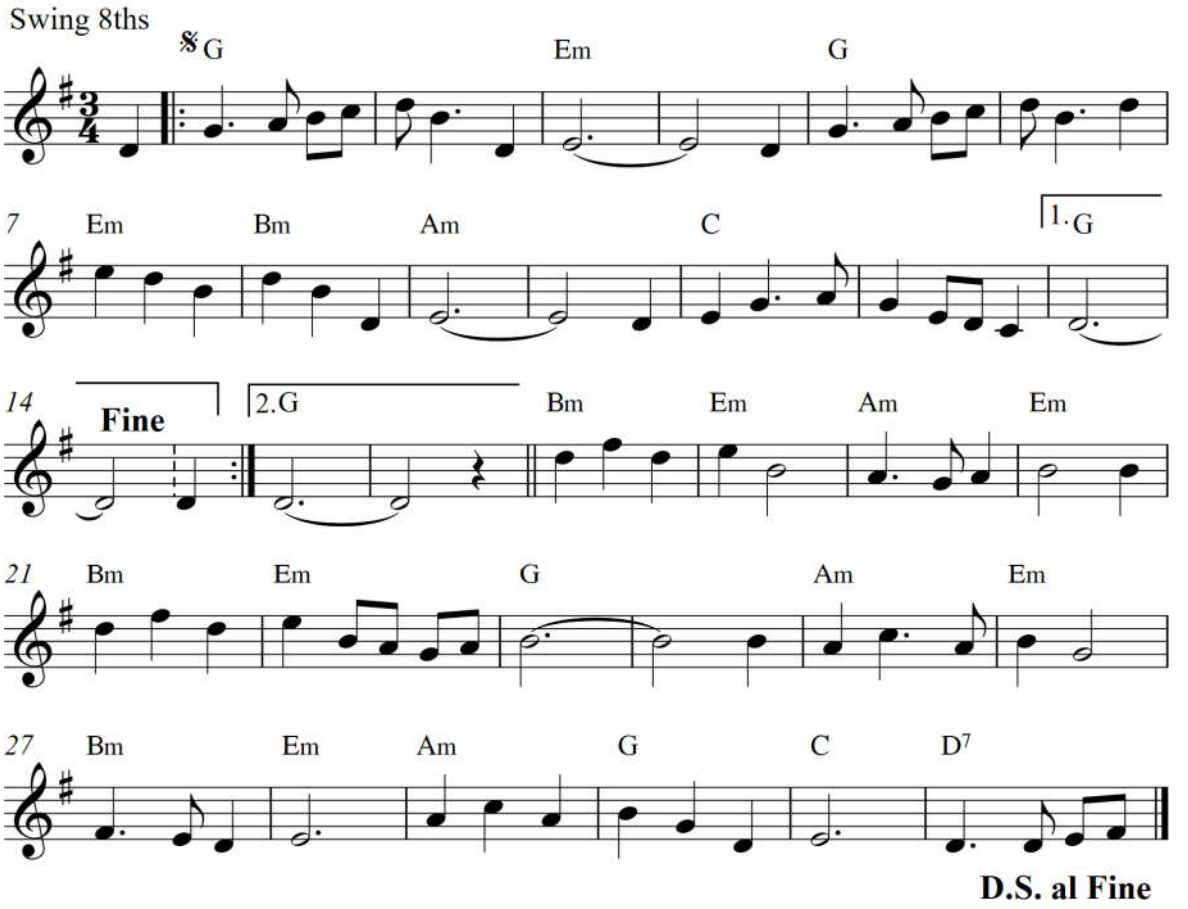
New England/Great Britain



Waltzes

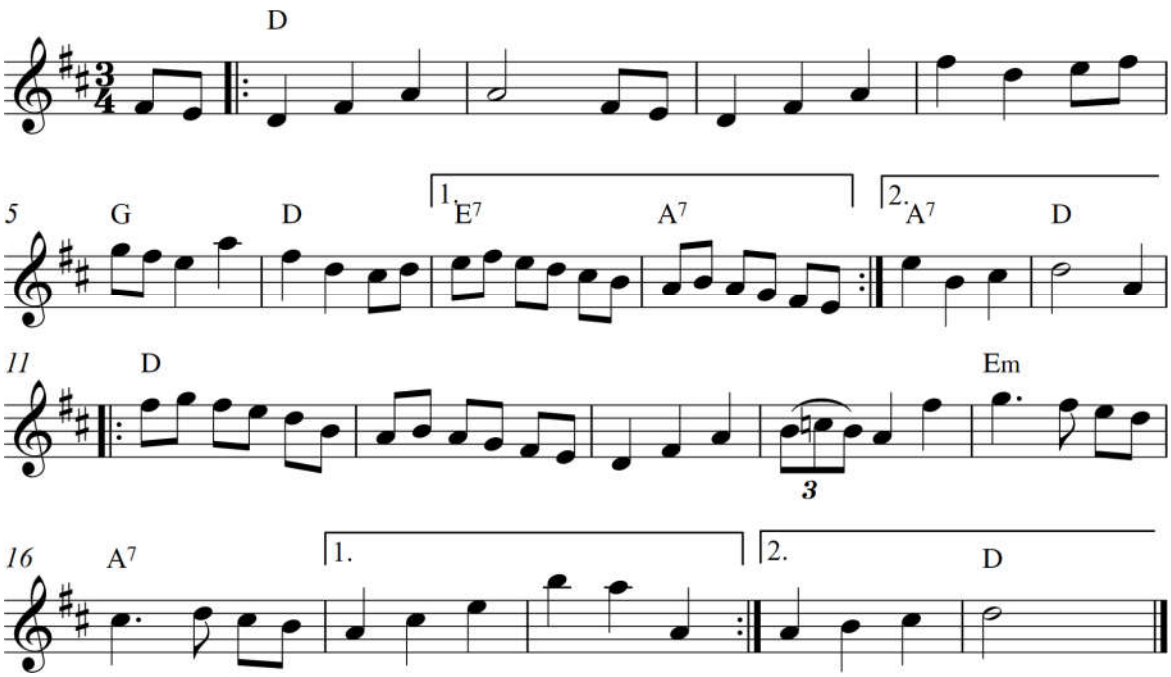
The Outlaw Waltz

John Krumm



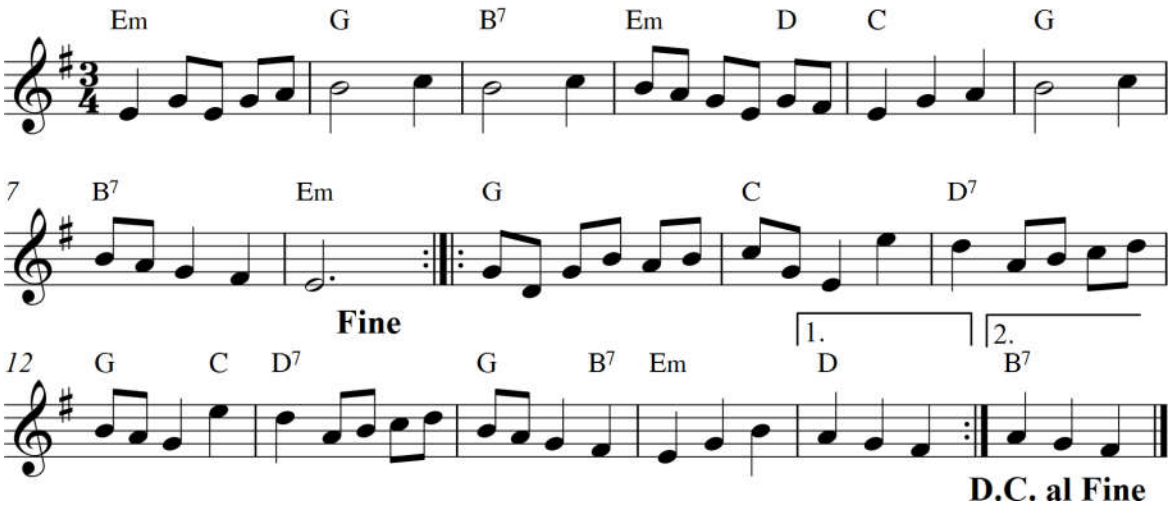
Country Waltz

USA



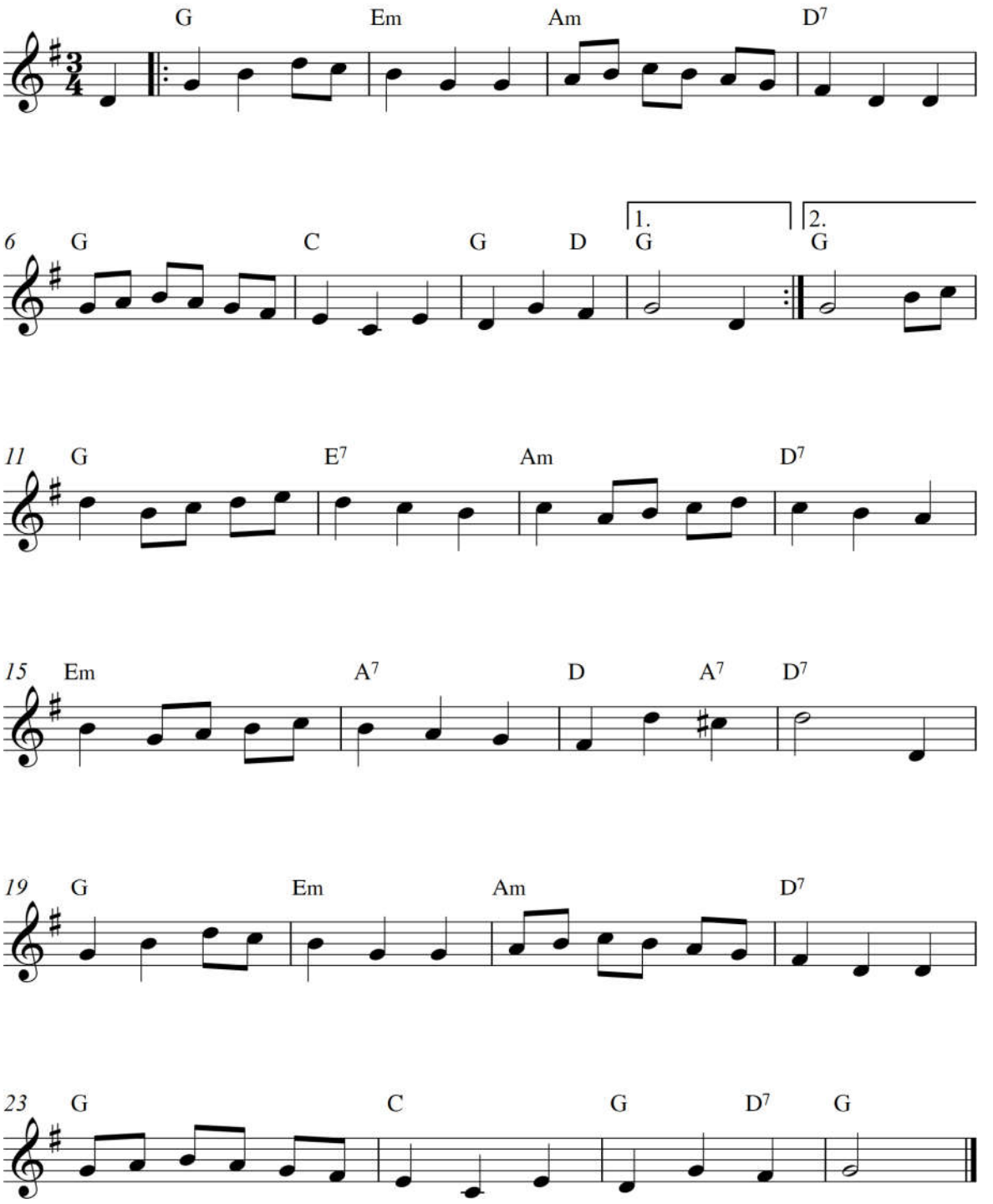
Baron's Waltz

John Krumm



The Ashgrove

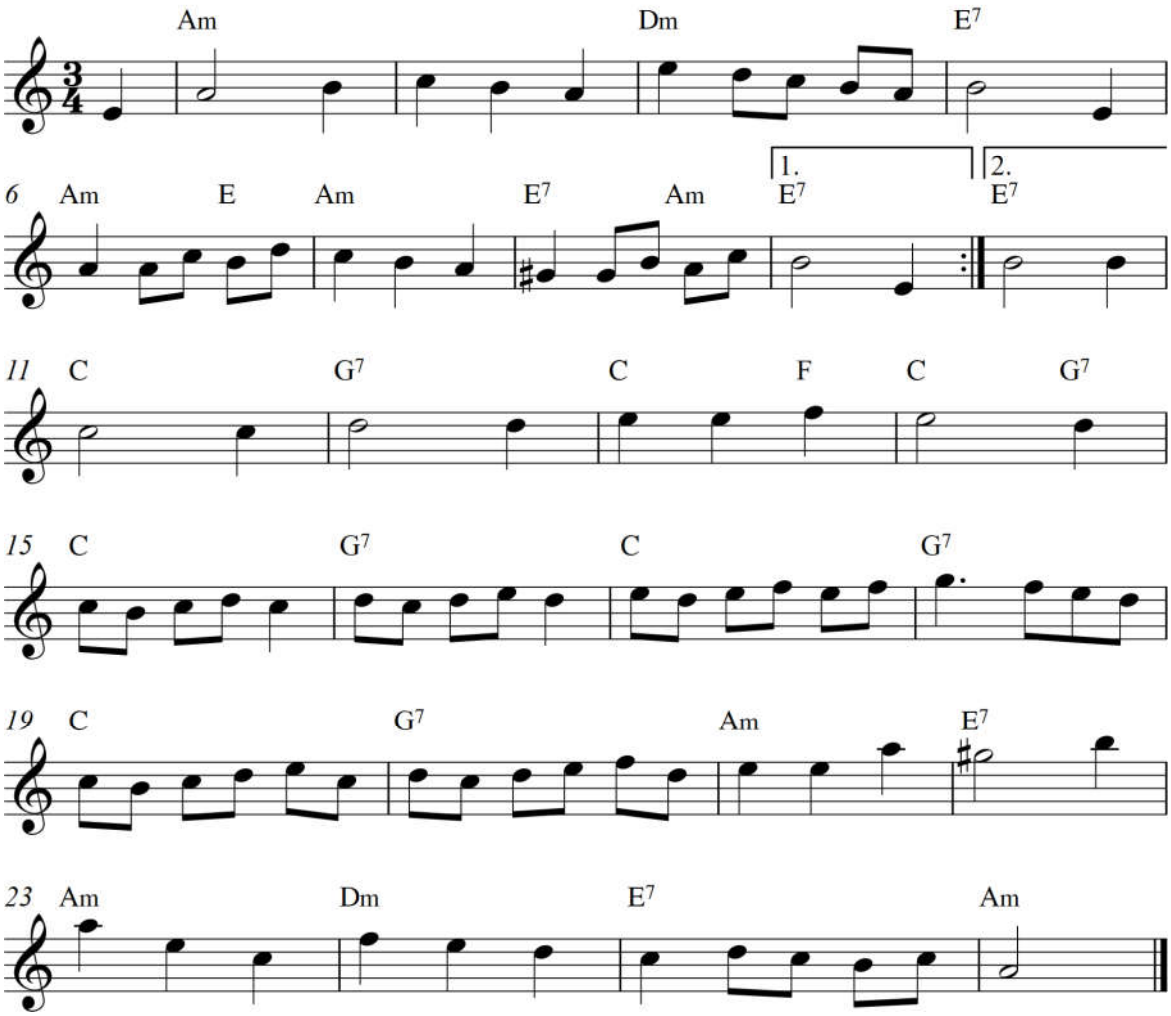
Traditional Welsh



Flowers of the Thorn

AKA Blodau'r Drain

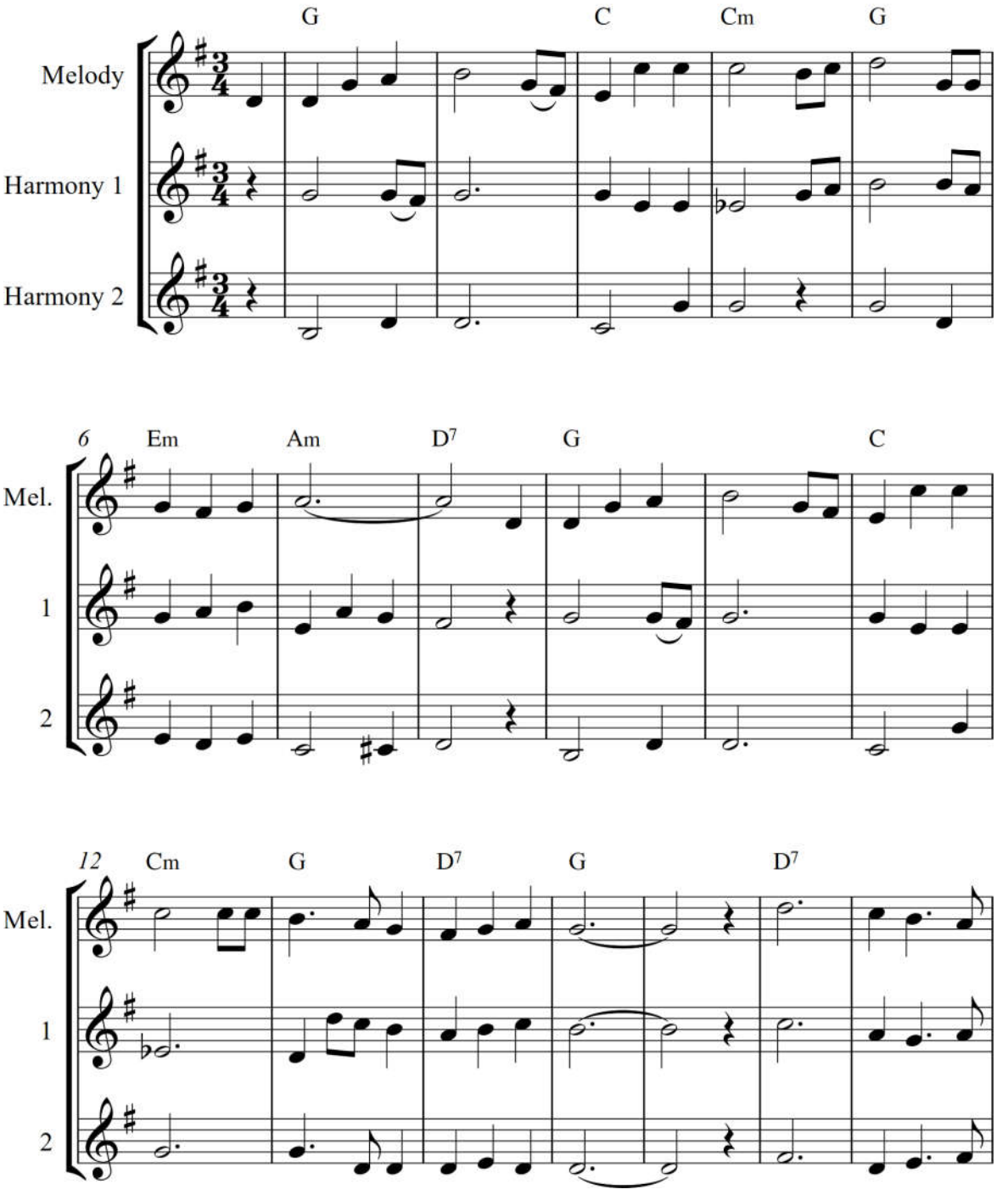
Welsh



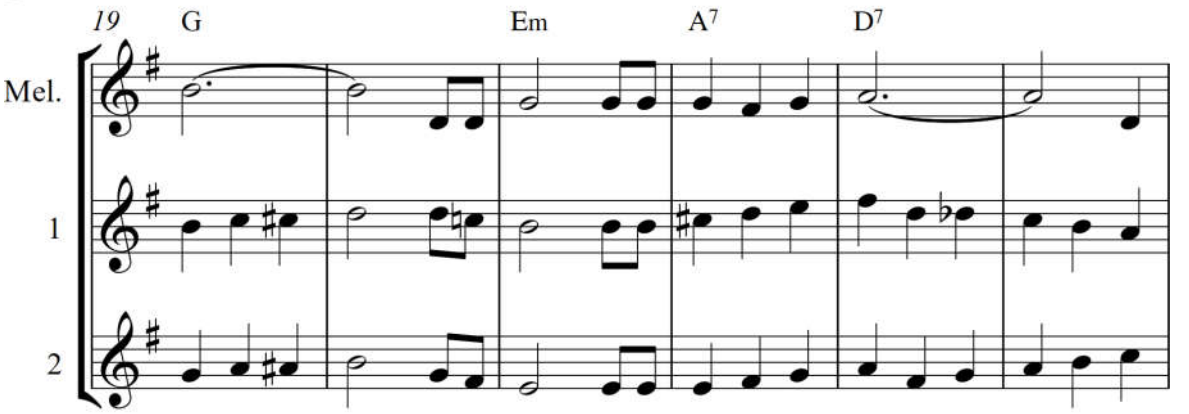
Home On the Range

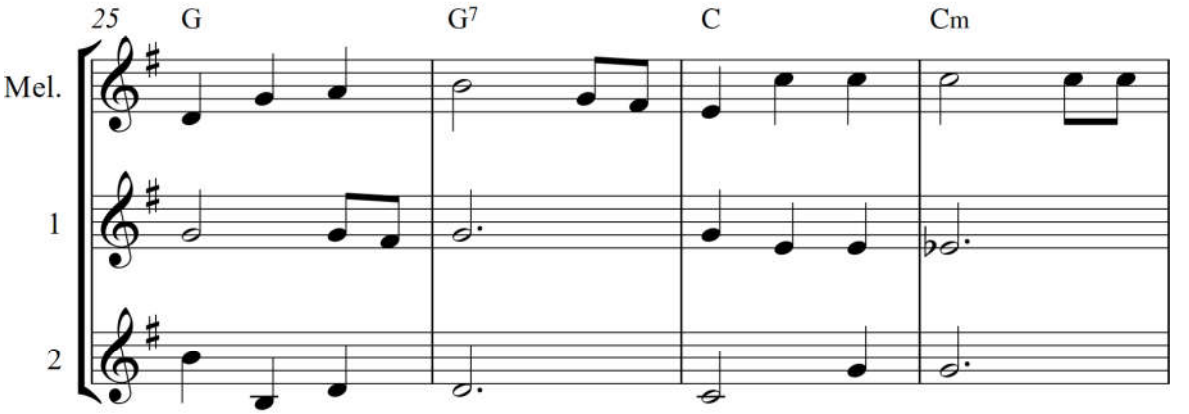
Dr. Brewster Higley

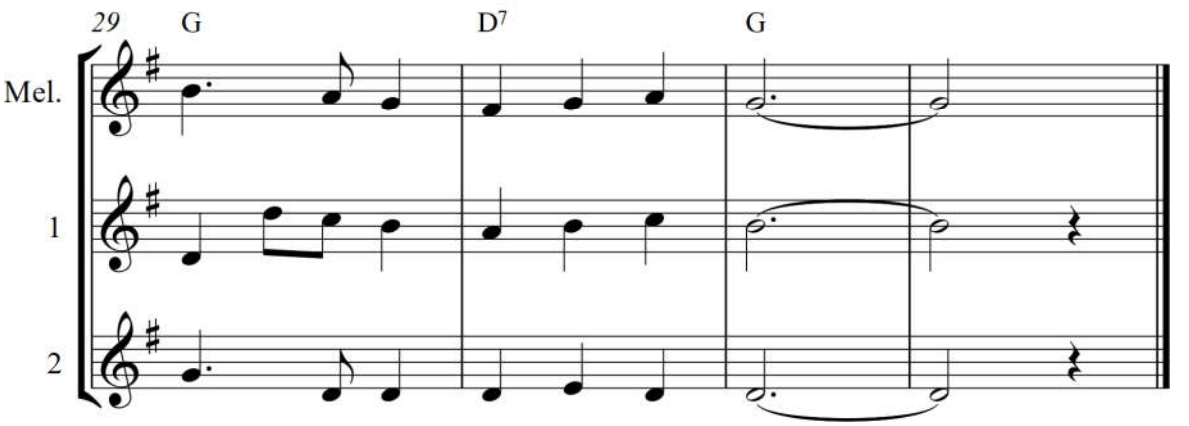
Dan Kelley
arr. by John Krumm



2

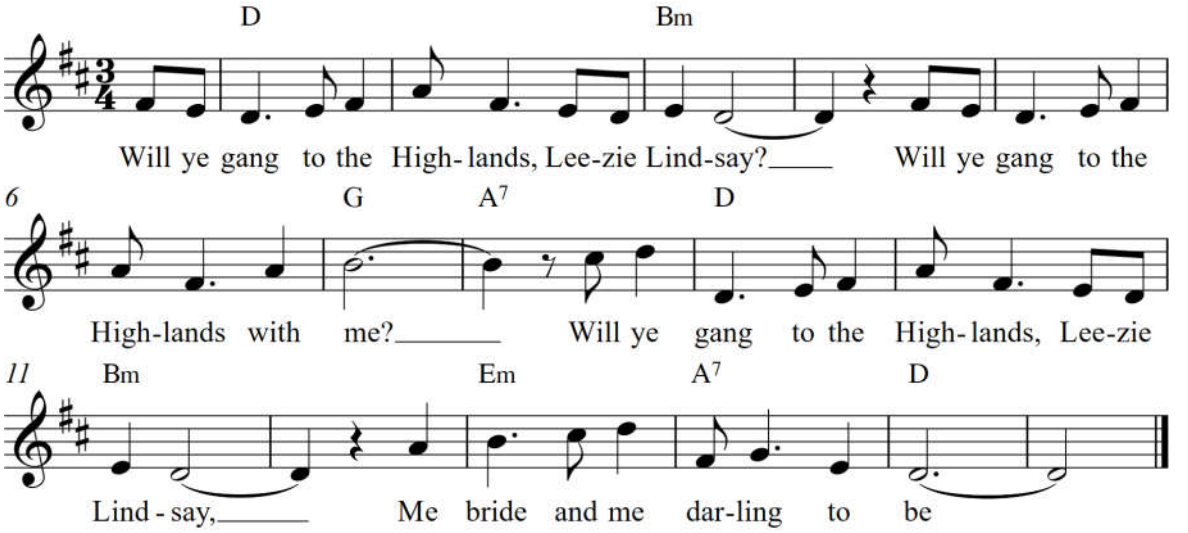






Leezie Lindsay

Scottish



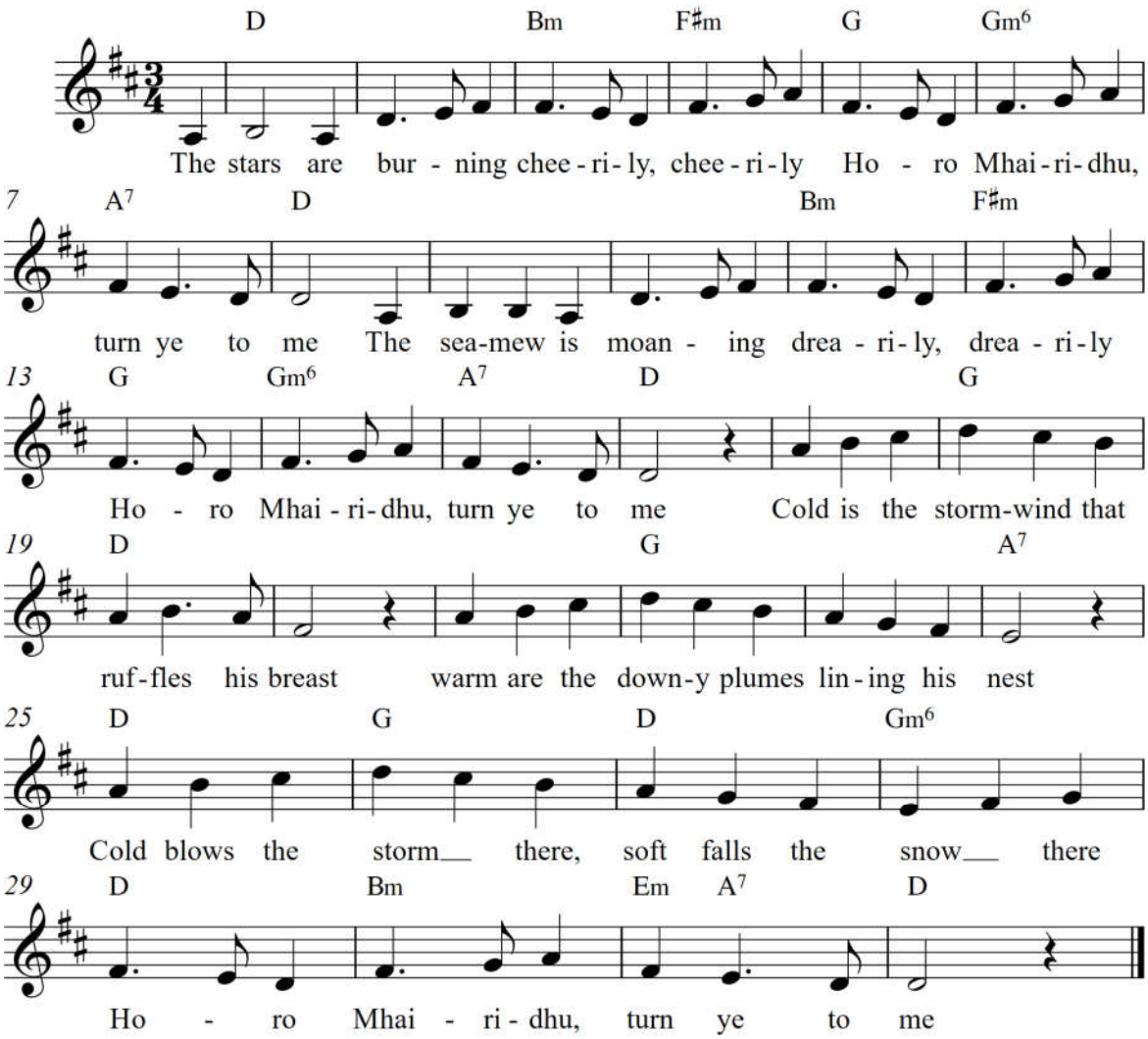
If I gang to the Highlands with you, Sir
I don't think that ever could be
For I know not the land that you live in
Nor knowing the name you go with

Oh lass I think you know little
If you say that you don't know me
For me name is Lord Ronald MacDonald
A chieftain of high degree

So she's kilted up her skirts of green satin
And she's kilted them up around her knee
And she's gone with Lord Ronald MacDonald
His bride and his darling to be

Turn Ye to Me

Christopher North



The sea-waves are dancing merrily, merrily
Ho ro Mhairidhu, turn ye to me
The sea-birds are wailing wearily, wearily
Ho ro Mhairidhu, turn ye to me

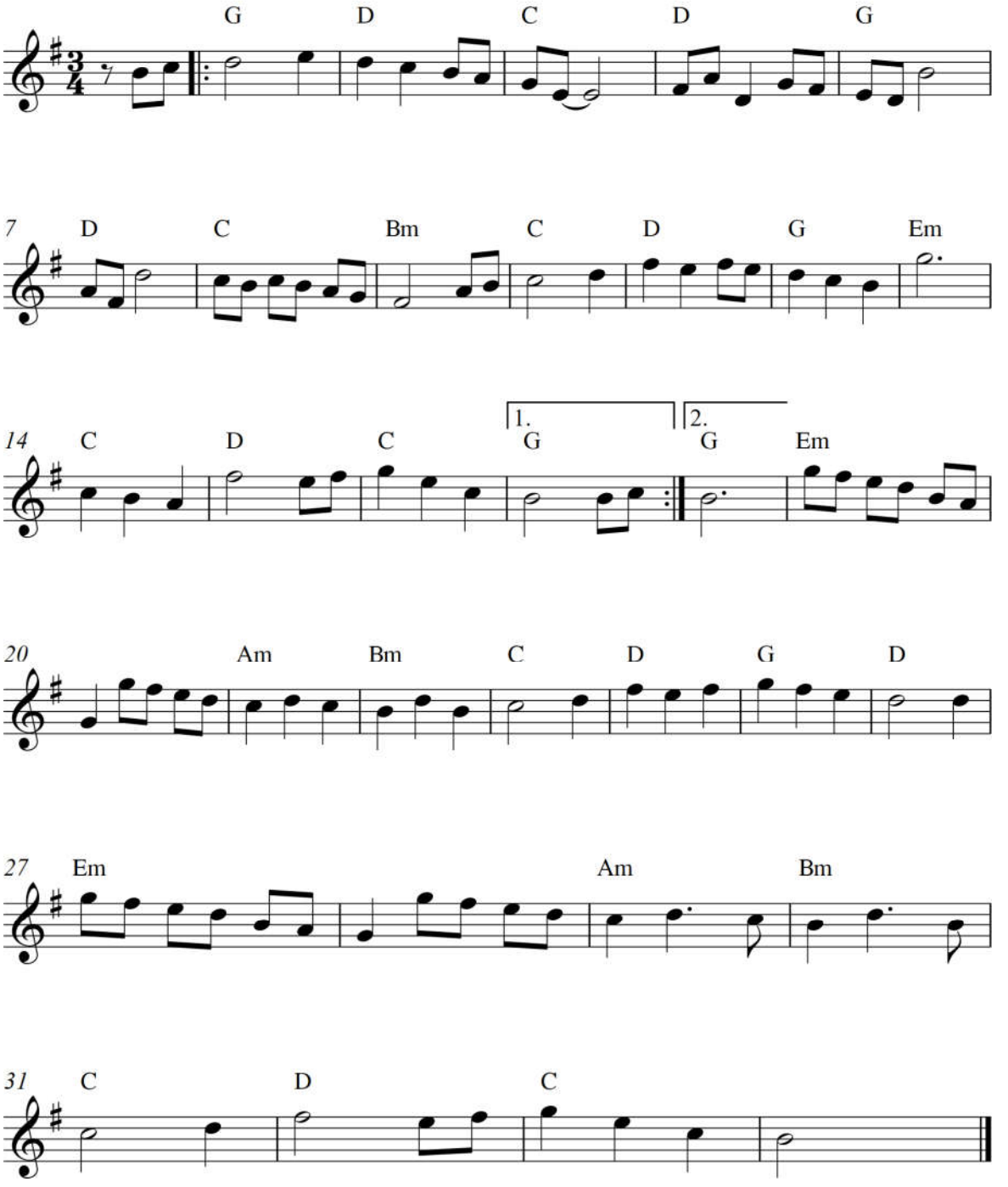
Hush'd be thy moaning lone bird of the sea,
Rocks are a home and a shelter to thee
Thine is the angry wave, mine but the lonely grave
Ho ro Mhairidhu, turn ye to me

* Mhairidhu is pronounced "Mare-eye-doo."

Sidmouth Farewell

Partner waltz with "Return to Sidmouth"

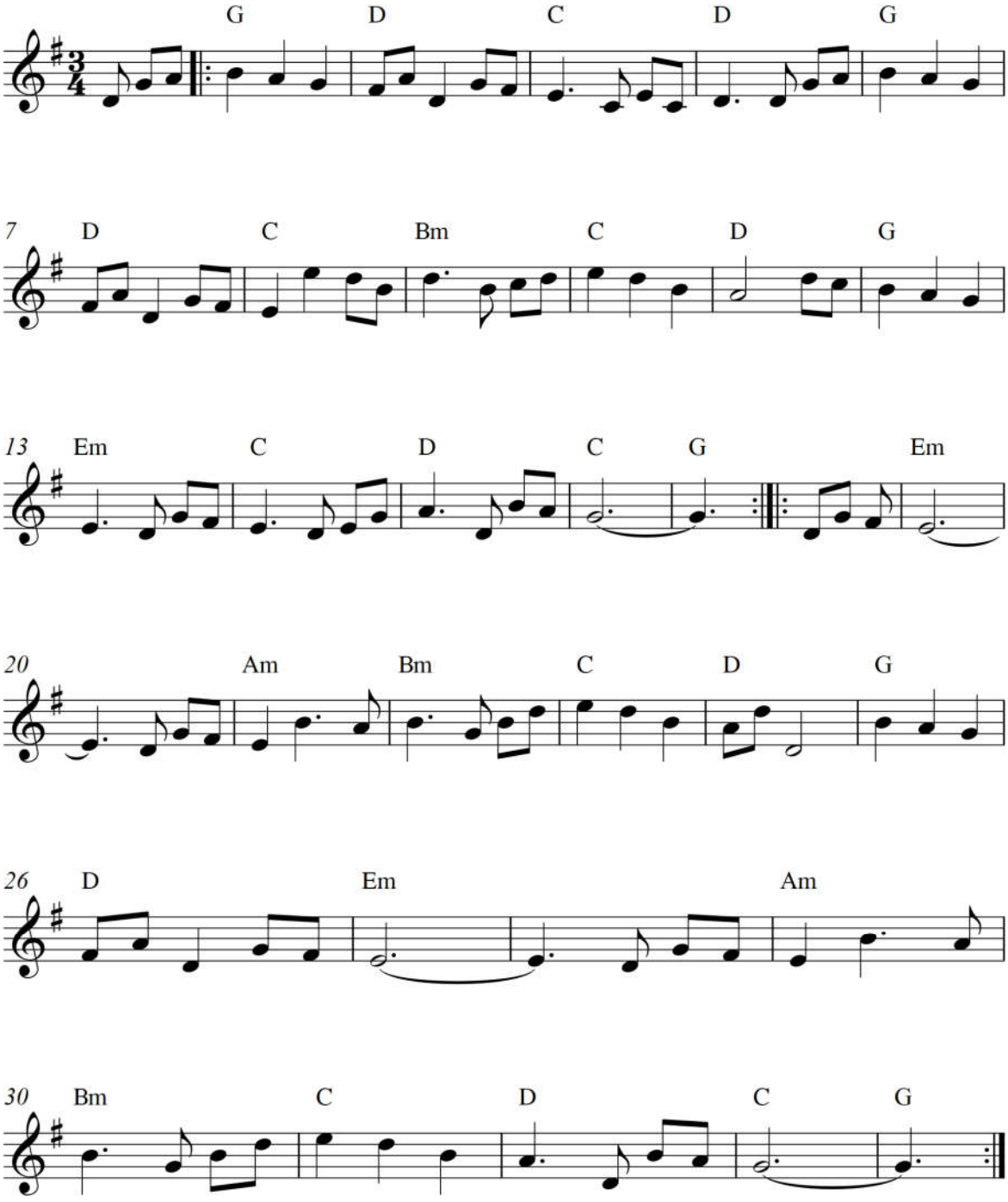
John Krumm



Return To Sidmouth

Partner waltz with "Sidmouth Farewell"

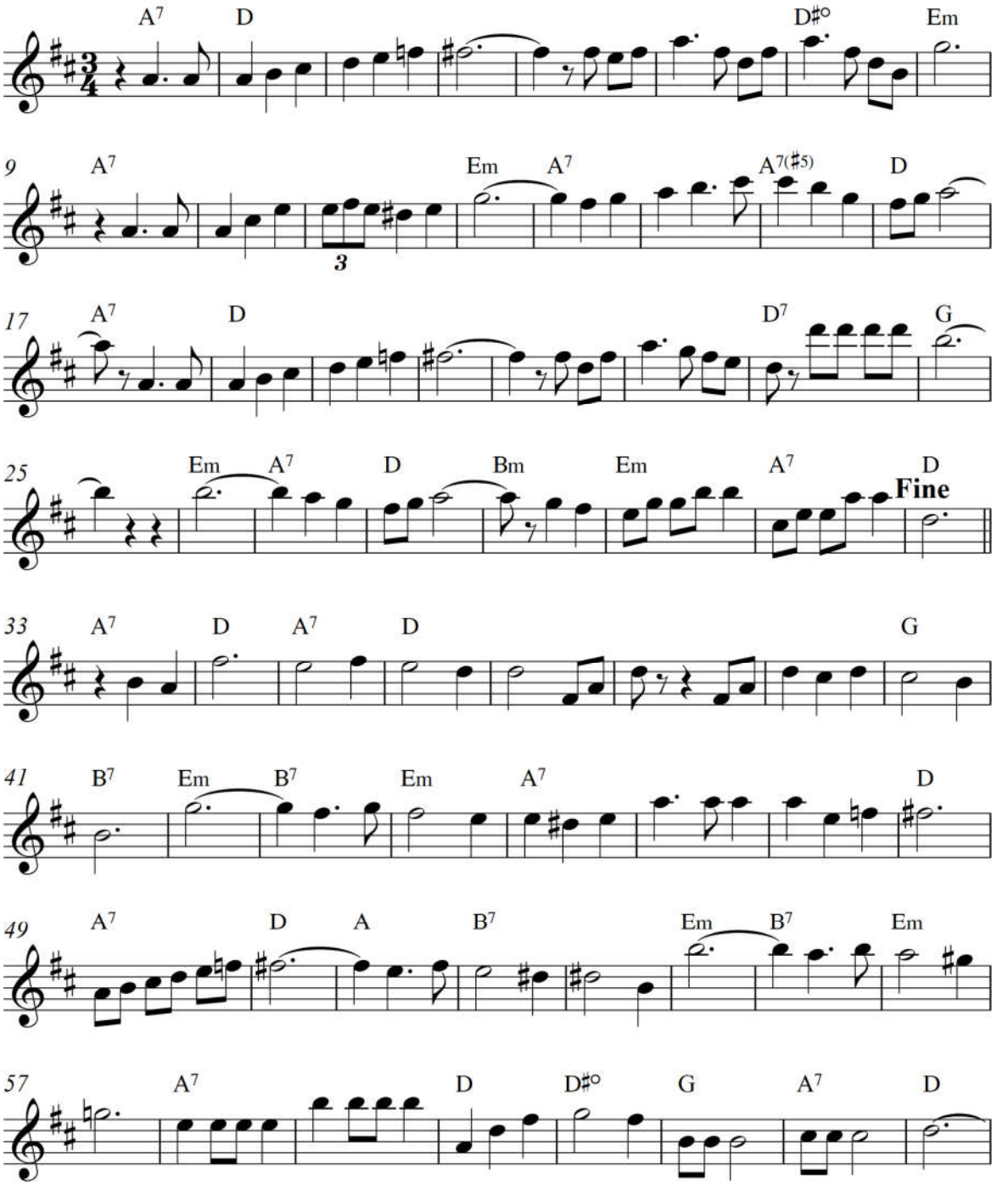
John Krumm

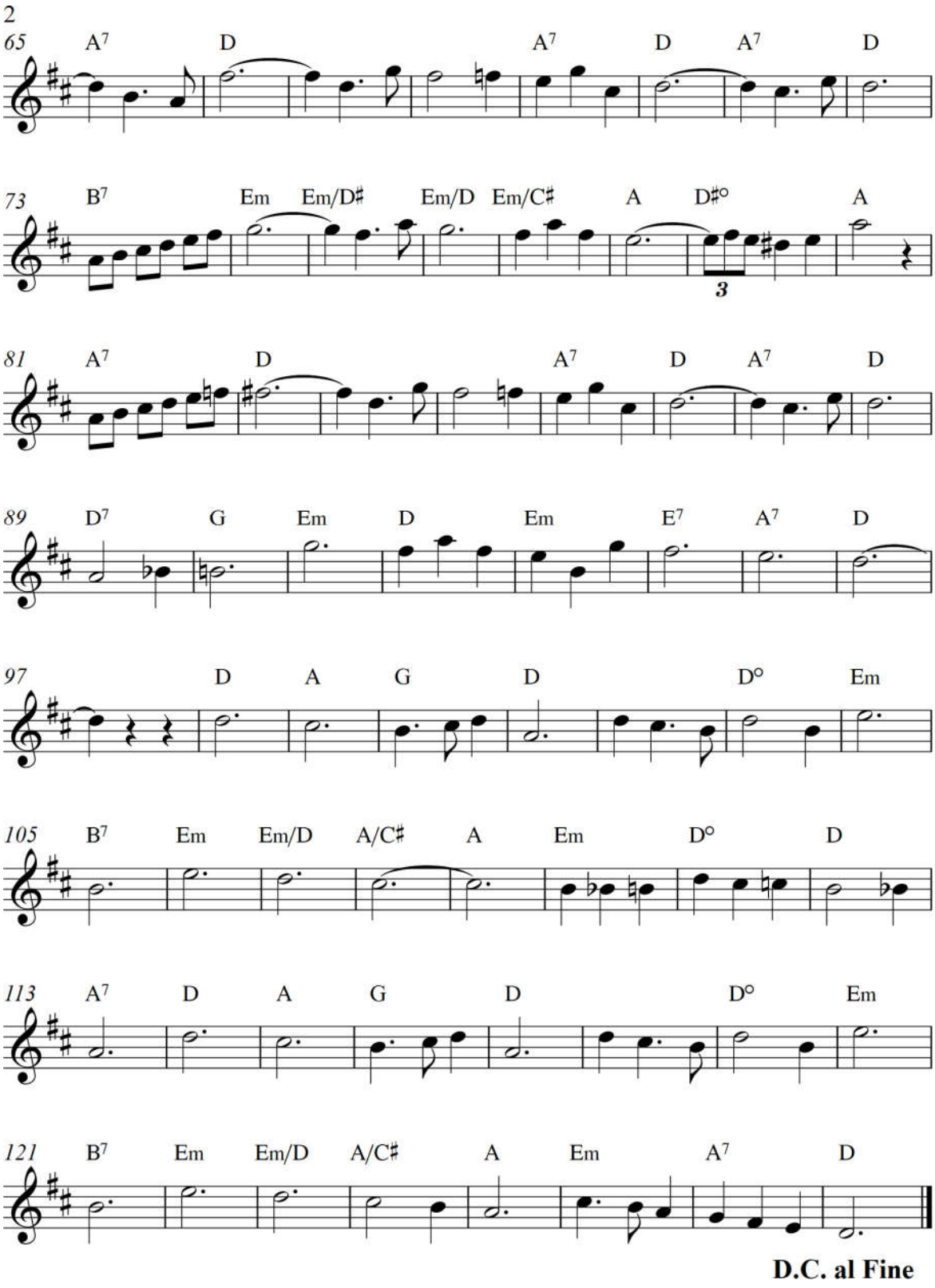


These two waltzes can be played together.

La Valse Joyeuse

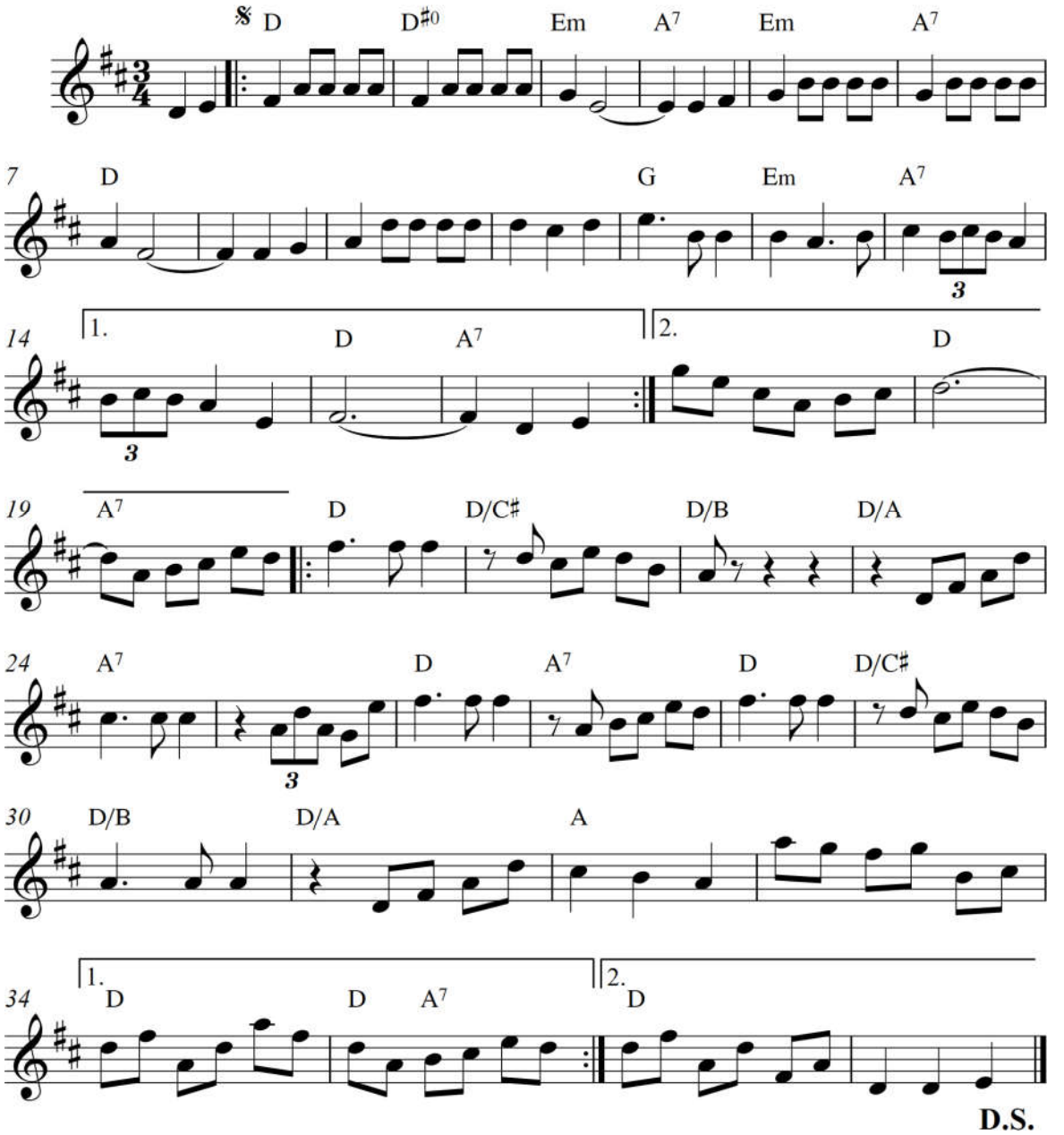
Willie Ringuette



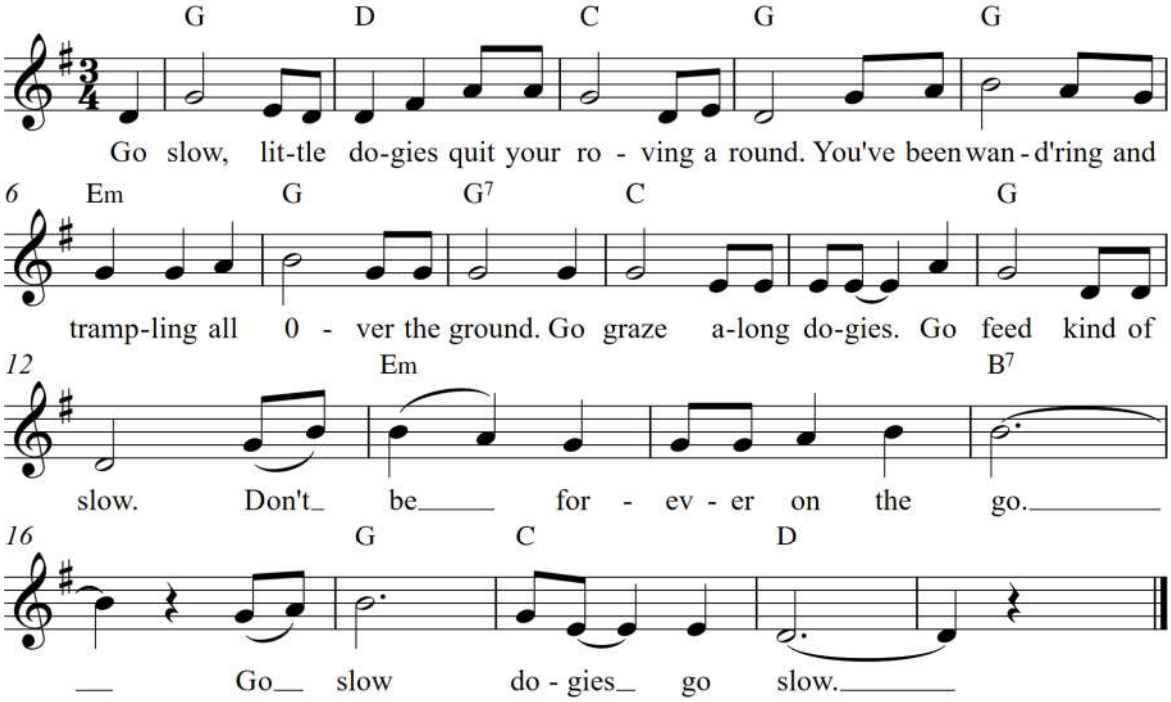

2
65 A7 D A7 D A7 D
73 B7 Em Em/D♯ Em/D Em/C♯ A D♯° A
3
81 A7 D A7 D A7 D
89 D7 G Em D Em E7 A7 D
97 D A G D D° Em
105 B7 Em Em/D A/C♯ A Em D° D
113 A7 D A G D D° Em
121 B7 Em Em/D A/C♯ A Em A7 D
D.C. al Fine

Valse des Nations

Alfred Montmarquette



Night Herding Song



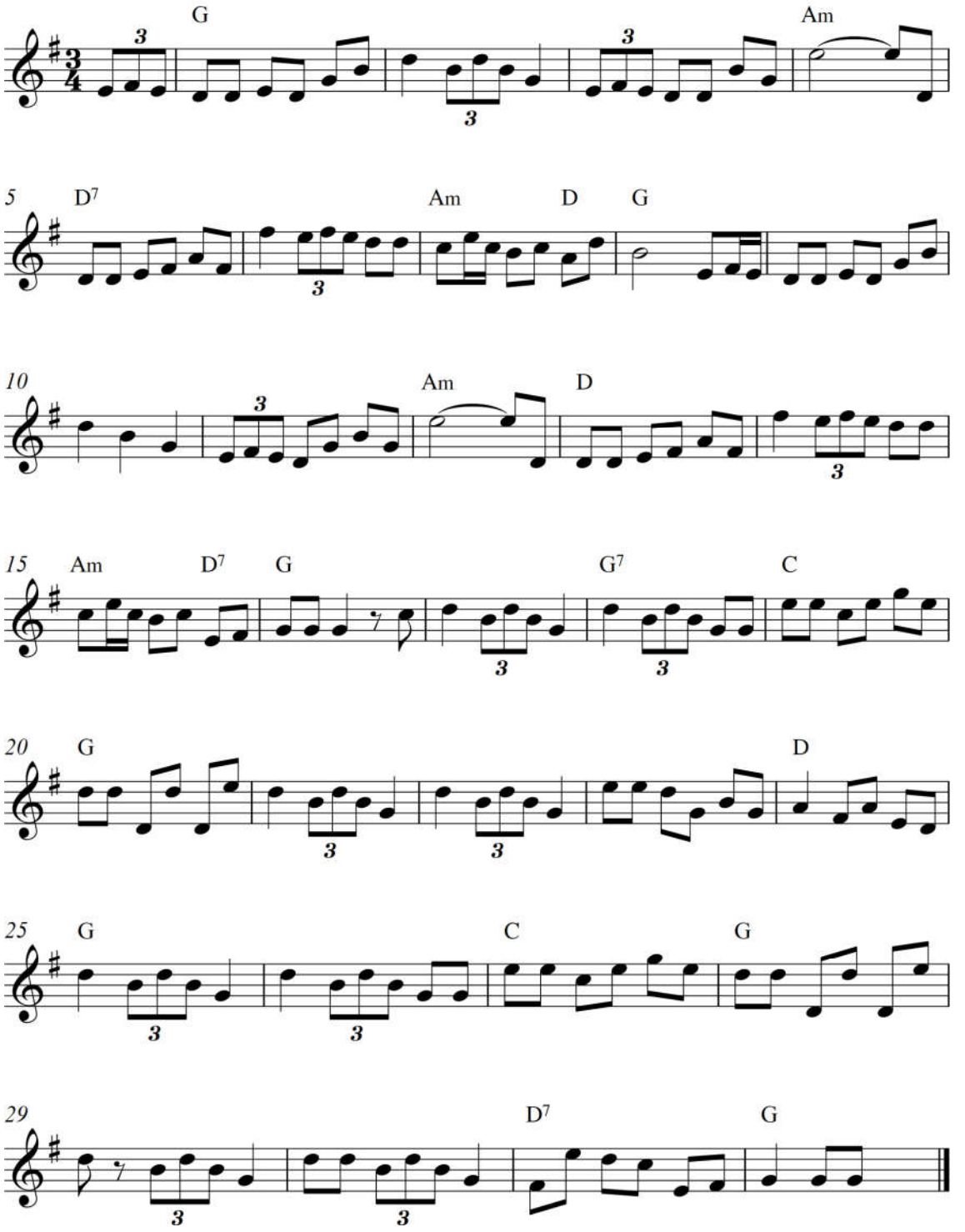
Oh, say, little dogies when you goin' to lay down,
And quit this forever shifting around?
My limbs are weary. My seat is sore
Oh lay down dogies like you've laid before.
Lay down dogies, lay down.

Oh, lay still dogies since you have laid down
Stretch away out out on the big open ground.
Snore loud, little dogies, And drown the wild sound.
That'll go away when the day rolls 'round.
Lay still, dogies lay still.

Valse-clog des Pyrénées

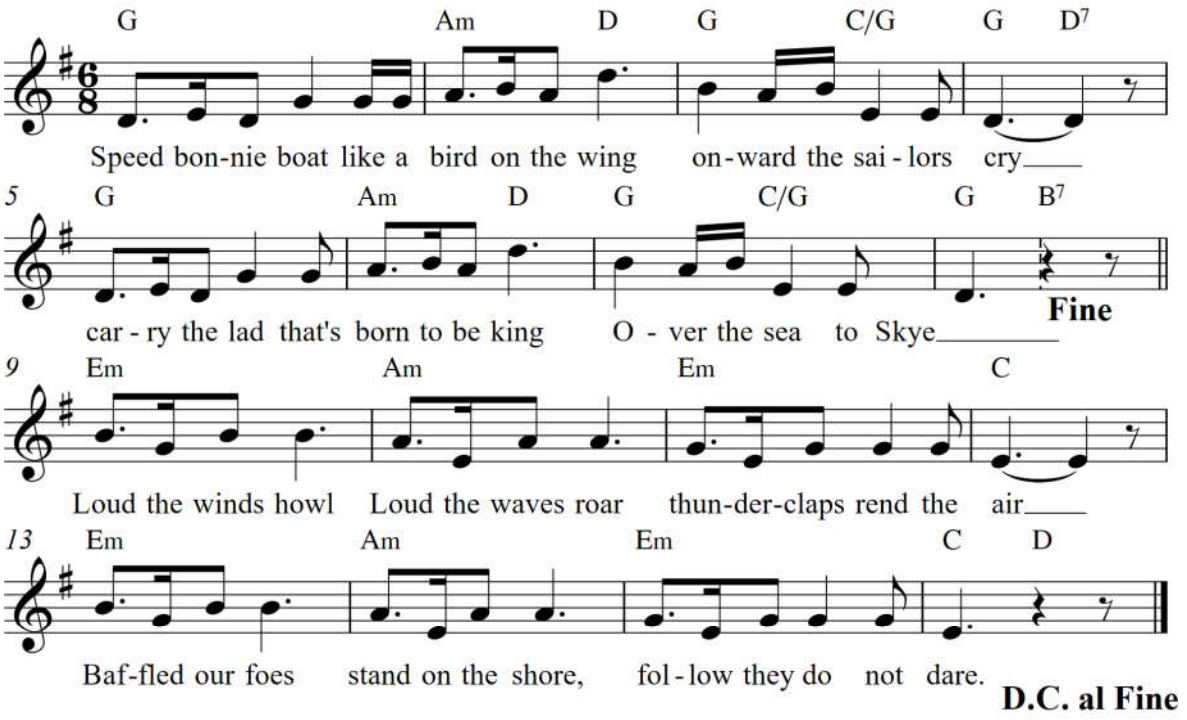
originally in the key of D

Alfred Montmarquette



The Skye Boat Song

Scottish



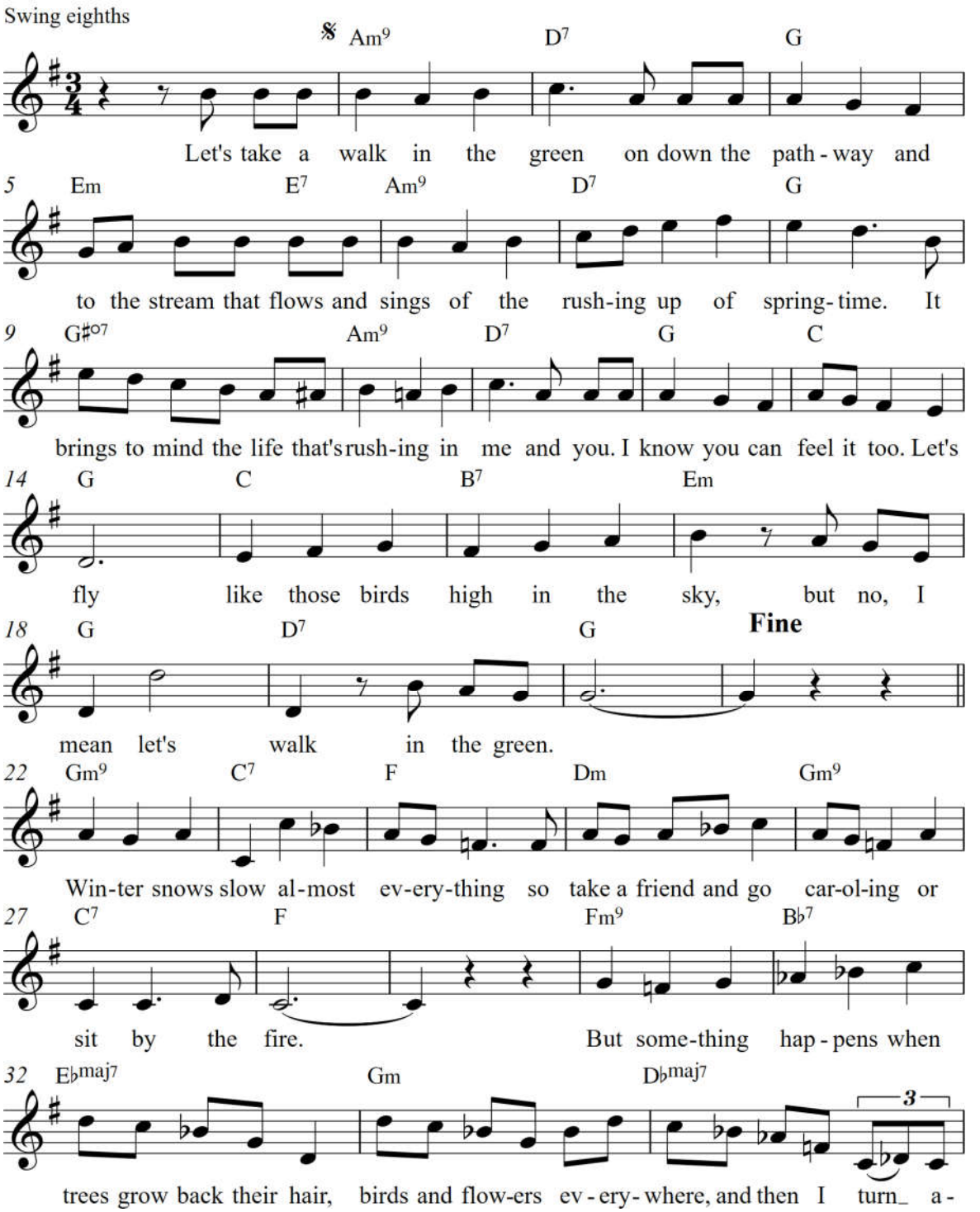
Though the waves leap, soft shall ye sleep,
Ocean's a royal bed;
Rocked in the deep, Flora will keep
Watch by your weary head.

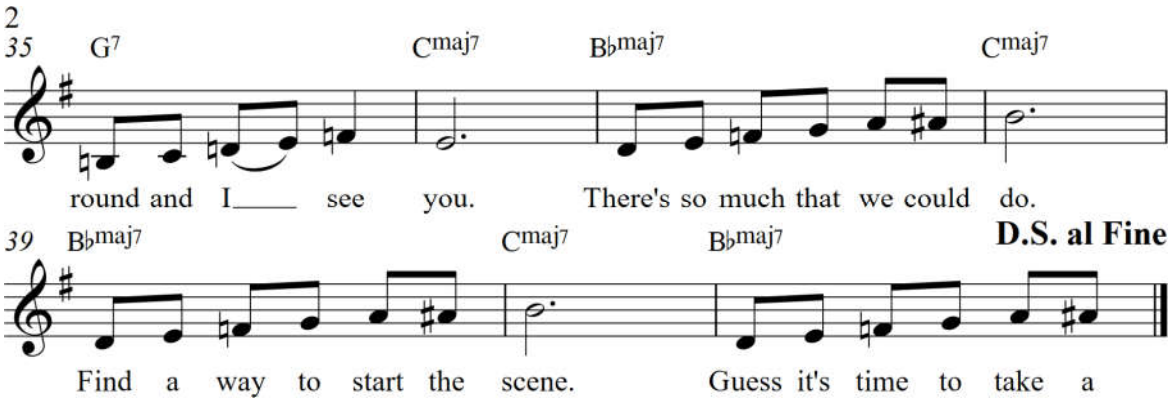
Many's the lad fought on that day,
Well the claymore could wield;
When the night came, silently lay
Dead on Culloden's field.

Burned are our homes, exile and death
Scatter the loyal men;
Yet, e'er the sword cool in the sheath,
Charlie will come again.

Walk in the Green

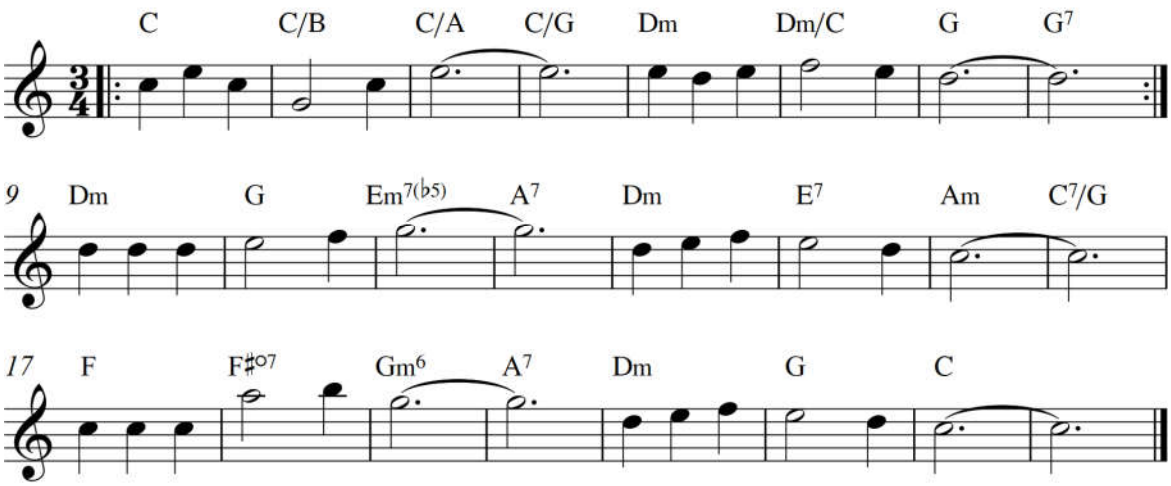
John Krumm





Un Canadien Errant

Québec



Un Canadien errant banni de ses foyers, 2x
Par courtait en plurent de pays etranger 2x

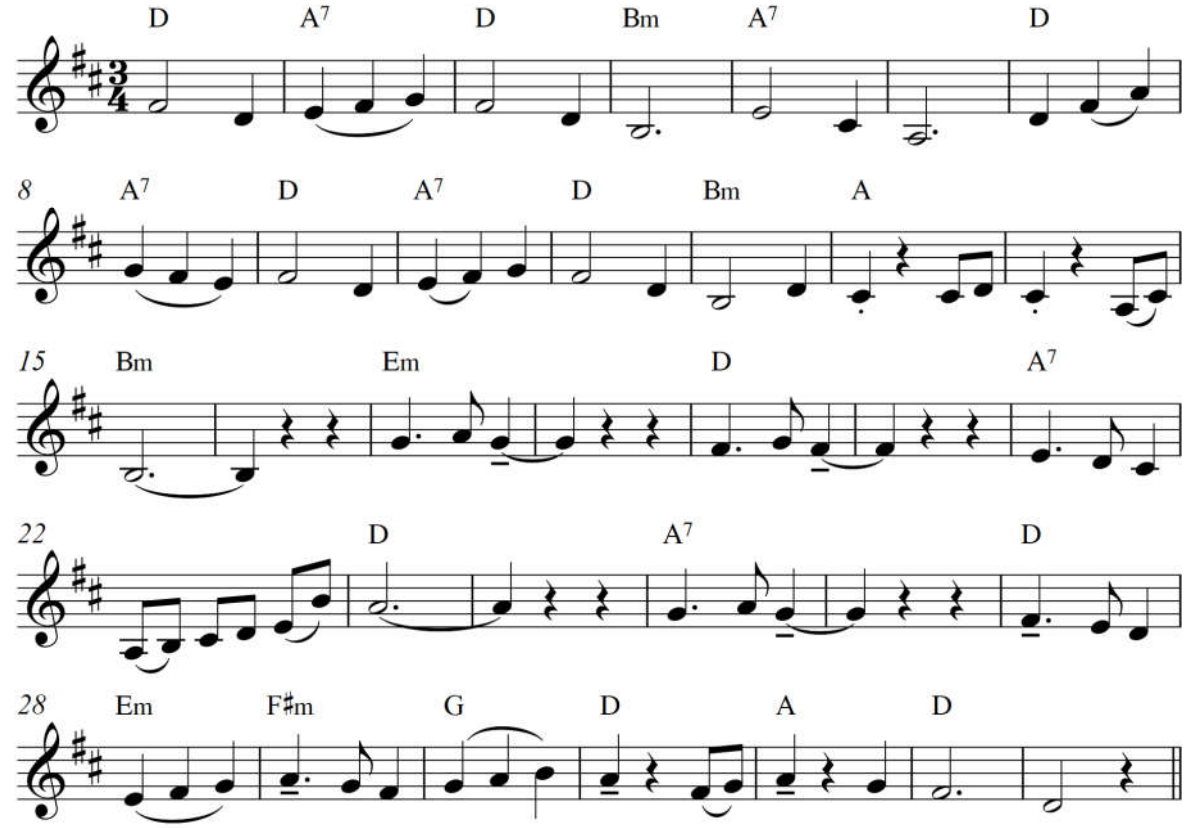
Un jour triste et pensive assis au bord des flots 2x
Au courrant fugitive I'll addressa ces mots. 2x

Si tu vois mon pays, mon pays malheureux 2x
Va dire a mes amies que je me souviens d'eux

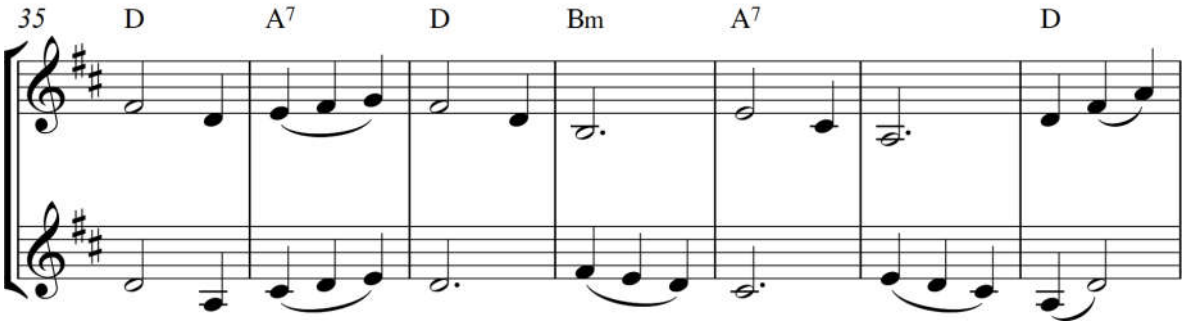
Venti e Grande

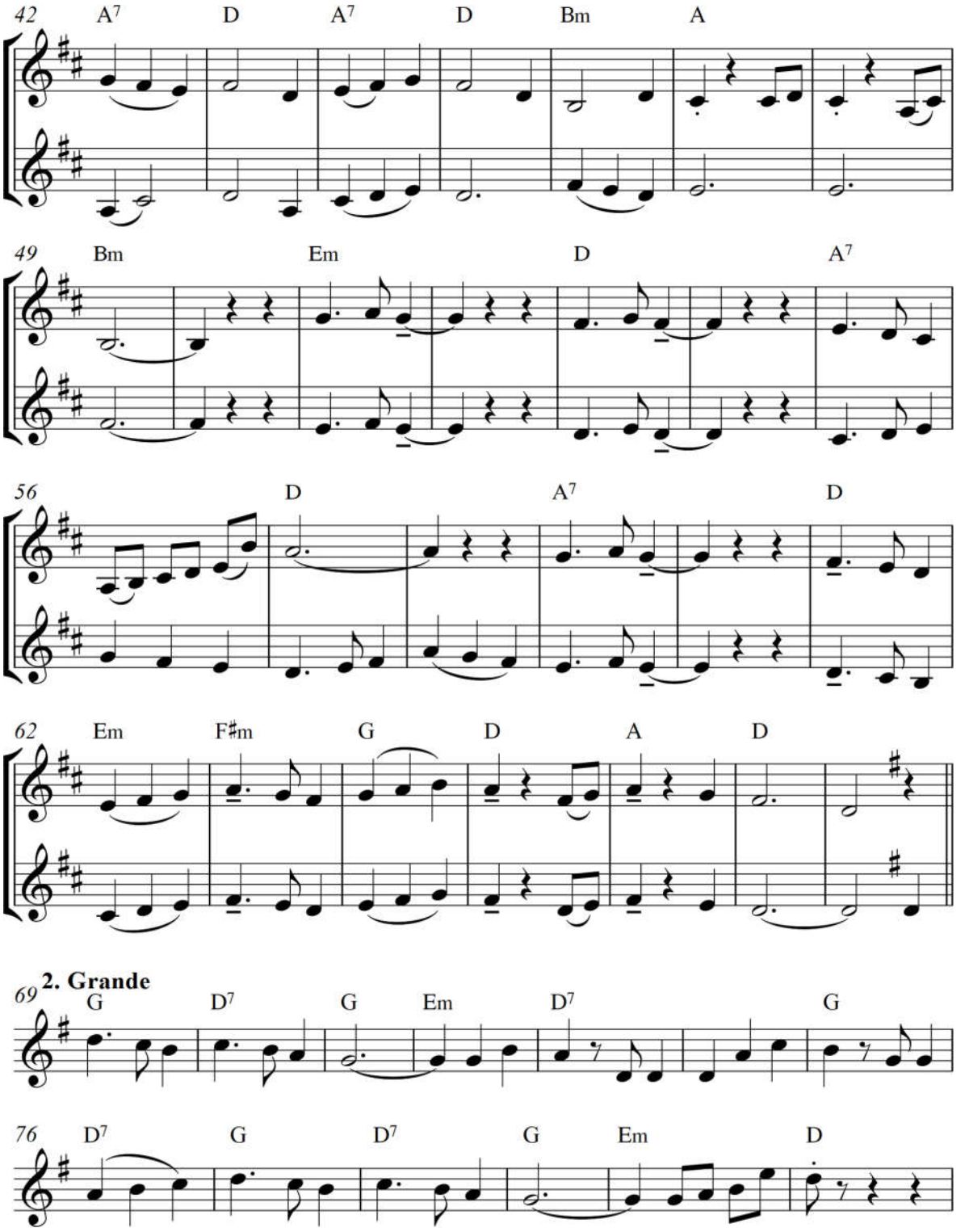
John Krumm

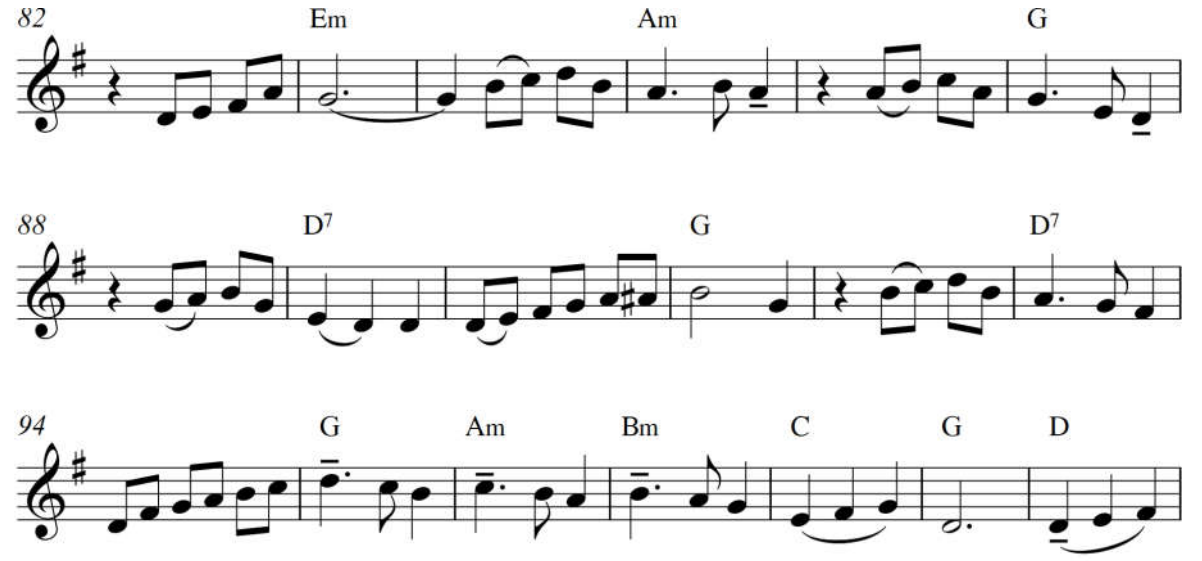
1. Venti



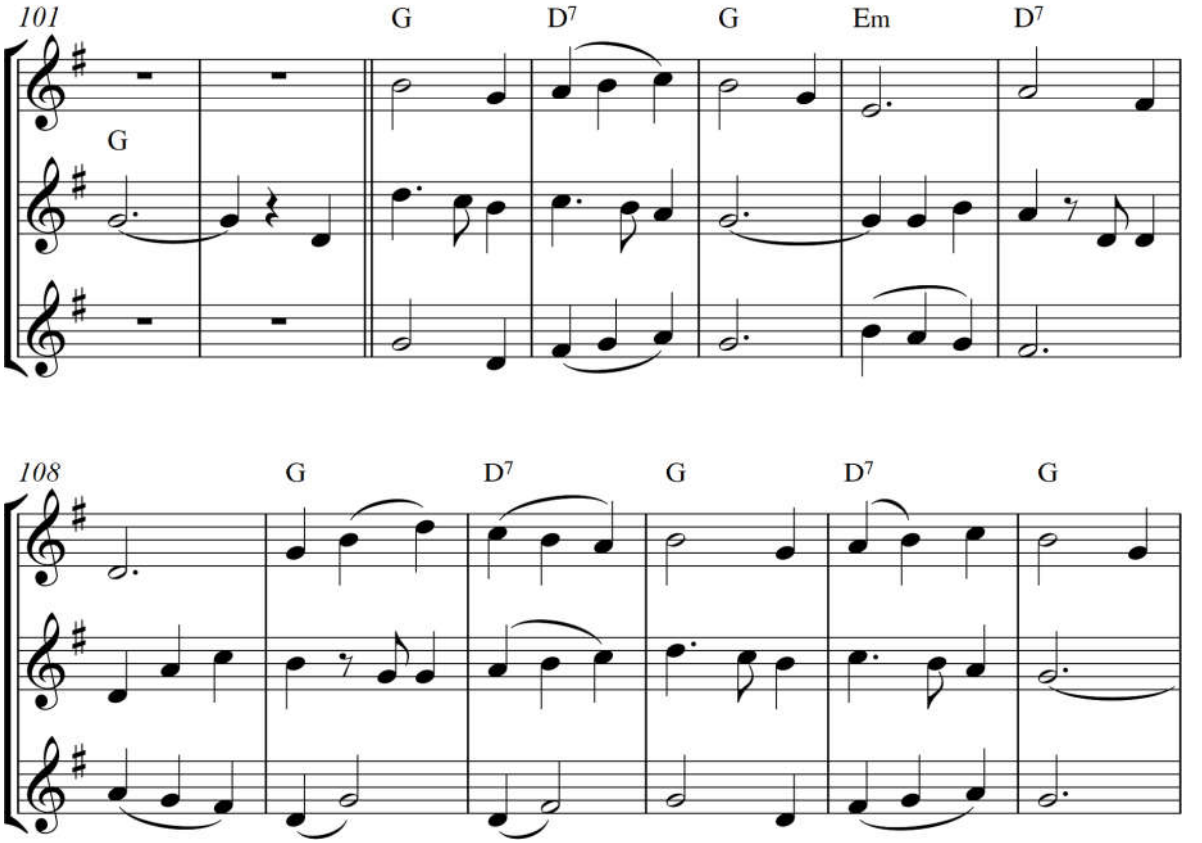
Venti Harmony

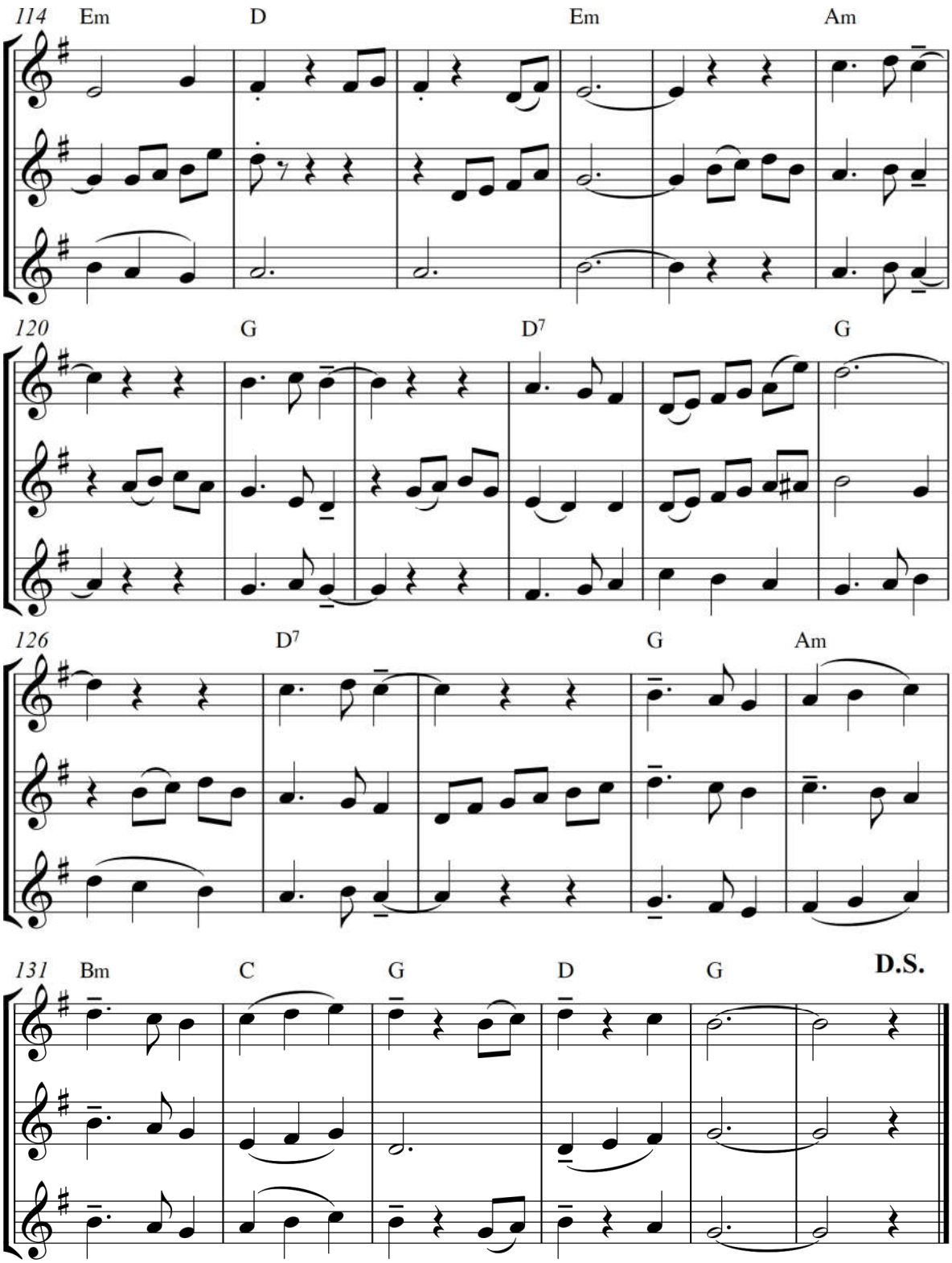



42 A7 D A7 D Bm A
49 Bm Em D A7
56 D A7 D
62 Em F♯m G D A D
69 2. Grande
G D7 G Em D7 G
76 D7 G D7 G Em D



𝄋 3. Venti e Grande




114
Em
D
Em
Am
120
G
D7
G
126
D7
G
Am
131
Bm
C
G
D
G
D.S.

MARCHES AND POLKAS

KEY G

Crooked Stovepipe 16
Curley-headed Ploughboy, The 19
Farewell to Whiskey 13
High Cauled Cap, The 20
Maggie in the Woods 20
Mairi's Wedding 18
O'Connor's Polka 20
Rakes of Mallow , The 22
Seneca Square Dance 26
White Cockade, The 11

KEY D

Bonapart Crossing the Rhine 14
Come Dance and Sing 18
March du St. Laurent 25
Marche du Mont St. Louis 24
Martin O'Connor's 23
Maureen of Gibberland 13
Year of Jubilo 26

KEY A

Jessica's 17
Meeting of the Waters, The 15
O' The Britches Full of Stitches 23

KEY G Dorian (Am)

Donkey Riding 21
Doon the Brae 12
I'll Buy Boots for Maggie 17

KEY D Dorian (Em)

69th Street 22
Quarry Cross, The * 12
Queen's Polka 16

KEY Dm

Parson's Farewell 19

JIGS

KEY G

Bellman's Jig 32
Da Shaalds O Foula 39
Dingle Regatta, The 34
Jimmy's Favorite 40
Kesh Jig 36
My Darling Asleep 37
Quadrille Bouchard 1ere Partie 42

KEY D

Aunt May's Canadian Jig 40
Conaughtman's Rambles 31
Cúil Aodha Slide, The 35
Father O'Flynn 36
Jig in D 41
Kitty McGee 32
Marche St. Jean 43
Moon and Seven Stars, The 38
Quadrille Bouchard 2ieme Partie 42
Smash the Windows 29

KEY A

Atholl Highlanders 33
Blackthorn Stick 37
Farmer's Jamboree, The 43
Go to the Devil and Shake Yourself 31
Steamboat Quickstep, The 29
Stool of Repentance 41

KEY G Dorian (Am)

Dan O'Keefe's Slide 35
Tenpenny Bit, The 30

KEY D Mixolydian (A)

Kiss Her and Clap Her 39

KEY Am

Behind the Bush in the Garden 28
Coleraine 38

KEY D Dorian (Em)

Road to Lisdoonvarna, The 34

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Hollow Poplar 51
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Temperance Reel 52
Far From Home 53
Miss McLeod's Reel 55
Old Man and the Old Woman 56
Reel de Père Léon 58

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Angeline the Baker 46
West Fork Gals 46
Richmond Cotillion 48
Fly Around My Pretty Little Miss 48
Spotted Pony 50
Little Black Mustache 50
Pays de Haut 52
Merry Blacksmith, The 54
Staten Island Hornpipe 55
Gigue de Terrebonne 58
Chorus Jig 60
Opera Reel 61

KEY A

Dinah 47
Lévis Beaulieu 57
Les Joyeuse Québecoises 59

KEY D Dorian (Em)

Scollay's Reel 53

KEY D Mixolydian (A)

June Apple 47
Red-haired Boy 49
Sandy Boys 49

KEY F

Batchelder's Reel 53

KEY Bm/D

Reel Eugéne 56

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About the Author

John Krumm has been composing, performing and teaching music and dance since 1970. Currently he resides in Plymouth Meeting, PA. In 2008, he retired from 33 years of teaching elementary school music and dance. He keeps busy teaching private music lessons, writing books, composing rounds, calling and playing for dances.

Musicians don't play the tunes.

They are the tunes.

Musicians don't play for dancers.

They are dancers.