

# JIGS & REELS

FOLKWAYS RECORDS FW 8826 VOLUME 2



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1960

MUSIC LP



**JIGS:**

Gentle Shepherd, and Mrs. Jamieson's Jig  
Haste to the Wedding, and Major Mackie's Jig  
Lannigan's Ball  
The Haymakers  
Verner's Jig  
Tuggerman's Jig, and Off She Goes

**Fiddle:** Per Norgaard  
**Accordion:** Verner Mikkelsen  
**Piano:** N. Roy Clifton  
**Percussion:** Ronald Duncan  
Recorded by Edith Fowke

**REELS:**

The Crooked Stovepipe, and The Rakes of Mallow  
Glissé a Sherbrooke, and The Long-Eared Mule  
Ragtime Annie  
The Logger's Hornpipe, and The Frenchman's Reel  
Highroad to Linton, and The Devil's Dream

DESCRIPTIVE NOTES ARE INSIDE POCKET

# JIGS & REELS



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# JIGS AND REELS

## Per's Four play

EASTERN SQUARE DANCE MUSIC

Fiddle: Per Norgaard  
Accordion: Verner Mikkelson  
Piano: N. Roy Clifton  
Percussion: Ronald Duncan

Recorded by Edith Fowke



Per Norgaard Verner Mikkelson



Ronald Duncan



N. Roy Clifton

### SIDE I: JIGS

- Band 1: Teviot Bridge 4:05  
Band 2: Haste to the Wedding, and Major Mackie's Jig 3:45  
Band 3: Lannigan's Ball 3:30  
Band 4: The Haymakers 3:55  
Band 5: Verner's Jig 3:35  
Band 6: Tuggerman's Jig, and Off She Goes 4:20

### SIDE II: REELS

- Band 1: The Crooked Stovepipe, and The Rakes of Mallow 3:25  
Band 2: Glissé à Sherbrooke, and The Long-Eared Mule 5:10  
Band 3: Ragtime Annie 3:55  
Band 4: The Logger's Breakdown, and The Frenchman's Reel 4:05  
Band 5: Highroad to Linton, and The Devil's Dream 5:00

### INTRODUCTION

This record is designed for the use of square-dance groups who have their own callers but lack musicians. The music is that used in eastern Canada and the United States: an older and more traditional style than that used for western square dances. The tempo is somewhat slower than that found in western music: the basic rate is M. 120, although there is some variation, ranging from 120 to 128. The leader, Per Norgaard, feels that the character of some pieces demands a slightly faster pace, and in general the group tends to adapt its speed to the mood.

The dances have been grouped according to their rhythm: all the 6/8 pieces, or jigs, are on Side I, and the 4/4 pieces, or reels, are on Side II. Thus, if a caller has not finished a particular call by the end of one band, he can let the record run on into the next band, for it will be in the same tempo. Normally, in eastern dances, it is the custom to use music

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in 6/8 time for the first and second changes, and in 4/4 time for the third change. This helps to create a climax of activity at the end of the breakdown, for 4/4 is a much more lively tempo than 6/8.

The dances given here are almost all traditional, and most of them are British in origin. For example, "The Highroad to Linton", "Teviot Bridge", and "Mrs. Jamieson's Favorite" are Scottish; "Off She Goes", "Haste to the Wedding", and "The Haymakers" are English; "The Rakes of Mallow" and "Lannagan's Ball" are Irish. A few, such as "Ragtime Annie" and "The Long-Eared Mule" are American, while "The Logger's Breakdown", "Tuggerman's Jig", and "French's Reel" are Canadian, and "Glissé à Sherbrooke" is French-Canadian. Verner Mikkelsen is, of course, responsible for "Verner's Jig".

The musicians have been playing together for local square dances around Toronto for about six years, and in this record they have tried to reproduce their actual performance at a dance. That involves a certain amount of improvisation each time a piece is played. In other words, they do not play any pre-determined arrangement, but introduce variations on the theme spontaneously, as jazz musicians do. This leads to a certain unevenness in spots, but it does re-create the atmosphere that would exist at an actual dance.

And, as they do for dancing, the group frequently combines two different tunes in a single band. As long as the tunes have the same rhythm, this does not affect the dancing or the calling, and it serves to avoid the monotony which might be felt if the same tune were continued for the whole length of a set.

Per Verner, and Ron, who are all in their twenties, have been playing together ever since they left high school. Per and Verner are Danish Canadians. By occupation, Per is a geophysicist, Verner a motor mechanic, Ronald a commercial artist, and Roy a school teacher.

It was necessary to re-record three pieces after Per had left Ontario on a field trip, and for this session he was replaced by another fiddler who sometimes plays with the group: Bob Arbuckle. The tunes for which Mr. Arbuckle was the fiddler are "Teviot Bridge", "Verner's Jig", and "Lannagan's Ball".

Normally, the pianist, N. Roy Clifton, acts as caller for the group, as he did on their previous record, "Honour Your Partners!" (Folkways FW 8825). He has since tried out these recordings as a background for calling at dances, and reports that the music "has a good beat to call to, and that it certainly sets the dancers' toes going".

Edith Fowke

#### NOTES FOR NEW CALLERS

by N. Roy Clifton

This is not a treatise on calling, but a hint or two to start a person off, since in any square-dance group, if the old-time tradition is to be kept up, any gent present should be able to call, if asked.

Square-dance tunes are written either in 6/8 time (jigs) or 4/4 time (reels), and the caller must first be clear in which tempo the music he is calling to is written.

#### TO START

Take a simple call, to begin with, one with few words and no pauses. My usual suggestion to new callers is:

6/8 Around that couple HASTE TO THE WEDDING  
Take a péek (Side I--Band 2)

Into the centre  
Swing your sweet

Around that couple  
Péek once móre

And into the centre  
Circle four

On to the néxt  
And take a péek, etc.

Memorize the words. Play the music until it is familiar. Say the call, fitting the accents marked in the call to the accents of the music, till you call to the rhythm as if it were second nature.

Use the simplest introduction: Hónour your ládies  
Córners adress

All join hánds  
And awáy to the wést,

and the commonest break: Allemand léft  
Your corners áll

Ríght to your lády  
Gránd cháin.

Learn these in the same way. Write them down on a card for re-assurance, but don't look at the card at all, except in emergency. It is all thoroughly memorized, and your attention should be on the dancers.

#### PAUSES

Other calls, as those given below, are not called continuously, but with rests left for the completion of the movement. This accustoms the caller to calling and pausing, as he must do later, to accommodate the call to sets dancing at different speeds.

#### SIX-EIGHT TIME

In 6/8 time there are six beats in a bar, with a strong accent on the first and fourth beats. The words that should fall on these beats are marked with a dash in the call below. This tempo is more commonly used for first and second changes. In this call, as in many old-time calls, the words fill four beats (two bars) and four beats are allowed in which the dancers complete the movement without call, during which it is wise for the beginning caller, at first, to count four. Here again, call plus pause should provide enough time for dancers to do the movement, so that the caller's attention need not be distracted from his timing by having to accommodate his call to slow sets. Words or figures in brackets are the caller's counting to himself.



INTRODUCTION: Head four circle four VERNER'S JIG  
(One two three four) (Side I--Band 5)  
Side four circle four  
(One two three four)  
Take your lady promenade  
(Count one to twelve)

CHANGE: Head couple go right and circle four  
(One, two, three, four)  
\*Right hand up and form a star  
(One, two, three, four)  
Back by the left, but not too far  
(One, two, three, four)  
Right to the lady behind your back  
Left to your own and promenade on \*  
  
On to the next and circle four  
(One, two, three, four) (Repeat \* to \*)  
  
On to the last and circle four  
(One, two, three, four) (Repeat \* to \*)

BREAK: Now you're home, swing your own  
(One, two, three, four)  
Allemand left your corners all  
Right to your lady, grand chain  
(Count one to twelve).

#### FOUR-FOUR TIME

In this, there are four beats in a bar, with a strong accent on the first and third beats. This tempo could be used for third, and sometimes for second changes, being more vigorous than 6/8, which is better for the early part of a breakdown.

INTRODUCTION: Honour your ladies (one, two)  
Corners address (one, two)  
Four ladies circle left  
(One, two, three, four) HIGH ROAD TO  
All eight circle left LINTON  
(One, two, three, four) (SIDE II--  
Band 5)

CHANGE: Head couple right and circle four  
(One, two, three, four)  
Two gents twirl with an elbow twirl  
Opposite girl left elbow twirl  
Same old gent with the same old twirl  
And now your partners elbow twirl  
Circle four, right and left through

On to the next and circle four  
(One, two, three, four) (Repeat \* to \*)

On to the last and circle four  
(One, two, three, four) (Repeat \* to \*)

BREAK: Now you're home, swing your own  
(One, two, three, four)  
Dosido on the corners all  
Take your lady, promenade all  
(Count one to twelve)

#### SUITABLE CALLS FOR USE WITH RECORDED TUNES

The call recommended below for each tune is a traditional or old-time call familiar to any dancer, and to be found in nearly any book of calls. Descriptions are therefore not given in this leaflet.

#### Side I

- |                         |   |
|-------------------------|---|
| 1. Teviot Bridge        | Three by three                            |
| 2. Haste to the Wedding | Round that couple, take a peek            |
| 3. Lannagan's Ball      | Dip and dive                              |
| 4. The Haymakers        | Forward up six and right and left through |
| 5. Verner's Jig         | Star by the right and left                |
| 6. Tuggerman's Jig      | Forward up six, fall back eight           |

#### Side II

- |                          |  |
|--------------------------|--|
| 1. The Crooked Stovepipe | Birdie in the cage                       |
| 2. Glisse a Sherbrooke   | Cut off six, dosido partners and corners |
| 3. Ragtime Annie         | Right and left six                       |
| 4. Logger's Breakdown    | Lady round two, gent fall through        |
| 5. High Road to Linton   | Two gents turn with an elbow turn        |

(These notes are copyright, 1960, by N. Roy Clifton.)  
(The tune "Verner's Jig" is copyright 1958 by Verner Mikkelsen.)