“We Never Had a Bed Like That For a Violin! We Had a Bag!”

**Exploring Fiddlers and Dance Music in Newfoundland:
Red Cliff, Bonavista Bay and Bay de Verde, Conception Bay**

by

Evelyn Osborne, Bachelor of Music

A thesis submitted to the Faculty of Graduate Studies and Research

in partial fulfillment of the requirements for the degree of

Master of Arts

in Canadian Studies

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Bonavista Bay and Bay de Verde, Conception Bay'**

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**in partial fulfillment of the requirements for
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Abstract

Traditionally, dinners and dances (“times”) were the central form of organized entertainment in outport Newfoundland. After a supper and tea, the evening culminated with set dancing, accompanied by a fiddler or accordionist. Unfortunately, with the advent of modern life these dances and their music are dying out. Without the traditional setting, there is little stimulus for this instrumental music to be passed on, despite its long local history.

This research focuses on the lives and repertoire of traditional fiddlers from two fishing outports on the east coast of the Island of Newfoundland: Red Cliff, Bonavista Bay and Bay de Verde, Conception Bay. Field research was conducted during 2001 and 2002. This work presents the results of the research and includes: the dance formations; the interaction between music and dance; the musical life of the community; and the personal and musical biographies of primary informants. The dance repertoire is examined and an investigation is carried out on the claims of musicians that some of this music is of local origin. The majority of music discussed can be traced back at least a century within the community and often for several generations of one family.

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Table of Contents

Introduction	1
0.1 Methodology	5
0.2 Fieldwork	6
 Map 1: Settlement Patterns	 11
Map 2: Communities Visited, Summer 2001	12
Map 3: Specific Study Regions, Bonavista Bay South and Conception Bay North	13
 Chapter One: Brief Histories of Red Cliff, BB and Bay de Verde, CB	 14
1.1 Location of Red Cliff	14
1.2 Origins of Red Cliff	18
1.3 Religion in Red Cliff	22
1.4 Education in Red Cliff	25
1.5 Red Cliff's Industry and Employment	27
1.6 Location of Bay de Verde	34
1.7 Origins of Bay de Verde	36
1.8 Religion in Bay de Verde	38
1.9 Education in Bay de Verde	39
1.10 Bay de Verde's Industry and Employment	40
 Chapter Two: Musical and Dance Entertainments	 43
2.1 Christmas Season	43
2.2 Garden Parties	46
2.3 Concerts	48
2.4 "Times"	50
2.5 The Kissing Dance	54
2.6 The Reel	57
2.7 The Lancers	58
2.8 Square Dances	62
2.9 Step Dancing	77
2.10 Musicians	78
2.11 Dance Revival	79
 Chapter Three: Musicians Biographies	 81
3.1 Overview of Musicians in the Region of Red Cliff, Bonavista Bay	84
3.2 Captain John Russell	89
3.3 Everett Russell	96
3.4 Gerald Quinton	104
3.5 Fiddlers of Bonavista and Princeton, Bonavista Bay	107
3.6 Ned Miflen	107
3.7 Joliffe Quinton	113
3.8 Overview of Musicians in the Region of Bay de Verde, Conception Bay	115

3.9	The Walsh Family	120
	William Walsh	121
	Ned Walsh	121
	Ray Walsh	123
	Greg Walsh	125
3.10	Kevin Broderick	130
3.11	Conclusion	134
	Chapter Four: Music and Discussion	135
4.1	Abc Notation	137
4.2	Tune Names and Rhymes	140
4.3	Dance Repertoire	142
	Conclusion	157
	Appendix 1: Index of Interviews	159
	Appendix 2: Tune Rhymes	166
	Appendix 3: Captain John Russell's Songs	171
	Appendix 4: Songs from the Study Regions	175
	Appendix 5: Music for the Kissing Dance	180
	Appendix 6: Music for the Reel	181
	Appendix 7: Music for the Lancers	182
	Appendix 8: Quigley's Square Set Tunes	183
	Appendix 9: Square Dances	
	from New Bonaventure, Trinity Bay and Fogo, Fogo Island	185
	Appendix 10: Musicians from Study Areas	191
	Table of Contents for Appendix 11	195
	Appendix 11: Square Dance Repertoire	197
	Appendix 12: List of Repertoire Played During Interviews	259
	Appendix 13: Informant's Biographical Information	264
	Appendix 14: Abc Headers	266
	Works Consulted	267
	Published Sources	267
	Unpublished Sources	273
	Archival Sources	274
	Discography	275

Introduction

If a folklorist should be given the opportunity to create an ideal folk region, he could hardly do better than to duplicate Newfoundland. It is an island and until recently an island difficult to access. It has always been thinly populated. From earliest times the folk have lived in tiny out-ports at the heads of the deep fjord-like harbours that serrate the coast. All of this developed a culture turned in on itself and a highly self-sufficient one (Greenleaf 1968 [1933]).

Last discovered by John Cabot on June 24, 1497, Newfoundland has been part of the world fishery for five hundred years. Upon discovering large northern cod and other fish stocks off its coast, this large Island in the gulf of the St. Lawrence, also known as the "Gateway to North America" became both a strategic military and economic center. As England's first official colony it was the start of the British Empire. Often fought over, it has been variously claimed by the French, Portuguese and Spanish. During the early years it was viewed as an uninhabitable colony, the harsh winters and Arctic ice discouraging Europeans from becoming year-round settlers. However, the pattern of European fishing fleets crossing the Atlantic in the spring and returning in the fall was well established by the mid-1500s.

In 1634 an act of the British Parliament called the Western Charter was passed to forbid settlement. The law required that each fishing admiral who set out from Britain in the spring must return with the same number of crew in the fall or pay a fine. Those who did stay, were forced to live in remote back coves and outports in order to evade both the British Navy and pirates who roamed the coastline. Eventually, settlement began but did not proceed with the same enthusiasm as in other parts of North America. Pioneers to mainland Canada expected to live there permanently and brought all their possessions, their traditions, and place names with them. The settlement pattern in Newfoundland was

different from the rest of the continent. Many of the settlers came in anticipation of moving on to the mainland, or as fishing crews, servants or in other temporary positions.¹ Some settlers did arrive with the intention of staying permanently; for example, the southern shore of the Avalon Peninsula is peopled by descendants of those Irish families who chose to emigrate there during the great potato famine. It is important to remember that the fishery was the basis of the Island's economy and all settlers were connected to it in some manner. Gradually settlement was accepted by the government in Britain and Newfoundland became its own country in 1855 and a province of Canada in 1949.² Please refer to the Settlement Pattern's map on page 11.

For hundreds of years Newfoundland has been looked on with a mixture of dismissal and exotic appeal. It was, and is still, seen as an unforgiving landscape, peopled by fun loving, hard working, friendly good-natured folk who after a long day fishing enjoy a hearty drink and a story or song by the fire. In the mid-1960s, the folk song collector, Kenneth Peacock, described outport life as "maverick" and "tribal." He stated:

Even her new status since 1949 as 'Canada's newest province' has not changed her essential 'tribalism,' though in recent years there are indications that Canada's semi-socialist technical culture has softened its outlines. In the outports, however, the old way of life continues much as it always has done. Doors remain unlocked for anyone to walk in unannounced and make himself at home. Children have the freedom of the village and are the responsibility not only of their biological parents but of everyone else around. Also, the work of building houses and boats is still often shared by friends and neighbours. But the most startling parallel with tribal life is seen in the outport Newfoundlander's deep respect for human

¹ This explains in part the odd names many communities have around the Island. Viewed as temporary rather than permanent residences, names were more descriptive than traditional. This resulted in place names such as Red Cliff, Open Hole, Tickle Cove, Green Bay, Shoal Harbour, Heart's Delight, Heart's Content, Cow Head, Come by Chance and the famous Dildo.

² The province is officially known as Newfoundland and Labrador, but as my research has not included Labrador I will be referring only to the Island of Newfoundland.

personality in all its eccentricities and deviations. Far from forcing everyone to conform to some preconceived formula for 'correct' behaviours, outport culture adapts itself readily to the bizarre and extraordinary, even welcomes it (Peacock 1965, xix).

Newfoundland is often seen as one of the last repositories for the long lost British Isle traditions of mumming or mummering, Guy Fawkes' night, songs and middle English speech patterns. Both Karples and Greenleaf collected songs in the 1920s and 1930s, and preoccupied themselves with the older "authentic folksongs," regarding the local songs as being of "little aesthetic value" (Karples 1971, 18). While Karples found more popular published songs than older original British Isles' songs in the repertoire, Peacock discovered that a significant portion of his collection, about twenty percent, were locally composed (Karples 1971, 18; Peacock 1963, 213). Although Peacock, described them as "unsophisticated," he also recognized their historical value for recording the "emotional impact" of disasters such as ship wrecks and credited Gerald S. Doyle for their popularization (Peacock 1963, 214).³

There was a great deal of interest during the early- to mid-twentieth century in collecting and publishing folksongs from the Island. This resulted in multi-volume resources, but there has been no comparable instrumental study. Kelly Russell, conducted a collecting survey in the late 1970s and has since published some small books including *Forty Favourite Fiddle Tunes*; *Close to the Floor: Newfoundland Dance Music*. His most significant published contribution so far, of over 200 tunes, is *Kelly Russell's Collection: The Fiddle Music of Newfoundland and Labrador: Volume 1: Rufus Guinchard and Emile Benoit* containing the repertoire of Newfoundland's two most

famous traditional fiddlers. Volume Two of this collection which will include tunes from other traditional fiddlers, collected in 1979, has as yet, not appeared. I anticipate that this forthcoming collection will help provide a further overview of the traditional Newfoundland fiddle and dance repertoire.

This thesis will depict the traditional Newfoundland musician of the past and present and discuss a small portion of the dance music repertoire, by looking at two Newfoundland outports: Red Cliff, Bonavista Bay (BB) and Bay de Verde, Conception Bay (CB). These two communities were chosen because the informants claimed to know tunes which “belonged” to these outports. Their belief was based on the facts that they had learned the tunes in their childhood from family and other musicians, and also because they have not heard these melodies in contexts outside of the community. As mentioned, there has been much work done on the origins of the Newfoundland folk song repertoire but little concerning the instrumental music used for the primary formal community entertainment of dancing.

Chapter one will discuss the history of these settlements, including origins of the pioneering families, and the general development of the community in terms of religion, education, fishery and other employment opportunities. Chapter two, discusses the entertainment traditions, specifically music related venues, including the community square dances, and the social aspects as related by the informants. It prepares the context in which music was used for dance. Chapter three outlines the personal biographies of the musicians interviewed, and attempts to catalogue as many of the other musicians from

³ Gerald S. Doyle, a local St. John's business man, freely distributed five editions of his *Old-Time Songs and Poetry of Newfoundland*. This songbooks primarily promoted the locally composed song.

the community as possible with approximate time periods. This method builds a picture of the musical life of that outport as well as documenting its musicians. The final chapter focuses on the musical repertoire itself offering brief analyses of musical aspects, how it relates to the dances, and includes comments of the informants and discusses possible origins of the music.

0.1 Methodology

The majority of my research came from interviews with musicians from the two chosen communities, Red Cliff, BB and Bay de Verde, CB.⁴ For the history and dance formation elements I also used other sources. Perhaps the most helpful, and dovetailed work to my own, was Colin Quigley's thesis, "Folk Dance and Dance Events in Rural Newfoundland" and corresponding book, *Close to the Floor: Folk Dance in Newfoundland*. This work centered on Plate Cove, near Red Cliff, thus making more information available for the Bonavista Bay region than for Conception Bay. Quigley discussed the occasions for dancing, the dance formations, the informant's impressions of the dances and the social rules surrounding these events. James E. Long's *The Hard and the Aisey: A History of Open Hall, Red Cliff and Tickle Cove, Bonavista Bay*, and unpublished community study papers also provided much of the information for the history portions. As well, sources collected in the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA) proved useful.⁵

⁴ I will refer to interviews by tape number and/or mini disc number. For example, (Tape 54) or (MD2, Track 2).

⁵ The Folklore and Language Archive (MUNFLA) has its own citation and bibliographic style. An example of an in-text citation is (MUNFLA 76-403, 6). The 76 is the catalogue year and 403 the accession number. These sources will appear under the "Archival Sources" heading in "Works Consulted."

I began this project several years ago when I, after moving from Newfoundland to Ottawa, commenced to explore the fiddling of mainland Canada. In my opinion, the Newfoundland sound and style of fiddle music differed greatly from these other traditions. I had not known many traditional Newfoundland fiddlers growing up. I knew they were an important part of the Island's music traditions. With the Celtic revival of recent years, I thought there must be information available about all the fiddle traditions in Canada, so I started my search. To my disappointment there were large collections of folksongs, but very little information on fiddle music or fiddlers from Newfoundland. The few sources I found focused on only two fiddlers, Rufus Guinchard and Emile Benoit. Recognized internationally, Mr. Guinchard received an Order of Canada, and Mr. Benoit was given an honorary doctoral degree from Memorial University of Newfoundland (MUN). I also discovered that the *Encyclopedia of Music in Canada* did not distinguish the fiddling tradition in Newfoundland from others in Eastern Canada, yet I felt that Newfoundland music was not quite the same.

0.2 Fieldwork

Towards the end of providing more information about fiddling in Newfoundland and to further my own musical understanding, I decided to investigate the tradition for myself. My fieldwork began over the Christmas holidays of 2000/01. I interviewed three fiddlers, Joliffe and Adrian Quinton from Princeton, Bonavista Bay and Colin Carrigan of St. John's. In the summer of 2001, I spent five weeks in Newfoundland researching in the archives (MUNLFA) and interviewing every fiddler I could find from ages six to well past sixty. I also spent two of these weeks traveling the Island interviewing fiddlers

wherever I could locate them. In all, I conducted interviews with approximately 40 musicians and recorded 65 hours of tape. These tapes contain one on one interviews, traditional music sessions held in downtown St. John's and the group fiddle classes for children held at the Atlantic Suzuki Institute. I recorded a further twenty or so hours of interviews when I returned in March 2002. Please refer to Map 2 on page 12 for communities visited and the catalogue of interviews in Appendix 1.

During interviews I was primarily interested in how the fiddlers started to play; from whom they learned and/or which other fiddlers they knew in the community; their personal repertoire, both local tunes and those learnt from media sources; how they thought about music; what they could tell me about music in their community and any other topics which came up in the course of the interview. Playing music was an integral part and the central focus of most interviews. As a violinist/fiddler, I was able to act as both participant and observer in this process.

In the St. John's area, there was generally more emphasis from the informant to discuss, while "around the bay" the interviewee tended to be primarily interested in playing the music. In particular, they wished to find tunes I knew, so that we could play together. In several instances, the informant wanted to hear me play at the outset of the interview, almost as an audition, to check that I could play as I had claimed. One fiddler, after I played a tune for him stated: "Very good, you handle it [the fiddle] well." Satisfied that I could play, he moved onto a topic mentioned during our phone conversation (Tape 44).

Although most of my informants were older men, I did not feel that there was much impediment due to my being a mid-twenties woman. For the most part, I was

welcomed into family environments and often offered a place to stay overnight if I wished. In introducing myself, I felt that being a musician and a native Newfoundlander made it easier for them to relate to me. The only area I felt I missed out on was that of “tune rhymes.” These short and often comical and/or ribald verses are used to help the musician remember the melody and to relate it to others. Several times, I felt that there was some convenient memory loss in favour of politeness. For example, one informant could not “remember” one of the rhymes until the second time he met me and then stalled singing the last line in “diddles” explaining that the rest was dirty. Despite this, I did collect many of these verses, particularly from musicians who were better acquainted with me (see Appendix 2).

Although this current thesis deals with dance music in general, there is an emphasis on informants who are also fiddlers. The following is a brief synopsis of the state of the fiddle tradition on the Island of Newfoundland as it stands today. Generally, there are young people (those under thirty or so) who play fiddle music in St. John’s. With few exceptions, they have a classical music background or have taken lessons of some kind as opposed to learning through the oral tradition.⁶ While there are many advantages in learning from a professional teacher, it is a different process from how the traditional Newfoundland fiddler learned. In the past, most traditional fiddlers grew up in a musical environment and picked up their instrument by listening, watching, absorbing and integrating themselves into a community of musicians. Outside of St. John’s I found very few young people at all who played and the two with whom I spoke,

⁶ Many of these fiddlers tend to play Irish tunes they learned from recordings rather than the tunes played traditionally within the province.

Charlene Winsor and Daniel Payne had many connections to the music community in the city. Currently, there are at least two efforts underway to teach young people to play fiddle, one in Spaniard's Bay, Conception Bay and the other in the Codroy Valley.

Although a few fiddlers I interviewed outside of St. John's were in their forties and fifties, most were in their sixties and several were in their eighties. The eldest fiddler I spoke with was Captain John Russell, born in 1906.⁷ While a few of these fiddlers play in music groups most no longer play in public. There are very few or no dances at which they could perform. Those that play do so mainly for their own and family's enjoyment especially during holidays. Another shift in the tradition can be seen in the learning process. In lieu of learning new tunes from other musicians many fiddlers have begun learning repertoire from recordings. I was asked by a 92-year-old fiddler from the Codroy Valley if I had learned a particular tune off the latest Natalie McMaster album! Significantly, few of the younger generation have learned to play. Since many of the older tunes are a living tradition and known only by elder fiddlers, they will be lost if a younger generation does not take an interest in learning and playing them.

There are two reasons that the fiddle tradition in Newfoundland is scaled down if not dying out. First the square dances to which the music tradition in the outports was so linked have died out. "Old Time" dances or "times," where the square set, lancers, reel and other group dances were performed have become a rare occurrence and are usually resurrected as a revival dance for special occasions, rather than a normal part of

⁷ A couple of times, older informants asked how I enjoyed living in Canada. They were referring to Canada as a separate country.

community living and entertainment.⁸ Without an audience for the traditional tunes there is little reason for fiddlers to continue playing. Several fiddlers commented that if there is no reason to play music then people are less likely to learn it. The general consensus was that: “you’re not going to sit down in your kitchen to play for no reason.” In other words, social contact is an integral part of many musicians’ enjoyment of music.

The accordion was another factor contributing to the decline of fiddling. When the button accordion became popular it began to replace the violin as the instrument of choice. The main reasons for this switch were that it was louder so it could be more easily heard over the dancers’ feet, and that it was easier to play. Accordion has become so popular now that as one fiddler commented: “every second house got an accordion in it,... somebody’s playing it or trying to play it” (Tape 44). Even so, there was a definite general agreement among my informants that the first instrument of Newfoundland had been the fiddle.

⁸ In fact, growing up in Newfoundland I did not have the opportunity to attend a traditional square dance, though they were once common.

Map 1: Settlement Patterns

MAP 2: Communities Visited, Summer 2001

Map 3: Specific Study Regions, Bonavista Bay South and Conception Bay North

CHAPTER ONE

Brief Histories of Red Cliff, BB and Bay de Verde, CB

This chapter will outline the histories of the two study areas, Red Cliff, Bonavista Bay and Bay de Verde, Conception Bay. Red Cliff is located on the south side of Bonavista Bay about a forty-five minute drive from the town of Bonavista; it is a very small outpost whose population has never exceeded 103 people. Bay de Verde is a larger community with a current population of 534 people (Wescott 2002, 27). It is located at the northern tip of Conception Bay, approximately two-hours drive from the Trans-Canada Highway. The community, only slightly sheltered by the Island of Baccalieu, a half mile offshore, is subjected to the weather and wind of the open North Atlantic. Please refer to Map 3 on page 13.

To understand the cultural and musical traditions of a community it is important to comprehend the environment of which they are a part. Accordingly each community is examined with regard to its location, origins, religion, education and work environments.

1.1 Location of Red Cliff

Open Hall, Red Cliff and Tickle Cove are small outposts nestled along one arm of land on the south side of Bonavista Bay about a forty-five minute drive from the famous landfall site of John Cabot at Cape Bonavista on June 24, 1497. Anne Barker of Open Hall describes them as “a true glimpse into outpost living in Newfoundland” (<http://ca.geocities.com/openhall2000/openhall/Peninsula/bonavista.htm>).

Although settlement originally worked its way by sea into the Bay from Cape Bonavista, to travel to Red Cliff today, one would normally arrive from the opposite

direction leaving the Trans-Canada Highway at Clarendville, following highway 230 past Charleston and turning onto the shore road (HWY235) to Bonavista, proceeding through Southern Bay, Princeton and Summerville.⁹ Just after ascending the hill out of Plate Cove East there is a sign for Open Hall and Tickle Cove.¹⁰ At the sign one must turn onto the rough paved road over which lies Open Hall at four kilometers, Red Cliff at five and Tickle Cove at eight. The road is closely guarded by thin tough spruce trees with glimpses of “ponds,” or bodies of water that might be called lakes elsewhere.

Upon entering Open Hall, the first of the three communities “around our way” one sees dwellings of the typical Newfoundland architecture, or “salt box” wooden houses of one or two stories with root cellars excavated into natural knolls or constructed out of sods and rocks. There are several small dirt roads leading to the houses and water. Long suggests that Open Hole may be an anglicized corruption of “aux bonnes eaux” referring to a natural water well used by early fishermen (Long 1998, 2). This area was once considered by the French to be part of their fishing grounds and it is possible that French migratory crews visited the cove.¹¹ The community was also briefly called Prescott Harbour in honour of a late governor who visited in 1835. However that name was not used after 1850 (ibid., 2). The current population of 61, has surnames such as Barker, Clements, Chatmann, Conners, Fitzgerald, Gould, Head, Lane, Moss, Murphy,

⁹ These three communities were all settled after Red Cliff.

¹⁰ This sign is present only when heading east. I discovered this one stormy night in March when traveling west from Bonavista to visit Gerald and Hilda Quinton and drove past the turn-off and on to Plate Cove.

¹¹ I would suggest that if there is a natural well, early settlers may have also simply referred to the spring as the “open hole.” This natural spring, lay close to Long’s families home, and he claims that: “I have never drunk a purer, more refreshing fill anywhere than from ‘la bonne eau’ racing from the rocky protrusions not far from our door’ (Long, 1971, 3). Whether named by the French or English, it is apparent the name is derived from this natural open well.

Quinton and Tremblett (<http://ca.geocities.com/openhall2000/openhall/residents.htm>).

There are newly constructed modern split-level homes along the road between Open Hall and Red Cliff.

Upon descending into Red Cliff one is struck by a large three-story white and green house. This is the house of Hilda and Gerald Quinton.¹² The main road runs across the top of the community and most of the houses are between it and the water. A smaller dirt road runs down between the Quinton residence and the old storehouses, along the beach, among the houses and back to the road above. There are several vacant houses and the population here is quite small, an estimated forty or fifty people primarily above the age of fifty (personal communication (pers.com). March 10, 2002, Gerald Quinton). It is obvious that Red Cliff was named for the dark red coloured cliffs that surround the community. Red Cliff is easy to spot from the water, as the seaside cliffs on the Island just offshore are also red (pers.com. Gerald Quinton). It was this Island that was first settled by the Quinton family.

Tickle Cove was made famous in Newfoundland by the song "Tickle Cove Pond" written by Mark Walker. There are a couple of small convenience stores here, only one of which appears to be in operation. Tickle Cove Pond stretches inland 1.74 km. by 1.10 km. wide with a small brook running to the saltwater cove (<http://mmsd2.mms.nrcan.gc.ca/dfo/opat-public.asp>). The wooden bridge over the brook is one car wide. There are more houses here than in either Red Cliff or Open Hall, since Tickle Cove was

¹² As I had not visited them in about ten years I had asked how to find their house and was assured I could not miss it.

the largest of the communities until the 1800s. Tickle Cove gets its name from the body of water adjoining it known as a “tickle.” The *Dictionary of Newfoundland English* defines a “Tickle” as “a narrow salt-water strait, as in an entrance to a harbour or between islands or other land masses, often difficult or treacherous to navigate because of narrowness, tides, etc.; a settlement adjoining such a passage” (Story, Kirwan and Widdowson eds. 1982, ‘tickle’).

All three communities were established as permanent settlements by 1830 and the cycle of seasonal activity that became the traditional way of life in Newfoundland was set into motion (Long 1998, 6). The primary industry of Open Hall, Red Cliff and Tickle Cove was the fishery, pursued full time during the summer, with other work such as logging and sealing carried on during the winter and spring. As the population grew, so did the amenities and this arm of the Bay grew from simple fishing stations into living communities.

In 1827 Red Cliff had a population of 53, it peaked in 1901 at 103 and declined to 50 by 1991 (Long 1998, 155). Red Cliff, classified as an unincorporated community, was not individually enumerated in the recent census of 2001. It was always the smallest of the three outports (Story, Kirwan and Widdowson eds. 1982 ‘redcliff’; pers.com.).

Perhaps because Red Cliff started on the Island before moving to a smallish mainland location with a poor harbour, its population remained small. Muggeridge indicates ten occupied dwelling houses in 1836 and thirty by 1952 (Muggeridge 1976, 31). In 2002 there are still year-round residents despite Muggeridge’s 1970s prediction that in thirty years or so Red Cliff would “be deserted as far as permanent settlement goes” (ibid., 163). Though the population has been steadily declining since its peak in 1901 this is

generally true throughout the region. In the recent nominal census the total population of Newfoundland fell by seven per cent since 1996 (Long 1998, 155; Westcott 2002, 28). Since 1996, the nearby communities of Keels and Plate Cove East declined from 101 to 85 and from 144 to 120 respectively (Westcott 2002, 28). A former Plate Cove West town councilor, Donald Fennell, stated that in 1994 “53 [residents] went to Alberta in one month so that cleared us out pretty good” (*Evening Telegram*, Sept. 10, 1995).

Open Hall’s population ranged from 97 in 1827 to 265 in 1891 and is currently 61 (Long 1998, 155; <http://ca.geocities.com/openhall2000/openhall/residents.htm>). Tickle Cove’s population peaked in 1857 at 356 inhabitants, up from the 171 in 1827 (Long 1998, 155). Today there are only 19 residences listed in the phone book for Tickle Cove.

A road linking Plate Cove to the parish in King’s Cove, was constructed in 1837 with part of the 920 pounds apportioned for roads on the Bonavista Bay Peninsula (Fennell 1973, 4; Long 1971, 23).¹³ The road, little more than a horse path at many points, was the object of complaints even in the 1870s (Long 1971, 27). Portions of it are now completely lost or used only as a footpath. Even with its inconveniences, the road did serve to link the communities together for religious, educational, economic and entertainment reasons. In the 1930s a bypass road replaced this road and the Open Hall and Keels sections became branch roads (pers. com. Adrian Quinton).

1.2 Origins of Red Cliff

Almost three hundred years after John Cabot’s landfall, records of habitation further into Bonavista Bay appear. Early fishermen likely did not settle year-round but

¹³ Roads were built linking Bonavista to Catalina on Trinity Bay and Bonavista through King’s Cove, Broad Cove (now Duntara), Keels, Tickle Cove, Open Hall to Plate Cove.

worked seasonally returning to larger communities such as Bonavista or across the ocean to the Old World for the winter. In his book *The Hard and the Aisey: A History of Open Hall, Red Cliff and Tickle Cove, Bonavista Bay*, Long makes the point that although these early visitors did not stay, their names have been left behind on landmarks such as Laffey's Gulch, Pottle's Point, Pinhorn's Cove, Joe Day's Brook and Joe Batt's Cove (Long 1998, 17). With the exception of Joe Batt, little or nothing is known about these people. A Joseph Batt (or Bath) was known as a fishing captain from Poole, England who carried on business from Bonavista to Notre Dame Bays during the mid- to late 18th century (Long 1971, 9). The cove at Open Hall where he may have had a fishing stage, is likely named after this man.¹⁴ Considering the evidence of Joe Batt, Long suggests that seasonal habitation at Open Hall can be dated to at least 1770 (Long 1998, 3).

The fishing registry of 1806, is the earliest population record for area. It lists that "John Quintum [Quinton] and his brothers" held two fishing "stages" at Red Cliff Island built by their father in an "Insular situation. No danger of encroachment" (Long 1998, 153). Similarly Tickle Cove had only one room held by Henry Over, "bounded on West by unoccupied beach, on East by a hill, and behind beach by pond" (ibid., 152). Although Henry Over died in 1807, his descendants lived in Tickle Cove until the twentieth century (ibid., 4). Open Hall, then known as Openhole, was occupied by two fishing rooms one owned by Jas. Alwood and the other by John and Luke Gould (ibid.,

¹⁴ A fishing room is the area, usually near the water, where the land-based activity of fishing occurs. It usually includes buildings called "rooms" or "stores" and the fishing stages which are the raised platforms upon fish is manually processed. A fishing room in Greenspond was held under that name in 1769 (Long, 1998, 3). His death was recorded in 1786 and that of his spouse, "Ann, wife of Joseph Batt," in 1791 (Long, 1998, 3; 1971, 9). It is likely that if his trading went so far afield he may have had stages in many places from Open Hall to Joe Batt's Arm on Fogo Island.

153).

Although the Quinton stages were not officially noted until the 1806 registry, the brothers had inherited them from their father prior to this date. In 1779, William Kean, a magistrate at Greenspond received a letter from the Governor, Richard Edwards stating: “I desire that you will collect the Greenwich Hospital Money for Greenspond, Keels, Red Island Cliff and the different ports thereabout as fast as possible” (quoted in Long 1971, 10; 1998, 3). Long conjectures that to be mentioned by the governor indicates Red Cliff Island must already have been inhabited and perhaps considered an important fishing station (Long 1998, 3).¹⁵

Long suggests that Tickle Cove may have started much earlier than 1806 based on the headstone of Joseph Greening. Greening was buried at Joe Batt’s Cove in Open Hall, August 20, 1812 at 87 years old, but as the Greenings were a Tickle Cove family until the mid-1800’s, it’s assumed that he was based there originally (Long 1998, 4). Long projects that Greening would likely have settled between the ages of 25 and 50 dating Tickle Cove to between 1750 and 1775 (ibid., 4).

Although my primary focus is Red Cliff, these three communities have always been interlinked through the fishery, entertainment, education, religion, families and movement of goods. As such, this discussion will shed light on the traditions of Open Hall, Tickle Cove and nearby communities as well as Red Cliff.

The main impetus for settlement in Newfoundland was the fishery, and the first settlers arriving by boat tended to settle at the Capes or “mouth” of bays and moved “up”

¹⁵ However, this could, in part be attributed to its closer proximity to the fishing grounds with easier access by water than the land-based stages at Open Hall and Tickle Cove (Long 1998, 13).

towards the “head.” In Bonavista Bay South communities closer to Bonavista generally have longer histories.

Keels is one of the oldest communities in Bonavista Bay. A 1582 map identifies Keels “as *carenas*, possibly an abbreviation of Cape Arenas.” (Smallwood 1981). By 1675, Keels was used as a fishing port by the English and was recorded as a settlement in 1702 (*ibid.*).¹⁶ The only other settlements in the Bay at that point were at Greenspond, Salvage, and Bonavista (*ibid.*).

Plate Cove East and West, the nearest communities to Red Cliff and Open Hall, were settled around 1800 (Fennell 1973, 2). The “Furlong, Walsh, Philpott and Fennell” families, the first to settle in Plate Cove West, originated from Ireland and southwestern England (*ibid.*, 3-4).

It is not entirely clear where the Quintons of Red Cliff originated. Muggeridge suggests that they came from Ringwood, England and from Poole, Dorset (Muggeridge, 1976, 1,7). Family tradition holds that two brothers came to Newfoundland in their own ships from Guernsey in the Channel Islands.¹⁷ Families such as the Honneyburns, Bowen, and Holloways came from Devon and Dorset in Southwest England (*ibid.*, 7-9).

¹⁶ The settlers in Keels were both English and Irish with last names such as Hobbs, Elliot, Turner and Fitzgerald (Smallwood 1981) King’s Cove is also a settlement of both English and Irish families. Settled after Keels, about 1750, some of the first names here were Alyward, Handcock, Sullivan, Flynn, Devine, Holland, Ryan, Costello, Barron, Lane, and Walsh (Devine 1944, 4-5). The Irish families, Ryans, Walshes, Sullivans, arrived in the later eighteenth century after the English families of Green, Saunders, Dick and Brown (Smallwood 1981).

¹⁷ It is believed that they left France around the time of the revolution, traveled to Guernsey, where a Quinton married a Joliffe. Each Quinton generation since has used the latter surname as a first name as in Joliffe Quinton. These brothers reportedly overwintered on their vessels at Barr Harbour with their families. As winters can be very harsh, one of the female children died so one brother returned to England while the other stayed on. It may be conceivable that the father of the three brothers who owned the stages on Red Cliff Island was the original brother who stayed (pers.com. Louise Osborne, nee Quinton, June 5, 2002).

Throughout Newfoundland a mixture of English and Irish settlement in the same cove is very common and Open Hall was no exception. According to the *Encyclopedia of Newfoundland*, the Irish families (Fitzgerald, Long, Murphy and Walsh) occupied the southern side of the cove while the English families (Barker, Batt, Joy, Moss, Warren) built on the north side.

Tickle Cove names include White, Oldford, “Connors, Cross, Kelly, Lane, Legge, Maloney (Mullowney), Muggerridge and Russell” (Smallwood 1981). The Over family, whose fishing stage was enumerated in 1806 were originally from Ringwood, England (Long 1998, 4). The Whites, Greenings and Powells were also English settlers. Most of the Irish settlers arrived in the 1820s (ibid., 8-9). John Walsh and Timothy Connors were noted in the King’s Cove Roman Catholic marriage register as arriving from County Wexford, Ireland. Others from Ireland were Marcus Walker of Tipperary, Tomas Neil of Country Cork and William Gorman of Kilkenny (ibid., 9).

Although many of these names are no longer found in Open Hall, Red Cliff, Tickle Cove area there is no doubt their early habitation has influenced and helped shaped the culture of those who live there still.

1.3 Religion in Red Cliff

Religion and the fishery have always been at the centre of Newfoundland culture. The Island was settled by a mixture of English, Irish and French fishermen and the different denominations of Christianity, commonly referred to as different “religions,” had to live together. The focus area of this study was predominantly Roman Catholic and

Anglican, a situation which continued well into the twentieth century. Captain John

Russell stated:

there was no Salvation Army, there was no Pentecostal, there was no Seven Day Adventist, none of that where I was brought up to. Just the two religions, the Church of England and the Roman Catholic. And, as I said there was a family or two of United, they were called Methodists at that time (MD2, Track 12).

In reference to other denominations, Mr. Russell admitted: “we didn’t know what that was all about” (MD2 Track 15).

Open Hall and Tickle Cove were primarily Roman Catholic while Red Cliff was Anglican. However, at one point the Ryan family as Roman Catholics, were more numerous than the Church of England Quintons (Smallwood 1981). In 1836, a Methodist minister who visited to preach at the White’s home in Tickle Cove, noted that two-thirds of Open Hall’s residents were Anglican and that in Tickle Cove:

there is a population of 114 Protestants and 115 Roman Catholics [*sic*], but neither the former nor the latter have any place of worship, or any public prayers, except when the Roman Catholic priest or Bonavista clergyman visit them which is done twice a year (quoted in Long 1998, 82-3).

By the twentieth century:

Red Cliff only had two families of Roman Catholic people, all the rest were Anglican. Open Hall had about half and half... Tickle Cove had about three quarters of the populations were Catholic people, in Tickle Cove. There were four families, there was the Russell, that’s my people, there was the Taylor’s, that was two, and the Candles, that was three, and the Skiffington, that was four, there were about five, about five families of Anglican people in Tickle Cove. Where I would say that there were fifteen or more, of the Catholic people, Roman Catholics.... Now Plate Cove East and Plate Cove West there were only one.. family of Protestant people, Anglican people, in Plate Cove East, not one in Plate Cove West, all Catholic (MD2, Track 13).

The first service in the area was probably conducted on Red Cliff Island by the Anglican Archdeacon George Coster in the spring of 1828 (Long 1998, 68). Although

marriages were performed in King's Cove and Bonavista in 1803, no particular date can be determined for the first Roman Catholic Mass held in the area. As there was no church it is likely that someone offered their house or fishing store when the occasion arose. Long states that it is probable the Mallowney family home in Tickle Cove was often used for this purpose (*ibid.*, 74).

The first baptism linked to Red Cliff was noted in the Bonavista Anglican Register on October 8, 1825 for baby Jediah, born to Charles and Elizabeth Quinton at "blue [sic] Cliff Is." (<http://ngb.chebucto.org/Parish/bon-bap-05.html>).¹⁸ Earlier the Anglican Register recorded the marriage at Tickle Cove on December 1, 1822 between Bartholmew Muckridge and Jane Miles both of the community (<http://ngb.chebucto.org/Parish/bon-marr-02.html>).¹⁹

It was some time however before the region had regular places of worship. Although the A-frame was started at Red Cliff for an Anglican church in 1842 it was not until 1857 that it was finally consecrated (Long 1998, 69). By 1878 it was decided a new church should be erected between the communities of Red Cliff and Open Hall (*ibid.*, 71-72). Construction was delayed until 1905 and finally the new St. Michael's and All Angels Anglican Church was rebuilt at its original location.²⁰ This building stood until it

¹⁸ Muggeridge notes another Jediah born to a couple of the same name on the same date in 1846 (Muggeridge, 48). Outside of this discrepancy the two sources match, though Red Cliff continues to be referred to as "blue Cliff Is" in the registry.

¹⁹ The first noted marriage of a Red Cliff resident was John Quinton who wed Grace Short of Bonavista on October 25, 1825 (Muggeridge 1976, 59).

²⁰ In 1904 a solid brass bell was purchased for \$105 for the church (Muggeridge 1976, 17-18). According to Muggeridge this bell was one of a kind in Newfoundland at the time and now resides in the belfry of St. George's Church, Middle Brook, Freshwater Bay (*ibid.*, 17). It is worth noting that the church was built on the mainland part of Red Cliff rather than the Island. Those who still lived on the Island had to travel by boat to church which at certain times of the year could be quite dangerous. A Mrs. Quinton was drowned when a small iceberg calved, capsizing the boat on the way to Sunday service (*pers.com.* Louise Osborne).

burnt down in 1971. It was rebuilt and opened again in 1977 (ibid., 73). Unfortunately, most of the church records were lost in the fire.

Between 1845 and 1853 a church was built for the Roman Catholic parishioners in Open Hall. In 1886, a rectory was built so that a priest could be stationed in the community (ibid., 76).²¹ The site for a new church was picked in 1899 and built in 1908. Community members contributed both money and materials. Those who could not afford monetary contributions gave sticks “each considered equivalent to a gift of one dollar” (ibid., 78). The church was finished in 1913 and the inside covered with a patterned metal as a fire guard (ibid., 79).

1.4 Education in Red Cliff

In 1836, the Education Act passed by the government of Newfoundland introduced a system of non-denominational schools. One of the four schools in Bonavista Bay was instituted at Tickle Cove in May 1837. The school master John Skiffington was paid 25 pounds a year and allowed six weeks of vacation during the summer. The school had thirty Anglican and twenty-nine Roman Catholic students. Another school in Open Hall was opened in 1938 and Joseph Glenham presided as master (Long 1998, 89).

Seven years later in 1843 a second educational act introduced a denominational school system requiring at least two schools to serve each region, thereby splitting the already small student base.²² In the 1850s a Thomas Smith taught at both the Open Hall

²¹ Only a few months later, in February, sparks ignited some wet paint and it burnt to the ground (Long, 1998, 77).

²² This system continued until 1998 when all schools became non-denominational.

and Tickle Cove Roman Catholic schools (Long 1998, 92). Since Red Cliff was halfway, a building was begun there in 1859 but, according to the school inspector was “still unfinished” ten years later so classes continued to be taught at Tickle Cove in the winter months. In 1879, lessons were again split between the communities, six months at Open Hall and nine at Tickle Cove (ibid., 93). This arrangement was not ideal and schools saw a regular rotation of teachers until John Long was hired in 1895 and served in the Open Hall school until 1929 (ibid., 94, 101). A similar situation existed in the Protestant schools until Henry Miles, known as Master Miles, was appointed to the school in Open Hall in 1863 and taught there for fifty years (ibid., 96, 99). Both of these men distinguished themselves as pedagogues and are remembered fondly still.

Captain John Russell sheds some light on Protestant education in Red Cliff in the early twentieth century in his book *Memories of a Lifetime*. Born on December 10, 1906, Capt. Russell began attending school at the age of four under the tutelage of school mistress Alice Brown (Russell, J. 1997, 3-4).²³ The Fisherman’s Protective Union Hall (F.P.U) served as the Anglican school house (ibid., 4). Miss Brown spent the autumn term in Red Cliff and lodged with Captain Russell’s foster parents, the Oldfords (ibid., 3). During the winter term, Mrs. Oldford schooled young John and his friend Fred for four hours a day, five days a week herself (ibid., 9). When John was ready for the third grade they were unable to procure a teacher for the school and the Red Cliff children had to attend the Open Hall school (ibid., 17). Open Hall and Tickle Cove are three miles apart,

²³ Again there is discrepancy, Long notes that Alice Brown was hired to teach the Red Cliff/Tickle Cove school in 1913: “For the first half of 1913, Alice Brown so divided her time (Long 1998, 97).” As the teacher moved schools at the beginning of February it is hard to tell if this referred to the 1912/13 or 1913/14 school year. In either case, John Russell would have been 5 or 6 years old but he clearly states:

and it was too far for the “little tots” to walk back and forth. As Captain Russell pointed out if the boys were old enough to walk that distance, then they were also big enough to start fishing (MD2; Russell, J. 1997, 17). By 1915, the school built in 1908 was no longer used (Long 1998, 97; Russell, J. 1997, 17). As Captain Russell stated:

“education was hard to get in my day” (MD2, Track 5).

Captain Russell recalls that all grades, from grade one through Intermediate, were taught by one teacher in one room. The room was heated by a wood stove for which the older boys, aged eleven and up, were expected to bring wood and ‘see to lighting the fire’. Wet mittens and boots were dried by the stove in winter. Going to school in Open Hall in the winter students often caught rides with someone hauling wood with a horse (Russell, J. 1997, 19). John continued his education through to today’s equivalent of grade ten or eleven, when he was fifteen years old (Russell, J. 1997, 19; MD2, Track 2).

In 1945, an Anglican school was built at Red Cliff with much help from the members of the community . In 1954, the Catholic board built new schools at Open Hall and Tickle Cove, but in 1969 education was moved to King’s Cove and these buildings became community centers (Long 1998, 102).

1.5 Red Cliff’s Industry and Employment

Open Hall, Red Cliff and Tickle Cove all started in the late 18th century as fishing stations and it has been the fishery that has always sustained them. As already discussed fishing was carried on from these coves during the 1700s prior to the fishing room registry of 1806. Once these fishing stations became communities with families the cycle

“This was the first day of September and we both would soon be five years old; his [Fred] birthday was November 14 coming and mine December 11” (Russell, J. 1997, 5).

of work that became the traditional way of life in Newfoundland began. Both Red Cliff, BB and Bay de Verde, CB were primarily self-sustaining outports in that the residents were able to procure a good deal of their food themselves from fishing, picking berries, working their own small garden plots and tending livestock. Even with this seeming abundance there were hardships. The soil in both communities is poor and crops often failed as did the fishery and outside assistance was needed. During these years many families went hungry.

The primary crops were, “potatoes, turnips and hay,” and livestock included “sheep, swine and goats.” Cows, later horses and chickens were added to the census information (Muggeridge 1976, 133). For example, in 1845, Red Cliff produced 320 barrels of potatoes and half a ton of hay, while there were 16 resident pigs, two sheep and one goat (*ibid.*, 115). This way of life continued into the twentieth century. Captain Russell recalls during his eighth summer in 1915, that although he did not go fishing:

There was plenty of other work. There would be caplin to be dried, enough to feed a pig all winter; caplin and codfish offal to be wheeled for the potatoes, cabbage and turnips in our garden; and the grass had to be cut and turned into hay. The sheep and goats had to be fed through the long winter months when they could not get feed for themselves. Like the other boys, I had to help do what I could to ease the load off my parents. Nevertheless, we always found time to have one or two swims a day plus a bit of trout fishing in the ponds not too far from home (Russell, J. 1997, 28).

In 1952 these crops were still being grown. Hay occupied eighteen acres of land in the community while six, two and five acres each were devoted to potatoes, turnips and cabbage. Beets and carrots were also grown. There were 11 horses, 8 pigs, 44 sheep, 20 goats, 3 cows and 190 chickens. The sheep provided “135 pounds of wool” and the

chickens made the substantial contribution of “1200 dozen eggs” (Muggeridge 1976, 131).

Of course not everything could be grown or manufactured by individuals and as the settlements became permanent, merchants moved in to supply the residents with goods as well as to buy their fish and surplus crops. Traditionally, Newfoundland’s economy involved very little hard currency, and was based on a barter/credit system. The fishermen sold their fish to the local merchant who extended them credit towards food and supplies. Called the “truck” system, it was not always mutually beneficial, and many business men went under, others did well while families starved.

The first merchants in the Red Cliff area were the Shears brothers of Devonshire who established themselves in Bonavista in 1815. They expanded their enterprise to Open Hall in 1829 (Long 1998, 19). John Shears bought two properties in the community and managed to build this branch into “the largest fishing business on the coast west of Keels” (ibid., 20). Although the *Encyclopedia of Newfoundland* notes that, “the Shears firm went out of business in 1868,” John’s son Fred took over the business after his father’s death in that year and kept it open until 1925 (ibid., 29).²⁴

Ironically, although Red Cliff has always been the smallest of the three outports it became the economic center of the region due to the Quinton family business (Smallwood 1981). Started by John Quinton in 1870 or 1872, the John Quinton Ltd. was operated by the family for about 120 years.²⁵ After the founder died in 1893, his widow

²⁴ His own death in 1927, resulted in one of the largest funerals in the history of the area (Long 1998, 29).

²⁵ The *Encyclopedia of Newfoundland and Labrador* states that the family started the business in 1870 but James Long states 1872 citing Gerald Quinton as source (Smallwood 1981; Long 1998, 33). Mr. Quinton also gave 1872 as the date to me (MD3, Track 48)

Susannah managed it until their young sons, John and William (more well known as Johnny and Willy) were able to take over in 1925.²⁶ Subsequently in 1956, Gerald and Adolphus (Dolph) Quinton took over until they sold it in 1990 (Long 1998, 35; pers. com. Gerald Quinton). John Quinton also picked up squid drying which proved very profitable during the thirties depression as they once received an order for 10,000 barrels (Long 1998, 34).²⁷ Captain Russell said that at one time: “squid was a life saver in Newfoundland” (MD2, Track 6). The Quinton business in Red Cliff also expanded over times in other ways. In the twentieth century the markets demanded that fish be “fresh frozen” rather than salted. To meet this demand, fish frozen in Red Cliff was trucked to the nearest train station at Princeton (pers.com. Gerald Quinton). In 1969, Gerald and Dolph opened a grocery store and it was this part of the business that they sold in 1990.²⁸

²⁶ For ten years starting in 1926, William ran a small fox farm on the side after he imported fox from Prince Edward Island (Long 1998, 34).

²⁷ The squid drying process was introduced to the country by a Joliffe Quinton who was born in Red Cliff but moved up the Bay to Princeton, then called Seal Cove. He accepted a job in British Columbia where he acquired the “patent rights for ‘curing squid for edible purposes’” as well as a market for the squid in China through a Vancouver business man named Hong Sing Wing (Moores 1998, 22 -23). Upon returning to Newfoundland, he opened a squid factory in Southern Bay in 1912 which operated until 1939 when it burnt (ibid., 22-23). John Quinton likely learned the technique from Joliffe. Charles Fry of Charleston whose father helped build the factory claims “If a family had five members, two would be out jigging squid and the other would be making the wooden barrels to ship the squid in” (ibid., 22).

²⁸ Gerald helped him with the books for over a year, but the new owner passed on soon after. It was bought by Ray Harvey, but it is difficult to operate such a business in Red Cliff now (MD 3, Track 48). The store now stands vacant with a “for sale” sign. Besides the grocery store, a modern square concrete building up along the main road, there are still five buildings, once part of the Quinton firm, that still belong to the family. Gerald and Hilda live in the large three-story white and green house, built by John Quinton in 1882. There are two smaller houses to either side, one served time as Red Cliff’s only post office, the other was first a dwelling house and then a store. All three of these buildings are within the same garden fence. Directly across the narrow dirt road that winds through the village, there are two large three-story storehouses, one of which was built in the 1800s. The bottom story was used for groceries while the top floors were used to store fish (MD3, Track 47-48). When trucks were needed for transporting fish, large doors were added so they could back into the storehouses to load and unload despite the weather (MD3, Track 49). According to Gerald, there is still stock left over from the 1950s and 1960s such as nails, plastic hose, fleece lined underwear, shoes, rubber over shoes, women’s overshoes, men’s shirts, pants (MD3, Track 49). Some of the new clothing has been rented out to movie companies for period costumes (MD3, Track 49). As the Quinton business was so important to Red Cliff and these buildings are a major feature of the community the Newfoundland Heritage Society has recognized them as Heritage Buildings (MD4).

Besides the inshore cod fishery, Red Cliff and area fishermen participated were in the salmon, herring, lobster, seal and the Labrador cod fishery. The 1845 census simply recorded that there were “twenty-one planters, fishermen and shoremen participating in the fishery” in Red Cliff (Muggeridge 1976, 67). It wasn’t until the 1857 census that catch numbers were given. That year 778 quintels of cod, three tierces of salmon and 770 gallons of cod oil were caught and produced (Muggeridge 1976, 67). Catches varied by the year and technology. The bumper year for Red Cliff was 1884 with 2385 quintals caught (Long 1998, 51).²⁹ Like cod, salmon was preserved by salting and in 1884, there were 24 tierces of salmon recorded (ibid., 57) Interestingly in 1927, the Long’s found 119 salmon in their net with a total weight of over half a ton (ibid., 57-8). Lobster, formerly viewed as poor man’s food and/or only good for the garden, became profitable in the late nineteenth century.

Despite the apparent abundance of the inshore fish stocks the fishery often failed and hard times came to the families who relied on it for their income. In the fall of 1896, *The Daily News* reported:

“Discouraging News Re The Fishery at Open Hall”

James Long of Open Hall, Bonavista Bay, arrived here yesterday morning and brings most discouraging accounts of the fishery in and around the bay. He states he never saw anything so bad in his recollection, and as a consequence that hundreds of families will be destitute the coming winter. He further states that all James Ryan & Co.’s dealers, embracing some hundreds, stationed at Emily Harbour, have abandoned that coast and arrived home, the fishery there having turned out to be a blank. How people are going to survive is now the topic occupying everybody’s attention. The great bulk of the vessels sent to load fish at Labrador will return without cargo (*The Daily News*, September 8, 1896, 4).

²⁹ A quintal is a unit equal to 112 pounds or 50.8 kilograms (Story, Kirwan and Widdowson, “quintal”).

The Labrador fishery also played quite an important part in the economy of the area. At one point, eleven vessels a season sailed “to the Labrador” from Tickle Cove alone (Long 1998, 54). John Russell sailed for the Labrador on the *Tishy*. As they left port there was much singing such as “Anchors Aweigh” and “Sally Brown, Come Down, I Wants You,” and general merriment (Russell, J. 1997, 89).³⁰ Quigley notes that such “away from home” work spaces could provide new musical and dance experiences. He cites dances held on Fogo Island in the fall for the crews of the summer schooners as they passed by on their way back to St. John’s (Quigley 1985, 84). Like inshore fishery the Labrador fishery also had its ups and downs. In 1911 only 165 quintals were recorded from Labrador at Red Cliff and by 1921 no ships sailed at all for the northern fishery (Muggeridge 1976, 73, 66).

Long states, “for over a hundred years the sealing industry ranked second only to the cod fishery in the Newfoundland economic hierarchy” (Long 1998, 58). As with the cod fishery there have always been two parts to the seal hunt, inshore and offshore. The offshore provided work for men during the late winter and early spring when schooners sailed towards Labrador to meet the Arctic pack ice on which the seals traveled. The inshore hunt waited until later in the spring when the ice made its way down to the Island filling up the bays and coves as it went. As did many area men, John Russell “went to the

³⁰ John Quinton also owned the *Tishy*, a 130 ton three-masted schooner built in Haystack, Placentia Bay by Thomas Palfrey in 1920 (Long 1998, 161; Russell, J. 1997, 86, 88). John Russell, held a berth on her in 1934, under Captain John White. That summer the *Tishy* fished off Long Island, Labrador in the middle of July and her crew jigged over 2000 quintals by hand from small boats plus what they caught in traps (Russell, J. 1997, 91). Mr. Russell also went to the Labrador the following year (ibid., 107).

ice” during the spring of 1935.³¹ Russell describes the scene as follows: “It was something to hear. Some were singing songs, some were singing hymns, some were swearing the biggest kind of cusswords, some were using the worst kind of words you could imagine. No one was praying” (Russell, J. 1997, 103).

Unfortunately, they did not have a good catch that year and only brought back 12,000 pelts, which averaged out to \$128 gross per sealer minus their “crop” and a \$2 train ticket back to Princeton, a 12-mile hike from Red Cliff (Russell, J. 1997, 104-5). It should be noted that taking a berth for the Labrador cod fishery, seal fishery or going away to some other employment was often the only time that men got paid in actual currency since the average inshore fishermen simply exchanged his fish for credit towards his supplies. Long points out that as seal pelts were a valued commodity in the European markets the inshore seal fishery provided both a store of winter food and a chance at gaining some ground against their debts with the local merchant.³²

During the winter months many fishermen were employed at ‘lumbering’ either locally or for a company in a camp further away. One of the reasons that settlers moved

³¹ Once obtaining a berth on the *Ungava* with Captain Peter Carter out of St. John’s, Mr. Russell was given \$10 credit, known as a “crop,” at the general store to get supplies, such as knives, gloves, or tobacco, that were needed. This debt would be paid off when you returned (Russell, J., 99-100, 105). He and an acquaintance from King’s Cove met aboard ship and became bunk mates making mattresses out of sacks packed with wood shavings or straw which they then laid on top of the beds made out of boards (Russell, J. 1997, 100).

³² The winter of 1842 and spring of 1843 can be noted as a significant season with which to illustrate the precarious bust/bounty position in which the early inhabitants of Newfoundland could find themselves. In 1842, most of the natural resources, seal, fish and potatoes that provided the base of life failed. The situation was so desperate even early in the season that Magistrate William Sweetland wrote to James Crowdy on May 24 of that spring, “the inhabitants of Tickle Cove are almost beyond humanities reach (quoted in Long 1998, 59) In marked contrast, the following year was dubbed “Spring of the Great Seal Haul” and the “Bonavista Bay Spring” (ibid., 59). Sweetland wrote this time to remark that “families have captured from 140 to 250 each according to their strength - a large portion say fully one third of the number taken are old seals one of which are [*sic*] equal to three young ones in weight” (quoted in Long 1998, 60). During the week and a half bumper hunt, both men and women made money some men up to 120 pounds while some women made as much as 40 pounds (ibid., 60).

‘up the bay’ was to find new timber stands as the forests near Bonavista were cleared out (Long 1998, 19). Even in the early twentieth century entire families from Red Cliff would leave in the fall and ‘go in the bay’ to cut wood.³³ Alternately, the families would stay and the men would go to the woods to work for a company in the fall possibly staying on for the drive in the spring (Ashton 1986, 214). Ashton explains that lumber camps throughout North America were a venue for the transmission of songs and music. In Newfoundland, it was mainly a bunkhouse tradition. Singing fit in amongst other entertainments such as storytelling and card playing. Singers sang solo, but rarely without encouragement. A good singer, musician or storyteller was popular and drew a crowd retiring after a ‘spell’ and passing the responsibility around on to others present (ibid., 220-221). Loggers often learnt new tunes in these situations and brought them back with them to sing in their community (ibid., 223-224).

1.6 Location of Bay de Verde

Bay de Verde is located at the north side of the mouth of Conception Bay. It is thirty miles by water from St. John’s and about a two-hour drive from the Trans-Canada Highway along the north shore of Conception Bay (Walsh 1977, 2). This road passes through the towns of Bay Roberts, Harbour Grace and Carbonear. After this point the road winds through smaller communities such as Northern Bay and Job’s Cove. At

³³ Captain Russell states that “Usually, two families would settle down in one cove where they would harvest two or three schooner loads of birch junks... and a deck load of stakes and rails” (Russell, J. 1997, 2). One of his earliest memories is of being in his family’s winter cabin (ibid., 1).

Caplin Cove the road crosses the peninsula to Old Perlican, Trinity Bay (TB). It then doubles back over the barrens to Bay de Verde.³⁴

The town of Bay de Verde is in a “syncline” or valley between cliffs of harder rock which surround the community (Walsh 1976, 2). John B. Fukes described the landscape in 1839 as follows: “...continued our voyage along shore into Bay de Verde or, as the people call it Bay of Herbes. The latter name is singularly inappropriate as it is a wild desert place, composed of bare red, brick stone, like that on the coast near St. John’s” ([Fukes, J.B. 1884, 39] cited in Walsh 1976, 2).

Bay de Verde has two small harbours known as Foreside and Backside (Walsh 1976, 2). The foreside harbour was described as “a wild fishing cove, open to the sea, very small and dangerous” in 1674 by Captain Berry (Barter 1991, 89). It was this harbour in which a breakwater was built in 1945 and extended in 1958 (ibid., 89, 91).³⁵ The strength of the ocean consistently damaged the breakwater. It was reported in 1953 that despite the breakwater the harbour was still “difficult to use for shipping after the end of November” (Story 1953, 2).

The closest settlements to Bay de Verde with which there was regular exchange were Red Head Cove, Grates Cove and small settlements on Baccalieu Island. With the advent of cars this contact extended further afield to Old Perlican and others. In earlier

³⁴ The barrens are large expanses of subundra found throughout the Island. They are littered with evidence of the last ice age such as glacial till, moraines and large boulders. The soil from these areas helped form the offshore oil and fishing grounds now known as the Grand Banks. Although vegetation on the barrens is limited it is a good source for berry bushes such as blueberries, partridge berries and bakeapples. Game such as moose, rabbits, grouse and trout often provided supplementary food for residents of nearby outposts.

³⁵ The rock for the breakwater was obtained by dynamiting the surrounding cliffs. In 1945, this caused property damage but almost none when repeated in 1958, although the community was evacuated (Barter 1991, 90, 91).

years, people and clergy traveled regularly between Bay de Verde, Red Head Cove and Grates Cove for dances and services. Baccalieu, once inhabited, is now abandoned.³⁶ There are few places to land a boat and the treacherous waters surrounding the Island have claimed more than one ship, but being closer to the fishing grounds, it was convenient for fishermen. Ray Walsh's grandfather settled there during the 19th century. In 1882, there were at least three families living on the Island, the Ryans who were the lighthouse keepers, the Walshes from Brister and Rices from Lunin Pond (Barter 1991, 49).³⁷

In 1915, the Newfoundland Railway extended track to within one mile of Bay de Verde. These tracks offered land transportation from the community until 1931 when the railway stopped service. After the tracks were removed two years later, the rail bed provided the base of the current road to Old Perlican (Walsh 1976, 44).

1.7 Origins of Bay de Verde

Bay de Verde has been referred to by many names including Bay Ver, Bay d'Ards, Bay Verdes, and Bay of Herbes. In 1612, John Guy also called it Green Bay. Richard Walsh states that the name is a mixture of French and English words meaning Green Bay (Walsh 1997, 3).

The Island of Baccalieu was first noted in 1501 and the first mention of settlement at Bay de Verde was in 1662 (Barrett 1972, 1; Walsh 1976, 3). When the French took

³⁶ Baccalieu is an island lying almost a kilometer offshore.

³⁷ There is an old photograph of the 1882 Walsh premises included in Richard Walsh's "Community Study - Bay de Verde." This is likely the same family as discussed in this paper, as Ray Walsh's grandfather William was born on Baccalieu in 1882 (MD7, Track 3). The cove there still retains the name 'Ned Walsh's Cove' (Barter 1991, 12). Living on Baccalieu was perilous since the back of the Island has no shelter from the brunt of North Atlantic storms. The practice of lowering boats over the steep cliffs, sometimes resulted in disaster (Walsh 1976).

Placentia they forced an Issace Dethick to resettle at “Bay of Ards” (Walsh 1976, 34). In 1675, thirteen residents, all of the family name Tavenor, were recorded in Bay de Verde. Collectively these families employed 82 servants, possessed 14 boats and took care of 8 fishing stages (*ibid.*, 6).³⁸ By 1682, Hills, Jefferys, Emys, Smiths and Rollins had joined the Tavenors (*ibid.*, 8).

Due in part to its location, Bay de Verde was open to attack and was taken by the French in 1697 and again in 1705 (Walsh 1976, 9-10). These attacks took their toll on the population and only thirty inhabitants were recorded in 1708. Walsh suggests that the Tavenors returned to England around this time and new settlers started the family lines of the current residents (*ibid.*, 10). In 1753, the population was recorded at 128, 69 English and 59 Irish. Regular census statistics for the area began in 1836 when there were 393 people. The population peaked in 1961 at 884. With these statistics the numbers of Roman Catholic and Church of England, as opposed to English and Irish were enumerated. From 1836 to 1945 the population was equally divided between Roman Catholic and Church of England (*ibid.*, 11).³⁹

Some of the family names in Bay de Verde are Emberley, Blundon, O’Neil, Moore, Hyde, Lockyer, Walsh and Quinlan. Two families of McCarthys and Hoskins left in the late nineteenth century (Walsh 1976, 11). The Emberlys and Blundons who owned prominent land plots likely arrived in the 1800s.⁴⁰ The O’Neils hailed from Shangarri,

³⁸ Walsh speculates that the Tavenors must have been in residence at Bay de Verde prior to 1675 as they were established and had brought over their families (Walsh 1976, 9).

³⁹ As English settlers were generally Anglican and Irish, Roman Catholic, this gives an indication of the origins of the residents.

⁴⁰ The Emberleys arrived no later than the late 19th century (Walsh 1976, 15). The Hydes immigrated from Ireland to Bay de Verde in the 1840s. They later moved to Red Head Cove (*ibid.*, 16).

Mongara, County Cork, Ireland before 1898 (*ibid.*, 16-17). Edmund Moore arrived from County Kilkenny, Ireland in the 1840s (*ibid.*, 16).⁴¹

The community was connected to electricity in 1929, but even in 1953 the power supply was inadequate and black outs frequent (Barter 1991, 155; Story 1953, 3). In 1975, three centuries after initial records of settlement the first town council was convened (Walsh 1976, 36).

1.8 Religion in Bay de Verde

During the first one hundred years of settlement there was no regular clergy serving the Bay de Verde area. In 1766 a Methodist clergyman was stationed at Harbour Grace. Rev. Laurence Coughlan and his successors traveled along the north shore on foot to Bay de Verde. During the 1770s, a “Methodist lay-preacher” resided in Old Perlican as well (Barter 1991, 15). In 1782, Roman Catholics were given “freedom of worship” in Newfoundland and a priest was sent to Harbour Grace (*ibid.*, 16). Despite the infrequency of religious services, Rev. Anspach felt progress was being made when, in 1810, he wrote, that the Sabbath was spent “in an orderly manner” as opposed to the previous “profanation and vice” (*ibid.*, 18).

The first consistent clergy appeared in the 1830s. In 1839, Rev. Henry H. Hamilton was the first Anglican minister stationed at Bay de Verde (Barter 1991, 19). In 1838, Father James Duffy was in residence in Northern Bay and visited Bay de Verde several times a year (Walsh 1976, 38).⁴² The longest serving clergyman in the community’s history was Oliver Rouse who moved there in 1847 with his wife Maria and

⁴¹ Both of these families moved from the area during the 20th century (Walsh 1976, 16).

two children (Barter 1991, 24). The Rouses spent the next twenty-two years in the community until his death from typhoid at the age of forty-nine on September 5, 1869 (ibid., 37).

The first church was built in Bay de Verde by 1839 and there are presently four within the community (Barter 1991, 19; Walsh 1976, 41). They serve the Roman Catholic, Anglican, Seventh Day Adventist and Jehovah Witness congregations.

1.9 Education in Bay de Verde

There were no teachers accounted for in the 1836 census. However, Barter points out at planters such as the Tavenors were businessmen, and it is likely that some sort of education was devised for the children of the community. In 1838 it was reported that there were two schools in operation:

There were two schools in the settlement during the winter by John Lynch and William Pippy. The latter was assisted by the Newfoundland School Society. There are upwards from 100 children from 4 to 12 years old, half of whom will be paid for. I have with the assistance of the inhabitants selected a spot of ground known as the Commons bound on the north by the Catholic graveyard, on the south by Edward Moore's garden, and on the east and west by Dominic Flynn's garden ([*Newfoundland Legislative Council Journal*], 1859, cited in Walsh 1976 41).

Later in 1847, there were complaints that the teacher Mr. Norris did not hold regular classes to which Mr. Norris rebutted that parents did not send their children to school.⁴³ In 1869, there were 123 students in one of the community schools, 101 children not enrolled and a total of only 50 children were literate (Barter 1991, 164).

⁴² During this period it was noted that many couples traveled to Old Perlican to be married. Barter suggested that "the trip back over the barrens possible served as a honeymoon trip" (Barter 1991, 19).

⁴³ At this time there were sixty students in Rouse's Sunday school, but there are no figures for day school.

A Protestant school was built in the early 1860s on Bankers Hill behind St. Barnabas Church (Barter 1991, 164-5). This one room school was used for other purposes such as church meetings as well as “dances, concerts, and sociables.” For these events a stage was constructed by pushing together desks and putting a surface atop (ibid., 165). An Anglican elementary school operated from 1846 to the end of that century and hosted thirty to seventy students per year (Walsh 1976, 43).

In 1860, a new Roman Catholic school was built and was well attended during the ensuing decades with enrollment ranging from 45 to 70 (Walsh 1976, 42). In 1874, a local man, William North, began his thirty-year teaching career in the school. As were similar long term teachers in Red Cliff, Master North is still spoken of in the community (Walsh 1976, 42-43).⁴⁴

In 1950, when the population stood at 500, there were six teachers in Bay de Verde. In the late 1970s there were 16 teachers for a total population of 825. A new Catholic high school and a separate elementary school were constructed in the late 1960s (Walsh 1976, 43). A typical school day in the late 19th or early 20th century started and ended with prayers and a hymn. As well as academic subjects, female students were taught “sewing and needlework” for which there was a written exam, while the boys had a course in the “practical arts” (Barter 1991, 167).

1.10 Industry and Employment in Bay de Verde

Due to the cliffs surrounding Bay de Verde water sources tend to drain away from the town and compound the problem of poor soil quality (Walsh 1976, 2). Soil in the

⁴⁴ He was known to wear a rise in one shoe as one leg was shorter than the other (MD5, Track 41). Master North, the violinist, is discussed in chapter three.

region is not deep and highly acidic with deposits of glacial till providing the best plots for growing crops (ibid., 48-9). According to the 1945 census a total of 55 acres within the town was used for agriculture, 29 for crops and 26 for hay. Eighty-two percent of the cultivated land was devoted to potatoes, ten percent to cabbage, six percent to turnips and smaller amounts to carrots and beets. Crops were planted in late May or early June and rarely tended throughout the rest of the fishing season (ibid., 49).⁴⁵

Historically, gardens were tilled on the barrens. As there was more space there than within the community itself these plots were larger, ranging up to three-quarters of an acre (Walsh 1976, 53). Livestock such as goats, chickens, sheep, horses and cattle were kept by residents and often the goats escaped or were allowed to roam free over the nearby barrens (Walsh 1976, 55).

The Bay de Verde economy is based almost solely on the cod fishery (Story 1953, 1). There are rich fishing grounds off Baccalieu and over the years Bay de Verde fishermen have also pursued the Labrador fishery, Bank fisheries and both inshore and offshore seal hunts.

Both the O'Neil and Moore families operated merchant businesses during the 19th century. Moore established a business relationship with the Ryans of Bonavista who provided him with supplies and equipment. Both merchants bought fish from local fishermen and sold them back supplies. The Moore business closed during the 1930s and the last O'Neil moved from the town in 1950 (Walsh 1976, 16-17). From 1910 to the 1950s John Lockyer operated as a merchant in the community aligning himself with

⁴⁵ The gardens of 1945 produced 3,232 bushels of potatoes, 23, 400 lbs. of cabbage, 94 bushels of turnips and 15 and 2 bushels of carrots and beets respectively (Walsh 1976, 52).

Monroe & Crosby & Co. from St. John's. Ned Walsh also ran a cod liver oil factory and general store in the mid-20th century (MD7). The Quinlan brothers started their business around 1950. They bought property from the older merchants and their business has evolved into the largest enterprise in the town's history. They opened a fish plant which, in the 1970s, employed up to 300 people in the high season (Walsh 1976, 18).⁴⁶ In 1960, the Quinlans introduced the first long liner in Bay de Verde harbour (ibid., 19).

As with Red Cliff, the main fishery was the inshore fishery. That could be prosecuted from small boats using hook and line or nets. The first nets were made of hemp fiber, which was strong but very heavy and clumsy when wet. Edward Moor, introduced the first cod trap in 1880 (Walsh 1976, 28). Traditionally, berths or specific fishing areas were considered heredity within a family but this changed in 1948 when berths began to be distributed by draw (ibid., 29). There was also a cannery operated from 1902 to 1912 by Thomas Moore (ibid., 33).

Like Red Cliff, the seal fishery was important to the economy. Men from the area "went to the ice" and residents caught seals near shore on the pack ice. It was normal for 30 to 50 men annually to seek berths in the Labrador seal hunt (Walsh 1976, 35). A local man, Mr. Blundon, was aboard the *S.S. Greenland* in 1898 when she lost more than 60 men. During the 1970s only five to ten men headed to the ice each year (ibid., 35).

This chapter has given a brief overview of living conditions in Red Cliff, BB and Bay de Verde, CB from their origins to present. It was within this ever changing social fabric that the music, dance and musicians discussed in the following chapters occurred.

⁴⁶ This plant was designed to accommodate approximately 18,500 quintals of fish annually. The amount is divided between pickled, frozen and salted (Story 1953, 6).

CHAPTER TWO

Musical and Dance Entertainments

Life as a Newfoundland fisherman has always been hard work coupled with a precarious lifestyle but people did find time to relax and enjoy themselves. During the busy summer fishing season there were informal “kitchen scoffs” and a garden party organized by each community. It was during the winter months that the formalized entertainments such as dances, concerts and Christmas celebrations occurred. This chapter will discuss when and where some of these entertainments were held, the atmosphere of the gatherings through recollections of informants, and some of the social customs surrounding “times.” The primary focus of the chapter is to outline the dances themselves and how they are remembered today. The dance portion of the evening was central and ended most formal social gatherings such as weddings, garden parties and concerts. The majority of the following information will refer to the Bonavista Bay South and Conception Bay North areas. The dance movement discussion will be supplemented with information from Fogo Island and New Bonaventure, Trinity Bay. Appendix 9 outlines the dance movements for Fogo and New Bonaventure. Unfortunately, no specific dance movement information was available for Bay de Verde.

2.1 Christmas Season

Yuletide is an important holiday season in Newfoundland and elaborate preparations are made. The following outlines the preparations of one Open Hall family as described by folklore student Linda Mary Clemens. In early November her father begins brewing beer, and by the last week of November the family kitchen is busy baking

“thirty-six loaves of bread, twelve each of plain, sweet and sugar.” Cakes are homemade or bought from local school children, while pies and cookies are made in the third week of December. On December 23rd, three trees are cut for decorations. Christmas day is preoccupied with visiting and the family attends a church service at midnight (MUNFLA 91-260, 3-8). These elaborate preparations likely date to a time when the twelve days between December 25th to January 6th was seen as a rest period and very little work was undertaken.

The social celebrations began on December 26th with parties which were often visited by mummers. Clemens explains:

Mummering never starts until after Christmas Day and when it does start it starts full fledged. Once it becomes dark, you can be sure you’ll hear a knock, then “Any mummers ‘loud in?” squeaked or roared from the weird dressed and shaped participants in the step. After being granted permission to come in costumes can be fully viewed. There’s women as men, men as women and all shapes and sizes. They sing, they dance and they laugh. The Christmas spirit is well bestowed in the hearts of the mummers and by the time they leave, your feet are tapping in tune with the songs in your head and heart (MUNFLA 91-260, 11-12).

Throughout Newfoundland mummers were expected to entertain their hosts by dancing, playing music, telling stories, jokes or playing tricks.⁴⁷ Plate Cove was no different. Cyril Keough, a popular fiddler described mummering during one of his interviews with Colin Quigley as follows:

⁴⁷ Quite a bit of academic work has been done on the mummering traditions in Newfoundland. Unfortunately little has been noted about the Red Cliff area. Robertson mentions a few details, such as examples of how normal social behaviors are suspended or stretched when mummering. Normally, it may not be acceptable for a single girl from Plate Cove to accompany several men at night but was overlooked when mummering (Robertson 1984, 13). A picture is included showing a mummer’s costume from Keels, comprised of a cardboard face mask and straw hat along with a staff and burlap type clothing (ibid., 23). There is also a brief mention that in Duntara, mummers once dressed themselves as “fishermen, in oilclothes and Cape Anns, dragged along with them nets and a small dory” (ibid., 38).

And the next day, then Christmas Day, well you'd go then from one house to the other and that crowd. Singing and dancing, accordions and violins and mouth organs. Singing songs. One crowd would go to your house, you'd go to theirs, go to someone else's and all like that. And have a dance then this place and scuff that place. 'Twas no carpet then, no. Some houses even no canvas or just the hard floor and you'd wallop her down. (Quigley 1985, 81).

At other times of the year, similar dance scenes would be found at a private party or "kitchen rackett" as described by Everett Russell:

... just private dances. I think at that time they used to call them kitchen racketts. Ya know, somebody decides on a Saturday night or during Christmas that, uh, there's going to be a party up to my house and somebody git together, and well, somebody'd bring in an accordion and somebody'd bring in a fiddle and somebody'd have homebrew and you'd have a damm good party like that, ya know. And ahh, well, of course then, ah, once everybody'd get in the mood, just all the matts, all knitted matts at that time, ya know. Just throw them one side and get out and come right back on 'er, ya know (Tape 51/MD1, Track 6).

Quigley notes that the hardwood found on bridges and wharves also provided a good surface for impromptu step dancing among the younger people (Quigley 1985, 82-84). Many outports have a small wooden bridge running over a brook. Such a bridge exists in Tickle Cove.

House parties or "scoffs" were also an opportunity not only for dancing and good food, but provided a performance setting for stories and songs. According to Deborah Eddy, a folklore student, the tradition in Bay de Verde was quite formalized even within an informal occasion. She described the scene as follows:

A group of people would be sitting around together talking and suddenly someone would sing a song. Then each person in the group would sing in their turn... Often children would sit quietly in a corner and listen. This is how many people learned the songs they sang.... The style of singing may have slight variation from singer to singer. The majority of singers had the following style: they would sit and fix their eyes on one place in the room. The arms would usually be folded. The volume of the voice would stay the same and the melody of the song in the first verse would be continued until the last (MUNFLA 85-135, 10).

This tradition of getting together with friends, singing, dancing and telling stories was carried on by Newfoundlanders who left the Island for work in other places. For example, in his book *Memories of a Lifetime* Captain John Russell describes a birthday party in Boston with his father and two families originally from Tickle Cove when Newfoundland songs were sung (Russell, J. 1997, 69).⁴⁸

2.2 Garden Parties

The main organized entertainments in these communities were garden parties in the summer and an annual concert and square dances in the winter. Muggeridge states that the garden parties usually occurred on a Sunday during the lull between the summer and fall fisheries in late July or early August (MUNFLA 79-138, 6-7).⁴⁹ It is likely that all nearby communities conferred on when to hold their events so as not to conflict, thereby increasing the numbers of attendees and fundraising potential. As these were major events during easy summer traveling weather, people from all the nearby outports would attend, providing an opportunity for matchmaking among the young generation (Casey cited in Quigley 1985, 60; MUNFLA 79-138, 20-1). For example, the garden party in Plate Cove attracted people all the way from Sweet Bay to Knight's Cove (Quigley 1985, 60). Before automobile transportation was widespread, families arrived on Saturday by foot or in "boats ...crowded with whole families" and were lodged by members of the community (MUNFLA, 79-138, 13). Thus, Saturday evening was traditionally occupied

⁴⁸ These families were the McCormacks and the Walkers, including the well known songwriter Mark Walker (Russell, J. 1997, 69). When these people got together for Jim McCormack's, 78th birthday party, Russell notes that songs included two written by Mark Walker, "The Girls from Sweet Bay," and "Fanny's Harbour Bawn" (ibid., 69-72; see appendix 3).

⁴⁹ Gerald Quinton confirms that their garden parties were held during the same time (MD 3, Track 51).

with visiting friends one might not otherwise see through the year. In recent decades visitors tend to drive and arrive on the day of the garden party (MUNFLA 79-138, 27).

There were three parts to the garden party: games during the afternoon; a supper in the evening and a dance at night. Everything was organized at a meeting held at the school two weeks prior to the event (MUNFLA 79-138, 8-9). The women assigned duties: the men took care of the afternoon games, setting up the bar, tables and chairs for the meal and obtaining alcohol; while the women divided up food preparation duties (MUNFLA 79-138, 9, 10). The success of the event was a communal effort and “each household...was responsible for contributing a certain amount... agreed upon at the meeting” (MUNFLA 79-138, 10). As garden parties were fundraising events there was a certain amount of competition between the outposts.⁵⁰

After the supper was finished and the tables cleared away, dancing began. In Tickle Cove, the dance concluded about two in the morning but the Open Hall dancers continued until everyone was tired (MUNFLA 79-138, 23). Muggeridge notes that in Open Hall, Larry Barker was usually asked to play traditional music, while in Tickle Cove a local band, Wilf Doyle and his Doyletones, were hired to play first, and more traditional dance music might be played afterwards (MUNFLA 79-138, 20, 23).⁵¹

Garden parties were first noted in Bay de Verde during the 1930s when Rev. Brown was in residence. Elaborate plans were made and an outside dance floor

⁵⁰ In 1976, when Muggeridge researched the Tickle Cove and Open Hall garden parties, raffle tickets on a case of butter or milk were sold door to door by the school children, games of chance were a quarter for adults and a nickel for children, while the supper was fifty cents for adults and twenty five cents for children (MUNFLA 79-138, 11, 16, 17). He states that Open Hall usually raised between \$500 and \$1500 but gave no figures for Tickle Cove (MUNFLA 79-138, 25).

⁵¹ Quigley notes that Mr. Barker donated his time to provide music at many of the region's garden parties (Quigley 1985, 62).

constructed in Bear's Cove (Barter 1991, 175). The Coish fiddlers Joe, Lew and Alan would perform (Barter 1991, 175). During the day there were races, tug of war, bowling and rodney or rowing races held in Backside (Barter 1991, 175-6).

Hundreds would flock to the hall at night to partake of a meal and dance into the wee hours of the morning. Some of the young men would get home time enough to change into their fishing clothes and head to the fishing ground suffering from the joys of the night before, nursing sick stomachs, headaches and just plain misery (Barter 1991, 176).

2.3 Concerts

Similar to today's school concerts, an annual concert was often a feature in the outports. It provided an opportunity for members of the community who did not perform otherwise to do so. The performances consisted of songs, stories, monologues, other readings from school books or newspapers, and music by both dance and non-dance musicians. The concerts were usually a communal presentation, although sometimes the program included performances given exclusively by the organizers of the event.

According to Moses Riggs, this was the case in Bay de Verde. Born in the community in 1896, Mr. Riggs recounted to folklore student Deborah Eddy that concerts were organized by a group of sixteen young friends, eight girls and eight boys. Rehearsals were held each evening for a month preceding the opening night, and posters were displayed a few days in advance notifying the community of the opening night. These young people then each presented a song or monologue which had been "passed down from one generation to the next" (MUNFLA 85-135, 6). A concert held in the parish hall on April 17, 1896 grossed \$15.80; another was given on March 1, 1897 (Barter 1991, 60).

These concerts were very popular as can be seen in the following excerpt of Rev. Cragg's concert review in *Diocesan Magazine*. This concert was held Tuesday, May 22, 1902:

The entertainment, consisting of songs and dialogue, was held in St. Barnabas school at 8 pm. The house was full to crowding and several had to go away that could not be accommodated; however they came on the second night. The affair was pronounced a great success by all present and the splendid sum of \$21.70 was realized. The second night they performed again at half price, when they made \$12.20. They were loudly applauded and begged to perform a third night, but it could not be, as the school had to be cleaned up for Sunday use (Barter 1991, 191).

Concerts, which ran for two consecutive nights, were held in community halls and followed by a dance (MUNFLA 85-135, 7). Concerts were still held in Bay de Verde at the time of Eddy's research, but the content was more modern. Popular and recognizable folksongs which have been published and recorded such as "I'se the B'y," "Squid Jiggin' Ground," and "Let Me Fish Off Cape St. Mary's" and the monologues taken from books or newly composed dominated the program (MUNFLA 85-135, 11).

According to Gerald Quinton, an annual concert was held "every year then, years ago" in Red Cliff (MD3, Track 51). The concert would consist of community members performing songs, dances, dialogues and presentations. The conclusion of the evening was a dance. Similar to the garden party there was a supper served beforehand. Hilda Quinton related:

All the women would do that,... first we'd have a meeting or something... [decide who was going to make what] ...a cold plate I guess, only there wouldn't be so much on 'em. Remember one time, it used to be corn beef, because you couldn't get any fresh beef ... like you can go to the store now and get fresh beef, so we had corn beef, tins of corn beef ... and then we'd make a salad or something... (MD3, Track 51/Tape 56).

This was of course because there were no freezing facilities in which to store fresh meat, Gerald added that they did not get electricity in the area until 1965.⁵²

2.4 “Times”

Other than the garden party, kitchen “times” or other spontaneous gatherings, most of the organized dances were restricted to the winter months when the residents were not preoccupied with the fishery. As Captain Russell stated that there were no dances “after fishing started, no, no, no people were too busy then” (MD2, Track 15). They would: “open it [the dance season] up again then in, ahh, in sometime probably in November, they’d have a dance and a tea...tea party” (MD2, Track 15). Throughout the winter, each community took turns holding dances until “March month, Patrick Day’s now would probably wind up the, the fun...for the winter” (MD2, Track 15).

There were approximately two regular community dances or “times” each year in Red Cliff and Open Hall and two or three in Tickle Cove (MD 3, Track 43). There were also regular dances in Bay de Verde, Grates Cove, and Red Head Cove. Like the garden party, these dances were usually organized in conjunction with the church but as Captain Russell stated: “it didn’t make no difference” which congregation attended, it was “one time that everyone was united, when the dance and the tea party was on, everyone was united then. There was no Catholic or [cough], no Catholic or Anglican or Methodist” (MD2, Track 15). Actually, he pointed out that: “the Catholic people, they were great people for dancin’, they’d probably have two or three times during the winter” (MD2, Track 15).

⁵² The Quinton business did have a 5000 watt generator in the 1950s. The house, related buildings, a few homes, the Union Hall (where the dances were held), and the church were wired (MD3, Track 51).

It was ensured that dances held within the same region did not conflict with each other, for as Gerald Quinton stated:

No, no... you'd always check on that. If there was one in Plate Cove then we wouldn't have one here the same night, the same week..... [we'd] patronize each other,... same with Open Hall and Tickle Cove eh?, they'd come up here and we'd go there eh? So we'd never have dances the same week... (MD3, Track 51)

As Mr. Quinton stated dances not only provided opportunities for entertainment but a way to support your neighboring communities. John Russell explained:

People from Red Cliff used to go to Plate Cove, and Tickle Cove and sometimes in Keels, you'd go to Keels and ahh, St. Stephen's Day was Orangeman's Day down in Keels, and then of course they had, they had the Church time during Christmas and then King's Cove was the same thing, but not too many...it'd all depend on the weather. If t'was a nice, a nice night you'd probably go to Keels, because you go to Keels then, not the way you go now, you go down the winter... you used to go down to Tickle Cove and in on the back, Tickle Cove and out to Keels that way (MD2, Track 15).

When asked if people ever went to dances by boat he replied: "No, no... no walk or a lot of families had horse and sleigh, you'd go on horse and sleigh if there was a good snow pack" (MD2, Track 15). In later years, dancers could catch a ride with an automobile traveling in the right direction earlier in the day, but eventually when cars became a normal possession people simply drove (MD4, Track 53).

Dancers from Bay de Verde regularly went to Grates Cove and Red Head Cove and sometimes traveled as far as Daniel's Cove, or Old Perlican. When cars became available then they were known to go to Northern Bay in the summer for a garden party or as far as Brownsdale, Trinity Bay. Dances occurred here at much the same times as in the Red Cliff area - garden parties in the summer, another in fall after fishing was over, during Christmas, St. Patrick's day, and Easter (MD5, Track 43).

Dances in Bay de Verde were held in the community hall and then later in the school. However on New Year's Eve a special dance to welcome the start of the year was held in a fishing room. A fish store was selected and cleared out, and invitations issued to about 150 as there was limited space. A buffet and alcoholic drinks were served followed by a dance accompanied by accordion or violin (MUNFLA 85-135, 12).

As suggested by Captain Russell, not all dances were organized by the church. The "church times" usually happened around Christmas or Easter and other dances might be sponsored by one of the societies such as the Fisherman's Union or the Orangeman's Society (MD2, Track 12). In the larger centers such as Bonavista, Everett Russell explains that it:

was a different story [from Red Cliff] because ahh, then at that time you had so many societies here in Bonavista, you'd almost expect a dance like once a month, because like, ahh, the Masonic Society they used to always have a dance during Christmas time, and then the Lions would be, would be having one maybe in January, or some other society would, ya know, would be having one somewhere. But then see, we were starting to getting into modern music then ya know. Rather than having a crowd getting together and doing, what I call real good music ya know. Then you had bands, ya know those fellows with bands and guitars and this sort of stuff faded out... square dances went out, believe it or not, around here I'd say in the fifties (MD1, Track 6).

Ned Miffen who played for many of the dances that were held in Bonavista, both as a traditional square dance fiddler and as part of a band, claimed, "Oh there'd be two or three dances a month.... Oh I'm talking about the forties and the fifties, sixties... not in the summer months so much, in the winter time they'd amuse themselves with square dances" (MD4, Track 23). While many dances were hosted by societies, others were purely for community fundraising. For example, in Princeton, BB, they held fundraising

dances, to build a local ice rink as there was “no such thing as grants in those days” (Tape 1).

Dances were usually held in the “parish hall, or some local hall, or the Masonic hall.” Schools often provided a good dance room. In Red Cliff, the Roman Catholic school and the Fisherman’s Hall were both venues for dances (MD 4, Track 23; MD2, Track 4). Built by the Fisherman’s Protective Union Hall this space filled many purposes as a school, dance hall, as well as the fisherman’s meeting place. As Captain Russell put it “The fisherman’s hall was the people’s hall, it was their hall” (MD2, Track 4).

The stable just outside the hall, in Red Cliff served a further purpose during the dances. The men stashed their moonshine and liquor beneath it. Alcohol consumption was confined to the outdoors, as it was not acceptable to drink inside the hall (MD3, Track 27). Gerald Quinton admitted that: “Years ago, see all the people would be drinking the moonshine, and they’d be three parts drunk, oh yes. Most everyone had a flask of moonshine oh yes” (Tape 54). Making moonshine was a regular activity, Gerald explained: “You couldn’t get any rum then, or whisky or anything like that around here you had to make your own eh?. Beer and moonshine, most everyone’d make moonshine then” (MD3, Track 27). Later they were able to order alcohol from the nearest liquor store which happened to be in St. John’s.⁵³

Inside the hall, etiquette was well defined, women would: “be all sitting down waiting for someone to ask them to come and dance” (MD3, Track 28). Often people

⁵³ It was shipped, within a few days, aboard the train to Princeton and then carried to Red Cliff by the postal officer (MD3, Track 27). There was a “liquor book” with a price list and each customer was limited to the number of bottles per week which they could order. In the 1940’s a bottle of rum cost approximately four or five dollars (MD3, Track 27). People still make their own “shine” (MD3, Track 28).

changed partners in the break between the parts of the dance, but one could show interest by dancing with someone for longer (MD3, Track 26, 28). For example: “a man with a girlfriend ‘d dance with her all night, perhaps she’d get too jealous if he asked someone else” (MD3, Track 28).⁵⁴

2.5 The Kissing Dance

The kissing dance otherwise known as the cushion, pillow or chair dance has been notated both in England by Playford, and Sharp as well as in Newfoundland by Karples and Quigley. The basic form of the dance involves a ring with one person dancing in the middle with either a handkerchief or pillow which he or she then presents to a member of the opposite sex along with a kiss. That couple then dances together until the new partner chooses someone else and this pattern continues until the last person has no one to “kiss out” (Quigley 1985, 48). Before starting the dance again the last person left in the middle in Plate Cove was teased with rhymes such as: “Now you fool you’re in the ring you won’t get out until the eighth of spring,” or “Now old man you’re down for this...”(ibid.).

Karples witnessed the cushion dance at the Newfoundland Hotel, when P.K. Devine, from King’s Cove sang and danced it for her in the lobby using her newspaper as a substitute cushion (Karples 1971, 256-7). She afterwards traveled to Stock Cove, BB and saw it danced with a handkerchief, “accompanied by a tune of little value played on the accordion and the dancers did not sing” (Karples 1971, 256). Karples did not notate the tune from Stock Cove but did write the song to which Devine danced. Please see Appendix 4 for Kissing Dances Tunes. It is as follows:

⁵⁴ Other social aspects of these dances are discussed by Quigley.

The Cushion Dance
The Kissing Dance

2. Now dear daugh-ter [or son], choose your mate,
choose your mate, choose your mate,
Now dear daughter, choose your mate,
Choose a good one, or else choose none.

Sung by Mr. P.K. Devine at St. John's, 11 September 1929.
(Karples, 256)

Nearby in Keels, the kissing dance was the last dance of the night. Mrs. Winifred

Moss described the scene to folklore student David Roy Marshall:

Then the last of all would be the kissing dance. Fella start it ya know, with a pocket handkerchief, get a pocket handkerchief and go round then puttin' in an you face givin' ya a big kiss and then you would have to get out [to dance]. Then you would have to go around. And then you see someone you was gonna kiss and you would have to go, and give them a kiss, and then when you get them all out you get in a big ring, see. And then there would be rings around out and Oh my! T'would be daylight before we'd go home (MUNFLA Marshall 81-017, 11-12).

While the handkerchief theoretically separated the couple's lips it was understood that this was not always the case. As John Russell said the dancers kissed through the white cloth, "or they thought they did" (MD3, Track 21). Despite this there was an etiquette observed as Mr. Russell explained: "ya know, you wouldn't kiss somebody else's girl for him to hear it [laugh] afraid he'd get jealous, saying b'ys first. Same with the girl she wouldn't kiss somebody else's boyfriend, not with a [loud kissing sound] like that [laughter]" (MD3, Track 21).

The dance is shown briefly on a *Land and Sea* program called “A Time In Red Cliff,” filmed during the Christmas season in 1976. This dance was similar to the one described in Keels. The dancers chose someone from the side of the room to kiss on the cheek while handing them a white towel. The newly kissed person then joined the front of a growing line of dancers, similar to a conga line. Most dancers held the towel up in front of their torso, and only one man held it in front of his mouth. As well, some of the women would throw the towel over the man’s head after kissing him as a playful gesture. This was only done within the same age group or from an older woman to a younger man.⁵⁵

It seems there may be two versions of this dance. The one just described is an inclusive dance in which the number of participants grows, while the dance described in Plate Cove seems to eliminate dancers.⁵⁶ Captain Russell, described the kissing dance to me as follows:

One would take a handkerchief, or piece of white cloth, and go around and... the man and the woman and whatever, which ever one he’d choose to kiss and they’d kiss, and she’d take the cloth then and he’d go and sit down,...and then she’d go around and pick her choice and then she’d kiss somebody, a man, and,...she’d go and sit down then until the last one was kissed out (MD3, Track 20/21).

Gerald Quinton explains: “They used to have the kissing dance in places years ago but a different tune to it, eh? Served the purpose okay, ya know” (MD3, Track 44/45).⁵⁷ Gerald

⁵⁵ The men generally did not do this to the women, save once when a young man handed the towel belatedly to a young woman in this fashion, whom he had just kissed, once she had already joined the line.

⁵⁶ I suggest that it may have depended on how the dance was introduced. If one person jumped up with a cloth to start the dance then people joined in as kissed, but if it was announced, then a ring was formed so that people were “kissed out.”

⁵⁷ The Red Cliff version of the tune, however, was popularized through a few sources. Figgy Duff collected it from Larry Barker in Open Hall and subsequently recorded it. It was then published by Kelly Russell in his *Close to the Floor: Newfoundland Dance Music* collection.

and Larry Barker played the Red Cliff version on the well loved *Land and Sea* program:

A lot of people learned that one off of *Land and Sea*, ya know this Kissing dance one, that Larry and me played for the kissing dance on *Land and Sea*, up in the old hall. There was a man on tape, I got a video of it, ...from Fogo, and 'e played it eh, on accordion and 'e said that's how 'e learned it eh? From *Land and Sea*. (MD3, Track 44)

The tune has subsequently become quite recognizable and well known. Please see

Appendix 5. It was played at an approximate metronome marking of 160 to the quarter note:

Kissing Dance

"This version of the tune was learned by members of Figgy Duff from Larry Barker, an accordion player from Open Hall, Bonavista Bay." (Russell, K. Close to the Floor, 3)

Another version, slightly more ornamented, was collected by Quigley from Larry Barker and Gerald Quinton, for Form the Line.

2.6 The Reel

This dance was commonly performed in Bay de Verde. However I was unable to obtain any information about the actual dance movements. Unlike the square dance in which there were breaks between the figures, this dance was continuous for

approximately half an hour. Mr. Walsh noted that although it is called a reel, the fiddler played a 6/8 jig, such as “Kitty Jones’ Reel” (Tape 11).⁵⁸ He described the experience of playing for a reel as follows:

Reels, a Newfoundland reel, at least in Bay de Verde, lasted about thirty minutes. You had to play that tune for thirty minutes without stopping. A reel was a continuous dance....the lancers in Bay de Verde had four parts to it, so you played first, second, third and you stopped after each part. And a set, what we used to call a set, there were six parts to a set and you stopped after each part. But a reel, if you stopped in the middle of a reel, you could be, as I said, dragged off the stage and replaced by someone who wouldn’t stop. Oh no, you couldn’t stop... Well, if you were sensible and you were playing for a reel, when you started playing you watched whoever, ‘cause there were different groups doing this, there might be ten groups in the hall or six or eight. So you watched the first group that started and when they finished you’d stopped. Because you had people starting in the middle see, you could have people who stumbled in from outdoors ten minutes after you started playing and ‘oh come on b’ys there’s a reel, ya know we’ll go start the reel’ and ya know, ten minutes into it ya know, and they’d start at the beginning, so you could be playing for an extra ten minutes. So when the first crowd stopped you stopped, if you were sensible, and refused to play anymore ‘cause that was the reel (Tape 11).

I am unsure what type of reel was danced in Bay de Verde, however, it was referred to as simply a “reel.” The Virginia reel was also danced in Princeton, BB (Tape 1). Tunes which were suggested for the reel are in Appendix 6.

2.7 The Lancers

The lancers is a type of quadrille popular in England between 1850 and 1918. After this date it was regulated to the status of an “Old Time” dance (Rust 1969, 75, 76). Its popularity in Newfoundland lasted longer than in Britain, and many of my informants

⁵⁸ In Bay de Verde, the musician whether a violinist or accordionist, was always referred to as the “fiddler.”

remember dancing the Lancers.⁵⁹ In Bay de Verde it was a regular part of an evening and was danced after the reel.

Quigley was unable to get a good description of the lancers from Plate Cove and none of my informants in that area volunteered any tunes that might be played for it. Ray Walsh of Bay de Verde, however, stated tunes used for the lancers were usually a little slower. He also related that his father would play one particular tune and no other for the first figure of the Lancers. Please refer to Appendix 7 for these tunes. This is confirmed by Joyce Barbara Christmas, a folklore student in 1976, who stated that Bay de Verde had specific tunes for the dance and reported that an informant remembered dancing the Lancers six years prior in the community (MUNFLA 76-403, 5). While the older people reported dancing it in houses, the lancers later moved into the halls, and was always danced at the garden party. Yet by the mid-1970s it was rarely danced anywhere in the Bay de Verde area (MUNFLA 76-403, 5, 8). Quigley compared descriptions from Trinity, Conception Harbour and Pouch Cove. In these versions there were five to six musical and dance sections, using formations such as a 'star,' a 'basket,' a 'longways reel,' an 'exchange of partners' and 'thread the needle' (Quigley 1985, 39). All three versions were similar beginning with 'couples cross' and 'women cross' then ending with 'exchange of partners' and, except for Trinity, 'thread the needle.' The middle formations were simply placed in a different order.

⁵⁹ In Princeton, Joliffe Quinton stated "before my time they used to do the lancers." There was sufficient interest for a dance club to learn the Lancers and the Virginia reels (Tape 1). Despite this, the Lancers was not completely forgotten, Joliffe's sister, Louise, remembers dancing the lancers both in Princeton, and on the west coast in Rocky Harbour, She can also recognize tunes which were normally played for the lancers such as "Road to the Isles" (pers.com.).

Christmas compared lancers danced in Fermuse, Grand Falls, Port de Grave and Bay de Verde. She concluded that all sites used accordion as accompaniment; Bay de Verde and Fermuse used square formations while the others used lines; only Port de Grave used a caller and only Bay de Verde had particular music for the dance (MUNFLA 76-403, 8). As it may be similar to the Bay de Verde version, I will give a brief description of the lancers danced in Fermuse, as explained by Christmas.⁶⁰

It was customary in Fermuse to dance the “Paul Jones” before the start of each lancers. In this dance the women formed an inner circle turning clockwise and the men and outer circle turning counterclockwise. When the music stopped the dancers standing closest to each other formed couples for that lancers set (MUNFLA 76-403, 7). The “Paul Jones” was also mentioned in passing in connection to Bonavista, Bonavista Bay (MD4).

Facing couples are grouped together and named either “end” or “side” couples and perform the dance with each other. The “end” and “side” couples dance the formations alternately. The dance is performed as follows:

1. End couples dance to center, touch hands and dance back to starting positions
2. Side couples repeat.
3. End couples switch places and face center.
4. Side couples repeat
5. End couples dance to center and back as in 1
6. Side couples repeat
7. End ladies switch sides, swing the opposite man and return to partner, swing. While ladies cross men step dance.
8. Side couples repeat
9. End couples meet in center as in 1

⁶⁰ There is no mention in this description that the dance was divided into four parts as was stated by my Bay de Verde informants. This suggests that either the dance was continuous in Fermuse, or the sections were not delineated to Christmas. From my research of other dances, I would suggest that if the dance was divided, the divisions might have occurred at numbers 1, 5, 9 and 13.

10. Side couples repeat
11. End couples face each other holding hands and side step across and back diagonally, avoiding the other couple
12. Side couples repeat
13. All perform a Grand Chain - "Turn to your partner, take the right hand, pull by, give the left hand to the next person, pull by etc., meet partner, pull by and keep going until you meet in your starting position."
14. All perform Round the House - "All take hands and side step around in a circle." (MUNFLA 76-403)

Similar patterns were used in a lancers taught to the Memorial University of Newfoundland Music 2202 class on July 16, 2001.⁶¹ Christina Smith, the professor, played four tunes, "Mussels in the Corner," "She Said She Couldn't Dance," the "Kissing Dance," and the "Captain and his Whiskers," all single jigs in 2/4 time which are available in published sources (Tape 46).

There was no mention of the Paul Jones in this area. As in Fermuse, the class danced the formations without pausing. The couples hold right hands, so that the woman's right hand crosses in front of her body to hold the man's right hand.

1. End couples dance in and out three times and on third time clasp hands in air with opposite partner, circle, then return to starting position and swing side or corner partner.⁶²
2. Side couples repeat.
3. End couples dance in and out three times and on third time, ladies turn and dance backwards into opposite ladies position. They dance up three times next to opposite partner and on third time ladies turn and back into starting position. Swing corner partners
4. Side couples repeat.
5. All couples form circle and circle clockwise and counter clockwise -referred to as "circle east, circle west".

⁶¹ The class was designed to introduce students to playing Newfoundland dance music on the violin. One student, Gertrude Pike, from St. Mary's brought in a video tape of a grade six class who had learned the local version of the lancers and taught it to the class.

⁶² As well, "end couples" were referred to as "east and west couples" and "side couples" as "north and south." I am unsure if these were terms used in St. Mary's or terms used for the purposes of class discussion as Ms. Smith was the first to use them that day. I will continue to use the "end" and "side" couple terminology for the sake of clarity.

6. Grand Chain - as explained above.
 7. Circle East and West
 8. Form the line - end couple break to form the line at opposite ends. Each line links arms and dances in and out twice
 9. Circle East and West - it is mentioned here that if there was a large crowd each line would form their own circle.
 10. Men's Star - men place right hands together in middle with left arm around ladies waist. Circle counter-clockwise and then switch to left hands in the middle and circle clockwise.
 11. Swing partners
 12. ENDINGS - The dance can end either with another Form the Line and Arch or with a Close In
 - 12a. Form the Line and arch - form the line and head couple proceeds through the line to form an arch at the end. Then each couple in turn passes through the arch and off the dance floor.
 - 12.b Close In - All form a large circle, hold hands, close in towards middle of circle and throw hands up into the air cheering.
- (Tape 45/46 and corresponding video)

2.8 Square Dances

Quigley states that the Newfoundland "square dance" refers to a particular quadrille style dance and is not used as a generic term for general square formation dance, as is common elsewhere in North America (Quigley 1985, 28). He further comments that there are several resemblance's to 19th century quadrilles including the "four in a line," thread the needle and grand chain (Quigley 1981, 159-164).

While the lancers, reels, step dancing and the kissing dance were all performed in living memory it was the square set dance that dominated the floor and depending on the number of participants it can be quite a long dance. Ned Mifflen commented that in Bonavista they, "used to run three square sets [a night], in those days. I can see him now [the accordion player] mopping his brow" (MD4, Track 19). In Red Cliff, it could take up to an hour for one set, as they traditionally stopped in between sections of the dance to give both the dancers and the accordion player a rest. Playing the accordion is "hard

work,.. no microphone, nothing like that,... hard work, you'd sweat and everything" (MD3, Track 25). Mark Walsh of Bay de Verde stated that quite a bit of stamina was required to play for a dance as it was a lot of work to play violin or accordion from 9 p.m. until the wee hours of the morning (MD5, Track 52). Ray Walsh explained that it was for this reason that many of the square dance tunes are not technically demanding (Tape 11). To dance a full set was considered quite a work out, as Gerald Quinton commented: "You'd sweat that much dancing, go out in the cold, like that, [and] you'd see the steam flying out of 'em" (MD3, Track 27).

According to *Land and Sea* episode, "A Time in Red Cliff," the break time between figures in the dance, was used to encourage a good singer to regale the crowd with a song. In this case, it was a song with local references both honoring and poking fun at the man sitting next to the singer (Quinton, D. 1976). Pausing between sections of the dance is not the tradition everywhere however. In New Bonaventure where they still hold a "old time dance" every January 1st at the Orangeman's Hall, they dance four or more sets a night which last approximately half an hour each without breaks within the dance.⁶³ This said, the dancers do not dance the full half hour as each "side of the square" or opposing couples take turns dancing while the others watch.

Gerald explained that it was 'change partners' that made the dance longer if there were a lot of people on the floor as:

the girls goes around and the men stay where they are until the girl comes around again. The men don't move, just the girls move. So if there's a large crowd out it takes them a long time to get around. ... so that's what make the dance longer if the change partners... but for that, no matter how many's out its the same thing, it

⁶³ I gathered this information from two homemade video tapes of the dances in 1995 and 1997, I believe filmed by Ron Tupper. The tapes were given to me by Joliffe Quinton so that I could see a square dance.

doesn't make a difference.... Round the house was the end of the dance, a new crowd can start then (MD3, Track 24).

Quigley identified five "bars" to the dance, as set out by Mrs. Keough and other informants as "(1) 'off she goes;' (2) 'dance up;' (3) 'form a line;' (4) 'take two;' and (5) 'grand cut,' or 'ladies in'" (Quigley 1981, 93). However, Gerald Quinton identified eight parts: "'off she goes;' and 'dance up;' and 'chain and take two;' and 'form the line;' and 'close in;' and 'cut;' and 'change partners;' and 'around the house.' That's eight is it? Eight parts? Yup" (MD3, Track 24).⁶⁴ This description is consistent with information from my other informants though most of them had difficulty remembering all the names or would often change the order.

Gerald explained that 'off she goes' and 'form the line' were one step while all the other parts were another. This considered the musician did not need a large repertoire to accompany a set. He only really needed two tunes, one for 'off she goes' and 'form the line' and two others for the rest (MD3, Track 24). Although the musician could theoretically play only two pieces, people normally played five to seven tunes (MD3, Track 25).

Captain Russell could remember only four of the parts, but felt that there were maybe five or six parts. He described the start of the dance as follows:

Well the first starting of a square dance you call it "Off she Goes." That's the first start, the girl'll go first and meet the other, now I'm here with a girl and somebody else is standing up there with a girl and the girl is on my left and when the tune starts [sings] this girl goes and meets the other girl and I goes and chases the, follows the girl, my girl and comes back to the same place again. And ya

⁶⁴ I expect it is likely the same dance with more verbal divisions. It is also possible that the dance from which Quigley learned was shortened for educational and video purposes. He did note that there were additional or alternate "bars" or formations which could be used to produce variants on the dance, such as "Ladies In" or "Thread the Needle" also known as "Through the Bushes" (Quigley 1981, 157-158).

know. Then the next part, of the square dance is “Dance Up,” you take the girl’s hand and you step it out, ya know [sound of his feet on floor], step dance...It’s a long story, my dear... There’s “Off she Goes,” “Dance Up,” “Chain and Take Two” and then ahh, what’s the next part? The last part is “Round the House”... and the other one is, I just forget what the other part is called... (MD2, Track 17).

Joliffe Quinton, from Princeton, remembers there being “five sets to the dance”

(Tape1). He named Dance Up, Chain and Form a line, Swap Partner and Take Two; and

end with a Grand Chain. His statement also reflects a common belief that most

Newfoundland music and traditions are of Irish origin:

These dances came over from Ireland, maybe originally they were for four people, but what happens, you line up however big the room is, so you can take two sides so you can have four couples, or six couples or eight couples. And you go through one figure and then the other side, the number of couples on that side do the same thing. And then you do the next figure, so these couples do it and then the other set of couples do it. And then at the end when you get a Grand Chain and everybody joins in. And you go around the ring, the circle, and you chain around and you swing with your partner and then you swing with every other person, every other woman, until you get back to your partner (Tape 1).⁶⁵

Ned Miffelen explains why, many people do not remember all the names for the parts of the dance as: “There were no callers, they just knew the dance and when right into it and once they started they went right through” (MD4, Track 19). As he said, “It’s been so long, I wouldn’t know,...now if I were at a dance, I could dance every step of it for all that, but I can’t tell you the parts” (MD4, Track 22). He could, however, remember “Grand Chain” and “Round the House” and he and his wife could describe the alternating sides quite well.

⁶⁵ The Grand Chain is also found in two areas of Western Quebec, the Gatineau Valley and Drummonville. However, when they use the square set, these dances do not uphold the alternating patterns of the side and end couples found in Newfoundland. It is also worth noting that while many of the tunes are cited as polkas with a meter of 2/4 many of them are traditionally reels (Beauchamp 200; Legault 1996). I would be interested to hear how they are played as polkas.

A cursory glance at the time signatures of the music will show that the tunes for 'Off She Goes' and 'Form a Line' are in 2/4, known as a single jig in Newfoundland, while the other tunes are in 6/8.⁶⁶ This difference in time signature produces quite a different feel to the music and could certainly change the dancers step. Both time signatures have two beats per bar but the 2/4 beat is a duple time in which each beat is divided in two, whereas 6/8 is a triple time and each beat is divided in three. It is this 6/8 time which is a sort of "classic" jig, recognizable in most fiddle traditions. In Newfoundland there are many jig tunes with a predominant quarter-eighth rhythm, referred to as double jigs. Both these double jigs and the "classic" type jigs are often called double jigs, though some of my informants distinguished the latter as an "Irish Jig." It is worth noting that this is a different naming system from the standard Irish fiddle music in which the (quarter-eighth) double jig is referred to as a 'single' and the jig subdivided into three eighth notes as a double. In Ireland, a tune in 2/4 is thought of as a polka, however I feel that there is a difference in the rhythmical feel between the polka and the Newfoundland single. The polka has more emphasis on the off beat whereas the Newfoundland single's accent is on the down beat.⁶⁷ The reel is a different type of tune altogether, usually in 2/2 though sometimes notated as 4/4, and was identified as being used mainly for solo step dances. For example:

⁶⁶ It may be worth noting that the set dances published in *O'Neill's Music of Ireland* are all reels.

⁶⁷ I gleaned this information from my own experience of playing as well as talking to many people both from Ireland and Newfoundland. In particular, Colin Carrigan, Greg Brown and Christina Smith have, at various times, helped me clarify the use of these terms.

The image displays four staves of musical notation for Irish dance tunes. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'Single Jig' and 'Mussels in the Corner'. The second staff is labeled 'Double Jig' and 'Cock of the North'. The third staff is labeled 'Double or Irish Jig' and 'Irish Washerwoman'. The fourth staff is labeled 'Reel' and 'St. Anne's Reel'. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

The tunes which follow are a mix of the first two types of jig: “Off She Goes” and “Form a Line” are single jigs, while “Dance Up,” “Take Two,” and “Grand Cut” are double jigs.

Quigley reports that most dancers used a “dance walk” and could augment this with a bit of a step dance when moving in one direction or staying in one spot. While swinging, a “pivot” could be used and when moving quickly a “sashey” or galloping sidestep. He also points out that the men who kept moving throughout were thought to be the finest dancers (Quigley 1981, 94).

Considering that it is the pattern of movement and not the footwork which is prescribed, it is possible, though perhaps not appreciated, to play any type of jig at any point during the dance. Thus, during the dance I watched on a home video tape from Fogo, the accordionist played single jigs for the first two “bars” and double jigs for the rest of the set, except for throwing in a single jig for one part of “Change Partners.” He did not, however, change tunes within a given section and only switched pieces at breaks. In Bonaventure the tunes varied with the accompanist. In 1995, Gerald Quinton and Larry Barker played, and kept to one tune per bar, even if this meant playing “I’s the B’y” for twenty minutes on end. In 1997, there was a woman accordionist and she was more likely to change tunes and meter within a given set, but generally kept to single jigs

to start the dance and then double jigs for the rest. Among most of my informants it was generally accepted that there was only one tune played per section, and it did not matter how many times it was played, the musician played it “however long it took” (MD3, Track 20). Overall, keeping a steady beat was the most important thing, and this was first set up by the musician and then kept by the feet of the dancers. As Joliffe Quinton stated: “but of course when you were playing you didn’t have guitar accompaniment. It didn’t matter because people’s feet, ... whatever rhythm you’d set, they’d keep to it. It made real easy to play,... like a drum” (Tape 1) .

Despite the length and complexity of the patterns, there were no “callers” to direct the dancers in Red Cliff. As with most folk traditions, music included, there was little or no instruction as children learned by watching and listening. In Bay de Verde, there was no caller, but there was a rule drawn up to dictate the order in which the dances would be performed so that there would be no confusion. As previously mentioned, it was common practice that there were two sets, then a reel and a lancers, once this was finished it started again (MD5, Track 43) As Joliffe Quinton, stated that if the sets are called, as long as the dancer knows the figure, then you can square dance anywhere. But he points out that there generally was not a caller and “every area would have a slight variation to it. So if anyone was used to square dancing they could go anywhere and they’d just have to watch to make sure they followed what those people did” (Tape 1).

Quigley noted how the music followed the dance by notating which section of the tune was played when, ie. A A B B. ‘A’ being the first ‘turn’ or half of the tune also known as a strain, and ‘B’ the second phrase. Most “turns” or “strains” are eight bars or sixteen beats long. Although it is not always executed exactly in performance, it seems

that each of the parts within the dance are designed to fit into a 16 or 32 beat pattern. For example, when learning to dance the lancers, the class sang “Mussels in the Corner” and it was evident that each formation was meant to take a certain period of time. For example, the Circle East and West, was divided in 8 beats east and 8 beats west in practice, but when performed it was rarely an exact 8 beats. I noticed this as well with the dance in Bonaventure, although one can see that the music and the steps do fall together, dancing in a small space with other people moving around; interrupting to say hello; someone getting confused and joining back in; a perfect 8 or 16 measure movement may go askew. It is obvious from this tape in particular that these dances were truly part of the social fabric and not performed simply for performance sake. Nonetheless, the dancers keep dancing as long as the beat is held steady and simply waited at the end if there was extra music to be played (Bonaventure video tape). Quigley also noted that “in general practice,” he has “never seen perfectly phrased dancing, although ‘keeping in time’ was frequently upheld by informants as a mark of good dancing” (Quigley 1981, 90).

The following is an abbreviated and paraphrased version of Quigley’s description lists of the patterns used by the Red Cliff dancers on a video tape held at MUNFLA. On the video there are four couples, (though more could join), one couple on each side of the square facing the couple across from them. The end couples start each pattern, dance the sequence through and then the side couples repeat the same sequence. Couples normally hold right hands when possible, except when spinning, swinging or forming a line. When spinning a variety of holds can be used, the couple can cross hands in between them, or assume a closed variation of the “social dance” position (Quigley 1981, 108, 111, 116).

The musicians were Larry Barker and Gerald Quinton. Please refer to Appendix 8 for the tunes Quigley notated.

Bar 1 - Off She Goes (Quigley 1981, 101- 116)

Bar 1: Off She Goes

As transcribed by Quigley 1981, 101.

1. "Cross singly" - women start, men follow until they return to starting position
2. Step dance - mainly executed by men "vigorously" while couple holds right hands
3. "Spin. Partners spin clockwise in place."

Ladies Chain 4-6

4. "Women Cross" - each woman crosses to the opposite man, clasping right hands as they pass in the middle
5. "Spin. The women spin counter-clockwise with the opposite men."
6. "Women Cross" - women return to starting positions
7. Meet - couples dance to the middle and return to starting positions
8. Step dance.
9. Spin - clockwise
10. "Side couples repeat sequence 1-9"

Bar 2 - Dance Up (Quigley 1981, 117-119)

Quigley states that this formation is danced to the same music as 'Off she goes.'

However he notes that the dancers proceeded into 'Dance Up' without a break so the musicians changed tune when the side couples danced. Gerald cited 'Dance Up' as needing a different tune from 'Off She Goes.' I suggest that the musicians were simply unable to change tune as the dancers did not rest and did so when possible. Quigley did note the tune used on the second half of the pattern and I note that here below. Although

he did not name the tune, it is "I'se the B'y" converted from song style into an instrumental piece, a very popular local tune. The song was made popular and became a sort of Newfoundland theme song, first through publication first in the Gerald S. Doyle song books *Old-Time Songs and Poetry of Newfoundland* which were given free to locals and tourists visiting the Island. This song has subsequently shown up in school music song books across the country as well as other Canadian and Newfoundland music books. Fiddlers from all over the Island play this tune. However, it is particularly popular in the Bonavista area (Everett Russell, Tape 45; Joliffe Quinton, Tape 50; Captain John Russell, MD2 Track 10; Gerald Quinton, MD3 Track 29; Ned Mifflen MD4 Track 31).

Bar Two: Dance Up

As transcribed by Colin Quigley, 1981, 98

1. Meet - opposite couples dance up to the middle and back
2. Step Dance
3. Couples Cross together to opposite position
4. Meet
5. Step Dance
6. Couples Cross back to starting positions
7. Meet
8. Step Dance
9. Spin - clockwise

10. Side couples do the same

Bar 3 - Form A Line (Quigley 1981, 120-130)

The following tune is a version of the kissing dance tune discussed previously.

Bar Three: Form A Line

MM=168

As transcribed by Colin Quigley, 1981, 120

1. Form a line -. The women face one direction while the men face the other. Couples hold right hands and first man turns holds second woman's hand to form a line in the middle.
2. Step Dance in line.
3. Men Cross to opposite women.
4. Meet in "closed position"
5. Step Dance in "closed position"
6. Spin - in woman's spot
7. Men Cross back to starting position
8. Meet in closed position
9. Step dance in closed position
10. Spin.
11. Side couples do same, except in "form a line" the second man turns and holds first woman's hand.

Bar 4 - Take Two “also known as ‘chain up’, ‘chain up and take two’ and ‘ chain leg up’” and ‘chain and take two” (Quigley 1981, 131-141).

Bar Four: Take Two

As transcribed by Colin Quigley 1981, 131

Ladies Chain 1-3

1. Women Cross to opposite men
2. Spin.
3. Women Cross back to starting positions
4. Meet.
5. Step Dance.
6. Spin.
7. “Take Two . The first woman crosses to stand on the second man’s left. All three (2nd couple, 1st woman) put their arms around each others’ backs.” This leaves the first man by himself in his starting position.
8. Step Dance - Standing alone provides the first man a chance to execute a particularly energetic step dance.
9. Cross - “Second couple crosses to the opposite side, the first man joins his partner in the second couple’s place.”
10. Step dance in closed position
11. Couples Cross back to starting positions
12. Step Dance
13. Spin
14. (Ladies Chain) Women Cross to opposite men
15. Spin
16. Women Cross back to starting positions
17. Meet
18. Step Dance
19. Spin
20. Take Two - opposite from first take two

21. Step Dance - second man performs solo step dance
22. Couple Cross to opposite side
23. Spin - clockwise
24. Couples Cross to starting position in close position
25. Step dance - closed position
26. Spin -clockwise
27. Side couples do the same

Bar 5 - Grand Cut

Both side and end couples dance at the same time. (Quigley 1981, 142 -151)

The following tune is known locally as “Tiddly Wink the Barber”. I collected this tune along with verse, played and sung by Captain John Russell (MD2 Track 10) and his son Everett Russell (Tape 44).

Bar Five: Grand Cut

As transcribed by Colin Quigley in Quigley 1981, 142.

1. All dancers join in a ring and step dance
2. Circle clockwise
3. “Ends Cross” - pair off into couples; back to starting points; “end couples side step across the set and back to place, in closed position, twice”
4. “End couples spin”
5. (End Ladies Chain 5-7) Women Cross
6. Ends spin
7. Ends Women Cross
8. Ends Meet
9. Ends Step Dance
10. Ends Spin
11. All form Ring and Step Dance
12. Circle Counter-clockwise
13. Sides Cross as in 3.
14. Sides Spin
15. (Side Ladies Chain 15-17) Women Cross opposite
16. Sides spin
17. Sides Cross back

18. Sides Meet
 19. Sides Step Dance
 20. Sides Spin
 21. All form Ring and Step Dance
 22. "Corners Spin. Corners swing clockwise and then form new couple for following movement."
 23. "Ends Cross Singly"
 24. Ends Meet
 25. Ends Step Dance
 26. Ends Spin.
 27. Sides Cross Singly
 28. Sides Meet
 29. Sides Step Dance
 30. Sides Spin
 31. All form Ring and Step Dance
 32. Corners spin clockwise
- Numbers 23 - 32 are repeated until the "Corners Spin" produce the original partners, in the case of Quigley these movements were numbers 33 - 52.
53. Ends cross singly with original partner
 54. Ends meet
 55. Ends step dance
 56. Ends spin
 57. Sides cross singly
 58. Sides meet
 59. Sides step dance
 60. Sides spin
 61. All form ring and step dance
 62. Circle counter-clockwise
 63. Step dance
 64. Circle clockwise
 65. Step dance in Ring
 66. All spin partners clockwise

As suggested earlier, many areas of the Island perform similar versions of the above dance. In Bonaventure, Millicent Quinton (née Short), identified six parts to the dance: 1) Dance Up; 2) Form a Line; 3) Take Two; 4) Dance up and Close In; 5) Cut Corners or Round the House; 6) Grand Chain. She explained that Round the House was simply when either the side or end couples galloped around the circle in a closed position (pers.com., July 27, 2002). After examining the tape it would seem that "Dance Up and

Close In” and “Round the House” are danced together, with “Round the House” happening immediately after the “Close In” in which all dancers join hands and rush into the middle throwing their hands up and cheering. It is worth noting that Mrs. Quinton stated that they did not stop in between sections of the dance, as it would take too long (pers.com.). Evidently, dancers got a break while the other couples danced. This observation coincided with what I witnessed on the tape. The dancers only stopped if the music stopped, or when mummers visited to perform a step dance. The Grand Chain was the same as described earlier in the Lancers.

In Fogo, dancers stopped in between the parts of the set and even in the middle of the last bar which was quite long. Here again it seems there are six parts to the dance.⁶⁸ Unfortunately, I was not in contact with anyone from this area and therefore do not know the local terminology. Apparently, they performed variants of “Off She Goes,” and “Dance Up,” followed by recognizable versions of “Form A Line” and “Take Two.” The final two “bars” of the dance seemed to be “Round the House” and “Change Partners.” In Round the House, all joined a circle, the men step danced and then either side or end couples joined in closed position and galloped around the circle before performing a formation similar to “Off She Goes.” In “Change Partners” again all joined the ring and the men step danced, but on the following swing each man took the lady to his left instead of his partner to the right, thus forming a new couple. The new end couples then danced the same series as in “Round the House” followed by the side couples. When the

⁶⁸ This was a home video tape, given to me by someone other than the photographer, there are cuts in the video where the camera was turned off and then back on. I can only assume that the photographer missed very little. Again this tape was given to me by Joliffe Quinton.

next ring was formed the men changed partners again and repeated this pattern until their original partner came back to them. Once this was accomplished the whole group joined a circle and stood side by side holding hands over their outside shoulders. Except for the final side-on ring, this last “Change Partners” sounds very similar to number 22-66 to the end of Quigley’s “Grand Cut,” while numbers 1-21 coincide to the “Round the House.” It may be that Gerald Quinton was referring to “Change Partners” and “Round the House” as dances within the “Grand Cut.”

2.9 Step Dancing

Step dancing, is an important part of the set dances, but also a solo pursuit. The best dancers during the square sets were those who were constantly moving, usually step dancing rather than standing still (Quigley 1985, 28). Solo step dances were mainly performed by men, and various aesthetic standards were applied. In general, it was expected that a good step dancer was light on his feet, and had a minimum amount of movement in the upper body except for flashy moves in which he might drop to his knees or clap his hands under his uplifted leg (*ibid.*, 23-26).⁶⁹

A term often used to describe good step dancing is “close to the floor” indicating a vigorous dancer whose footwork is executed accurately, with little movement and as close to the floor as possible. There are often references from around the Island as well to dancing on china plates. To do this the dancer must stay close enough to a plate to appear to be dancing on it without actually breaking the plate (*ibid.*, 20).

I was told several times that the tunes which accompanied step dances were reels, such as “St. Anne’s Reel,” “Flowers of Edinburgh” or “Maid Behind the Bar.” However,

Quigley named several single jigs such as “Mussels in the Corner” to which step dancing was performed, and I also watched a solo step dance on the Fogo video which was danced to the “Irish Washerwoman,” a textbook 6/8 jig. This tune was mentioned once or twice as a step dance tune, even though it is a jig. Thus, I suspect that the main criteria for a step dance tune is that it is played at a fast tempo with a steady beat.

2.10 Musicians

While one or two musicians might be asked to play a dance, it was accepted that others could play as well, to “spell” or relieve the main musician for a time. For example, Joliffe and Alf Quinton brought an extra accordion to the dances so that someone else could play while they danced (Tape 1). Edmund Moss, an accordion player “belonging to” Keels, explained to folklore student David Roy Marshall, that it took two or three musicians to play for a dance, particularly when some musicians were prone to consuming quite a bit of alcohol (MUNFLA 81-017, 10-11).

Most of the musicians who played for the dances were also fishermen, such as the Pickett brothers: “the Pickett brothers, Sam and Sandy. They were from Fair Island and they moved into Princeton. They were fishermen. They’d spend all day doing what fishermen do and play for dances at night. I thought it was wonderful that their fingers could do it” (Tape 1).

While traditionally, only one musician or type of instrument would play at a time, in the 1960s guitar started to become popular as an accompaniment instrument to the accordion or fiddle and then gradually bands took over (MD7).

⁶⁹ There is a detailed description of step dance performances in Quigley (1981).

Traditionally, in Bay de Verde, the dance musician was referred to as the fiddler no matter which instrument he was playing. The “fiddler” was always seated on a chair on top of a table half way down the hall. Despite this precarious position Ray Walsh stated that he never heard of anyone knocking into the table even when the hall was crowded with dancers (Tape 11). The positioning of the musician was not mentioned in particular in other communities. In “A Time in Red Cliff” the musicians were part way down the hall along the wall on the floor. This seemed to be also true in Bonaventure, however it was difficult to tell from the video. In Fogo, the musicians were at one end of the hall on a small stage, and the dancers were in an area defined by chairs in the middle of the hall. This left space for step dancers to perform immediately in front of the stage.

The main musician(s) for a night were often, but not always, paid for their services. In 1916, Alan Coish was paid \$3.50 to play for two consecutive nights by the Bay de Verde Church of England Women’s Association (Barter 1991, 198). During the 1930’s and 1940’s \$2 to \$3 a night or \$5 for two nights in a row was the going rate. It was later raised to \$5 per night (Tape 11; MD 6, Track 6). In Red Cliff, musicians might collect \$8-\$10 (MD2, Track 14).⁷⁰

2.11 Dance Revival

Since the 1970s there has been a small but continued interest in keeping the dance traditions of Newfoundland alive. Gerald Quinton, Llyod Oldford, Tracey Holden of Plate Cove and two people from Winterbrook were invited to St. John’s in the late

⁷⁰ The informant did not state when this was but I assume that this was the pay in the late 1940s and into the 1950s (MD2, Track 14). Once bands started to play for dances in the late 1950s onwards the rates raised quite a bit.

1970's, to give a dance workshop at the Long Shoreman's Protective Union (LSPU) Hall (MD3, Track 43).⁷¹ Kelly Russell and Tonya Keraly currently hold weekly dance workshops in St. John's at the Masonic Hall and in Trinity, Trinity Bay. I attended one of these in July 2001. We learnt three dances, Strip the Willow, a Six Handed Reel and a cotillion. There are also a few performance dance groups found around the Island. There is the Red Island Dancers from Mainland, Port au Port Peninsula; a group in Bonavista organized by Leiza Squires and another group in St. Anthony, GNP. As previously mentioned there are also efforts in St. Mary's to teach school children traditional dances. The grade six class learns the lancers and the grade one class begins learning the square dance. Regular set dances are still held in the Codroy Valley on Wednesday nights, for which the Codroy Valley Fiddlers Association play.⁷²

⁷¹ This building no longer functions as the LSPU Hall but retains the name as an art gallery and theater.

⁷² The Codroy Valley Fiddlers are Joseph Aucoin, James MacIssac and Richard MacDonald.

Chapter Three

Musician's Biographies

This chapter will focus on the biographies of both past and current musicians. The discussion will help build a picture of how music fits into the life of a traditional musician. It will outline a biography of each informant including, their family, careers, and education, as well as a discussion of their musical background. Included in their musical background will be their memories of music in their early life; how they became interested in and began to play music; how they obtained their instrument; from whom in the community they learnt music, directly or indirectly; other musicians with whom they played and were influenced; media sources, such as radio, television and recordings which were influential; where they learnt the tunes which they played in the interview; and other musical thoughts or opinions expressed.

Until very recently most people in the outports were involved with the fishery for a living and activities such as dancing and music were secondary. Although playing for dances afforded the musician a certain amount of acknowledgment it did not pay well, if at all. However, Ray Walsh stated if:

When you were fifteen or sixteen years old and you were up playing for a dance in the hall, well you were an instant star, in a sense. I mean, everyone in the community knew, 'well, boy, he can play.' And you became, not popular, but noted (MD7, Track 16).

While certain members of the community became highly regarded for their talent as storytellers, singers or instrumentalists, there were many others who played or sang purely for their own and their families' entertainment. Most of these musicians did not play for dances. Reasons could be stage fright, preferring to dance than play; or there

were enough proficient dance musicians and they were not needed. It also sometimes happened that a fiddler did not play dance music or played a different style than what was needed for the square dances. In these cases they would play at the local concert instead. This was the case with the Trembletts of Bonavista, and a few musicians from Bay de Verde.

It should be remembered that many people were musical to some degree and this was considered normal. Usually researchers are directed to the best musicians and others with musical abilities are overlooked. For example, when Captain Russell wrote his memoirs he failed to mention that he played violin for upwards of sixty years and can still “diddle” or sing the tunes he played. He also did not describe dances or other social activities he attended other than to say: “In the nighttime we kept up the old time tradition of dancing and playing cards. A scattered kitchen party would be a meal of corned beef and cabbage, potatoes and turnips with Figgy Duff for dessert” (Russell, J. 1997, 51). These activities were obviously commonplace enough in his mind not to require detailed descriptions. He did however, make special note of a birthday party of a family friend he attended in Boston, at which there was singing. Once these commonplace traditions were transplanted they obviously made a different impression on Mr. Russell and were afforded several pages in his memoirs.

Unfortunately, even musicians who were well known in their time become forgotten as those who knew them also pass on. Several times an informant would indicate a musician to me, but when I mentioned the name to someone else they were unaware that person had ever played music. There are very few, if any sources, which document musicians in general. Appendix 10 lists all the musicians mentioned in

connection to the study areas. Most of the folklore collectors were primarily interested in the “old” songs, such as Child ballads or other songs preserved from the Old World, and they were naturally directed to the best singers in a community. Only Greenleaf and Karples made brief mention of instrumental music, but neither provided names of musicians other than those from which they collected. It is also likely that if someone was seeking songs, other music was not discussed. For example, no one offered to sing for me as they knew I was primarily interested in instrumental music. For these and other reasons, it is extremely difficult to ascertain how many people played or sang. Although scholars often investigate the arts when studying a folk tradition, to the people the arts are for entertainment and while important, are not as pressing as other matters of living such as family and work.

This said, it was generally accepted and lamented by my informants that there are fewer musicians, especially fiddlers, today than there used to be and this is attributed to several factors. Overall, it is recognized there is less music played today as there are no dances. People no longer gather together as they used to for company, but find entertainment at home with modern technologies or go out instead to a bar to listen to recorded music. The reduction in the number of fiddlers was credited to the rise in popularity of the accordion which was both easier to learn and louder. It came to replace the violin as the dance instrument of choice.

3.1 Overview of Musicians in the region of Red Cliff, Bonavista Bay

I interviewed several musicians from the Bonavista Bay area, a number of whom I have quoted previously in this paper. My informants were Gerald Quinton, a mouth organ player from Red Cliff (Tapes 54-56/ MD3-4); Captain John Russell and Everett Russell, a father and son, both fiddlers from Red Cliff now living in Bonavista (Tapes 53-54/ MD2-3; Tapes 44-45, Tapes 51-52/ MD1); Ned Miffen, a violin player from Bonavista now residing in Catalina (Tape 57/ MD4); Calvin Prince, a former fiddler from Princeton (Tapes 43-44); Adrian Quinton, also a former fiddler from Princeton (Tape 2); and Joliffe Quinton, a violinist from Princeton but living in Shoal Harbour, Trinity Bay (Tapes 1-2, 45, 50). First, I will discuss the other musicians who were active at various points in the area's history.

That a family "had music" as an hereditary trait is well accepted, and the Keoughs of Plate Cove are one such family. The family originated in County Carlow, Ireland. The family tradition of playing fiddle has been traced back at least to two brothers who lived in Plate Cove in the late 19th and early 20th centuries (Quigley 1985, 4). Michael (Big Mick) Keough and his brother Patrick both played violin and "Big Mick" was a popular dance musician (*ibid.*, 3-4). Patrick's son Michael also known as Mick, began to play fiddle at the age of thirteen (*ibid.*, 4). When their father fell ill and no longer played, Michael and his brother learned to play with encouragement from their uncle. They used their father's violin, which had come unglued during its storage time in the shed. The younger Michael, born September 28, 1890, fixed broken strings with sewing thread and trimmed horse tails for bow hair. Soon taking after his uncle, he

became known as “Fiddler Mick” (ibid., 4-5). While many fiddlers also learned accordion, Gerald Quinton made a special point of saying that Fiddler Mick played for dances only on violin as he could not play accordion (MD3 Track 37). Mick’s son, Cyril was unfortunately the last of the fiddlers in the family. He, like his father, was a popular musician and was well known in the area. It is likely that most of the Keoughs were fishermen by trade. The younger Michael also worked for the lumber and mining industries in Grand Falls and Nova Scotia, as well as on the American base in St. John’s (Quigley 1985, 4). His son Cyril also traveled for work, doing rail line upkeep with the Canadian National Railway. Cyril was in his sixties when he passed away in the fall of 2001. Cyril did not marry and lived with his sister Therese who did not play, but loved to dance (ibid., 6). Although Therese was not an instrumentalist, her aunt, Mick’s sister, Mrs. Margret (Mag) Tracey, born in 1900, was an accordionist who would “spell” other musicians at dances (ibid., 7).

In 1977, John Dooley conducted a study for the Folk Arts Council and collected songs and stories from Plate Cove. He found quite a few singers both of older traditional songs, and songs learnt from modern media. The singers he spoke to are as follows, Benedict Keough, Martin Dooley, William Dooley (86 years old at the time) and his son Patrick, Robert Dooley, Betty Haggett, as well as Jim and Joe O’Driscoll (MUNFLA 78-167). According to Captain Russell, the Philpotts were another musical family, of accordion players with a few fiddlers thrown in. John Philpott made at least one violin, which came to be owned by Mr. Russell (MD2, Track 18)

Tickle Cove also hosted several fiddlers. Captain Russell remembers a father and son, Tom and Patrick Mulcahy who often played together at dances: “they’d start and you

wouldn't know but there was one violin" (MD2, Track 7). This was unusual as, until the introduction of the guitar as an accompaniment instrument, it was primarily a solo tradition. Although unusual, it was not unheard of as two brothers, the Picketts, in Princeton also played together (Tape 1).⁷³ The Mulcahys are a good example of "living memory" as Captain Russell remembers their music quite well, but Gerald Quinton, almost twenty years younger, was not aware that the Mulcahys played and did not remember either Tom or Patrick (MD3, Track 37). Andy Mallowney was another well known dance fiddler from Tickle Cove, and it is thought that perhaps his son played a little as well. "Fiddler Andy," retired from playing when he developed arthritis from an injury sustained during the *Greenland* disaster in 1898 (MD3, Track 3). It is hard to know exactly when these men were born, but Captain Russell stated that they were older, in the "grandfather's generation," when he was young. He pointed out that Mr. Mallowney must have been old enough to be a sealer in 1898, so he was likely born around or before 1880 (MD3, Track 3). He believes that Tom Mulcahy was in his early eighties when he died around 1930, which would put his birth date at approximately 1850 (MD3, Track 3). Richard Muggeridge, also from Tickle Cove, was known as a good accordion player, Gerald Quinton exclaimed that he'd "tear [the accordion] to pieces!" (MD4, Track 45).⁷⁴

Open Hall seems to have been a popular spot for singers. Folklore student Anna Kearney collected songs from Willy Joe, Jimmy and Tom all members of the Legg family (MUNFLA 74-45). It is not explained what relation these men are to each other, though

⁷³ There is tradition of playing two fiddles together for a wedding procession in Shetland (Cooke, 1986).

⁷⁴ This comment was meant to relate his enthusiastic and competent playing ability.

it is stated that Willy Joe learnt songs from his father as well as one song from Mrs. Andy (Biat) Barker née Maloney (MUNFLA 74-45, 26-27). Another folklore student, Lori Philpott, collected songs from Wick Hayter, born in Open Hall in 1942, whose father, Abraham, sang and played accordion as well (MUNFLA 80-226, 2, 5). Lawrence (Larry) Barker, is mentioned in several sources. He also played a little violin but is now in his eighties and no longer plays either instrument as much as he did (MD3, Track 28). Gerald Quinton also spoke of a Felix Fitzgerald from Open Hall who used a match to press the bass notes on the accordion as he lost his left hand when the barrel of his gun exploded (MD3, Track 46).

Red Cliff also sported several musicians. Uncle Johnny, Gerald's uncle, and one of the owners of the Quinton business did play violin but according to John Russell he could only play one tune, "Old Black Joe," and could "never play a jig" (MD3, Track 7). When I was visiting, they found his violin in the room above the kitchen and wood stove. It was stored in a cloth bag, one string seemed to be some sort of twine, the seams were separating and mold was starting to grow on the wood.⁷⁵ The violin itself had a one piece back but was obviously a manufactured piece rather than handmade. He asked Stan Peach, a good violin player and the old station agent from Princeton to fix it up with new strings about fifteen or twenty years ago (MD4, Track 3-4). Gerald is unsure where Uncle Johnny may have gotten the violin, but figures that he either bought it or inherited it from his father (MD4, Track 4). Gerald, claims that there used to also be a black violin

⁷⁵ Perhaps the dampness of the nearby ocean alternating with dry heat emanating from the stove caused this peculiar set of circumstances

in the family but it was broken some time ago (MD4, Track 3). Alf Quinton and his son Robert, not related to Gerald and “before his time,” also played violin (MD3, Track 37).

Gerald Quinton learnt most of his tunes from Gus Oldford and Will Hobbs. Mr. Oldford played accordion and they played together at dances until World War II when Gus was killed in the navy. William Hobbs also played for dances on accordion but he did not often play violin in public. Part of this may have been simply that the accordion was a more acceptable instrument for public performance, but he may also have been shy. Everett Russell remembers clearly asking Mr. Hobbs to play for him, but Will always had an excuse not to:

I remember a guy, an old man in Red Cliff, years ago, when we were small boy there I remember going into his house... four or five, five or six years old I used to go into his house and his fiddle would always be hung up just up, on the wall, just up from his stove, ya know.... Never ever heard him play, never heard him play for a dance, never heard him play at a party, never ever heard him play even in his house, and ahh, I used to say to him sometimes, ya know, lots of times, ‘Play the fiddle.’ And ahh, he’d always make up some excuse. He’d say, ahh I just can’t do it now or whatever, ya know, and I’d say well, ‘Just play, play a song,’ ‘I can’t play a song’ and I’d say ‘well play a hymn.’ And same time his wife’s name was Emily and he used to call her Em [pr. Hem] and for a joke he’d say ‘Come on Em, I plays ya now.’ And he’d always have something like that to say, so he’d direct the subject, ya know, somewhere else... (Tape 44).

Everett did remember hearing him play accordion, but when he asked his father why Will Hobbs didn’t play fiddle in public the response was, “No, he never did.” When pressed further, Mr. Russell responded to his son: “Well, b’y, I don’t know, nobody can ever figure out why. He’d sit down in his house and play for himself, and ahh he never played for anyone else but he knew some wonderful tunes” (Tape 44).

Likely, he played these same tunes on the accordion. Gerald Quinton cites Mr. Hobbs, as well as Gus Oldford, as the sources for many of his tunes. He was also known

to be a good whistler. Everett remembers: “he could whistle a lot tunes, a lot of good tunes and I often heard him walking along the road or standing up somewhere, when he was idle, not doing anything and just whistling these tunes...”(Tape 44).

In Keels, there were a few accordion players, including Edmund Moss who was born about 1897, and Andy Alyward (MUNFLA 81-017, 3). Kadder Hobbs, played fiddle but stopped due to arthritis, and now lives in Shirley’s Haven Rest Home in Catalina (Tape 44, Tape 51). There is also Gerald Long from King’s Cove, who is now in his eighties who may still play violin (MD3, Track 37).

3.2 Captain John Russell

Captain John Russell was born on December 11, 1906 in Tickle Cove to parents Fred and Jane Russell née Brown. His father was from Tickle Cove but his mother was from Salvage across the Bay. Tragically, his mother died eight days after his birth and he was raised by her sister Beatrice who had married William Oldford in Red Cliff (MD2, Track 1). John did not have any other natural siblings and the Oldfords did not have children, so they served as his foster parents. His biological father decided to move to Southern Bay and eventually remarried before relocating to Boston.

Capt. Russell knows quite a bit of his family history on the Russell side and he outlined the following family tree for me.⁷⁶ I include it here as it was obviously important to him and it illustrates how long the Russell family have been in the Tickle Cove area.

⁷⁶ I will refer to John Russell as Capt. Russell and his son Everett, as Mr. Russell.

Captain Russell was able to ascertain that his family originally came from Devon, England in the 18th century and that some of them went to Labrador.⁷⁷ Thomas Russell the first was baptized at Bonavista, December 13th 1799, and another Thomas Russell was baptized on December 29, 1802, Thomas Russell the second married Mary Grenham and their children were John born in Tickle Cove in 1826 and baptized on July 27, 1827; Jane, baptized at Tickle Cove in 1831; George baptized at King's Cove October 22, 1834; Elizabeth also baptized in King's Cove on October 2, 1836; Thomas on October 7, 1838 in King's Cove. The first child, John, was Capt. Russell's great grandfather's brother and lived to 1916. He moved to Musgrave Harbour in 1846 and married Nahala Whiteway in 1847.⁷⁸ Capt. Russell's grandfather was born about 1848.

Capt. Russell started school at the age of four in a one room school and continued his education through the Intermediate level.⁷⁹ It was in Open Hall that John finished his education when he was fifteen. If a student wished to continue, to the Associate level, they had to go to one of the few high schools on the Island. The closest were in Salvage and King's Cove. After this, one could proceed to Bishop's College in St. John's and either pay tuition or go in "under the board" for which your tuition was waived but you were contracted for three years of teaching after graduating (MD2, Track 2).

Capt. Russell decided instead to begin his working career. After teaching for three months in Tickle Cove at a wage of \$25 per month he joined several others from the

⁷⁷ He keeps in touch with this branch of the family and claims to have a relative, William Russell, buried at Francis Harbour.

⁷⁸ Captain Russell explained to me that this John was the grandfather of the Fred Russell who was Lieutenant Governor of Newfoundland (MD3, Track 5-6).

⁷⁹ According to Capt. Russell, Intermediate is equivalent to approximately grade ten or eleven

area in Corner Brook doing odd jobs in the pulp and paper industry (MD2, Track 3). He went home to Red Cliff for the winter and returned again to Corner Brook in April. As he had some education, he held a combination of hard labor and office work (Russell, J. 1997, 49-51). Many of the other workers had little more than grade three or four as most were taken out of school to help in their father's boat. He considered himself lucky that his foster father worked with his brother (MD2, Track 3). After an explosion on site threw him about 25 feet and landed him in hospital he was confined to office work.

For the next few years Capt. Russell worked at various jobs in the fishery and in 1927 went to Boston to join his father. He stayed there for two and a half years working in a rail yard. He married Ann Hanncock from Open Hall in St. Michael's and All Angels Church at Red Cliff on January 8, 1930 (Russell, J. 1997, 78). Within three years, Ann contracted tuberculosis and died May 18, 1934 (*ibid.*, 84).

Capt. Russell spent the next three years fishing, sealing and going to the Labrador on John Quinton's boat the *Tishy*. In St. John's during the fall of 1936 he married to Gwen Brown of Port Rexton, eight years his junior (*ibid.*, 127). Together they had four sons and two daughters: Everett born August 19, 1937; Horace born November 15, 1938; Jack born May 30, 1942; Bill born September 5, 1946; Jenny born March 27, 1951 and Shelia born October 30, 1957 (*ibid.*, 132, 145, 159, 160).⁸⁰

In the early forties, Capt. Russell began taking jobs on coastal boats, including the famous *S.S. Kyle*, which inspired the poem "Smokeroom on the *Kyle*" by Ted Russell.

⁸⁰ Everett worked for twenty-five years as a purser aboard the coastal boats; Horace also worked for the railway for thirty years in the engine rooms of the coastal boats; Jack is a foreman for a cold storage facility; Jenny is a lab technician at the hospital in Bonavista; Shelia lives in Bay Roberts, Conception Bay and Bill earned his mate's certificate, but passed away on January 4, 1996 at the age of forty-nine (MD3, Track 19,2; Russell, J. 1997, 159).

The *Kyle* visited “sixty-two ports, from St. John’s to Hopedale” in Labrador. This work involved long hours for little pay, only \$52.50 per month (ibid., 133). He then transferred to the *Glencoe* running between St. John’s and Lewisporte (ibid., 135). At the same time he was studying for his Mates’ and then his Master Mariner’s certificates. It was aboard the *Cachalot* in 1943, that he landed his first mate’s job which quickly turned into the captain’s post (Russell, J. 1997, 149-152). In 1945, Capt. Russell decided to buy his own schooner, the *Flova McIver*, and he took her to the Labrador. It was a poor fishing season, he went into debt, and so decided to sell the schooner for what he paid for her, \$3,000 (ibid., 156-159). He finished the season J.T Swyer’s *Miss Jane* out of Bonavista. The following year he went to Canada and worked on lake boats out of Montreal and Kingston (ibid., 159). In 1952, he moved his family to Bonavista as the school in Red Cliff did not have a teacher. Capt. Russell found work as a branch manger with Fishery Products Ltd. for five seasons in Labrador and then another five seasons, from April to December, with another company also in Labrador (ibid., 160). After this he served on two sealers, the *Andrew C. Crosbie* and the *M/V Catalina Trader*, before three seasons on the *Hemmer Jane* about which a song was sung (ibid., 162-175).

Capt. Russell began playing violin when he was eight or nine years old and played until his early seventies (MD2, Track 17-18; MD3, Track 13). His first violin was lent to him by a teacher named Curtis, who owned it but did not play. Later, he had an instrument made by a local man, John Philpott in Plate Cove. He remembers it still:

I am going to tell you my dear, that was, that was the sweeter music as, as you could, ya know.. The work was rough, the violin itself was a very rough piece of [work] to look at but the music was so sweet I tell ya. And you know what he used for the bow? Horse hair! The, the hair of a horses’ tail!....The material that he used in the violin part was [fir] wood...(MD2, Track 18).

He was also attached to another violin he played in Bonavista. Apparently, the previous owner of his house had been an old sea captain who gave the instrument to the neighbour. The violin had been bought in England and played in one of the churches in London. When the Russells moved into the house, the neighbour lent it to him. Capt. Russell had wanted to buy it but it was subsequently sold to someone else (MD2, Track 8). He inherited his fourth violin from Clim Fitzgerald, who had gone overseas in World War II. When he died approximately fifteen years ago Mrs. Fitzgerald gave his violin to Captain Russell as they had been friends in the legion (Tape 44).⁸¹

When Capt. Russell saw my violin case he remarked: “we never had a bed like that for a violin! we had a bag then.” He did not have a chin or shoulder rest either (MD 2, Track 9). When he “diddles” a tune he still makes the motions as if playing a violin, and from these actions I believe he probably held the instrument in a low position against his chest and the bow part way up the stick.

Capt. Russell did not have formal lessons, but learnt by watching the “old violin players” and listening to the tunes over and over again as they were repeated for the dancers. He found it easy to pick up tunes by ear and explains that:

Of course the way it was in my day, as a boy, if you went to a dance, you only wanted to go, you only wanted to hear the tune two or three times and ya know, ‘cause I’ll say for myself, I only want, just the same as going to church, to go to church I didn’t want to hear a hymn once, twice at the longest and I could sing that right off... I could pick up a tune it didn’t make any difference, whether it was a song or a hymn or jig or ya know (MD2, Track 11).

⁸¹ Mr. Fitzgerald was a tailor and also ran a restaurant in Bonavista called the Cozy Chat. He played violin in a group, in the sixties, along with other musicians including Ned Mifflen on steel guitar and other instruments, John Bradley on bass fiddle, and a man from Catalina who played the piano accordion (Tape 51).

However, he explains that it is not enough to simply listen to the music, he had to internalize it:

And of course you got to have it, you got to have it in your mind, you know that. You got to have whatever you're going to play, if you're going to play "Tiddly Wink the Barber" you got to have that tune in your mind. You got to see every, every note haven't ya? (MD2, Track 11)

While he respects musicians who can read music, he recognizes that to play by ear takes certain skills not necessary for note readers. "That's why people who, I suppose, who can't sing, they can learn by note can't they. You don't necessarily have to be able to sing to play the organ, you can look at the music" (MD2, Track 11). He cites a first cousin of his, Ralph Brown, who played organ without music. "And he could sit down to the organ, he could play in church and he could play anywhere, and it just came to him" (MD2, Track 11). There were many musical people on his mother's side, including both his aunt and his grandfather who sang. In fact, his grandfather was well-known enough as a singer that he was referred to as "Singer John Brown." His father was also a good singer (MD2, Track 12).

When he was a child he attended dances with his parents, and it was not until he was fourteen or fifteen that he was allowed to go out at night on his own, and then only for a few hours. He was seventeen before he was finally able to come and go at night freely (MD2, Track 16). As he explained:

All the rest of the boys and girls like me, we weren't allowed to do everything we'd like to do. Ya know what I mean, we had a certain limit. When I did get to go out I had to be home at ah, at least ten o'clock. Because the people, my foster parents they, ya know every night family prayers before going to bed and family prayers when getting up in the morning. I had to be home at ten o'clock for family prayers, if I wasn't I, I'd get a calling down. But nonetheless the worst for it, I don't know, I got a, I would say a fairly good bringing up into the world (MD2, Track 16).

Capt. Russell did go to dances and even though he was never hired as the main musician for the night, he would “spell” others (MD2, Track 14). I assume that he played on the violin for these occasions though he did admit that he could play three or four pieces on the accordion (MD2, Track 18-19). Although he no longer plays, he did “diddle” or sing with syllables, and some rhymes, eight tunes, which were popular local square dance pieces, including “Tiddly Wink the Barbar,” “I’s the B’y.” “Pussy Got Up in a Plum Tree,” “Tumble Her Over on the Bed,” “Pop Goes the Weasel,” “Off She Goes,” “Old Black Joe” and another tune which was unnamed. He also asked me to play the “Flowers of Edinburgh” and the “Kissing Dance” for him (MD2-3). As stated earlier his repertoire was learned from the other musicians in the community and he did not speak of fiddle styles or players from off the Island. At 95 years old, he is reluctant now to sing, as he feels his voice is not what it used to be, so it is difficult to ascertain how many other pieces he knew. Despite this his repertoire seems to be based solely on local tradition.

Capt. Russell also upholds the tradition of writing songs about his experiences. There were four songs, “The Sequel to Tickle Cove Pond,” “Summer Fishin’ on the Labrador,” “Grandfather’s Barrel Rockin’ Chair,” and “The Old Waterloo” (MD3, Track 14-18). As is common with these songs documenting local events or personal experiences the words are of the utmost importance to the author and so an appropriate tune is simply borrowed as accompaniment. For example, he suggested that “Summer Fishin’ on the Labrador” would be sung to the tune of “The Star of Logy Bay.” On the spot he decided that the original tune to “Tickle Cove Pond” did not suit “The Sequel” so he came up with another (MD3, Track 15). He did not suggest melodies for the other two

songs, the words for these songs are transcribed in Appendix 3. Other published songs from the study areas have been listed in Appendix 4.

3.3 Everett Russell

Although Captain Russell no longer plays his eldest son, Everett Russell does and knows several of his father's tunes.⁸² Everett lived in Red Cliff until he was fifteen and finished grade eleven when the family moved to Bonavista. He spent two years teaching, then went to university for a year and returned to teaching for another two years. Following this he began his twenty-five year career as a purser aboard the coastal boats. Everett compared his job to that of a station agent except that the boat was moving.

Actually the job was much the same as a station agent's job, any more than the station agent was in one place and he was stationary where the train was passing back and forth and he sold the tickets for the train. He took the freight, and he handled the freight, the freight coming in and the freight going out that was put on the trains but on the coastal boats it was the same work actually but the boat was moving and she was going from place to place. So you'd go in a place and the passengers would come aboard, going to the next port and so on and so on. You'd sell them their tickets and you'd sell them their berths and meal tickets and all this kind of stuff. And if they had freight to ship you'd ship the freight. When you get to the next port you'd be responsible to know where that freight goes off and ya know, you'd check it out. You also handled the mail and the express and we did actually all the accounting work of the ship besides the pay roll... and it was a challenging job and a busy job. Besides you had to do a lot of your work, trying to get to a typewriter, ship rolling and lots of discomfort (Tape 51).

Everett served on several runs. During the 1950s and 1960s, he sailed from St. John's to Lewisporte every two weeks.⁸³ Subsequently he moved to the service from Lewisporte to Corner Brook which went up around St. Anthony and down the west coast

⁸² According to Capt. Russell, the local midwife, who supervised the birth on August 19, 1937 "kicked me out of the house and I spent the time building a store until the baby arrived (Russell J, 132)."

⁸³ They went to Trinity, Trinity Bay first and then around Cape Bonavista to Bonavista, King's Cove, Eastport and did "Bonavista Bay all down along" to Lewisporte.

(Tape 51). He also served on the St. John's to Nain, Labrador route which stopped first in Lewisporte, then Notre Dame Bay, then St. Anthony before proceeding to the ports along the Labrador coast to Nain and back to St. John's (Tape 51; MD1 Track 1). Later the voyage was shortened, and the boat sailed only from Goose Bay to Nain.⁸⁴

At age forty-five, Everett retired from the coastal service and taught fisherman's book keeping and income tax with the Fisheries College. While posted in Belloram during the mid-1980s, he met and played with fiddler Al Jenson, then in his early eighties. After working as a caretaker with Bonavista Health Care, he worked at Knight's Manor, a retirement home, for eight years and retired not long before he turned sixty (Tape 51).

Although Everett was interested in violin when he was about four or five years old he did not start playing until he was fourteen. Unlike his father who was able to observe fiddlers on a regular basis, Everett only attended dances where only accordions were played. He once saw a fiddler at a dance. This was Kadder Hobbs from Keels who was playing with an accordionist (Tape 51). Mr. Russell accounted for his late beginning on the instrument as follows: "Well I guess just because I didn't have the means of getting at it. I had no teachers. I had no way to have a fiddle, I had nobody to show me. In those days you didn't have, you didn't have tapes, you didn't have records" (Tape 44).

In high school he was able to save enough money to order a violin from the Sears catalogue, which he still owns. This student model and cost \$90 for the violin, case and bow but no chin rest. Everett actually owns three instruments, the Sears violin, the violin

⁸⁴ The company flew a crew to Goose Bay every three weeks, saving the long trip to St. John's (Tape 51).

passed onto him from Clim Fitzgerald through his father, and another instrument given to him by Kadder Hobbs.

Although Everett did not own his own violin until he was fourteen, he did have an accordion and a guitar when he was about ten years old. He believes that this may have been the first guitar in Red Cliff (Tape 51). While he still plays the guitar, he did not seem to take to the accordion, and despite his love of the violin he put it down for many years while working on the coastal boats.

Several musicians who were influential in Mr. Russell's musical development have already been mentioned including his father, William Hobbs, and Al Jenson. One fiddler Everett credits with influencing him was another teacher around his age named Russell Sharp. This man read music and played many of Don Messer's tunes. "He'd sit down and play it, right down to the fine point [and] get every note" (Tape 44). He holds musicians who can read from music in high regard. For example, he often commented that my version of the tunes must be the "right way" because I "got it from the sheets" (Tape 51).

Everett, himself, learns by ear, as do all three of my informants from Red Cliff. While his father only needed to hear a tune a couple of times, Everett feels he needs to hear the tune more often: "The way I play, I hear a tune or hear it on a tape. I got to listen to it for, over and over, probably five or six, seven or eight times until I start to get it, a little tune, ya know" (Tape 44). Perhaps needing to hear a piece many times is why he feels that his first song was likely a song or a hymn. In other words something he already knew. Also at a younger age, he picked up tunes quicker,

If you heard a tune a couple of times you were pretty well able to sing it then, ya know, you'd be able to hum it in your mind then and sometimes you never ever forgot it either ya know....Probably a couple nights afterwards you'd hear the same tune again and once you heard it twice or three times you were pretty sure you had it then, ya know, cause your mind was pretty sharp at that time. Cause if you had any ear for music at all, ya know, it'd sink right in, ya know (Tape 51).

When he began to play there were very few, if any, violinists in the Red Cliff area so he tried the accordion music on his fiddle. "After I got interested in fiddle and started picking it up, I got a lot of those accordion tunes, ahh on the fiddle, ya know and that came out pretty good most of the time, ya know" (Tape 44). He feels that there is a difference in the feeling of the music between the two instruments: "you just don't get the swing...on the fiddle, like you can get on the accordion" (Tape 44). Yet he believes that much of the accordion music used to be played on the violin (Tape 51).

Everett, like his father, feels that the ability to sing is important for a good musician. He commented that if a person "had music in them" they would likely try both the accordion and violin before favoring one instrument on which they would play tunes learned through vocal mnemonics.

Most of those people that you find that play music they can sing well in church, you find that years ago, I mean those old people years ago, you go to church and most of the people that you knew that played accordion or played organ or played fiddle, they were real good singers in church too ya know. And you'd hear them singing above the rest, ya know, with loud voices and good tunes sometimes they'd even, in the absence of the organist, they'd what we called 'rise the hymn', ya know start the hymn. You found that mostly that is someone could sing good, and whistle good and carry tunes good could also play accordion or play fiddle, ya know (Tape 51).

While he had a feeling that music could be inborn, he also thought that environment was an integral part of music learning:

I think you certainly had to live with it whether it was hereditary or not. I don't think it would do you much good to have in your genes if you never saw anybody

do it or never lived with it....If my father played I got interested because I lived with it and I heard it and I saw it, where the other person probably didn't (Tape 51).

Everett Russell's repertoire is an interesting mix of local traditional tunes and those learnt from tapes and television. Local traditional tunes are those commonly played and learned aurally from one generation to the next. This includes both well know tunes common throughout North America and those considered by my informants to be indigenous to the area. Although he only lived in Red Cliff until he was fifteen, Everett did learn many of the local tunes. For example, one day he began to play a tune that he was singing to himself, he explains:

I don't know if I got it from his whistling it or not. I'm not sure, but years after I got playing the fiddle I was sitting down and this tune was away back in the back of my mind somewhere and I finally figured it out on that keyboard. Some years afterwards we had a party at my brother's house up the road there [in Bonavista], and this fellow was here from Red Cliff, and I played it. And after I got it played he said, 'B'y that was some good,' he said 'I remember Will Hobbs' he said 'playing that tune.' Now he heard Will Hobbs, I never did, like I said I never heard him play. But he said that's Will Hobbs' tune.... Where I got it too, I mighta heard Will Hobbs whistling it ya know (Tape 44).

He also learnt several of his father's tunes though he regrets not learning more while his father was still playing (Tape 52). There was one piece in particular that he identified as one of his father's tunes, though he stated that it was also played by other musicians in the area (Tape 51). In other words, the tune was not widely associated with Captain Russell, as was the tune above connected to William Hobbs, but Everett remembers it as a tune played by his father.

As Everett did not name either tune and simply said he did not know the title, I will refer to them as “[Will Hobbs’ Tune]” and “[Father’s Tune]”.⁸⁵ My reasoning for this is twofold. Firstly, Everett obviously connects these tunes with these people and secondly, naming a tune after the person from whom it was learnt, is common practice in Newfoundland.⁸⁶

Media sources have been a big influence on Mr. Russell’s playing. His first exposure to music outside his immediate area was through the radio. He particularly remembers in the late 1940s and early 1950s listening each Saturday night to “Western Roundup” from Antigonish, Nova Scotia. This half hour program, featured the country and western music of Hank Snow, Wilf Carter, Ernest Hubb, Billy Arnold and perhaps one or two pieces from a Cape Breton fiddler. While he liked this type of fiddling he did not really try to play it, but just tried to remember the tune enough to hum (Tape 51). As well, Everett regularly watched the “Don Messer Show” and has several audio recordings of Don Messer, Graham Townsend, Winston “Scotty” Fitzgerald and the Rankin Family, among many others. He also owns tapes put out by Rufus Guinchard and Emile Benoit, two Newfoundland fiddlers, but he finds Emile’s tunes too difficult. Mr. Russell emphasized the difficulty of obtaining recordings of Newfoundland tunes:

Where are you going to get those Newfoundland tunes to [...] that’s not played very often? Unless you just happen to strike someone who knows them and they just hums them for you, or something like that. You don’t have the same opportunity to learn them as you do the tunes you hear on television or radio. You can go anywhere up to Clarendville, you can buy, at the Wal-Mart and can pick up fiddle tapes, ya know, Canadian fiddlers and that kind of stuff (Tape 52).

⁸⁵ The square brackets will indicate tunes for which I assigned a title based on available information.

⁸⁶ Perhaps the best Newfoundland related source for this is Kelly Russell’s collection of the repertoire of Rufus Guinchard (Russell, K. 2000). Please see the discussion on Tune Names and Rhymes in chapter four.

Television provides a broad spectrum of music for him, as he stated,

I've heard so many playing from the mainland some, ya know, anything. I'm searching the television all the time, the channels getting all kinds of music... So many different players you can [hear], ya know. If I get a chance, if I really get a chance to hear a program on television I tape it, ya know, at the same time. So I really got a lot of tapes here...(Tape 52).

Some of the tunes he has learned from media sources are "Arriving at St. John's," "The Liberty Two-Step," "Crooked Stovepipe," "Fisherman's Breakdown," "Ragtime Anne," "Golden Slippers," "Mauri's Wedding," "Maple Sugar," "Red Wing," as well as a few he could not identify other than to say that it was a Scottish tune or Don Messer played it.

Despite this main stream influence, Everett prefers not to tune his violin to standard pitch, but tunes from memory finding "the pitch that makes her sound" (Tape 44).⁸⁷ While it is hard to judge in this area, as the other two violinists I interviewed played in public groups (Ned Miffen) or were influenced by classical music (Joliffe Quinton), it is not uncommon for fiddlers to tune their instruments to a lower pitch.⁸⁸ There may be a few reasons for this. First, a slightly lower pitch often makes a violin slightly more resonant which causes it to project better, a handy trick for playing for dances; and second many musicians would not have had a standard pitch fork or other device to tune to.⁸⁹ This said, one of the reasons put forth about the popularity of the accordion, was that you did not have to tune them. I imagine that in a damp and variable

⁸⁷ He did show interest in tuning to my violin when we played together, but as he had not been tuned up to standard pitch, I tuned mine down so that he would not break strings and I also wished to heard the tunes as he was most comfortable playing them.

⁸⁸ Greg Walsh, from Bay de Verde, commented that his grandfather also tuned his violin about three notes lower than standard pitch.

⁸⁹ It is also important to understand that the standard a' = 440Hz to which many orchestras tune today was pushed up from a' = 435 in the nineteenth century and before this, pitch was not standardized but was adapted to the acoustics of the instrument (Randel 1986, 'Pitch' 638-9).

climate such as Newfoundland, tuning was likely a constant issue.

Everett both sits and stands when he plays. He holds the violin forward on his shoulder, near the front of his neck, and under his chin so he does not have to turn his neck much. Sometimes it is held above the chest and other times he allows it to rest on his upper chest. The scroll is slanted towards the floor and most of the instrument's weight is held in the left hand. Mr. Russell uses a fairly straight left wrist which allows his fingers to curl over the fingerboard. The neck rests on the skin between his palm and thumb so that the thumb curls up and around the G string. He holds his bow just above the grip and contacts the stick at about the first joint above the nail, holding these fingers straight. Everett also uses his whole arm to execute the bow strokes.

Although the media has played a large influence on his attitude and repertoire he played many tunes which he learnt in and associates with Red Cliff, and they seem to represent a special category within his repertoire. He also claims that there are several of these tunes which he has not heard anywhere else. Some of these tunes have already been discussed I will list here some of the others. These tunes comprised the majority of the pieces played during our interviews. They are as follows: "Tiddly Wink the Barber," "Pussy Got Up in a Plum Tree," "Pop Goes the Weasel," "God Bless the First Husband I Had," "Did He Go Up to See Grandma," "Bobby the Bull," and "The King is Coming."

While he did attend dances both in Red Cliff and Bonavista he did not play for them. He plays violin for his own enjoyment and figures that very few people know that he even plays violin:

I never played in public, never, and I doubt if there's twenty people with the population of Bonavista, which is about five thousand. I don't think probably twenty people... know I play fiddle. I never play in public, I probably just plays ahh, at a house party or something like that, never ever played in public (Tape 44).

He believes that there may be other fiddlers like him: "there might be a lot of fiddle players around but they don't come out in the open" (Tape 44).

3.4 Gerald Quinton

Gerald Quinton was born in 1922. He has one brother Aldophus (Dolph).

Gerald and Dolph took over the Quinton business from Johnny Quinton in 1956 and ran it together until 1990 when they sold it. During this time Gerald did the accounting and took care of the books in general. In 1969, they also opened a small modern grocery store.⁹⁰ Besides working with his brother he also took a course in radio repair (MD4, Track 1).

Gerald began playing accordion when he was about seven or eight years old. He started playing for dances in 1939 when Gus Oldford went overseas. He played by himself at dances for about twenty years and then he paired up with Larry Barker from Open Hall. Larry played accordion and Gerald played mouth organ. They played together until the mid-1990s. In the late 1970s they went to St. John's and played at the folk festival and along with a couple of dancers gave a workshop on how to do the square dance. Gerald has also been on a couple of episodes of *Land and Sea* including "A Time in Red Cliff" with Mr. Barker, and with Will Tremblett in the movie "Bay-o" filmed in Tickle Cove in the mid-1980s (MD3, Track 42).

⁹⁰ When they sold, it was stocked with freezers, coolers, a furnace, a hot water heater, custard cone machine, and a meat freezer (MD3, Track 48). For more about the Quinton business please see chapter one.

Although Mr. Quinton did listen to radio and commented on a singer named Jackie Walsh, he does not seem to use it as a source for new music. He claims to have learned his repertoire prior to radio and television. Unlike Everett who listened to stations from Canada in the fifties, Gerald said that when they got a radio in the mid-1930s, they could only tune in the local stations, such as VONF from St. John's. He had to have a ground wire outside to pick up stations at the time, and they did not pick up stations from off the Island until they got electricity in the mid-1960s (MD4, Track 1). He stated not many people came over to listen to the radio but they did come from both Open Hall and Tickle Cove and to watch wrestling (MD4, Track 2):⁹¹

The house would be full of people, crowds, sitting on the floor, watching the wrestling... They'd come from Open Hall and Tickle Cove and all around to watch the wrestling. And some nights it was a job to see it, snowy eh? The reception was not that good eh? And remember one night it was blowing a storm of wind and me and Will Hobbs went up on top of the hill, and the antenna was blown off the station and we got it back on the station so that people could watch the wrestling... Right up on top of that mountain... the antenna is still up there now... five hundred feet of lead in, five hundred feet! Couldn't pick up anything at all without going up on top of the hill. How many stormy nights did we go up? (MD4, Track 1-2).

Gerald learnt his repertoire from the other musicians around him, such as Will Hobbs, Gus Oldford, Richard Muggeridge and Larry Barker. Although he started on accordion he became known for playing the mouth organ or harmonica. He can also play a little guitar and has other instruments such as a tin whistle, recorder, melodica (a button-type of modern harmonica) and jaws harp which he does not play often.

Gerald has a very energetic manner when he plays, using his feet to keep time. He claims that his feet are an integral part of his music and claims that if he is in a room

⁹¹ They acquired a television in 1955. Wrestling was aired on CBC on Friday nights (MD4).

with carpet he has to use a wooden board so that he can “step dance” while playing. In fact, this part of his performance caught the ear of the movie directors in the film “Bay-o” and they asked to record just the sound of his feet.⁹² Gerald jokes that he should be called “Stompin’ Gerald Quinton” like the Canadian country singer “Stompin’ Tom Connors” (MD3, Track 35-36). Tapping one’s feet while playing is common among traditional players as it helps keep a steady beat.⁹³ Some players change their stepping pattern irregularly but Mr. Quinton seems to use the heel of his right foot while subdividing with both his heel and toe of his left foot.⁹⁴

Unlike many fiddlers who claim to know hundreds of tunes, Gerald underestimates his repertoire exclaiming: “I knew a whack of jigs, I tell you, I bet you I knew fifteen or twenty!” (MD3, Track 42). He played sixteen of these while I was there and gave me a copy of a tape he and Larry Barker had casually recorded for some people in Winterbrook who wanted to hold a square dance but did not know what to play. Unlike Everett Russell who learns music primarily for his own enjoyment of playing, Gerald’s repertoire consists almost exclusively of square dance tunes, as that was his main activity and reason for performing. While several of these tunes were played by Everett Russell, he also played others I had not heard such as “Fire on the Mountain,” “Tea in the Cupboard,” “Tickle Me Now Joanna,” “Young Man You Kissed Me

⁹² During our interview his feet on the floor were actually causing the microphone and other material on the table to bounce!

⁹³ There is a famous story of the first time Rufus Guinchard, a well known Newfoundland fiddler from the Great Northern Peninsula, tried to play for a dance. He found it difficult to keep a steady rhythm. He realized then that he needed to use his feet, so he went home and practiced. I remember meeting him when I was a child being fascinated by how quickly his feet moved.

⁹⁴ Foot patterns have been noted elsewhere in Canada with fiddlers from Cape Breton and Quebec.

Daughter,” “Cover Me Up in the Blankets,” “Nancy Hogan’s Goose,” “Molly Mulgrady-O,” “Walk the Halifax Road,” and “Yankee Doodle.”

3.5 Fiddlers of Bonavista and Princeton, Bonavista Bay

The following fiddlers were not born in the immediate Red Cliff area but in the general region of the peninsula, at Bonavista and Princeton. I include brief biographies as a means of comparison with the previous musicians and to further the understanding of how traditional fiddlers live today.⁹⁵ As they are from the general region, they are able to shed light both on the Red Cliff traditions, through similarities and differences.

Bonavista was the commercial center of the region and Princeton was the closest train station. People often traveled back and forth to Princeton to catch the train, meet people and ship fish or other goods. When men left their communities to find other work in the lumber industry, or go to St. John’s for a berth fishing or sealing they had to go first to Princeton for the train. There was not much traveling between Red Cliff and either Bonavista or Princeton for casual social contact as the distance was too far for convenience.

3.6 Ned Miffen

Arthur (Ned) Miffen was born in Bonavista, February 1928, to Charles and Clara Miffen née French. His mother, Clara, had been born in Bay Roberts but was adopted by Arthur Sweetland of Bonavista after her parents died when she was young. She herself passed away when Ned was only five years old (MD4, Track 10). With his three sisters,

⁹⁵ I also interviewed Adrian Quinton and Calvin Prince of Princeton but space does not allow me to include their biographies.

Gertel, Florence, Belle, and one brother, Reginald, the family moved yearly from Bonavista to Cape Bonavista in the summer, so that his father could fish, as had several generations before him (MD4, Track 11). His family arrived in Newfoundland from Poole, England in 1730. They first settled at Trinity, Trinity Bay then came to Bonavista. The son, settled in Bonavista, opened a business, and had eleven children from which all the Miffdens in the area are descended. Mr. Miffden added that one of the eleven children, a Susan Miffden, moved to Red Cliff and married a Quinton (MD4, Track 10).

Ned attended a three-room school in which he finished grade eleven before attending university in St. John's. He then went to MUN for a year, taught for another year and then moved to mainland Canada (MD4, Track 55). He lived in Toronto and was then a plant operator in Niagara Falls, Ontario for a year and a half. There he married Dorothy (Dot) Little from Bonavista and when they returned to the Island for a holiday in 1953, they stayed (MD4, Track 8). Together they had two sons, Edward and Randy.⁹⁶ Upon returning to the Island Ned taught for another year before returning to university to finish his degree in Education and Arts. They moved to Catalina in 1965 and eventually he became the principal of the junior high school. His teaching career lasted thirty-seven years and in that time he taught each grade including grades one through nine in the same room in Appleton, BB (MD4, Track 55).

Mr. Miffden explained that there was always music in his childhood home:

"We always had music even before radio...In fact, I went to sleep more than one night to

⁹⁶ Both worked their way through school through the armed forces. Randy, is still in the Navy and stationed in the United States in Virginia, while Edward now works for a high tech company in Ottawa, Ontario (MD4, Track 7).

music being played, the sound of music. Mother and father, I can remember that,... they used to play after I went to bed” (MD4, Track 16). His father played fiddle and his sisters sang and played organ and piano (MD4, Track 10-11). Reginald, and Gertel, also played the violin but she at least, did not play in public (MD4, Track 11, 25). His mother played organ and had studied with the church organist for over four years, or eighteen quarters, a quarter being three months at a time (MD4, Track 16). His grandfather also played fiddle and though he is not sure if his great grandfather played he was known as a great dancer (MD4, Track 10). His father taught a couple of the neighbour boys to play fiddle, Stewart and Albert Tremblett. Their brother Lance took up the guitar (MD4, Track 17).

When he was nine, Ned took ill, likely from bronchitis, and was bedridden for part of the winter. “So, father would have the violin there, he used to play it day after day so I could listen so I suppose I got it from osmosis” (MD4, Track 10). His father played hymns and dance music. He could also read music and they read duets from hymn books and music written for bands. His father had access to the band music as he played the “first bass,” likely a euphonium, in a brass band in the town (MD4, Track 45). Perhaps it was this prevalence of music in the house that encouraged Mr. Miffen to take up not only the violin, but over the years also the guitar, steel guitar, mandolin, and a little piano. His wife exclaimed: “he can play anything with a string, one string if he had to play on it!” (MD4, Track 11).

As did his father, Mr. Miffen also played for dances. He figures that he played for his first dance when he was thirteen and continued to play for dances through the 1940s, 1950s and 1960s (MD4, Track 11). Ned remembers the first electronic equipment he saw. It was in 1942 when he went to play on the American base at Cape Bonavista.

They had a microphone that fitted under the fingerboard to amplify the instrument. He claims to have never seen one like it since (MD4, Track 12). Although the Americans did attend the local dances microphones were not common at that time.⁹⁷

During the winter, the people would “amuse themselves” with dances and one could expect a couple of dances each month at the Parish Hall, Masonic Hall or other local halls (MD4, Track 23-24). In the 1950s Mr. Miffen was part of a band which played for dances. Ned commented that when the band performed he would play for a “square set” if the people asked for it. “I’d play the fiddle to get them going and then play the slow music on the steel guitar, when they wanted a square set I’d play the fiddle” (MD4, Track 23).⁹⁸ He bought the steel guitar in Toronto and used it for the waltzes and the Paul Jones (MD4, Track 23). Ned played for dances with his band outside of Bonavista in Port Union as well. In this group they also had a piano player, Mrs. Gerty Murphy, and a man who played piano accordion. He liked to play with the piano accordion as it could play in any key, “so if you wanted to play a nice tune in F you could” (MD4, Track 53). Recently, he joined a group called the Cape Shore Boys, who were all members of the Odd Fellows Society. They played for concerts and in the retirement homes. Unfortunately, Ned found he had to quit when the group became popular as the drive between Bonavista and Catalina was too long. The members of the group were Samuel Wade on accordion; Ed Keough, guitar; Clarence Hayward, spoons; Wilson Hayward on the ugly stick; and another man who played the roman knockers and

⁹⁷ The Americans, they did affect the local dancing by introducing the jitterbug (MD4).

⁹⁸ I believe that the term “dance” was changing at this time to become associated in the modern sense with bands and less of the traditional group dances.

a pie pan as a drum (MD4, Track 14).⁹⁹ With this group he played during the Cabot celebrations in 1997, and on a cruise ship which visited Bonavista (MD4, Track 54, 64).

During his time playing for the traditional square dances, Mr. Miffen said it was mainly accordion players and that he did not know of other dance fiddlers in Bonavista. As mentioned earlier, his father had taught some of the Tremblets to play and Ned also knew two other fiddlers, Eric Maidment, and Bob Pardy. Bob was about ten years older than he, the Tremblets eight to ten years older while Maidment was middle aged when Ned was a boy (MD4, Track 18). The fiddlers he did know just played for their own enjoyment, playing songs and Stephen Foster tunes in the community concert (MD4, Track 24-25).

Ned claims to know approximately two hundred tunes and commented that on another day he would play a completely different set of music (MD4, Track 57). He cites several sources for repertoire, including his father, other musicians, radio, long-play records and fiddle books. He owns several fiddle books including one of Don Messer's collections and two small books from a series called *Fiddlers Tune Book* edited by Peter Kennedy and published by Gale Music Press (MD4, Track 68). Although he did learn tunes from his father and other local musicians to begin with, he feels that he plays in a different manner and with a different repertoire from either his father or grandfather who he terms as "traditional" players (MD4, Track 53). I tried to draw out how he differentiated a "traditional" player from another type of fiddler but he seemed unsure

⁹⁹ The ugly stick is a homemade instrument comprised of a broom stick to which beer caps are attached by nails, there is a boot on the bottom and a tin can on the top. It is used as a percussion instrument. Time is kept with the boot and the can is hit with a stick so that it rattles the beer caps. Roman are two flat pieces of wood that are slapped together and used as another percussion instrument (MD4, Track 14).

how to describe this. From the rest of the interview, I've inferred that he defines a traditional fiddler as someone who plays primarily tunes popular to the area, that were handed down aurally, such as "The Grandfather's Clock," "Pop Goes the Weasel," "I'se the B'y," "Little Brown Jug," "Off She Goes," and "Irish Washerwoman" (MD4, Track 52-53, 47).¹⁰⁰ Or in other words, a musician who did not learn tunes, as he did, from media sources. It is interesting that although he played for traditional square sets, he does not seem to consider himself a traditional fiddler.

Radio and recordings were a big influence on his repertoire. Mr. Miffen remembers having a battery operated radio in the early 1930s, so that they could bring it to the Cape in the summers (MD4, Track 17). In particular, he remembers hearing a station from Antigonish, Nova Scotia in the late 1930s and early 1940s (MD4, Track 46). He has listened to Don Messer, Ned Landry, Winston "Scotty" Fitzgerald, Graham Townsend, and Natalie MacMaster (MD4, Track 39). He particularly admires Buddy MacMaster's playing and commented on a "masterful tune" he heard him play on the radio. A few of the tunes which he has learnt from these sources are "Maple Sugar," "Beautiful Point Aconi," "Patronella," "The Balkan Hills," and "Westphalia Waltz."

Interestingly, Ned commented that he found the music in Red Cliff to be quite different from that in Bonavista. He stated: "there is a lot of music in Red Cliff. They like their dancing and their music" (MD4, Track 49). He found that Gerald Quinton and Larry Barker played much faster and knew tunes which he did not (MD4, Track 31).

¹⁰⁰ His grandfather did play some of these tunes, including "Off She Goes" (MD4, Track 29).

3.7 Joliffe Quinton

Joliffe Quinton was born August 6, 1939 in Greenspond, Bonavista Bay to Joliffe Lloyd and Edith Quinton née Hutchins. The family moved to Princeton, Bonavista Bay in the summer of 1947. Joliffe is the eldest of five children, Frank, Louise, Sylvia and Terry. His grandfather, also Joliffe, was born in Red Cliff and his father in Princeton on January 3, 1910.¹⁰¹ His father, Joliffe Lloyd, was at one time an Anglican minister in Greenspond, BB and in Long Beach, TB but he later left the ministry and became the Bonavista area sales representative for Browning Harvey Ltd., a grocery distributor. His mother, Edith, was a trained pianist and classical violinist. Both she and her sister, Annie Lou taught music lessons.

Mr. Quinton started his education in a three-room school in Greenspond when he was six years old and continued in a one-room school in Princeton. The building was designed with large doors which when opened revealed a stage, for local concerts and dances. This school catered to all the students in the community from primer through high school. When Joliffe was in grade ten they moved the grade ten and eleven classes to the Orange Lodge. After high school, Mr. Quinton attended university in St. John's and obtained two degrees, in Arts and Education, as well as a teacher's certificate. He then began teaching math and English in various communities around the Island. In the early 1970s he began teaching at the Adult School in Stephenville, five years later he transferred to the College of the North Atlantic in Clarenville and settled in Shoal Harbour.

¹⁰¹ Joliffe is a family first name. Tradition holds that it was a last name in the Channel Islands. When a Quinton married a Joliffe it became a first name.

He married Millicent Short from British Harbour on August 3, 1968. Together they had three children: Ian born in on April 11, 1971; Brian on December 13, 1973 and Anne on January 18, 1977. All three were heavily involved in music. Ian and Anne are pianists while Brian is a baritone. Both Brian and Anne have attended university music programs.¹⁰²

Joliffe began to play fiddle when he “was big enough to hold a full sized violin.” His mother did not give him formal lessons but did show him some basic technique. Although he did learn some classical music he focused primarily on the jigs played at the local dances. He began playing for “times” as a teenager. It seems that there were many musicians in the community willing to play because as soon as he stopped someone else would start. While the main dance was the square set, a dance club was started to learn some of the dances which were fading out such as the lancers and the Virginia reel (Tape 1). However, Joliffe explained they might only dance these once a night as the sets were preferred. Evidently, the revival eventually worked as his sister Louise remembers dancing the lancers in Princeton (pers. com.).

Some of the other fiddlers in the area are the previously mentioned Pickett brothers, Stan Peach who worked at the train station, Cal Prince, and Adrian Quinton. He also commented on Billy Moss who step danced quite vigorously: “He’d have both his feet going all night,” while playing the accordion. There was another older man by the name of Moss from Southern Bay, who was asked to play once but was reluctant as he had not played in some time (Tape 1).

¹⁰² Anne has attended MUN and Acadia University, and Brian has studied at MUN and the University of Ottawa.

Although his career is not in music, he does play for various functions such as weddings often with guitar accompaniment. Mr. Quinton stated that he enjoys playing with a good guitarist. A good guitarist is one who is able to find the chords by ear, and with whom the dynamic inspires them to remember other music as they play. Two such guitarists are Steve Quinton and Russell Pack, with whom he has “played all night on the back step” (Tape 1). Recently, a small community orchestra was organized in Clarenville and Dr. Wiley Mews is the conductor. Joliffe is a member of this group (Tape 1).

Due to his skills at learning by ear and reading music, Mr. Quinton has a varied repertoire learnt from other musicians, tapes, television, radio and music books. Some of the music he cited for a dance include: “I’s the B’y,” “Mussels in the Corner,” “Posts, Shores and Loggers,” “I Rowed Up in a Dory,” “Road to the Isle,” “Mary Had a Little Lamb,” “Quarreling Old Man and Old Woman,” “Devil in the Garden,” and “Pop Goes the Weasel” (Tape 1). When asked, he was also familiar with a few of the Red Cliff tunes such as “Pussy Got Up in a Plum Tree,” “Tiddly Wink the Barber” (Tape 45). Joliffe explained that he also plays quite a few Don Messer tunes (Tape 1). Some of the other music he has learnt from books or other media sources are “Lord Wellington,” which he heard on CDs of the Irish Descendants and Natalie MacMaster, “Big John McNeil,” “Rippling Water Jig,” “Maple Sugar,” and several tunes of Irish or Scottish origin for which he did not know the titles (Tape 1).

3.8 Musicians from the Region of Bay de Verde, Conception Bay

Bay de Verde nestled in the lee of Baccalieu Island, at the northern cape of Conception Bay, seems to be another outpost with an abundance of musicians. Most of

the traditional musicians who are mentioned below played not only in Bay de Verde but also in the surrounding communities of Red Head Cove, Grates Cove, and Caplin Cove. Once in a while they might go as far as Daniel's Cove or Old Perlican and sometimes even further afield, along the coast of Trinity Bay or down the north shore of Conception Bay. For example, in the summer time, they might go as far as Long Beach or Northern Bay for a garden party (MD6). At one time, the fiddlers walked or went in horse and carriage, but later caught rides in automobiles. During the 1930s the regular pay for a fiddler was \$2.50 per night. In the late 1940s and early 1950s, Ned Walsh charged \$3 per dance or \$5 for two consecutive nights (Tape 11). Mark Walsh related that his father, Will, was often paid \$5 to play for a dance which started about 9 p.m. and might last up to seven or eight hours (MD6, Track 1).

I was able to interview three people from Bay de Verde, Ray and Greg Walsh, and Kevin Broderick. The Walsh family was mentioned to me by a St. John's fiddler and violin maker Colin Carrigan, who told me of their long association with the violin (Tape 3). There have been at least four generations of fiddlers in their family.

The Brodericks are another musical family. Although they do not have the same past association with the violin, they are musical nonetheless. Kevin plays violin as does his son D'Arcy, who has been a member of several well-known musical groups. Most of the children play instruments and when I was able to visit on St. Patrick's Day I walked into the middle of a musical afternoon. Differences in style between these two families will be discussed later.

Besides these two families, "there was a bit a music in most of the Coishs...just about all the Coishs played something" (MD5, Track 51). Alan and his son Joe both

played violin and accordion, while Chess, and Lew played accordion. Georgie Wiseman, Joe's step-brother, also played accordion. (MD5, Track 51). Joe would often ask people to spell him for a set so that he could dance with his wife, Emma Jane (MD6, Track 1). Alan and Joe were regular dance musicians but Lew did not perform for dances. As Mr. Boderick said,

Lew b'y, Lew was a fine old hand to play the accordion. He wasn't that extra good to play for dances but he could sit down in the house, and he could, he was one of the best to play at sitting down, but now he wouldn't play for the dance like Mark's father or Alan. He was too, I dunno, cautious like (MD5, Track 51).

There were other Walshs who played. Will Walsh, a well known accordionist, was born on March 26, 1914 and still lives in the Bay de Verde area (MD5, Track 39). He played in all the communities around and even went as far down the Trinity shore as Brownsdale a few times.¹⁰³ He would be picked up on one day and driven home the next (MD6, Track 2). Mose Walsh also played for dances on the violin. Kevin remembers once when Mose was tired: "he wiped the sweat off, with the fiddle between his legs and haulin' the bow up and down, and the people out dancin' didn't know....he did, I saw him do that" (MD5, Track 52). Another time, they walked across the barrens to Daniel's Cove in June, danced all night and walked back in the daylight (MD6, Track 4). Mose had played for that dance and on the way back he decided to take a break. Kevin related the story:

I can remember him now, walking up in the morning, the sun shining and he sat down on a rock playing the fiddle on the way. Poor Mary Joe, Mary's aunt, lost the heel off of her shoe out dancing, ... on the barrens. Those were the good old days, I tell ya (MD6, Track 16).

¹⁰³ Will Walsh's son, Mark Walsh, was present at the interview with Kevin Broderick.

Billy Murphy was another violin player in Bay de Verde who knew “little complicated tunes, reels and jigs” (MD5, Track 31). He would visit the Brodericks and Kevin remembers: “Every time he’d come to the house, like say, at this time of the year or in the fall of the year... when it wasn’t too busy, no matter what we were doin’ out in the forge... father would always come up and hear Billy Murphy playing the fiddle” (MD5, Track 31-2).

Billy’s brother, Dan, a school teacher, also played violin and could read music. Dan learnt many of his tunes from another teacher, Master North. He had several exercise books held together with sewing thread in which there were many of Bill North’s tunes written down. It is not known for sure if Master North played much or which instrument he used, but as Mr. Broderick pointed out, “he must have known the tunes,” for Dan Murphy to write them down. (MD5, Track 41). Both Billy and Mr. Broderick’s brother-in-law, Jim Moore, attended school under Master North’s tutelage.¹⁰⁴ North had, passed away by the time the Brodericks moved to Bay de Verde. As Kevin and Billy often played together, Kevin figures he may have learned some of Master North’s tunes through Billy who may have learnt them from Dan (MD 5, Track 41). Mr. Broderick also played with Dan himself, and commented that he did not play “those old dance tunes” (MD6, Track 2). This suggests that Master North’s tunes were of another style, perhaps more of a Scottish or rolling Irish type. This would account for Kevin’s description of Billy’s playing as “complicated.” Two other men by the name of North, Jim and Joe, were also mentioned as good step dancers (MD 5, Track 43).

¹⁰⁴ Master North taught in Bay de Verde for thirty years from 1874-1904 (Walsh 1976, 42-43).

A man by the first name of Alfred, who took high school lessons with Mr. Broderick's sister, Kathleen, also influenced Kevin's interest in music. He played violin, accordion, mouth organ and piano. The type of mouth organ he owned in two keys was rare at the time. He was also quite a dancer: "we'd be over out in the stable playing the fiddle. He'd have the long boots on and b'y, could he ever dance" (MD5, Track 40). They played quite a bit together. Alfred served in World War II, but met an untimely end in Cooks Cove (MD5, Track 40).

Andy Power from Caplin Cove influenced Kevin's father quite a bit. They worked in the woods together and he was a good fiddle player.¹⁰⁵ Andy later left for Nova Scotia where he played on the radio, but was killed in the mines in North Sydney (MD5, Track 31). Kevin predicts that Andy was about twenty years younger than his own father which would put his birth date at approximately 1898. Another Power, Jim Power from Lower Point, who is over eighty and still lives in retirement in Old Perlican also played violin (MD6, Track 2).

Red Head Cove, just three miles from Bay de Verde, had a number of musicians. Leo Hatch and several of the Cahones played violin. Martin Cahone played and sang as did his son Kevin. Unfortunately, both of these men have passed away. Mr. Broderick believes that Kevin Cahone was about his age. His son, Terrance Cahone still plays fiddle and guitar.

Another musical family was the Keyes. Jack Keyes played the violin while Uncle Pat Keyes and John were good singers. John sang in the choir and Kevin's father would

¹⁰⁵ Although Mr. Broderick remembers hearing him play, he was quite young and doesn't remember how he performed.

have him over during Christmas to “sing a few songs and have a bottle rum and that” (MD6, Track 16). He sang country songs such as “Battlestown Brier,” “The Flower from Here,” “The Big Ship was Sailing,” and knew seven or eight verses of “Sweet Sixteen” (MD6, Track 16).

Further down the Conception Bay North shore in Northern Bay was fiddler Elias Woodfine. Even though Elias no longer performed in public Mr. Broderick played with him at his house. Kevin remarked on how Elias sang lyrics and played fiddle at the same time (MD 6, Track 2).¹⁰⁶

3.9 The Walsh Family

The Walsh family has had a long association with the violin. I interviewed both Ray and Greg on June 26th, 2001 and Ray once more, March 19th, 2002. The first Walsh of this family, Ray’s great grandfather, came to Newfoundland sometime during the last half of the 1800s (MD7, Track 2). He settled permanently on the ocean or backside of Baccalieu Island near one of the few available landing spots (MD7, Track 2). Baccalieu is “a long island... about a mile off the coast and it’s one of the roughest places in the province”(MD7, Track 2). No official settlement was allowed and only a few families lived there. Mr. Walsh was not really sure why anyone would settle there other than to fish as the “back of the island is worst than the front; it’s a terrible terrible place to live. It’s all cliff!” (MD7, Track 2, 13). Ray stated that, his great grandfather was not born in Bay de Verde but likely came there as a servant, or “ship man,” with the fishery (MD7, Track 14). One reason he may have settled on Baccalieu as:

¹⁰⁶ Emile Benoit, from the Port au Port Peninsula, was also famous for “diddling” along to his tunes.

...he would have had no land, or fishing premises, in Bay de Verde. Now that's only my suggestion, I don't know if that's the case or not, but the only other explanation that I could have for going to Baccalieu was that he was a complete fool, a maniac (laughter)! Because very, very, few people did that. It was such an inhospitable spot, but they lived there for years and years and then they moved back to Bay de Verde (MD7, Track 14).

There is another fact that supports his theory of the Walshs relatively late arrival in Bay de Verde, was that:

you saw where Kevin lived, Kevin Broderick. Well, our family, all the Walshs lived up above him on the side of the hill there. Now that looks pretty good today, tomorrow or yesterday because there's roads there, but traditionally fishermen lived as close to the water as they could and they tried to get a bit of level land. But all the Walshs live up by the side of the hill, and most of the land on which their houses are built is sort of dug into the hill, sort of terraced like, so you would actually make a level place to build a house. Which would indicate to me that they were late comers to the community. Now some of my relatives don't accept that (MD7, Track 14).

William Walsh, Ray Walsh's grandfather, was born on Baccalieu Island in 1882 and moved to Bay de Verde in his late teen years. William Walsh was both a fisherman and a blacksmith. Although, he lived until 1959 and did play fiddle Ray did not hear him as: "by the time I was old enough to be interested in what he was doing...he was no longer interested in the music" (MD7, Track 3). However, Ray does own his grandfather's violin which "he had a lifetime" (MD7, Track 3). He has also been told that his grandfather was an "excellent fiddle player and he played for dances in the halls in Bay de Verde and the surrounding communities" (MD7, Track 3).

Ned Walsh, Ray's father, was born in Bay de Verde in 1911 and grew up as an only child. His brother died at the age of seven, and his sister and mother within two weeks of each other when his sister was two years old (MD7, Track 12). He, himself, passed away in 1995 at the age of 84 years old. During his lifetime, Ned Walsh was a

fisherman, business manager for O'Neil; a fisheries inspector for the Canadian government, and until the 1960s an entrepreneur with his own small business.¹⁰⁷ His other work included going to the ice and traveling to St. John's to help build the American military base during World War II (MD7, Track 3-4). Ned, like his father, played the fiddle and did at one time play for dances. Although he did play for recreation at home, Ray did not hear his father perform at a dance as by that time accordion had become the accompanying instrument of choice (MD7, Track 3). Greg remembers that his grandfather would play when people came to visit:

He loved playing for people. I can remember going down there whether it was for someone's birthday or an anniversary or my great aunt...it was her feast day or something, no matter what the occasion at the end of the night the fiddle would come out. And because people would want it to and because people would expect it to and he'd have it out. That still happens home but it tends to be a bit more forced. It's more natural to put on a CD (Tape 11).

Greg commented that his grandfather used an ornament which he has not heard elsewhere. It was a short trill using only two or three upper grace notes the semitone above. Greg demonstrated this in a tune called "Who Stole the Miners Hat?" He also commented that when he heard his grandfather play he was surprised how many open string drones were used, and Ray pointed out that this technique made the fiddle louder so it could be heard over the hall. As well, his fiddle was "never tuned to standard pitch" but at least two or three semitones lower. This also helped the resonance carry further (Tape 11).

¹⁰⁷ His business was a general store to which the local fishermen brought fish, and he operated a cod liver oil factory.

Ray Walsh, himself, was born in Bay de Verde on March 17, 1943 to Ned and Bridget Walsh (née Keyes).¹⁰⁸ When he was in his early teens, Ray worked for three or four years in his father's cod liver oil factory and then picked up a number of odd jobs such as truck diving and fishing during the summers to help pay for university (MD7, Track 4). Ray explained that he has had two careers, one as a school teacher and the other as a musician. A teacher for 32 years, he taught in Marystown, Bay de Verde and St. John's. He found music was an important element during his teaching career as "music is a great part of the educational system," and of course it helped that "if you could play an instrument all the students loved you" (MD7, Track 5). As a musician he has played in a couple of groups but most notably he was a cast member of the CBC show, "All Around the Circle," a half hour Newfoundland music program, which aired from 1964 to 1975 both as a local and then national show (MD7, Track 20).¹⁰⁹ Ray worked on the show concurrently with teaching, a demanding schedule (MD7, Track 20). On "All Around the Circle" he did not play violin but piano accordion, which he found to be more versatile than the traditional single row button accordion.¹¹⁰

Ray began to play music when he was big enough to hold a full sized violin. He explained: "It was just something that you saw your father doing and you wanted to do it as well. You didn't understand that you were preserving tradition, you just wanted to do

¹⁰⁸ His mother is now in her eighties, and as his birthday was St. Patrick's day, Ray assumed that they may have called him Patrick except that there were already a number of children named Patrick in the community. It turns out that Ray does not have any first cousins as his father was an only child and neither his mother's sister nor brother married (MD7, Track 12).

¹⁰⁹ CBC started out making 39 local shows during the winter plus 13 in the summer when it replaced the Tommy Hunter Show on the national network. Later, as expenses rose, they cut back to just 22 or 23 shows per season and aired reruns for the rest of the year (MD7).

something that he did” (Tape 11). He began playing for dances in his mid-teens. He was asked: “because I could play the accordion and there were only a few people who played at that time, and you’d get to play a few dances in the hall.”

While traditional music always appealed to him, he admitted to being enthralled with country and western music that he heard over the airwaves at the time. The radio proved to be a major influence on his early musical taste and preference of instruments. His favorite artists were Hank Williams, Hank Snow, and Johnny Cash.

And when I was growing up in the fifties, in the late fifties, by the time I got to be twelve, fourteen, fifteen years old, I wanted a guitar. And I wanted to be able to play guitar like the fellow who played for Johnny Cash, Luther Perkins...I wanted to play guitar like that. I didn’t want to play fiddle. I didn’t want to play accordion. I wanted to play guitar like Luther Perkins and we wanted to sing Hank Williams tunes (MD7, Track 16).

While teaching in Marystown on the Burin Peninsula, Ray joined a band that played early rock and roll - Chubby Checker, the Twist, and Elvis. First he joined the band as a drummer: “and I couldn’t play drums but in order to play in a band I’d play anything” (MD7, Track 16). Once the other members of the group figured this out, they got a new drummer and gave Ray a piano accordion. Later when he moved to St. John’s he was asked to play with the well known singer John White, and a year later joined “All Around the Circle” (MD7, Track 18). Now, his family has formed a group called “The Walsh Family Band,” with himself, his son Greg, his daughter Michelle and nephew Ron. They have played around the Island, at the St. John’s Folk Festival, the Arts & Culture Centre and produced a couple of recordings (Tape 12).

¹¹⁰ The piano accordion can be played in any key, has a wide range of three octaves plus a third, and offers a number of stops to vary the sound, whereas the “Newfoundland” accordion or button accordion is restricted to one or two keys per instrument (MD7, Track 17, 19).

Greg Walsh, was born in November 1975, the youngest of three children, his sisters are Michelle and Karen. He has an undergraduate degree from MUN in Newfoundland history and a Masters of Archival Studies from the University of Windsor in Windsor, Ontario. He now works at the Newfoundland Provincial Archives.

According to his father, Greg did not show much interest in music until he was a teenager. His first instrument was the drums, then guitar and from there mandolin and banjo (MD7, Track 11). He slowly moved from heavy metal towards traditional music and by his second year at university he decided to try violin. Greg admitted that he would try a violin, which was hung on the wall behind the door when no one was around. He was convinced that he would never learn an instrument without frets. Eventually, he asked his father if he could take the fiddle back to St. John's with him. As he already knew tunes on the mandolin he just switched them to violin (Tape 11). He did not take violin lessons and his father gave him perhaps an hour of formal instruction (MD7, Track 11). Fortunately, Greg proved himself wrong, and violin is now his main instrument. He is in demand as a fiddler, not only with his family's band, but is a member of The Navigators, and has stood in with bands such as the Irish Descendants.

Neither Ray's nor Greg's first tunes were jigs, but songs. Ray's first piece was "Home Sweet Home" by Stephen Foster followed by "Home on the Range." An uncle of his would play the latter tune many times over, so Ray figured he "probably knew how to play it as soon as I put the bow cause I heard it so much" (Tape 11). "Home on the Range" was also the first tune he played in public at a local concert, and it went so well he has liked it ever since. Perhaps his father's preference for this song was the reason

that it was Greg's first tune. He followed it with "Let Me Fish Off Cape St. Mary's" (Tape 11).

Although Ray's main instrument is no longer the violin he did play a couple of tunes during the interview as demonstration. He prefers to stand and holds the fiddle low on his shoulder at the top of his chest by his armpit. The scroll points downwards and to the left almost perpendicular to the floor, with the weight of the instrument supported along the thumb side of his left hand. To perform string crossings he twists the violin rather than using much bow arm movement. Greg, also holds the instrument low and on the day of the interview at least held the fiddle on the right side of the tailpiece as there was no chin rest on the family instrument. He also holds weight in his left hand but his left wrist seems to be straighter.

While both Ray and Greg have played other types of music on various instruments, they seem to feel a strong connection to the old traditional tunes, particularly those played in Bay de Verde. For example, Greg is a regular at both the O'Reilly's and local Ceoltas music sessions and plays many Irish tunes. However, the music from Bay de Verde constitutes a separate category in both their repertoires.

This family has a strong sense of being tradition bearers. Referring to his father's repertoire, Ray states: "I have not heard anyone play, well, dozens of the tunes that he played..." (Tape 11). He pointed out that on "All Around the Circle" they played with many fiddlers, and other fiddlers from the west coast of the Island and elsewhere, and no one else knew these tunes. Yet they were normal traditional tunes played in Bay de Verde that their family learnt from each other and other local musicians (Tape 11). Ray pointed out:

One of the ways that a person learns a tune is by playing it and after a while you need a reason to play it. You're just not going to sit down home and play the tune, so a lot of these tunes my father played, there's no place to play them. He [Greg] goes down to a session and he doesn't play them, because no one else knows them, so why would you play them. There's no opportunity to play them. So, eventually they're getting to be forgotten, which is sad. My father kept them going because he ... played them for dances (Tape 11).

The Walshs really have a feeling that this music is unique to the Bay de Verde area. They also have found that not only are some of the melodies rare but the manner in which they were played is inconsistent with much of the mainstream British Isles' music. The Walshs claimed that in the old square dance music there were often extra and/or missing beats. They explained that the extra beats were added for the dancers so that they could start or finish whichever figure they were dancing at the time. In Bay de Verde this extra time was expected and if it was not played then "you had fooled up the dancers" (Tape 11). Another reason to explain the presence of extra or dropped beats is that, Ned Walsh and other musicians, usually played alone. "When you're playing by yourself, you can do what you like because anything is right, and the reason they would do that was to accommodate the dancers (MD7, Track 23).

Greg described these tunes as being "as pure as you can get, extra beats and scrunches in the middle of them and everything" (Tape 11). Both Ray and Greg made a point of explaining however, that they have had to adapt the tunes for a band context and therefore do not play these tunes as Ned Walsh did. For example, when they recorded two of his tunes for their album "Passing of the Years" they played them slightly slower and as straight reels so that the bass and guitar could follow. He explained: "In order to get the guitar and bass in under them you sort of have to adapt them, you see, and then

they lose their original, traditional. ...I mean, they are still the same tune with the same notes and things, but it's done a bit differently" (MD7, Track 23).

The Walshs make a distinction between the dance music which their father played and other types of music played in Bay de Verde. For example, the music played by the Brodericks, Kevin and D'Arcy, and likely Master North and from him Dan and Billy Murphy, is more of an Irish style than much of the dance music. As Greg stated:

"Dad Walsh played kind of the Newfoundland style. It's pretty safe to say that Kevin Broderick played Irish and Scottish. So that was kind of two distinct polarities. He plays Irish and Scottish stuff and the Walsh guy plays kind of Newfoundland" (Tape 11). Ray explained further:

Ray: Kevin's stuff,... would be no good for dances in Bay de Verde,... it was exactly like the Irish music now.

Greg: But you put Kevin in a session in a pub Donegal and he'd be a hit.

Ray: Kevin could sit up and play with the Chieftains and they would know what he played and he'd know what they played. But you put my father up with the Chieftains, they'd all go home. They'd wouldn't have a clue as to what he was doing because it was completely different (Tape 11).

Perhaps the knowledge that the tunes in their family are not common encourages a feeling of heightened awareness and conservation. As well, the ability to play tunes handed down through at least four generations on an instrument played by all four holds a lot of significance. Greg believes that despite all the musical families:

You'd find it hard to find anyone in Newfoundland who can go back four or five generations in regards of fiddle tunes. I'm not saying that we're special. It's just when you think about it, ya know, there is the fiddle and here are the tunes that have been played by five generations...if you want to talk about tradition. I'm sure that there are lots people, some people around Newfoundland, undiscovered for lack of a better term that are in the same boat... I often think about when I'm playing a tune, ya know, how old is this?

Ray: If he plays a tune on that fiddle you can go back a hundred years

Greg: Instantly, and the tune is probably older.

Ray: And you're playing the same tune that someone four generations ago played, on the same fiddle.

Family tradition holds that William Walsh bought this violin as an eighteenth birthday present for five dollars in 1900, at Hutton's Music Store in St. John's (Tape 11). It appears to be a factory violin with a "Made in Germany" tag inside. William used it to play dances in many of the communities around Bay de Verde and as Ray explained:

My grandfather carried that all over the place, probably without a case on it, cause he used to play for dances in Bay de Verde, and Grates Cove, and Red Head Cove and all around the peninsula. So he mighta had that wrapped up in a dish cloth or anything. But that thing stays in tune even now (Tape 11).

Eventually it did come into disrepair either from its general treatment and/or from being hung up behind the wood stove. Some repairs were done at home. For example when the back started to detach at the neck, a nail was driven into it to keep it in place. William Walsh was a blacksmith, so: "he wouldn't think twice about that, probably a horseshoe nail that he probably put in that" (Tape 11). However, despite the nail it did inevitably come apart as the heat from the stove both dried out the wood and melted the glue. When Ray inherited it, he kept it in a shoe box in about twenty pieces until he had a professional repair it. The body is still the original but the pegs, fingerboard, bridge, tailpiece and chin rest are new. It was highly unlikely that there was a chin rest on the original violin. Actually Greg, and many other traditional fiddlers I played with, do not have chin rests at all.

Some of the tunes they identify as being handed down through the family are unnamed but others are, "Over the Bridge To Granny," "Who Stole the Miners Hat?" "Coming Home from the Races," "The Irishman's Pet," "Lady's in the Salt Pound," "Take the Jug Down off the Dresser," and "Golden Slippers." They have recorded two

of the unnamed tunes as a medley, called “Ned Walsh’s Tunes” on their album *The Passing of the Years*.

3.10 Kevin Broderick

The Broderick family is also a musical family. I was able to interview Kevin Broderick on March 17, 2002. While we were able to have a regular interview, it was St. Patrick’s Day, a major holiday in Newfoundland, and many of his children and friends came by for the afternoon. We moved from talking to playing and while the blizzard known as Sheelagh’s Brush brewed outside, we sat in the kitchen and played music.¹¹¹ The emphasis that afternoon shifted from the older tunes to whatever people felt like playing which the others knew.

The Brodericks came to Newfoundland three generations previous. Kevin’s great grandfather was from Klein in County Cork, Ireland and came to Harbour Grace, Conception Bay as a bookkeeper for an English merchant named Datson. He moved to and married in Lower Island Cove in 1809. His grandfather was born in 1845 and his father in 1878. Kevin, himself was born in Lower Island Cove in 1923 and his family moved to Bay de Verde when he was eight.

¹¹¹ *The Dictionary of Newfoundland English* defines ‘shelia n. also sheelagh, sheiler. Shelia’s blush, ~ brush” as a “fierce storm and heavy snowfall about the eighteenth of March” (Story, Kirwan and Widdowson 1982, “shelia”). This storm usually falls on or immediately around St. Patrick’s day and is often considered one of the worst blizzards of the year. Many people refuse to travel at this time. However, once this storm is over, it is a sign that spring will soon arrive. I was caught in this blizzard with freezing rain, gale force winds, and complete whiteouts while trying to make my way back to St. John’s around narrow roads with high cliffs. I made it only to Job’s Cove, approximately 20 kilometers from Bay de Verde before giving up and taking the hospitality of a young couple I met at the gas station, who offered me shelter for the night. I did make it back to St. John’s the next day but not before sliding off the Trans Canada Highway and into a ditch. Meanwhile, back in Bay de Verde they continued playing and singing all night.

The Brodericks had a family of eight children, among which were two boys, John and Kevin. Kevin was the youngest and the last living member. His sister Alice was the oldest followed by Eileen, Kathleen, Dot, Anne and Molly (MD5, Track 47). Kevin himself, has nine children: Paddy and Pauline who do not play instruments; Bill, Julie and Jim who play guitar; Ann plays guitar, and accordion; Gerald plays guitar, drums, mandolin; Eileen the organ; and D'Arcy, the youngest, fiddle, mandolin, guitar, tin whistle and banjo (MUNFLA 83-051, 14-15).

Kevin finished his education in Bay de Verde up to an equivalent of about grade ten.¹¹² Although his sisters living on Bell Island and in New Brunswick offered him a home to finish high school, he decided instead to fish and work in the forge with his father (MD5, Track 37).

Kevin's father was primarily a fisherman but also a blacksmith, a carpenter and a boat builder (MD5, Track 31, 37). He used his skills as a woodworker to make three or four violins, and his son's first violin was one that he had made. According to Kevin, his father loved music and was often up to three and four in the morning practicing, until it was time to go in the woods (MD5, Track 31). Despite his practicing, he was unhappy with his playing. However, he loved all types of music, and even bought a clarinet, a harp and likely records from the "jewelry men" who traveled around selling items (MD5, Track 49).

The Brodericks had a large Zenith radio during the 1930s. It had several bands and stood about three feet high and one and a half feet wide (MD5, Track 36-37). Kevin

¹¹² He explained that at that time there were governmental exams given in grades 6, 8 and 11. If you passed grade eleven it was known as junior matriculation (MD5, Track 38).

listened to updates of the Spanish civil war each night at 8:15 p.m. They also picked up stations from Moscow, Switzerland, Geneva, Berlin, and could get the BBC from Britain any night (MD5, Track 37). This radio influenced his repertoire quite a bit, as he listened to an Irish music program which aired Wednesday nights on WMEX in the early forties (MD5, Track 36).

The way it was back then, if I heard the tune once I had half of it, if I heard it twice I just about had it. Sometimes they'd play an extra tune. I got a lot of tunes from that, but I can't remember half of them now, the ones that I used to play then, Paddy Clancy, Jackie Coleman and all those (MD5, Track 36).

Despite his education and the fact that both of his parents, his sister Kathleen and a cousin, could all read music Kevin can not. He regrets not taking advantage of music lessons offered by his cousin, Tricia Walsh, who was a music teacher (MD5, Track 35).

Mr. Broderick started playing music when he was a child, and was influenced not only by those around him but by available recordings. Kevin began playing accordion first when he was about six to eight years old in Lower Island Cove and switched to violin when he was eleven or twelve. He did not say if anyone showed him how to play but figures it came "naturally" (MD5, Track 36). He described his development as follows:

I don't know, between the jigs and the reels I picked up the fiddle and I kept at it until I got [it]. ...I didn't have any particular style, not all that much versatility I suppose, but, listen to the tapes and the right chords and the old 78's. I can remember now, John Kimmel, he was of German descent, and I think he was one of the pioneers of the button accordion in, in all of North America. We had old 78's, I can remember the 'Connaughtman's Rambles,' and 'Healey's Favourite' and all those he used to play them. So I tried to play the accordion first and I got half decent at it and then when I got fooling with the fiddle I forgot all about it [the accordion] (laughter) (MD5, Track 32).

While Kevin played with and learned music from the other musicians nearby, his biggest influences came from recordings and later in life, musicians, with whom he played, from outside the community. He stated that he was never paid to play at a square dance, but would help out by spelling someone else for part of a set (MD6, Track 2). So, he did know some of the square dance music which he played for me, such as “Who Stole the Miner’s Hat,” “Carry Me Home to Granny,” “Dr. Keilly-O,” the first tune for the lancers and one more unnamed tune. He preferred instead the Irish and Scottish music he found on recordings, likely bought by his father from the “jewelry” men or sent to them by relatives who traveled (MD5, Track 49; Tape 11).

It seems that the Brodericks had quite a record collection though not many of them have survived. Kevin figures that many were lent and never returned. Mark Walsh also explained that the 78’s were very fragile and would shatter easily if dropped (MD5, Tracks 48-49). Some of the recording artists, either on vinyl or cassette, which Kevin named during the interview were John Kimmel, Paddy Cronan, Johnny Muldoon, Joe Dryan, Jerry O’Brien, Conny Fooley, John McCormack, The McNaughtly Family, Paddy Clancy, Jackie Coleman, Michael Coleman, Seamus Connelly, Kevin Burke, Joe Maclean, Winston “Scotty” Fitzgerald, Lee Cremo and Buddy MacMaster. Kevin was able to meet Jerry O’Brien, a champion Irish accordionist whom he holds in high regard (MD5, Track 36).

He was also lucky enough to play with a number of great musicians. Likely, in recent years, his son D’Arcy has also brought musicians to Bay de Verde.¹¹³ Kevin cited

¹¹³ Kevin figures Aidan O’Hara, an Irishman who worked for CBC, and Barry Moden who works at the Carbonear Hospital as chief radiologist also encouraged musicians to visit him (MD5, Track 33).

the following musicians with whom he has played, often on visits to Bay de Verde: John Goodman a flutist from Cape Breton; an Ottawa Valley fiddler by the last name of Corey; Patrick Keenan, an Irish piper; Amon Corran a piper from county Monahan; Carin Carim a fiddler and maker from Dublin; Shawn Keenan, brother of the Chieftains' member; and Gordon Maclean nephew of Joe Maclean; Figgy Duff; and Tim Ginn a fiddler from Birmingham, England. He said it got to the point that: "you didn't know who you were going to see next!" (MD5, Track 33).

3.11 Conclusion

This chapter has illustrated both the similarities and variations between Newfoundland traditional musicians. All of the musicians discussed here grew up hearing and attending local dances and thus begun learning their instrument and repertoire in a community context. They did not take formal music lessons with one teacher, but instead learned from all the musicians in their environment. These were dance musicians or persons who performed at family gatherings, parties or simply whistled tunes while going about daily life. As with other aspects of culture, music was part of the active fabric of life in these outports and not strictly formalized.

Chapter Four

Music and Discussion

Newfoundland has often been looked upon as a safe haven for traditions lost elsewhere, for example, older patterns of speech, and entertainments such as mummering, and music. While some traditions are preserved there are also fashionable trends and new local traditions present as well. This can be seen most readily in the folksong collections. Peacock found that one-fifth of his large seven-hundred plus folksong collection was locally composed, while the rest was a mixture of popular traditional and old preserved songs (Peacock 1963, 214).¹¹⁴ Although only twenty percent of the collection was of local origin, Herbert Halpert stated in 1951 that:

...the local song is much more significant for understanding the function of folk song in a community than is an infrequently sung or little known older ballad, no matter how much more satisfying the rare ballad may be to our aesthetic sensibilities, or our egos (Halpert, quoted in Casey, Rosenberg, Wareham, 397).

Similarly, the cross section of instrumental music repertoire includes traditional tunes which are found throughout North America, such as the "Flowers of Edinburgh," "Off She Goes," or "St. Anne's Reel;" pieces learned from media sources; and tunes which seem to be particular to Newfoundland and/or a certain region thereof.

Throughout this work, I have discussed community history, dance events, and how the music fits into the formations, as well as the personal lives of the musicians. This final chapter will examine the tunes themselves. Not only will this provide a

¹¹⁴ Local songs were mainly on issues concerning the community such as ship wrecks, fishing, "construction," "smuggling," and "political" while other topics included love and comedy songs. These songs accounted for 145 in the collection, while the rest he simply described as "traditional" meaning both old Child ballads as well as other songs commonly sung in other western European-based cultures.

repertoire of traditional square dance tunes for the musician who may wish to play them, but I will also analyze the music and discuss common traits which characterize this repertoire. Another aspect of this analysis is to investigate the informants' claims that they know tunes unique to their area. This belief was generally presented by stating that they had not heard anyone from outside their region playing these tunes either live or on recordings. In the case of the Walsh family this included tunes passed down through at least four generations, while some of the Red Cliff tunes can be traced back to the nineteenth century. Faced with a repertoire of tunes that may be of local origin or perhaps, brought over with the original settlers. I turned to large "Abc" databases and tested their claim by methodically searching for these tunes. I also consulted other knowledgeable musicians who could help identify the music.

In order to produce the best search results I have provided what is known as "skeleton tunes," or the basic melody without ornaments or drones. These "skeleton tunes" are what most often appear in published tune books as it is extremely difficult to capture on a written score all the nuances of a player's style in a way which does it justice.¹¹⁵ I have provided an accompanying compact disc so that the reader may listen to the individual players and their style. The other reason I have chosen to use skeleton tunes, rather than detailed notations is that I wish to trace these tunes to see if they have been published in collections of other styles and traditions. For this type of comparison, a highly individualized notation is next to useless and the tune in its most basic form is much more helpful. I will provide verbal details of individual style where appropriate

¹¹⁵ Ken Perlman's work on fiddling in Prince Edward Island included detailed notation.

and possible, as well as comments made by the performers about the tunes.

Hoping to spread some light on this repertoire of Newfoundland square dance tunes, I will also offer musical analysis of time signatures; keys/modes; rhythmic motifs; tonal centers and any other musical aspects unique to the tunes. This detailed tune by tune analysis can be read in Appendix 11. All the transcribed tunes are also in this Appendix, organized by meter and dance.

4.1 Abc Notation

I used the Abc notation as my vehicle for searching large databases. According to the Abc musical notation homepage: “Abc notation is a simple but powerful ASCII musical notation format. Devised by Chris Walshaw, Abc is widely used for the notating and distribution of tunes, particularly on the Internet” (http://www.lesession.demon.co.uk/abc/abc_notation.htm). “Very popular in traditional music circles” it notates melody lines in text form rather than creating a large graphic file for each piece of music. This enables users to download many hundreds or thousands of tunes quickly and store them on a computer or single floppy disk. Other people have devised downloadable freeware or shareware programs which will turn the text into standard western musical notation and still other programs will help users search for tunes by title or musical fragments. I used the following programs to display and search: ABC2win, ABCFind and RunAbc.¹¹⁶

I have provided both standard notation and Abc notation for the tunes I am discussing here. To give the reader an understanding of the Abc notation the following is

¹¹⁶ These and other programs are available on the homepage. (http://www.lesession.demon.co.uk/abc/abc_notation.htm)

a brief overview. All elements of standard notation have been turned into keyboard symbols. For example, pitch note names are simply assigned their letter name, however lower or upper case plus commas or apostrophes, determines in which octave they are played:

Other symbols include:

- | - standard bar line || - final bar line ||: :|| - repeat signs
- ^ - raises a note a semitone from the key signature ^^ - double sharp
- _ - underscore- lowers a note one semitone __ - double flat
- = - puts a natural sign in front of a note
- z - a rest
- ~ - an ornament { } - specific grace/ornament notes
- a tie () - slurs more than two notes together
- (3 - defines the following three notes as a triplet

Above the main body of the tune are headers that define elements such as: index number (X); title (T); time signature/ meter (M); default note length (L); and key (K). These are the mandatory fields, optional fields may be inserted between the L: and K: headers.¹¹⁷

Please refer to Appendix 14 for a list of other available headers.

¹¹⁷ For ease of reading I will be writing these header names out after the Abc notation appears immediately under the standard notation.

Rhythm is defined by the default note length, which refers to the basic pulse of the tune. For example, in presenting almost all of the tunes in this chapter I have selected an eighth note (1/8) as the default note length. Thus a C major scale as follows in 2/4 would appear as: CD EF| GA B c|. If the scale were to begin and end with quarter notes, which are twice as long, a 2 would follow the pitch and look like this: C2 DE| FG AB| c2. Other numerals can be added to lengthen the note as well, a dotted quarter note would be C3, a half note C4, a dotted half note C6 and a whole note C8. Shorter time values such as sixteenth notes or thirty-second notes appear with a / indicating to divide by the following number, such as C/2 (or simply C/) and C/4. In the case of hornpipe rhythms (dotted eighth - sixteenth), Scotch snaps (sixteenth - dotted eighth) or similar rhythms, a > or < can be used to indicate the longer note value, ie. C>C. Thus the note values for a tune with a default length of an eighth note would look like this: c/4 c/2 c c2 c3 c4 c6 c8 || c>c c<c.

This notation is quite simple and is very useful in transmitting melodies over the internet. I downloaded over 15,000 tunes to search through using Abc based programs. RunAbc will not only search for titles but will also search for music notated in Abc format.¹¹⁸ I decided to use two-bar fragments for my search method, as one bar was too broad whereas three bars may be too specific. I was able to quickly search the major printed collections such as O'Neill's, Skye, Village Music Project, Playford, the Nottingham database and many others.

¹¹⁸ This program accounts for changes of key, meter or octave, so it is highly likely to find matches despite the transcriber's choice of key, meter or octave.

4.2 Tune Names and Rhymes

Traditional fiddlers often know and are acquainted with a great number of tunes. Many musicians find it difficult to remember the names of all of them, and therefore will assign descriptive names to distinguish one piece of music from another. Rufus Guinchard, a fiddler from the Great Northern Peninsula, was famous for this practice. He knew a lot of tunes, but did not have titles for them so he made up names such as “Uncle Manuel Milks the Cow,” or “Uncle Harry’s Out of Shape,” referring to events which reminded him of the music. Another popular method for naming tunes is to use the musicians or places where the fiddler learned them, such as “Parson’s Pond Jig,” “Martin Keough’s Tune” and “Easu’s Paynes Tune.” Following this tradition there are several tunes included here for which the informant did not have a name, so I assigned a title for ease of discussion. These will appear in square brackets for example, “[Father’s Tune]” and “[Will Hobbs’ Tune].”

Accompanying rhymes or verses also aided musicians in memory recall. Often comical or ribald in nature, these verses served to communicate the melody, and in many cases parts of the rhyme stand in for a title. Sometimes these verses became well known and non-musicians would also sing along to the tune, or sing the music to themselves in words and nonsense syllables, known as “mouth” or “chin music.” Some would get so good at “diddling” that they would be called on to sing the tunes in the absence of an instrumentalist. Examples of this vocal form are on the accompanying recording. Generally rhymes tend to be of local origin. Sometimes there are similarities between

regions. For the tune “The Wrath of Molly Mulgrady-O” from Red Cliff, or “Dr. Keilly-O” in Bay de Verde and elsewhere, the verses varied only slightly in the latter cases:

The wrath of Molly Mulgrady-O,
 She ate three buckets of pradies-O, [potatoes]
 It took three pounds to relish them down,
 Besides the tail of a leggy-O (Gerald Quinton, Red Cliff, BB)

Did you ever see Dr. Keilly-O?
 His boots sat up on the stilley-O?
 His hat got grip and diddly, diddly
 diedly -O (Kevin Broderick, Bay de Verde, CB)

Did you ever see Dr. Keilly-O
 With his shoes all polished and style-O
 With his hair tied up in a devil’s bow knot
 Did you ever see Dr. Keilly-O
 (pers. com. May 27, 2002 Colin Carrigan, St. John’s)

While some are made up spontaneously and used only in one area, others are handed around between musicians. I suspect that many of these traveling verses were learned while musicians were away working in the fishery, lumbering or seal hunt. There can also be a great number of verses for the same tune.¹¹⁹ Whatever the words, they serve their purpose of jogging the memory of the musician and passing it on to others.

As mentioned in the introduction, tune rhymes was the one area I felt that being a woman doing fieldwork was inhibiting. The reason being that many of the older men I interviewed thought it impolite to sing these in front of a young woman they had just met. This resulted in either convenient memory loss, inserting nonsense syllables at the rude part, or the comment that “I can’t tell you that. It’s dirty.” The verses I have collected can be seen in Appendix 2.

¹¹⁹ For example I personally know at least four verses for “Mussels in the Corner.”

4.3 Dance Repertoire

For this chapter I will be considering a total of 44 pieces of music. These transcriptions, along with detailed analysis, can be viewed in Appendix 11, the page number will appear with the title. This repertoire is made up of music associated with dances which was recorded during interviews plus two other pieces transcribed by Quigley in relation to the Red Cliff dancers' video. I have included only tunes that are played traditionally in the area and not those which have been learned through media sources purely for personal enjoyment. Many of these tunes have been mentioned previously in chapter three and a list of all music played at the interviews is available in Appendix 12.

The dance repertoire can be divided into several categories: 1) standard tunes found in all major collections; 2) tunes found outside Newfoundland which most musicians recognize as also belonging to other traditions; 3) tunes found outside Newfoundland which the musicians have not heard elsewhere; 4) standard Newfoundland tunes well known throughout the province; 5) tunes found in other parts of Newfoundland, but which the fiddlers have not heard outside their communities; and 6) tunes which seem to be unique to one particular region of the province.

I was able to trace fourteen tunes to sources outside of Newfoundland. The following six are known all over the British Isles and North America and can be found in all the major collections. They are the reels, "The Flowers of Edinburgh," "St. Anne's Reel," "Solider's Joy" and jigs, "Cock of the North," "Green Grows the Rushes-O," and "Road to the Isles."

Other less standard tunes which are also found outside of Newfoundland are “The Girl I Left Behind Me,” “Off She Goes,” “Pop Goes the Weasel,” “Yankee Doodle,” “Tea in the Cupboard,” and “Old Black Joe.” I will provide some of their sources below. Although “Old Black Joe” is not a dance tune, I have included it to illustrate the variety in the ability of fiddlers.

“The Girl I Left Behind Me” - It is noted as an English polka in Richard Robertson (751) and another source of colonial tunes locates it in *English Dance Airs Book 3* by Nan Fleming-Williams and Pat Shaw (p.5): “Many versions exist from all over the British Isles. Commonly used for sword dances.” It is also found in the Layton list (7158, 9457, 9485, 14629). It has also been played by Don Messer and is noted in Perlman’s *The Fiddle Music of Prince Edward Island* collection (Perlman 1996, 153).

“Old Black Joe” (255) - This tune was sung by Captain John Russell, originally from Red Cliff, BB now residing in Bonavista, BB. He sung it as an example of the only tune which John Quinton, one of the merchants in Red Cliff, could play on the violin:

John was trying to play the violin, all ever he could play, years and years, cause John was much older than I was. John was a man, I would say up in his early twenties when I was a boy. He tried to play the violin, all he could ever play was ‘Old Black Joe.’ [sings].... It’s an old time, ya know, in the cotton fields, an old time ditty. And he used to have the music of that, I can see, I can see him, in my memory now I can see, [acts out playing the tune slowly] he never got any further than that, never could play a jig for a dance or anything like that. That, that violin, I don’t [know] what happened to that, I don’t know. You ask Gerald about that, ask Gerald about that now and you tell him that I said, that I told you that his Uncle John used to have a violin and used to play Old Black Joe. (MD3, Track 7-8).

As Captain Russell stated this tune started as a song. It was written by Stephen Foster and published by Firth Pond and Co. in 1860. The fragment sung above is a very close rendition to the chorus. I did not gather if John Quinton played the verse as well or

just the chorus. There is also an English jig, by the same name but not the same melody. It can be found in the Layton collection numbers 14691 and 14750, originally from the Bacon (Buttersworth MS) collection.

“Off She Goes” (231) - Gerald Quinton commented that “Off She Goes” was his favourite tune for starting a dance (MD3, Track 45). Ned Miffen also played this for dances (MD 4, Track 29). In Newfoundland, this tune is also known as “Doggie Doggie Bark at the Cat” and is printed in Russell’s *Forty Favourite Fiddle Tunes*. In the British Isles the melody is used to accompany the nursery rhyme “Humpty Dumpty.” It is published as such on page 22 of *Nursery Rhymes Book: with the familiar tunes* by Leonard, Gould and Boltler, London, England. It is also found in many older music manuscripts including those catalogued by the Village Music Project, headed by John Adams. Some of the manuscripts in which this tune is found are: HSJ Jackson, Wyresdale, Lancs. 1823 (HSJJ124); J. Moore, Tyneside, 1841 (JMT061); George H. Watson, Swanton Abbott, Norfolk, 1850-1880 (GHW.069); and John Clare, Poet, Helpston (1793-1864). Other index numbers for this tune are found in Layton (3624, 3625, 4568, 4684, 7523, 7524, 8818, 10186, 11810, 13016). Other sources include Richard Robinson (207, 208), Winder (32), Lewes’ vol. 6 (17) and Daniel Norbeck (10). I also have what sounds like a home-made recording, given to me, of an English fiddler named Stephen Bladwin playing this piece.

“Pop Goes the Weasel” (232) - Although this tune is generally known as a children’s song and is published in many children’s songbooks, it was a popular dance tune in the Bonavista Bay region. However, when I asked in Bay de Verde if they would play that for a dance, they responded that they would not, even though it was the first

tune which Kevin's daughter, Anne learnt on the accordion, at six years old (MD6, Track 13). Perhaps the oldest source for this tune is Playford. It can be traced to a tune called "Lavena" from the 1651 edition of *The Dancing Master* for which the "B strain may be an ancestor of the traditional American children's singing game, 'Pop Goes the Weasel' (Keller and Shimer 1990, 85). It can also be found as an instrumental tune in a manuscript from Norfolk, England by George H. Watson, Swanton Abbott dating from 1850-1880 (Village Music Project, GHW.003). This tune is included on the home-made tape with English fiddler, Stephen Baldwin, playing.

"Yankee Doodle" (209) - Yankee Doodle is a recognizable American tune with quite a long history. Gerald Quinton stated that this was often played for dances. He learned it from Gus Oldford before Mr. Oldford went to serve in WWII. *The American Opera to 1790* by Patricia Virga traces the first publication of this tune to 1767 and suggests that it was written in America, as early as 1745 by "Dr. Richard Shuckburgh, a medic stationed at Fort Crailo, near Albany, during the French and Indian War" (Virga 1982, 91). It could be older than this as it was passed on through the oral tradition and was thought to be played also instrumentally, as it is in Newfoundland (ibid., 92). Another name for Yankee Doodle could be "The Lexington March" (ibid., 91). My Abc search found this in the Winder collection, Lancashire, England (Layton, 8786) and in Chris Falt's collection (Layton, 9760).¹²⁰ The Winder source echoes Virga in its suggestion that this tune may have been written in 1755 by an Englishman named Richard Shuckburgh.

¹²⁰ Falt has posted tunes from a list that he found in his grandfather's, Laurence Falt, violin case. Unfortunately, he gives no biographical information (<http://www.trytel.com/~cfalt/Fiddle/>).

All of the above tunes are played as traditional music within Newfoundland, but they are recognized as tunes that belong also to other traditions. The following three tunes are found outside the province but were considered by the informants to be of local origin.

“Bobby the Bull” (217) - Mr. Russell played this tune at both of our interviews although he did not remember the name or rhyme for it during the first interview. He often follows this tune with “Tiddly Wink the Barber” and connects both of these tunes with Red Cliff. At first he did not want to tell me the rhyme as he said: “Oh the rest is dirty.” These were the first tunes he played when he thought of the music in Red Cliff. No other musicians played this tune in particular, but they were aware of Tiddly Wink the Barber. Mr. Russell played this tune without any slurs and quite fast. This tune seems to be related to the Irish melody “Follow Me Down to Carlow” (pers. com. Christina Smith). The latter can be found in P.W. Joyce’s *Old Irish Folk Music and Songs* (Layton 6648).

“Nancy Hogan’s Goose” (205) - Mr. Quinton had a difficult time recalling this tune but did eventually. He learned it from the accordion player, Larry Barker. This melody is called “The Rose Tree” elsewhere (pers. com. Christina Smith). The tune is also known as “The Dainty Besom Maker,” “Greencoats” and as a strathspey named “The Old Lea Rigg” in 18th century Scottish sources, and collected in Westmorland, Bampton and Seabright England (Layton, 437, 7728, 7729, 9461, 9489, 14611, 14697).

“Tea in the Cupboard” or “Tatter Jack Walsh” (237) - This tune was played by Gerald Quinton who gave it at least three names. At first he called it “Tea in the Cupboard” which is related to his rhyme for it, but he also called it “Tiddy Jack Welsh”

noting that it was the tune of the song “Tickle Cove Pond” played fast. “Tickle Cove Pond” is a well-known local song composed by Mark Walker of Tickle Cove.¹²¹ Evidently, he borrowed the melody from the Irish tune, “Tatter Jack Walsh.” Local musicians picked up on its instrumental value and began playing it for dances. It can be found in Henrik Norbeck’s Irish Tune collection (153) as “Father Jack Walsh” (136) in Francis O’Neill’s 1907 *The Dance Music of Ireland* (Layton, 5672), and on a Gerry O’Conner recording (Layton, 10735). The O’Neils version of this tune has the standard number of beats and bars. However this rendition has added a couple of beats. It would seem that the grace notes in O’Neil’s transcription have been played as full eighth notes by Mr. Quinton. Apparently Gerald recognizes this tune as “Tickle Cove Pond played fast” only and does not associate it with any other tradition.

Another category of Newfoundland repertoire which is more or less known throughout the Island includes the tunes, “Mussels in the Corner,” “I’s the B’y” and “Posts, Shores and Loggers.” This category of tunes has been expanding in recent years due to the publication of Russell’s collections and the distribution of recordings by Newfoundland artists. In this study I have only included those tunes which were mentioned in reference to dancing in Red Cliff and Bay de Verde.

“I’s the B’y” (212) - This tune is well known as the song, “I’s the B’y,” which has been published extensively starting with Gerald Doyle’s songbooks. It was played for me by several informants, and is quite a popular dance tune in the Bonavista area. Ned Miffen, made a distinction between the instrumental version and the song, stating

¹²¹ “Tickle Cove Pond” tells the story of how the community banded together to save his horse who fell through the ice carrying a load of wood.

that they used to sing the rhyme “Tidy Idy got a new frock...” before it became the song known as “I’s the B’y” (MD 4, Track 31).

“Mussels in the Corner” (204) - This was recognized as a “good old dance tune” where- ever I was on the Island.

“Posts, Shores and Loggers” (234) - This piece is better known as “Up the Southern Shore” and is published in Kelly Russell’s collection *The Fiddle Music of Newfoundland and Labrador* (Russell, K. 2000, 10). Mr. Quinton learnt this tune from the Pickett brothers who moved to Princeton, BB when Fair Island was resettled (Tape 1).

The next category of Newfoundland repertoire consists of tunes which the musicians have not heard outside their communities. However, further investigation reveals that these tunes are found in other parts of the Island. I have so far found seven of these tunes which include, “Pussy Got Up in a Plum Tree,” “Fire on the Mountain,” “The Wrath of Molly Mulgrady-O,” “Tickle Me Now Joanna,” “The King is Coming,” “Kissing Dance,” and “Coming Home from the Races.”

“Coming Home From the Races” (200) - is also published as part of Rufus Guinchard’s repertoire in *The Fiddle Music of Newfoundland and Labrador* (Russell, K. 2000, 16).

“God Bless the First Husband I Had” (223) - is similar to “The Half Door” recorded by the music group Figgy Duff on their first album.

“Fire on the Mountain” (201) - was also called “Molly wants a Beatin’ on the Bum” by Gerald Quinton. This tune is featured on Christina Smith’s CD *Fiddle Me This* as “Mother Wouldn’t Beat ’N” which she learned from an accordion player by the name of Edward Didham of Colinet, CB. There is a different tune by the same name found in

P.W. Joyce's *Old Irish Folk Music and Song* (Layton, 6630). Also there is a well-known American tune with the same words "Fire on the Mountain, Run Boys Run" which is also another melody.

"The King is Coming" (226) - was played by Everett Russell, as one of the first tunes he learned in Bonavista. The A strain of this tune bears a strong resemblance to an original piece by French Newfoundland fiddler Emile Benoit called "Arriving at St. John's." This tune is published in Russell's *Fiddle Music of Newfoundland and Labrador* (Russell, K. 2000, 55). This tune is missing beats out of each strain, half a bar from A and a whole two beats from B. This is likely due to idiosyncrasies of the performer.

"The Kissing Dance" (197) - as discussed earlier seems to have originated in the Red Cliff, BB area and then was disseminated through the airing of the *Land and Sea* episode "A Time in Red Cliff."

"Pussy Got Up in a Plum Tree" (235) - is so called in Red Cliff, BB but known both as "Over the Bridge with Granny" and "Take Me Home to My Granny" in Bay de Verde.

"The Wrath of Molly Mulgrady-O" (247) - is also known as "Dr. Keilly-O" in Bay de Verde and is found as part of Rufus Guinchard's repertoire in *The Fiddle Music of Newfoundland and Labrador, Volume 1* as Dr. Keilly-O (Russell, K. 2000, 24). Kevin Broderick stated that Uncle Mike Brodal used to play this tune and also told the following story:

There's a story behind that tune you know. There was a Dr. Keilly who worked for the British garrison in St. John's, and he was accused of some wrong doing in his medical practice... He defended himself and got off scotfree and he had on a

pair of Wellington boots, like the Duke of Wellington used to wear in the Battle of Waterloo. And he come out of the courthouse with the boots. I'm not sure but I think it was Johnny Burke that wrote the song (MD5, Track 45).¹²²

In the rhyme mentioned earlier there is a reference to a “leggy.” According to *The Dictionary of Newfoundland English*, a leggy is defined as: “A small codfish, gutted, headed, salted and dried without being split, usu [sic] for home consumption;...The very small cod are not boned, but are salted whole. These are called ‘leggies’ or ‘rounders’ (“leggy” 302).”

Approximately half of the tunes in the repertoire discussed here, I have yet to find in other sources other than from the informants who played them, which supports the claim this music “belongs to” the area and community. For the musicians, these tunes constitute a separate category in their repertoires, meaning that they use the association between music and place as a source of identification. Everett Russell simply stated that he associated certain tunes with Red Cliff: “because these are the ones I heard in Red Cliff years ago” (Tape 51). For the Walshs there is also a strong sense of family identification. These associations of tune and place are confirmed by musicians from outside the community. For example, Ned Miffen stated that Larry Barker knew tunes that he did not, and Colin Carrigan encouraged me to meet the Walsh family partly due to their unique repertoire (MD4, Track 31; Tape 3).

The following includes observations about and comments upon some of these local tunes:

¹²² Johnny Burke (1851-1930) was a Newfoundland composer who specialized in broadsheet ballads. He became known as “The Bard of Prescott Street” (http://www.heritage.nf.ca/arts/johnnyburke_article.html).

“[Captain Russell’s First Tune]”(199) - This was the first tune which Captain Russell learned to play on the violin. He stated that it was a popular piece with which to begin a set dance, for the bar “Off She Goes” (MD2, Track 17).

“Cover Me Up in the Blankets”(219) - Mr. Quinton commented that this was a popular dance tune. He only remembered this while trying to recall another tune.

“Did ‘e Come Up to see Grammer? [grandma]” (221) - This tune is similar to the tune played along with “I’s the B’y” as the B section.

“Devil in the Garden” (251) - Mr. Quinton felt that there was another name for this tune other than the words from the rhyme.

“[Extra Beat Tune]”(223) - The Walshs used this tune as an example for how an “extra beat” can be added to tune as an introduction. Apparently Ned Walsh was adamant that this extra beat must be played (Tape 11).

“[Father’s Tune]”(249) - The informant did not know the name of this tune but stated that it was one of the tunes played by his father. It was popular in the area, around Red Cliff and Plate Cove.

“Kitty Jones’ Reel” (228) - The Walshs pointed out the discrepancy between the title of “Reel” and the jig time signature. They suggested that this jig could be played for the Reel dance.

“Ned Walsh’s Tunes”(253) - These two unnamed tunes were commonly played by Ned Walsh. The Walsh Family Band has included them on their album *The Passing of the Years*. Ray explained that they had to alter the tunes slightly for the recording. The rhythm of the recorded rendition is slightly straighter than the one played in the interview. I believe the interview version to be more authentic.

Now we changed them a bit from the way he played them. We played them as ordinary reels, he didn't play them like that he played them faster....And I don't know what he called them. Well, actually he died that year, we recorded them in August or September and he died in December in fact...(MD7, Track 23)

Ray also explained that these are among the tunes he associates with Bay de Verde:

No, neither one of them. You know the fiddle players around, Kelly Russell and those guys. I haven't heard them play them either. So they may be tunes that are localized to Bay de Verde. I mean, they're not his tunes, he didn't write them, I would assume that they are Irish tunes or... but I haven't heard them anywhere (MD7, Track 24)

"The Irishman's Pet" (225) - Another Bay de Verde tune, to which the Walshs did not know the name until Jim Power told them this name. Ray stated that this melody could be played for a lancers as it was slightly slower.

"Take the Jug Down Off the Dresser" (207) - Greg Walsh learnt this tune from his father's uncle, Jack Keyes. Greg played this tune and "Who Stole the Miner's Hat" together as a set.

"Tiddly Wink the Barber" (239) - Captain Russell felt that this was a tune that his son, Everett learnt from him (MD2, Track 7-8). He also stated that it was a very old tune.

"Tumble Her over on the Bed" (241) - From the manner in which Captain Russell sung this tune, there is obviously a rhyme which accompanies it, but he could not remember it.

"[Will Hobbs' Tune]" (246) - Mr. Russell claims that he did not play this tune until many years after he had moved from Red Cliff. One day he picked up the violin and began to play it. Later, someone told him that it was a tune Will Hobbs' from Red Cliff played a lot. Although Everett claims never to have heard Mr. Hobbs' play, he believes

he may have heard him whistle it. It is likely that it was also played by other musicians.

Based on his story, I have opted to name this tune “[Will Hobbs’ Tune].”

“Where are you going my silly old man?” (245) - Mr. Broderick stated that he heard his great uncle (grandfather’s brother) from Lower Island Cove sing this tune.

“Who Stole the Miner’s Hat?” (208) - This was a tune played by Ned Walsh, which the Walshes have not heard played elsewhere. Some St. John’s musicians learned this tune from the Walshes. Kelly Russell also collected it from Kevin Broderick in the 1970s. Mr. Broderick thought it quite funny when he heard that musicians in St. John’s had taken to playing this tune (MD5).

“Young Man You Kissed Me Daughter” (211) - While some of the tune rhymes can be explicit others are more veiled. For example, the third line of this verse, “you went to the well for water” implies that the “young man” impregnated the daughter.

The majority of the square dance repertoire examined here is of tunes for double jigs in 6/8, followed by 2/4 single jigs or polkas and then reels in 2/2. The emphasis on 6/8 makes sense as the majority of the parts or bars of the dance use this meter. Only two bars call for music in 2/4 and reels are generally reserved for solo step dancing. The difference between a single jig and a polka is slight, and there are various opinions and terminologies used by different musicians. They are notated the same, but the polka is played with an emphasis on the off beat note, whereas the single jig is generally played more “straight and square.” This is certainly true when looking at the printed versions of tunes, syncopation was not uncommon in the versions played by my informants. For example, within a bar, instead of four eighth notes or two quarter notes, the rhythm is eighth-quarter-eighth. Eighth notes are often tied across bars to create a similar rhythm.

One assumes that this syncopation would be noticed by the dancers, perhaps giving a slightly more jaunty effect to the dance, thus keeping the dancers “on their toes” so to speak. These syncopations are particularly present in “Young Man You Kissed Me Daughter,” “Fire on the Mountain,” “Nancy Hogan’s Goose,” “Yankee Doodle,” and “Bar One: Off She Goes.” Other rhythms which can be used in these tunes are triplets as in “Coming Home from the Races,” and dotted eighth to sixteenth to be found in “[Captain Russell’s first tune].” Similar eighth-quarter rhythms are used throughout the 6/8 repertoire, but it does not create the same syncopated effect.

As explained in chapter two most of the jigs played for square dances were double jigs with a prevalent quarter-eighth rhythm. It should be noted that tunes sometimes exist as both singles and doubles as does “Coming Home from the Races.” Ray Walsh explained that dance musicians often pared down more complicated tunes so that they would be easier and less tiring to play for long periods of time. He commented that if you played the “Flowers of Edinburgh” for five or six hours “you’d be paralyzed!” (Tape 11). He continued on to say: “the fewer notes you played, well the longer you could play, the less work there was to it” (Tape 11).

The metronome markings ranged from 98 to 184. These fast tempos are consistent with the descriptions of the dance in Red Cliff and Bay de Verde. Ned Miffen commented that they not only played different tunes for the set in Red Cliff but they also danced very fast (MD4, Track 31). Ray Walsh who has traveled as a musician, described tempos used by dancing around the Island:

One of the things I learned really quick was that all over the province and I’ve played everywhere in Newfoundland, in all the corners, that the same tunes, you’ll hear the same tunes wherever you go and they’re all slightly different. And in

some places they are played in a completely different speed, for the same dance. You go down to Bay de Verde and play and you can't play it fast enough, up on the Burin peninsula you can't play it slow enough (Tape 11).

Most of the tunes were played in major keys (35), two in e minor, and several modal pieces (8). The most popular mode was Dorian (6) and Mixolydian (1) was also present. Because many of tunes played by Gerald Quinton on a C mouth organ, this circumstance may have influenced the numbers for major keys. However Quigley's notation of Mr. Quinton's version for "The Grand Cut" is in D Dorian. Tunes encompassed ranges of a major sixth for the fragment of "Where are you going my silly old man?," or an octave for a complete tune, to a perfect twelfth with major ninths being the most common.

One reason for the emphasis on major tunes may be explained by the introduction of the accordion. As Ray Walsh explained:

[Accordions] are designed to be played in one key. Now you can play them in more than one key, if you have a D accordion it can be played in e minor so.. you can play the minor tunes on the button accordion, but it creates a problem. In order to play the minor [modal] tune, you have to play the accordion backwards. You have to play it on the pull rather than on the push and it's difficult to do. So you know, what happened, accordion players stopped playing the difficult tunes so a lot of the old tunes that are in minor keys, which on the fiddle makes no difference. Right? Major key, minor key is not a bit different at all on the fiddle the bow goes in the same direction for either one of them. But on the accordion a minor key, you have to pull out on the accordion....(MD7, Track 6)

All the dance music discussed here has tunes in duple time signature, and then further subdivided into 2, 3 or 4. I suspect that reels were popular for solo step dances as they provided the most subdivisions per beat. Although it depended on the performer, most tunes were started on the lower strain leaving the high turn for the B section. The form of the tunes is generally AB usually resulting in AABB. However, it was not

uncommon for the musician to add an extra repeat or leave one out. As mentioned in chapter two this sort of change in the music does not usually affect the dancers who are primarily concerned with the basic beat of the tune, not the melody. Both strains are 8 bars or 16 beats long so that the whole tune is 16 bars or 32 beats and with repeats, beats 32 bars or 64 beats long.

Only “Yankee Doodle” and “Pop Goes the Weasel” were through composed, though they were also based on 16 bars. The other exceptions were fragments of tunes, but generally at least 8 bars were given even for these. A common “exception” to this rule is when the fiddler added an extra beat to the start of the tune as an introduction for the dancers. Most of the fiddlers played a few notes to warm up before launching into a tune. Once in a while a whole extra bar will be added. There is a tune from Bay de Verde that the Walshs used to demonstrate this. I have named it “[The Extra Beat Tune],” “Tea in the Cupboard” also nine bars per strain distinguishing it from its Irish counterpart “Tatter Jack Walsh.” On the other hand, sometimes beats are dropped. This is likely due to the idiosyncrasies of individual players, an example is “The King is Coming.”

Conclusion

In the past one hundred years traditional dance music in Newfoundland has undergone a dramatic decline. With the advent of modern entertainments, non-seasonal work opportunities, and the influence of wider North American culture the traditional way of life does not order personal lives the way it once did. As such, the dances to which the music is integrally linked have died out and with them the vehicle and process for transmitting the instrumental tradition:

A lot of the old tunes that the traditional fiddlers played are gone, they are no longer here. No one knows them anymore, they just disappeared, and they disappeared because they weren't used. I mean, my father would learn tunes from his father and other people in the community who played these tunes for dance. He didn't learn them from recordings, because there were no recordings. They were just passed on down. Most of the tunes I learned, the old tunes, I learned them from my father and Kevin Broderick and other people in the community who played them (MD7, Track 5).

This situation makes it difficult to learn music in the traditional way as few persons know the tunes. Thus the process of learning music has shifted to the available tunes found on recordings:

...but most of the tunes that people learn now, a lot of them are learned from recordings. They are not learned from traditional people at all so, in many cases the scope of what many people are playing is becoming narrower and narrower all the time, because all you're hearing is what gets played on the radio and what gets recorded (MD7, Track 5).

Although some Newfoundland music groups have made an effort to record dance music it is only a small portion of the repertoire, and this is influenced by

...what gets played on the radio and what gets recorded is the commercial type stuff. If it doesn't sell we don't record it. And a lot of the old traditional music it's not saleable. It's not commercial. It was designed for one purpose only and that was to dance to. It wasn't meant for listening. It wasn't meant for anything else but dancing to... Which is contrary to what a lot of people think, they think

that the tunes existed in themselves but they didn't. They were, I suppose, composed is the right word, to match what ...[the] dancers demanded (MD7, Track 5).

Where are you going to get those Newfoundland tunes to? That's not played very often? Unless you just happen to strike someone who knows them and they just hums them for you, or something like that. You don't have the same opportunity to learn them as you do the tunes you hear on television or radio. You can go anywhere up to Clarenville, you can buy, at the Wal-Mart and can pick up fiddle tapes, ya know, Canadian fiddlers and that kind of stuff (Tape 52).

This research has documented the unique tunes of two communities on the east coast of Newfoundland. The claims by informants of localized tunes seem to be correct as they do not appear in other collections. In fact, the existence of instrumental music of local origin should not be surprising considering the parallel song tradition. Red Cliff, BB and Bay de Verde, CB are only two communities that have nourished a unique dance repertoire used by fiddlers on the Island. However, there is no question that these tunes are being lost, and if they truly only exist in the microcosm of the Newfoundland outpost then once they are gone, there is no recovery.

Appendix 1 - Index of Interview Tapes

Tape(T)/Mini Disc (MD)/ Video (V) Number	Date of Interview	Informant(s)	Instrument(s)	Location of Interview	Informants Original Community
Tape 1	December 29, 2000	Joliffe Quinton	Violin	Shoal Harbour, Trinity Bay (TB)	Princeton, Bonavista Bay (BB)
Tape 2 - Side A	December 29, 2000	Joliffe Quinton	Violin	Shoal Harbour, TB	Princeton, BB
Tape 2 - Side B	December 30, 2000	Adrian Quinton	Violin (no longer plays)	Princeton, BB	Princeton, BB
Tape 3	January 2, 2001	Colin Carrigan	Violin	St. John's	St. John's?
Tape 4	June 23, 2001	Session Musicians	various	O'Reilly's Pub, George St. St. John's	n/a
Tape 5 - Side A	June 24, 2001	Session Musicians	various	O'Reilly's Pub	n/a
Tape 5 - Side B	June 24, 2001	Pat Moran	Violin	O'Reilly's Pub	Pouch Cove
Tape 6 - Side A	June 24, 2001	Pat Moran	Violin	O'Reilly's Pub	Pouch Cove
Tape 6 - Side B	June 24, 2001	The Punters	Band	O'Reilly's Pub	n/a
Tape 7 / Video	June 25, 2001	Angela Pickett	Violin	St. John's	St. John's
Tape 8/ Video	June 25, 2001	Suzuki Fiddle Classes 4, 2, 1	Violin	Holy Heart of Mary School, St. John's	n/a
Tape 9 - Side A/ Video	June 25, 2001	Angela Pickett	Violin	St. John's	St. John's
Tape 9 - Side B/ Video	June 26, 2001	Suzuki Fiddle 4	Violin	Holy Heart, St. John's	n/a
Tape 10 - Side A/ Video	June 26, 2001	Suzuki Fiddle	Violin	Holy Heart, St. John's	n/a
Tape 10 - Side B/ Video	June 26, 2001	Johnny Hawkin	Violin	Holy Heart, St. John's	n/a

Tape 11/ Video	June 26, 2001	Raymond & Greg Walsh	Accordion, Violin	St. John's	Bay de Verde, Conception Bay (CB)
Tape 12 - Side A/Video	June 26, 2001	Raymond & Greg Walsh	Accordion, Violin	St. John's	Bay de Verde, CB
Tape 12 - Side B/Video	June 27, 2001	Suzuki Fiddle 4	Violin	Holy Heart, St. John's	n/a
Tape 13 - Side A/Video	June 27, 2001	Suzuki Fiddle 1	Violin	Holy Heart, St. John's	n/a
Tape 13 - Side A/B/Video	June 27, 2001	Duane Andrews	Violin, Guitar	St. John's	Carbonear, CB
Tape 14/ Video	June 27, 2001	Duane Andrews	Violin, Guitar	St. John's	Carbonear, CB
Tape 15 - Side A/B/Video	June 28, 2001	Suzuki Fiddle 4,2,1	Violin	Holy Heart, St. John's	n/a
Tape 15 - Side B/Video	June 28, 2001	Justin Donovan	Violin	Petty Harbour	Petty Harbour
Tape 16 - Side A/Video	June 28, . 2001	Justin Donovan	Violin	Petty Harbour	Petty Harbour
Tape 16 - Side B/Video	June 29, 2001	Suzuki Fiddle 4, 2, 1	Violin	Holy Heart, St. John's	n/a
Tape 17	June 29, 2001	Glenn Hiscock (Connemare)	Band, Violin	Sundance Saloon, St. John's	Goulds
Tape 18 - Side A/Video	June 30, 2001	Danette Eddy	Violin	St. John's	St. John's
Tape 18 - Side B	July 2, 2001	Donald & Flornece Randell	Violin	Mount Pearl	Port Rexton, TB
Tape 19	July 2, 2001	Donald & Florence Randell	Violin	Mount Pearl	Port Rexton, TB
Tape 20	June 30, 2001	Session Musicians;	Various; Band	O'Reilly's Pub;	n/a

		The Navigators		George St. Stage, St. John's	
Tape 21	June 30, 2001	Session Musicians; The Irish Descendants(Greg Walsh - fiddle)	Various; Band	O'Reilly's Pub	n/a
Tape 22	June 30, 2001	Irish Descendants	Band	O'Reilly's Pub	n/a
Tape 23 - Side A	July 3, 2001	Jernome Cole	Violin	Chapel's Cove, CB	Chapel's Cove, CB
Tape 23 - Side B/V	July 3, 2001	Rendell Mercer	Violin	Spaniard's Bay, CB	Spaniard's Bay, CB
Tape 24 - Side A/V	July 3, 2001	Rendell Mercer	Violin	Spaniard's Bay, CB	Spaniard's Bay, CB
Tape 24 - Side B/V	July 7, 2001	Daniel Payne	Violin	Cow Head, Great Northern Peninsula (GNP)	Cow Head, GNP
Tape 25 - Side A/V	July 7, 2001	Daniel Payne	Violin	Cow Head, GNP	Cow Head, GNP
Tape 25 - Side B/V	July 7, 2001	Luke Payne	Accordion	Cow Head, GNP	Cow Head, GNP
Tape 26/V	July 7, 2001	Luke Payne	Accordion	Cow Head, GNP	Cow Head, GNP
Tape 27 - Side A/V	July 7, 2001	Luke Payne	Accordion	Cow Head, GNP	Cow Head, GNP
Tape 27 - Side B/V	July 8, 2001	Ivan Payne	Violin	River of Ponds, GNP	River of Ponds?, GNP
Tape 28 - Side A/V	July 8, 2001	Ivan Payne	Violin	River of Ponds, GNP	River of Ponds?, GNP
Tape 28 - Side B/V	July 8, 2001	Emidee Caines & Richard Biggin	Violin	Port Saunders, GNP	? and Cow Head, GNP
Tape 29 - Side A/V	July 8, 2001	Ivan Payne	Violin	River of Ponds, GNP	River of Ponds?, GNP
Tape 29 - Side B/V	July 8, 2001	Emidee Caines & Richard Biggin	Violin	Port Saunders, GNP	? and Cow Head, GNP
Tape 30/V	July 8, 2001	Emidee Caines & Richard Biggin	Violin	Port Saunders, GNP	? and Cow Head, GNP

Tape 31 - Side A/B//V	July 9, 2001	John Sexton	Violin, Guitar	Goose Cove, GNP	Goose Cove, GNP
Tape 31 - Side B//V	July 9, 2001	Ross Manuel	Violin	St. Anthony, GNP	Cooks Cove, GNP
Tape 32 - Side A//V	July 9, 2001	Ross Manuel	Violin	St. Anthony, GNP	Cooks Cove, GNP
Tape 32 - Side B//V	July 10, 2001	Garland Decker	Violin	St. Anthony, GNP	
Tape 33 //V	July 10, 2001	Garland Decker	Violin	St. Anthony, GNP	
Tape 34 - Side A//V	July 10, 2001	Garland Decker	Violin	St. Anthony, GNP	
Tape 34 - Side A/B//V?	July 10?, 2001	Ralph Young	Violin	Rocky Harbour, GNP	Rocky Harbour
Tape 34 - Side B	July 11, 2001	Codroy Valley Music Night	Violin	Codroy Valley	Codroy Valley
Tape 35 //V	July 12, 2001	Joesph Aucoin, James McIssac, Richard MacDonald	Violin	Codroy Valley	Codroy Valley
Tape 36- side A//V	July 12, 2001	Codroy Fiddlers above	Violin	Codroy Valley	Codroy Valley
Tape 36 - Side B//V	July 12, 2001	Howard Oliver	Violin	Mainland, Port-au-Port Peninsula (PP)	?
Tape 37 - Side A//V	July 12, 2001	Howard & Sylvia Oliver	Violin	Mainland, PP	?
NO Tape - some information on restricted diary tape, recorded on July 13, 2001	July 12, 2001	Rita Benoit	none, widow of Emile Benoit	Black Duck Brook, PP	Black Duck Brook, PP
Tape 37 - Side B//V	July 13, 2001	Ivan White	Violin	Stephenville	Stephenville
Tape 38//V	July 13, 2001	Ivan White	Violin	Stephenville	Stephenville
Tape 39 - side A//V	July 13, 2001	Roanld Formanger	Violin	Stephenville	Black Duck Brook, PP

Tape 39 - Side B	July 14, 2001	Mike Madigan	Violin	Pasadena	?
Tape 39- Side B	July 14, 2001	Trevor Bennett	none - friend of Rufus Guinchard	Steady Brook	Hawke's Bay?
Tape 39 - Side B	Dubbed tape, recorded by informant in 1969	Tape of interview with Rufus Guinchard	Violin	Hawke's Bay	Daniel's Harbour
Tape 40	Dubbed Tape, Recorded by Informant in 1969	Tape of interview with Rufus Guinchard	Violin	Hawke's Bay	Daniel's Harbour
Tape 41- Side A	July 14, 2001	Trevor Bennett	none - friend of Rufus Guinchard	Steady Brook	Hawke's Bay?
Tape 41 - Side B/V?	July 14, 2001	Gus MacDonald	Violin	Corner Brook	Codroy Valley
Tape 42 - Side A/V?	July 14, 2001	Gus MacDonald	Violin	Corner Brook	Codroy Valley
Tape 42 - Side B/V	July 14, 2001	John Formanger	Violin	Corner Brook	Black Duck Brook, PP
Tape 43 - Side A/V	July 14, 2001	John Formanger	Violin	Corner Brook	Black Duck Brook, PP
Tape 43 - Side B	July 16, 2001	Calvin Prince	Violin	Princeton, BB	Princeton, BB
Tape 44 - Side A	July 16, 2001	Calvin Prince	Violin	Princeton, BB	Princeton, BB
Tape 44- Side B/V	July 16, 2001	Everett Russell	Violin	Bonavista, BB	Red Cliff, BB
Tape 45 - Side A/V	July 16, 2001	Everett Russell	Violin	Bonavista BB	Red Cliff, BB
Tape 45 - Side B/V	July 16, 2001	Joliffe Quinton	Violin	Shoal Harbour, TB	Princeton, BB
Tape 45 - Side B/V	July 17, 2001	Memorial University of Newfoundland (MUN) class Music 2022	Violin	MUN, St. John's	n/a
Tape 46/V	July 17, 2001	MUN Music 2022	Violin	MUN, St. John's	n/a

Tape 47/V	July 18, 2001	Dance Up Workshop - Kelly Russell and Tonya Kearly	Dance	Masonic Hall, St. John's	n/a
Tape 48 - Side A	July 19, 2001	Kelly Russell	Violin	St. John's	St. John's
Tape 48 - Side B/V?	July 19, 2001	John Drover	Violin	Whitbourne	Whitbourne
Tape 49/V?	July 19, 2001	John Drover	Violin	Whitbourne	Whitbourne
Tape 50	July 22, 2001	Joliffe Quinton; Adrian Quinton; Ben Green; family gathering	Violin; piano	Shoal Harbour, TB	Princeton, BB; Lamoline, Burin Peninsula
Tape 51/MD1/V	March 10, 2002	Everett Russell	Violin	Bonavista, BB	Red Cliff, BB
Tape 52/MD1/V	March 10, 2002	Everett Russell	Violin	Bonavista, BB	Red Cliff, BB
Tape 53/MD2,3	March 11, 2002	Captain John Russell	Violin (no longer plays)	Bonavista, BB	Tickle Cove/ Red Cliff, BB
Tape 54 - side A/MD2,3	March 11, 2002	Captain John Russell	Violin	Bonavista, BB	Red Cliff, BB
Tape 54 - Side A/B	March 11, 2002	Everett Russell	Violin	Bonavista, BB	Red Cliff, BB
Tape 54 - Side B/MD3-4	March 11, 2002	Gerald Quinton	Mouth Organ	Red Cliff, BB	Red Cliff, BB
Tape 55	Dubbed tape, Recorded by informants	Gerald Quinton, Larry Barker	Mouth Organ; Accordion	Red Cliff, BB	Red Cliff; Open Hall, BB
Tape 56/ MD3-4	March 11, 2002	Gerald Quinton	Mouth Organ	Red Cliff, BB	Red Cliff, BB
Tape 57/MD4/V	March 12, 2002	Arthur (Ned) Miffen	Violin	Catalina, TB	Bonavista, BB
Tape 58/ MD 2,5/V?	March 13, 2002	John Drover	Violin	Whitbourne	Whitbourne
Tape 59/MD2, 5/V?	March 13, 2002	John Drover	Violin	Whitbourne	Whitbourne

Tape 60/MD 5-6	March 17, 2002	Kevin Broderick, Mark Walsh	Violin	Bay de Verde, CB	born -Lower Island Cove/ Bay de Verde, CB
Tape 61/ MD5-6	March 17, 2002	Kevin Broderick and family	Violin, Accordion, Guitar	Bay de Verde, CB	Bay de Verde, CB
Tape 62 - Side A/MD 5- 6	March 17, 2002	Kevin Broderick and family	Violin, Accordion, Guitar	Bay de Verde, CB	Bay de Verde, CB
Tape 62 - Side B/ MD 7/ V?	March 19, 2002	Raymond Walsh	Accordion	St. John's	Bay de Verde, CB
Tape 63 / MD 7/V?	March 19, 2002	Raymond Walsh	Accordion	St. John's	Bay de Verde, CB

Appendix 2 - Tune Rhymes

Tune Rhymes are used for entertainment and as memory aids. Here is a collection of verses discovered during interviews and other personal communications. Notice the similarities between rhymes for the same tune. Tunes can be found in Appendix 11.

Bobby the Bull

Bobby the bull and I fell out
What do you think its all about?
Up with my boot and give him a clout
And always shit in the corner (Everett Russell)

Cock of the North/ Auntie Mary/ Chasing Charlie

Auntie Mary had a canary
Up the leg of her draw'rs
While she was sleeping
We went peepin' up the leg of her draw'rs

Chase me Charlie over the barley
Up the leg of me draw'rs (Evelyn Osborne)

Coming Home from the Races

Are you coming from the races
With black eyes and dirty faces
Are you coming from the races
And you're all blind drunk (Christina Smith)

Cover me up in the Blankets

Cover me up, cover me up
And cover me up in the blankets
And cover me nose over with clothes
And cover me up in the blankets (Gerald Quinton)

Devil in the Garden

Did you ever see the devil
In the garden digging pradies [potatoes]
And the pradies were so small that
He couldn't dig 'em all (Joliffe Quinton)

Did He Come Up to See Grandma

Did 'e come up?
Did 'e come up?
Did he come up to see grammer? (Everett Russell)

Fire on the Mountain/Molly wants a Beatin'/ Mother Wouldn't Beat 'im

Fire on the mountain
 Run b'ys run b'ys
 Fire on the mountain
 Run b'ys run

Molly wants a beatin' beatin' beatin'
 Molly want beat her down and some
 Molly want beatin' beatin' beatin'
 Molly want a beatin' on the bum (Gerald Quinton)

Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n, cause he was her only one,
 Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n not for fun,
 Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n, cause he was her only one.
 (Edward Didham/ Christina Smith, Jean Hewson)

God Bless the First Husband

God Bless the first husband I had
 If he were livin' he wouldn't be dead
 For many a scummer we had in the bed
 Before daylight in the morning (Everett Russell)

I'se the B'y

Oh mother I got a new frock
 Tidy-O got a new frock that mother made out of her old one
 (Ned Miffen - fragmented)

Tidy Aidy got a new dress
 Tidy O a fine one
 That mother made out of her old one (Dorthory Miffen)

King William was King George's Son - Children's game

King William was King George's Son
 And all the royal race was won
 And on his breast a star he wore
 Pointing to the Governor's door

Come chose to the East
 Come chose to the West
 Come chose to the very one
 That you love best (Everett Russell)

Limerick Races/ She Said She Couldn't Dance

She can dance to the flute
 She can dance to the whistle
 She's as neat around the waist
 As a car around the middle (Anne Broderick)

Molly Mulgrady- O/ Dr. Keilly-O

Molly Mulgrady O
 She ate three buckets of pradies -O [potatoes]
 It took three pounds to relish 'em down
 Beside the tail of a leggy-o (Gerald Quinton)

Did you ever see Dr. Keilly-O
 His boot sat up at the stilly-O
 His hat go grip - diedly diedly diedly -O (Kevin Broderick)

Did you ever see Dr. Keilly-O
 With his shoes all polished and style-O
 With his hair tied up in a devil's bow knot
 Did you ever see Dr. Keilly-O
 (pers. com. May 27, 2002 Colin Carrigan, St. John's)

Mussels in the Corner

'deed I love you, 'deed I do
 Out all night in the foggy dew,
 'deed I love you, 'deed I do
 Mussels in the Corner (Evelyn Osborne)

Sally up and Sally down
 Sally swing you're tail around
 Sally up and Sally down
 Just like Sally's uncle

I took Sally to a ball
 Sally couldn't dance at all
 Stuck her up against a wall
 Sally is a corker [good sport] (Sylvia Ficken née Quinton)

Down the street as thick as flies,
 Dirty necks and dirty ties,
 Dirty rings around their eyes
 Dirty old Torbay men.

Ask the Bayman for a smoke
 He'll just say his pipe is broke
 Ask the Bayman for a chew
 He'll bit it off and give it to you
 'Cause he's afraid you'll take two
 Dirty of Torbay men. (Quigley 1985, 87)

I have also heard the above rhyme sung with "Tory baymen" referring to supporters of the Conservative Political Party.

Nice to Get up in the morning/ Walk the Halifax Road

Nice to get up in the morning
 It's better to stay in bed

I took me cock up under me arm
 And walked the Halifax road
 And every time I looked at me cock
 Me cock'll doodle crow (Gerald Quinton)

Old Black Joe

I'm coming, I'm coming
 For my head is bending low
 I'm a gentle voices calling, Old Black Joe (Capt. John Russell)

Pussy Got up in a Plum Tree/ Over the Bridge with Granny/ Take Me Home to My Granny

Pussy got up in the plum tree
 Pussy got up in the plum tree
 I'll bet a pound she won't come down
 Until she does get hungry (Everett Russell)

Pussy got up in a plum tree
 Pussy got up in a plum tree
 When she comes down
 She'll bring you a plum
 To put in the pudding for Sunday (Gerald Quinton, Joliffe Quinton)

The farther I do, the deeper the snow
 Carry me home to grandma (Kevin Broderick)

Tea in the Cupboard/ Tiddy Jack Welsh/Tickle Cove Pond

Tea in the cupboard and bread on the shelves
 If you don't eat it, I'll eat it meself (Gerald Quinton)

Tiddly Wink the Barber

Tiddly wink the barber
 Went to shave his father (fader)
 The razor (razer) slipped and cut his lip
 Tiddly wink the barber (Everett Russell)

Tumble Her Over on the Bed

Tumble 'e over on the bed
 diddles.....
 diddles....
 Leave the banks around me (Capt. John Russell)

Where Are You Going My Silly Old Man?

Where are you going my silly old man?
 Where are you going with your dogs and -----
 Where are you going my silly old man?
 In the woods for a load of sterigan (Kevin Broderick)
 “ ‘Sterian’ ... A small young evergreen, esp. a fir, often cut for firewood and for other
 uses” (Story, Kirwan and Widdowson ed.1982, s.v. “starrigan”).

Yankee Doodle

Yankee Doodle went to town
 Riding on a pony
 Stuck a feather in his hat
 And called it macaroni (Gerald Quinton)

Young Man You Kissed Me Daughter

Young man you kissed me daughter
 Ya did young man, ya did young man
 You went to the well for water
 Ya did young man, ya did young man (Gerald Quinton)

Appendix 3 -Captain John Russell's Songs

The following lyrics were written by Captain John Russell. He asked me to read them aloud during our interview. He did not compose accompanying music but suggested that he could find a tune that "fit," indicating a borrowed tune from his repertoire.

1.Sequel to Tickle Cove Pond (MD3, Track 14)

How well do I remember when I was just a lad,
I was no worst than all the rest but I was just as bad,
But the things that I can ne'er forget and where we had most fun,
was on the beach in Tickle Cove quite near the Harbour Pond.

There are so many memories of some I can't recall,
Some are as sweet as honey, some as bitter as the gall,
But put them all together, the one I can't forget,
Was the morning Mark went through the ice and nearly lost poor Kit.

It was early in the morning the winter months were gone,
When Mark arose quite early and went across the pond,
To get his last load for that spring, that was his soul intent,
And comin' back the ice gave way into the pond they went.

Kit was still in harness and fastened to the load,
While Mark was in the clear water sitting on the wood
While shouts for help were heard around a mile or so for sure,
The Whites and Overs and Lanes and Legges showed up by the score.

That was not all of Marks good friends who answered duty's call,
There was Kellys and Maloneys and Conners big and small.
There were Taylors, there were Russells there were Crosses full of wit.

There are two more family names I'll mention in a while
Not least but last to mention them they showed up in great style
To lay hold of the bow line and pull with all their might
And to sing the good old shanty songs, sung by William White,

And now to finish up my song and make it all complete
To tell you those two other names, my promise I will keep,
They were Skiffingtons and Muggridges they all did their part,
To help the others save poor Kit likewise their Master Mark.

2. **Summer Fishin' on the Labrador** by Captain John Russell (MD3, Track 15)

To the melody of the "Star of Logy Bay"

T'was on an evening in the spring this gentleman I met,
He went down over Steers' wharf and came onto my ship,
He said, "Where is the skipper is he aboard or gone?"
I said, "You're talking to him now, how are you gettin' on?"

T'was then we started talking, I soon found out his name,
He told me it was Mullet from Wesleyville he came,
I told him mine was Russell the owner of the craft,
and since then there's nothing much to do, I said, "Come down and aft"

He then told me his business and what was on his mind,
He was looking for a schooner but nothing could he find,
He said to me, "You got the craft and I have got some gear,
Come on what say we buddy up and try it for a year?"

We started to get ready for the shores of the Labrador,
We went to Bonavista to fit from J.T. Swyers,
We then went back to Red Cliff to spend a day or two
Before we sailed to Wesleyville to finish up the crew,

However, we got under way and everything went right,
The wind was on our quarter when we passed Gull Island light,
We sailed outside of Capeton Bays and twelve o'clock next night,
We passed _____ and set a course for Old Bell Isle light,

We kept right on and never stopped for Cut Throat we were bound,
Way up the coast of Labrador where cod fish did abound,
But to our disappointment it never looked so dark,
As in the day of Noah when he sailed the big old Ark,

And now we're leaving Cut Throat, it looking pretty black,
The fish is scarce, the sea is mad our food is getting slack,
We won't make much off what we got and as far as I can see,
There won't be little left if any when we square off with J.T.

And now to finish up my song from fishing I'll refrain,
And sell the old *McGiver*, that was the schooner's name,
And I'll go back to J.T. Swyers and ask him to maintain,
A job for me as skipper on the coaster called *Miss Jane*

3. Grandfather's Barrel Rocking Chair (MD3, Track 16)

Grandfather was a fisherman he lived in T & C, [Tickle Cove]
 He always made his living on land and from the sea
 When his days work was over, he always like to share
 A little bit of humour in his barrel rocking chair.

Then early in the morning he always up and agone,
 Out with his other brothers to the far off fishing ground,
 In those old days there were no engines, no help in any way,
 Only sails and paddles were the help from day to day.

From spring 'til fall he toiled on and never did complain,
 He met the days and months and years and never did complain,
 But always in the twilight hours if he had time to spare,
 He always had a little nod in his barrel rocking chair.

But early in his married life when he was young and strong,
 God took from him my grandma and left him there to mourn
 For she was only forty five just in the prime of life,
 Grandpa was only forty eight when he lost his loving wife.

Now after days of mourning a new life he put on,
 He moved away from Tickle Cove with his oldest son,
 He made his home in Southern Bay but still had time to spare,
 To have a little rest each day in his barrel rocking chair.

And after three long years or more again he changed his life,
 Again he settled down once more and took another wife,
 But always in the evening hours when it was bright and clear,
 He loved to sing those dear old hymns sitting in his barrel chair.

And the last time I saw him his age was ninety three,
 He had just sat down to take a rest and have a cup of tea,
 And grandma too was with him, to him she was sincere,
 For she always like to see him rest in his barrel rocking chair.

And now they both are gone to rest, their wishes are fulfilled,
 He lies to rest in Southern Bay and she in Summerville,
 The dearest things they left behind they both found time to spare,
 She the holy Bible and his the barrel chair.

4. The Old Waterloo (MD3, Track 17)

The wind was cold, it snowed like mad my feet were frozen stiff,
I fought my way up to the road it was in my mind to quit,
But a voice from out of somewhere said, "Don't feel too blue,
For out back home not far from here there's a good old Waterloo."

Napoleon was a warrior and a good one I declare,
Although he lost the battle in the Waterloo affair,
He was always claimed a hero, a man of high renown,
Which caused his claret blood to flow upon the battleground.

Now the Waterloo that I know best is a good old fashioned stove,
A box like stove, two doors and a six inch pipe above,
With juncts of spruce and likewise birch one never saw the like
The heat that came from that old stove on a frost stormy night.

But let me take you back a while to the place that I was born,
Down by the pond in Tickle Cove on a cold and stormy morn,
When father got the call to arms the first thing he did do,
Was fill up the stove and light a fire in the good old Waterloo.

There are other makes I can't forget the names I can recall,
The Standard and the Comfort tried hard to beat them all,
Try how they like they always lost, there was nothing they could do,
In making beans for breakfast like the good old Waterloo.

When it was time for dinner and the pot was full of food,
With cabbage and potatoes and everything that's good,
And mom would ask the blessing and the next thing she would do,
Poke in a birch junct in the stove, in the good old Waterloo.

We would all sit down and eat our meal made by our mother's hand,
The old time white sail pudding covered in with jam,
We loved our old time cooking especially rabbit stew,
Fish and brewis and seal fat cakes, baked on the Waterloo.

Now all food times are past and gone likewise my mother too
And electric stoves and oil pushed out the Waterloo
If I had one request to make I would ask the man above
To give me one good frosty night with fire in my old stove.

Appendix 4 - Songs from Study Regions

6A - Songs mentioned in Text

Tickle Cove Pond - Mark Walker
(Doyle, 1978)

In cuttin' and haulin' in frost and in snow,
We're up a against ruble that few people know
And only by patience with courage and grit
And eatin' plain food can we keep ourselves fit
The hard and the aisey we take it as it comes.
And when ponds freeze over we shorten our runs.
To hurry my hauling the Spring coming on.
Near lost me my mare on Tickle Cove Pond

Chorus:

Ho lay hold William Oldford, lay hold William White.
Lay hold of the cordage and put all your might,
Lay hold of the bowline and pull all you can
And give me a lift for poor Kit on the pond

I knew that the ice became weaker each day,
But still took the risk and kept hauling away,
One evening in April, bound home with a load,
The mare showed some halting against the ice road
And knew more than I did, as matters turned out,
And lucky for me had I joined in her doubt.
She turned 'round her head, and with tears in her eyes,
As if she were saying: "You're risking our lives."

All this I ignored with a whip-handle blow,
For man is too stupid dumb creatures to know
The very next minutes the pond gave a sigh,
And down to our necks went poor Kitty and I.
For if I had taken wise Kitty's advice
I never would take the short cut on the ice
"Poor creature she's dead and poor creature she's gone;
I'll never get my wood off Tickle Cove Pond."

I raised an alarm you could hear for a mile
And neighbour turned up in a very short while
You can always rely on the Oldfords and Whites
To render assistance in all you bad plights
To help a poor neighbour is part of their lives;

The same I can say of their children and wives.
 When the bowline was fastened around the mare's breast
 William White for a shanty song made a request.

There was no time for thinking, not time for delay
 So straight from his head came this song right away;
 "Lay hold William Oldford, lay hold William White,
 Lay hold of the hawser and pull all your might,
 Lay hold to the bowline and pull all you can"
 And with that we brought Kit out of Tickle Cove Pond

Fanny's Harbour Bawn - Mark Walker
 (Russell J., 71)

As I roved out one evening, in the lovely month of May
 Those verdant hills to wander, and look out in the Bay
 The crafts were flocking up the shore, and pleasant was the day
 To my surprise, a pair I spied which caused me to delay.

It was there I spied a young man, embracing fondly
 The charms of a fair one, who once was loved by me
 My heart with jealous notion, was eager to respond,
 Which cause this fearful contest, on Fanny's Harbour Bawn.

I did address this young man and onto him did say,
 Are you from Bonavista? Or are you from the Bay?
 I think you are a northern man, a Bayman I presume,
 I pray be gone all from the Bawn or I'll boot you in your bloom

He quickly made answer, and unto me did say,
 I'm not from Bonavista, but I am from the Bay.
 I do reside where storms and tides have beat down buildings strong
 All in full glee from T&C [Tickle Cove] to meet you on the Bawn.

He stood no hesitation but struck immediately
 This damsel maid stood like a child, to witness the affray.
 A pain within my chest he rose, and not before too long
 My person picked and darling took on Fanny's Harbour Bawn.

He skinned my nose, down my poor face, as I instantly did rise
 And right into my fragile eyes, he place the bunch of five
 And I lay there prostrated and lifeless on the Bawn
 When I came to my senses, the Bayman he was gone.

Now when you meet with northern men, you'll think them somewhat green
 You'll treat them with a scornful look, unfit to be seen
 You'll scoff them, and abuse them with a scolding tongue,
 You'll them enrage, a fight engage, from a Bayman you will run.

I will not fail to tell my tale, also my true loves name,
 Her name is Catherine Murphy and she lives in Roger's Lane
 And I'm a youth from Carbonear, once loved by her I know
 May a curse attend that Bayman, who proved my overthrow

Now to conclude these painful line, from courting I'll refrain,
 And the rest of my Companions, I hope they'll do the same
 For in courting there's great jealousy, and likewise envy strong
 Which Caused my claret blood to flow on Fanny's Harbour Bawn.

The Girls from Sweet Bay - Mark Walker
 (Russell J., 69)

Come all ye young men, who now go a courting,
 Beware of choosing the girls from Sweet Bay.
 And so now like me you may get defeated
 They'll scorn you with pride, when some other they see.

I courted this creature whenever I could reach her.
 For seven long years, in love did agree
 Until her old parents, they came to dislike it
 They said they would banish my darling from me.

Here parents could beat her but they could not teach her
 To love any other, she felt not inclined
 Until a deceiver who came to mislead her
 Her eyes being not opened, she soon changed her mind.

Wherever I wander, I'll sit and I'll ponder,
 And think on the hours, together we spend
 In her own little green wood, not far from her dwelling
 She promised she loved me a time and again.

Farewell lovely Nancy, for since we have parted
 Don't think for a moment you led me astray.
 For the man who enjoys the first bloom of a blossom
 Should have the best right to the fruit on the tree.

6B -Songs collected by Karples

In her, *Folk Songs from Newfoundland* Maud Karples included the following songs from the area studied in this thesis.

Child Ballads

- 1.The Outlandish Knight (Lady Isabel and the Elf Knight)
Mr. Matthew Aylward, Stock Cove, BB, Sept 1929.
- 3.The Bonny Banks of Virgie-O (Babylon)
Mr. And Mrs. Kenneth Monks, King's Cove, BB Sept 24, 1929
- 7.Lord Bateman or Lord Akeman (Young Breichan)
Mr. William Holloway, King's Cove, BB, Sept 25, 1929
- 9.Sweet William's Ghost
Mrs. Patrick and Mars. Mathew Brenan, Stock Cove, BB, Sept 9, 1929
"With the possible exception of a version collected in North Carolina this ballad does not appear to have survived outside Newfoundland. (264)"
- 21.The Lover's Ghost (The Grey Cock)
Mr. Matthew Aylward, Stock Cove, BB, Sept 20, 1929
- 24.Pretty Sally (The Brown Girl)
Mrs. Mary Mahony (age 96), Stock Cove, BB, Sept 13, 1929

BALLADS SUPERNATURAL

- 27.The Cruel Ships' Carpenter (Gosport Tragedy)
Miss Jemima Hincok, King's Cove, BB Sept 23, 1929
- 28.The Sea Captain (The Maid on the Shore)
Mrs. Joanie Ryan, Stock Cove, BB Sept 18, 1929

BALLADS AND NARRATIVE SONGS

- 30.The Nobleman's Wedding
Mrs Lucy Heaney and Mr Mike Mahoney (Mrs. Heaney's brother), Stock Cove, BB, Sept 25, 1929
- 36.The Bold Lieutenant
Mr. Patrick Kelly, Tickle Cove, BB, Sept 21, 1929
- 38.Jack in London City (Jack the Jolly Tar)
Mr. William Holloway, King's Cove, BB, Sept 20, 1929

SEA SONGS

- 45.Reilly the Fisherman
Miss mary Gallahue, Stock Cove, BB Sep 20, 1929

THE FEMALE SAILOR BOY

- 50.The Rose of Britain's Isle
Mrs. Lizzie Mahoney, Stock cove, BB, Sept 25, 1929

THE LOVERS FAREWELL AND ABSCENCE

53. Nancy of London

Mr. Samuel Moss, Open Hall, BB, Sept 21, 1929

HARD HEARTED PARENTS

67. Johnny Doyle

Mr. James Heaney, Stock Cove, BB, Sept 20, 1929

68. There was a Lady in the East

Mr. John Donovan, Broad Cove, BB, Sept 23, 1929

69. The Bonny Labouring Boy

Mrs. Lucy Heaney, Stock Cove, BB, Sept 22, 1929

WOOING AND COURTSHIP

80. The New Mown Hay

MR. Dan Gash, Broad Cove, BB, Sept 23, 1929

81. Go from my window

Mr. Kenneth Monks, King's Cove, BB, Sept 19, 1929

LOVE LAMENTS AND LYRICS

82. The Maiden's Lament

Mr. James Sullivan, King's Cove, BB, Sept 28, 1929

Appendix 5 - Kissing Dance Tunes

The tune sung by P.K. Devine and notated by Karples in 1929:

The Cushion Dance
The Kissing Dance

There was an old wo - man lived in Ath - lene,
Lived in Ath - lene, lived in Ath - lene, There was an old wo - man
lived in Ath - lene, She had one augh - ter to mar - ry

2. Now dear daugh-ter [or son], choose your mate,
choose your mate, choose your mate,
Now dear daughter, choose your mate,
Choose a good one, or else choose none.

Sung by Mr. P.K. Devine at St. John's, 11 September 1929.
(Karples, 256)

Two versions of the tune used for the Kissing Dance in Red Cliff:

Kissing Dance

"This version of the tune was learned by members of Figgy Duff from Larry Barker, an accordion player from Open Hall, Bonavista Bay" (Russell, K. *Close to the Floor*, 3).

Bar Three: Form A Line

MM=168

As transcribed by Colin Quigley, 1981, 120

Appendix 6 - Tunes suggested for the Reel

Kitty Jones' Reel

MM= 126

Greg Walsh, violin, St. John's

Appendix 7 - Tunes for the Lancers

This tune was the only tune which Ned Walsh would play for the first part of the Lancers. Ray Walsh stated that tunes for the Lancers were played slightly slower than for the square set.

[Lancer's Tune]

MM = 160

Ray Walsh, violin, St. John's

It was suggested that "The Irishman's Pet" could also be played for the lancers.

The Irishman's Pet

MM=132

Greg Walsh, violin, St. John's

Appendix 8 - Quigley's Square Set Tune

The following tunes were notated by Quigley for use with the square set. They correspond to the dance instructions in chapter two. The musicians were Gerald Quinton and Larry Barker.

Bar 1: Off She Goes

As transcribed by Quigley 1981, 101.

Bar Two: Dance Up

As transcribed by Colin Quigley, 1981, 98

Bar Three: Form A Line

As transcribed by Colin Quigley, 1981, 120

Bar Four: Take Two

MM=180

A

B

B2

As transcribed by Colin Quigley 1981, 131

Bar Five: Grand Cut

MM=184

As transcribed by Colin Quigley in Quigley 1981, 142.

Appendix 9 - Square Dances from New Bonaventure, Trinity Bay and Fogo Island

The following is a synopsis of how the square dance was performed in two Newfoundland communities during the 1990s. The information was gathered from home made video tapes given to the researcher. This is by no means a definitive representation of the dance tradition in these communities but a brief description of how it was danced at the time the video was taken. I have used this information as a means of comparison and extension of the discussion in Chapter Two.

Fogo, Fogo Island - St. Patrick's Day Dance, March 17

This dance was held in some sort of hall. There was a large open area and a stage, with audio equipment, on which the musician played. Before the square dance began some men performed solo step dances in front of the stage, to tunes in 6/8 such as "I'se the B'y." Solo step dances were also performed when there was a break in the dance, such as between "Take Two" and "Change Partners/ Round the House" to a tune in 4/4.

The area in which the square dance was performed was well defined by chairs. The chairs were used by the couples who not dancing at the time. The musician generally played only one tune for each section or bar of the dance. The square set was the center of attention as other people in attendance appeared to sit around the edges of the room watching.

First Bar - Off She Goes

Music: 2/4

1. Women and men both cross to opposite side and return to places - 16 beats
2. Men step dance - 16 beats
3. Swing partner - 16 beats
4. Women cross and swing opposite man - 16 beats
5. Women cross back to starting positions and join original partner in closed position.
The couples dance up and begin to step dance - 16 beats
6. Step dance in closed position - 16 beats
7. Couples swing - 16 beats
8. Side couples repeat steps 1-6

Second Bar - Dance Up

Music: 2/4 - "Mussels in the Corner"

1. Couples hold hands, men step dance - 8 beats
2. Couples cross over, one couple passes under the others upraised arms - 8 beats
3. Men step dance - 24 beats
4. Couples cross as in step 2 - 8 beats
5. Men step dance - 24 beats

6. Couples swing - 16 beats
7. Men step dance - 32 beats
8. Couples cross as before and step in new position - 16 beats
9. Men step dance - 16 beats
10. Couples cross and step - 16 beats
11. Couples swing - 16 beats
12. Side couples repeat steps 1-11

Bar Three - Form the Line

Music: 6/8 "I'se the B'y"

1. Men and women form a line to begin with men facing one way and the women facing the other, hold left hands with their original partner.
They step dance to starting positions - 32 beats
2. The middle couple swings, while their original partners change sides - 16 beats
3. In closed position original couples dance up and step dance - 16 beats
4. In closed position couple change sides and swing - 16 beats
5. Other middle couple forms, turn around to hold left hands with original partner - 8 beats
6. Step in line - 24 beats
7. Middle couple swings, partners change sides - 16 beats
8. In closed position, original couples dance up and step - 32 beats
9. In closed position, couples cross and swing - 16 beats
10. Side couples repeat steps 1-9

Bar Four - Take Two

Music: 6/8

1. Women cross - 16 beats
2. Swing opposite partner - 16 beats
3. Women cross back to starting position - 16 beats
4. Step dance in close position with original partner - 16 beats
5. Swing partner - 16 beats
6. Take Two - both women dance with one man while other man does a solo step dance - 32 beats
7. Return to couples, step dance in closed position - 32 beats
8. Couples cross and swing - 16 beats
9. Women cross and begin to swing with opposite partner - 16 beats
10. Swing with opposition partner - 16 beats
11. Women cross back to starting position - 16 beats
12. Step dance in closed position with original partner - 16 beats
13. Couples swing - 16 beats
14. Take Two - 32 beats

11. Women cross back to starting position - 16 beats
12. Step dance in closed position with original partner - 16 beats
13. Couples swing - 16 beats
14. Take Two - 32 beats
15. Couples cross and step dance - 32 beats
16. Couples cross and swing - 16 beats
17. Side couples repeat steps 1-16

Bar Five - Change Partners and Round the House

This part of the dance involved all the couples at some points while at others and each "side of the square" took turns. I will refer to the two sets of couples as either "side" or "end" couples.

Music: 6/8 - "Cock of the North" and once the musician went into a 2/4 tune but returned to 6/8 time.

Change Partners

The video cut into the dance already started so I assume that the first figures were the end couples performing steps 5-7, followed by the side couples dancing step 5.

1. Side -Men step dance - 16 beats
2. Side -Swing partner - 16 beats
3. All - Couples join hand in a circle, men step dance - 32 beats
4. All - Swing partner to the left in the circle - 16 beats
 - This forms a new couple for until the men change partners again.
5. End - Women cross over and back, the men follow them - 32 beats
6. End - Men step dance - 16 beats
7. Couples swing - 16 beats
8. Side couples repeat steps 5-6
9. All couples dance steps 3-4.

This pattern continues until the men have danced with each woman and return to their original partner.

Round the House

1. All couples form a circle and spend 32 beats to figure out what they are going to do.
2. All couples turn side on with right shoulders to middle of circle. Each person puts their left hand on the left shoulder of the person in front of them, and holds the hand of the person behind them over their left shoulder with their right hand. Move clockwise - 48 beats in all
3. All form circle and dance - 16 beats
4. All turn left shoulders to middle and arrange hands over other shoulders as before and move counter clockwise.

New Bonaventure, Trinity Bay - January 1, 1995 and 1997

New Bonaventure hosts a traditional square dance once a year on January 1st. This allows both residents and visitors to participate. This results in a mix of people who know the dance well and those who are just learning. As it falls within the twelve days of Christmas, mummers show up periodically to dance with the ladies or step dance by themselves. Unlike, Red Cliff and Fogo, there are no breaks between the parts of the dance and the only reason that the dance stops is for the mummers.

The dancing area is also less defined than in Fogo. The dance is held in a smaller space and all present are practically underfoot of the dancers or must weave their way around them to move through the hall. The musician is tucked along one side of the wall, barely out of the way. All of this makes for less than perfect performance conditions but creates a very social atmosphere. Sometimes people will approach a couple who isn't dancing to say hello, or dancers are interrupted by people moving around.

There were four or more sets danced per night and I choose to notate the one easiest to follow with the fewest camera obstructions.

Music: In 1995, Gerald Quinton and Larry Barker played for the dance. It seemed that they expected breaks in the dancing, as they playing the same one or two tunes for half an hour. In 1997, a woman played for the dance and she was more likely to change tunes within the dance.

Bar One - Dance and Swing

1. Women cross. Woman and opposite man dance around each other while always facing inwards. - 8 beats
2. Women cross back and dance around original partner - 8 beats
3. Couple holds right hands, dances up. Men step dance - 32 beats
4. Couples cross - 8 beats
5. Couples dance up and men step dance - 32 beats
6. Couples cross back to starting positions - 8 beats
7. Couples swing - 16 beats
8. Couples repeat steps 1-7
9. Side couples repeat steps 1-7 twice
10. End couples repeat steps 1-7 twice
11. Side couples repeat steps 1-7 twice

Bar Two - Form a Line

1. Women cross and circle around opposite man. They return to starting positions - 32 beats
2. Middle couple forms and swings - 16 beats
3. Form the Line (men and women face opposite directions) and Step dance - 16 beats
4. Middle couple swings, outside partners switch sides - 32 beats
5. Couples reform in closed position, dance up and step dance - 24 beats

6. Couples cross - 8 beats
7. Couples swing - 16 beats
8. Women cross and circle around opposite men and return - 16 beats
9. Other middle couple forms and swings - 16 beats
10. Form the Line and step dance - 16 beats
11. Middle couple swings - 32 beats
12. Couples reform, in closed position - 24 beats
13. Couples cross - 8 beats
14. Couples swing - 16 beats
15. Side couples repeat steps 1-14

Bar Three - Take Two

1. Women cross and circle around man and return to starting positions - 32 beats
2. Couples dance up - 8 beats
3. Couples swing - 8 beats
4. One moves over to opposite couple - 8 beats
5. Take Two - 24 beats

The Take Two side stands still while solo man performs step dance

6. Couples reform 8 beats
7. In closed position couples dance up and back - 24 beats
8. Couples cross - 8 beats
9. Couples swing - 24 beats
10. Women cross, circle around man and return - 32 beats
11. Couples step dance - 24 beats
12. Couples swing - 16 beats
13. Other woman moves to opposite couple - 8 beats
14. Take Two - 24 beats
15. Couples reform and cross- 8 beats
16. Couples dance up and step in closed position -24 beats
17. Couples cross - 8 beats
18. Couples swing - 16 beats
19. Side couples repeat steps 1-18

Bar Four - Dance Up and Close In Plus Round the House

Close In

1. All hold hands in a circle, Close In throwing hands up in air - 8 beats
2. All return out to original circle - 8 beats

Round the House

3. In closed position End couples gallop together around the circle - 32 or 48 beats

Cut Corners

3. If there were only four couples per side (eight couples total) Cut Corners could be substituted for Round the House. To "cut corners" the men and women changed places diagonally and then returned to starting positions.

4. End couples swing - 16 beats
5. End women cross over, circle around man and return - 32 beats
6. All Close In - 32 beats
7. Side couples dance Round the House
8. Side couples swing as in step 4
9. Side women cross, circle and return as in step 5
10. All Close In
11. End couples dance Round the House
12. End couples swing
13. End women cross, circle and return
14. All Close In
15. Side couples dance Round the House
16. Side couples swing
17. Side women cross, circle and return

Bar Five - Grand Chain

1. All standing in circle not hold holding hands. Step dance a little to get ready-32 beats
Grand Chain - steps 2-3 = 48 beats
2. Swing partner - 16 beats
3. Pass by - 32 beats
-Dancers passed by each other by grasping right hands and pulling by each other and moving onto next person. It took 4 beats in this case for a pair of dancers to pass by each other.
4. Couples step dance holding right hands - 32 beats
5. Grand Chain - 48 beats
6. Couples swing - 16 beats
7. Couples step dance - 32 beats
8. Repeat steps 5-7 until you return to your original partner in starting floor position.

Appendix 10 - List of Musicians from Study Areas

The following is a list of past and present musicians mentioned in the study areas. Unfortunately, dates were not available for most but approximate dates have been given where possible. Descriptions of the years they were actively playing is available in chapter three. Indented names indicate father/son or other close relationships. Single spaced groups indicate closely related musicians where the connection is unknown. Only musicians who are known to be deceased are marked as such.

Red Cliff, BB

Johnny Quinton - Fiddler - one tune Old Black Joe (Gerald's uncle) [deceased]

 Gerald Quinton - mouth organ, living in Red Cliff, b. circa 1922

Captain John Russell - Fiddler/mouth music, living in Bonavista

 Everett Russell - Fiddler, Living in Bonavista

 Beatrice Oldford née Brown - good singer, John Russell's aunt and foster mother, from Salvage originally [deceased]

 Singer Johnn Brown - Singer, Beatrice's father in Salvage [deceased]

William Hobbs - Accordion/Fiddler, [deceased]

Gus Oldford - Accordionist, [deceased circa. 1940]

Alf Quinton - Fiddler, [deceased]

 Robert- Fiddler [deceased]

Mose Harris - singer, present in *Land and Sea* episode - b. e.20th century [deceased]

Tickle Cove, BB

Wilf Doyle and His Doyletones - MUNFLA 79-138 -played at a garden party in the 70's

Andy Maloney - Fiddler, was in the Greenland Disaster, b. circa 1880? [deceased]

 Son Jim played? - [deceased]

Gerard Maloney - Accordionist, present in *Land and Sea* episode (in his thirties in 1976)

Tom Mulcahys - Fiddler, b. circa 1850 [deceased]

 Patrick (Paddy) - Fiddler [deceased]

Richard Muggeridge - Accordionist

Open Hall, BB

Lawerence Barker (Larry) - Accordionist/Fiddler - living in Clarenville?

Father Abraham Hayter - Singer, Accordionist (MUNFLA 80-226)
 Wick Hayter - Singer - born in Open Hall (MUNFLA 80-226)

MUNFLA 74-45

Willy Joe Long - Singer
 Jimmy Legg - Singer
 Thomas Legg - Singer - present in *Land and Sea* episode, b. early 20th century
 Biat Barker, wife of Andy Barker - Singer

Keels, BB

Edmund Moss - Accordionist, born approx. 1897 (MUNFLA 81-017)

Andy Alyward - Accordionist (MUNFLA 81-017)

Kadder Hobbs - Fiddler, stopped due to illness, still living in a home in Bonavista

Plate Cove, BB

(MUNFLA 78-167)-

Dominic Philpott - Singer

Benedict Keough - Singer

William Dooley - Singer - William was 86 years old in 1977, b.1891

Patrick Dooley - Singer

Martin Dooley - Singer

Robert Dooley

Mrs. Margaret Tracey - Accordionist

- Quigley states she was b. 1900 (Quigley 1985, 7)

Betty Haggett

Jim and Joe O'Driscoll

Patrick and brother Michael Keough (Big Mick)- Fiddler

Fiddler Michael (Mick) and his brother - Fiddler,

-Mick was b. Sept. 28, 1890 [deceased]

Cyril - Fiddler, b. late 1930s or early 1940s [died autumn 2001]

Patricia (Therese) Keough - dancer

John Philpott made Capt. John Russell's violin

Jack Walsh - Accordionist

Bonavista, BB

Clim Fitzgerald - Fiddler - fought in WWII [deceased]

John Brown -Guitarist

Eric Maidment - Fiddler - b. circa 1900

The Miffless

Ned's great grandfather - Dancer [deceased]

Ned's grandfather - Fiddler [deceased]

Charles - Fiddler, Euphonium

Clara (née French) - Pianist, Organist [deceased, 1933]

Reginald - Violinist

Gertel - Violinist, Singer, Organist, Pianist

Florence, Belle - Singers, Organists, Pianists

Ned- b. 1928 - Fiddler, Guitarist, Piano Accordionist

Mrs. Gerty Murphy - Piano

Bob Pardy - Fiddler - b. late 1910s

Albert and Stewart Tremblett (brothers) b. late-1910s, early 1920s

- Fiddlers taught by Charles Miffless

Lance Tremblett (brother) - Guitarist

Other Members of the Cape Shore Boys

Samuel Wade - Accordion

Ed Keough - Guitar

Clarence Hayward - Spoons

Wilson Hayward - Ugly Stick

Other Bonavista Bay Musicians

Gerald Long - King's Cove - Fiddler in his 80s now

Oliver Muggeridge - Lewisporte - Accordionist

Will Tremblett - played accordion with Gerald Quinton in the movie *Bay-O*

Bay de Verde, CB

William Walsh - Fiddler born on Baccalieu 1882 [deceased]

Ned - Fiddler -(b.1911-d.1995) [deceased]

Ray - Fiddler/Accordionist - b.1943

Greg - Fiddler, Mandolin player, Banjo player - b.1975

Kevin Broderick - Fiddler - b.1923 in Lower Island Cove

Anne - Accordionist, Guitarist
 Bill, Julie, Jim - Guitarist
 Gerald - Guitarist, Drummer, Mandolin player
 D'Arcy - Fiddler, Mandolin player, Guitarist, tin whistle, banjo

Will Walsh - Accordionist b. March 26, 1916

Mose Walsh - Fiddler [deceased]

Alan Coish - Fiddler, Accordionist [deceased]
 Joe Coish - Fiddler, Accordionist [deceased]
 Georgie Wiseman (step-brother) - Accordionist
 Mark Coish - Fiddler [deceased]
 Lew Coish - Accordionist [deceased]
 Chess Coish - Accordionist [deceased]

Dan Murphy - Fiddler, taught with William North before 1904 [deceased]
 Billy Murphy - Fiddler attended school with William North before 1904 [deceased]

William North - Fiddler, taught for 30 years from 1874-1904 [deceased]
 Jim North - Step Dancer [deceased]
 Joe North - Step Dancer [deceased]

Uncle Jack Keyes - Fiddler
 Uncle Pat Keyes - Singer
 John Keyes - Singer

Alfred (last name unknown) - Fiddler - served in World War II [deceased]

Red Head Cove

Martin Cahone - Fiddler, Singer [deceased]
 Kevin Cahone - Fiddler, Singer [deceased]
 Terrance Cahone - Fiddler, Guitarist
 Leo Hatch - Fiddler [deceased]

Caplin Cove

Andy Power - Fiddler, b. circa 1898 [died in mines in Sydney, NS]

Lower Point

Jim Power - Fiddler, now over 80 and lives in Old Perlican

Northern Bay

Elias Woodfine - Fiddler [deceased]

Table of Contents for Appendix 11

	Page	CD Track
Tunes in 2/4 - Off She Goes, Form a Line		
Bar 1 Off She Goes	197	-
Bar 3 Form a Line	198	-
Kissing Dance	198	-
[Captain Russell's First Tune]	200	1
Coming Home From the Races	201	2
Fire on the Mountain	202	3
Molly Wants a Beatin'		
Mother Wouldn't Beat'N		
The Limerick Races	204	4
She Said She Couldn't Dance		
Mussels in the Corner	205	5
Nancy Hogan's Goose	207	6
The Dainty Besom Maker		
Greencoats		
The Old Lea Rigg		
Take the Jug Down From the Dresser	208	7
Who Stole the Miner's Hat?	209	7
Yankee Doodle	211	8
Young Man You Kissed Me Daughter	213	9
Tunes in 6/8 - Dance Up, Take Two, Grand Cut		
Bar 2: Dance Up	214	10
I'se the B'y		
Bar 4: Take Two	216	-
Bar 5: Grand Cut	217	11
Tiddly Wink the Barber		
Bobby the Bull	218	12
Follow Me Down the Carlow		
Cover Me Up in the Blankets	220	13
The Cushion Dance or the Kissing Dance	221	
Did 'e Come Up to See Gram'mer	223	14
[Extra Beat Tune]	224	15
God Bless the First Husband	225	16
Half Door		
The Irishman's Pet	226	17
The King is Coming	228	18
Arriving at St. John's		
Kitty Jones' Reel	229	19
[The Lancer's Tune]	230	20
Off She Goes	232	21

Doggie Doggie Bark at the Cat		
Humpty Dumpty		
Pop Goes the Weasel	233	22
Posts, Shores and Loggers	235	23
Up the Southern Shore		
Pussy Got Up in a Plum Tree	236	24
Tea in the Cupboard	238	25
Father Jack Walsh		
Tickle Cove Pond		
Tiddy Jack Walsh		
Tatter Jack Walsh		
Tickle Me Now Joanna	240	26
Tiddly Wink the Barber	241	27
Tumble Her Over on the Bed	242	28
[Unnamed Diddle]	243	29
[Unnamed Jig]	244	30
Walk the Halifax Road	245	31
Nice the Get Up in the Morning		
Where are You Going My Silly Old Man?	247	32
[Will Hobbs' Tune]	248	33
Wrath of Molly Mulgrady-O	249	34
Dr. Keilly-O		
Tunes in 2/2 -Step Dancing		
[Father's Tune]	251	35
Devil in the Garden	253	36
Ned Walsh's Tune [1]	254	37
Ned Walsh's Tune [2]	256	37
Tunes in 3 /4		
Old Black Joe	257	38

Appendix 11 - Square Dance Repertoire

The following are “skeleton” transcriptions of the dance tunes discussed throughout this work. The tunes are organized according to the part of the dance for which they could be performed.

Each piece includes a musical transcription; an Abc transcription; details of the performance location and recording; tune rhymes; instrument tuning when necessary; and a point form analysis of the tunes key, pitches, tonal center, and form in relation to the number of beats and bars.

The metronome markings should be considered approximate as every performer will play it at a slightly different speed each time they play it. These tunes were performed in a home interview setting rather than a dance situation, so the marking may be not be indicative of the actual tempo in all cases.

At the end of each analysis are comments by the informants, further analysis and discussion of other related tunes.

Tunes in 2/4 - Off She Goes and Form A Line

Bar 1: Off She Goes

As transcribed by Quigley 1981, page 101.

ec Ac | de Ge | dB/2d/2 A(d | d)G cd | ec/2d/2 ce | de Ge | dG AB | c2c2 ||
GD/2G/2 ED | EG c(B | B)(A A)(D | D)C BA | GE/2G/2 ED | EG c(B | B)G AB | c2 c2||

Performer: Gerald Quinton and Larry Barker

Instrument: mouth organ and accordion

Type of music: single jig

Location: video of Red Cliff dancers

Date: 1970s

Recording: n/a

Rhyme: n/a

Title: unknown

Time Signature: 2/4

Key: C major

Metronome Marking: n/a

Range: major 9th D to e

Basic rhythmic value: 1/8

Pitch frequencies: D-2 E-5 F-0 G-10 A-7 B-7 c-15 d-10 e-7

Accidentals: none

Final note: c

Most frequent pitch: c

Tonal Center: c

Number of Strains: 2 high to low

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Bar Three: Form A Line

MM=168

As transcribed by Colin Quigley, 1981, 120

Kissing Dance

"This version of the tune was learned by members of Figgy Duff from Larry Barker, an accordion player from Open Hall, Bonavista Bay" (Russell, K. *Close to the Floor*, 3).

The above versions are very similar. I will provide ABC notation for the first only:

cB A2 | DA D2 | BA GE/2G/2 | ED E2 | EF G2 | DF F2 | DF D(C | C)B, C2 ||
 CD EG | CD EG | G2 ED/2E/2 | DC D2 | EF G2 | DE F2 | DF D(C| C)BC2||

Performer: Gerald Quinton and Larry Barker

Instrument: mouth organ and accordion

Type of music: single jig

Location: video of Red Cliff dancers

Date: 1970s

Recording: n/a

Rhyme: n/a

Alternate Performers: Captain John Russell, MD3 Track 20

Gerald Quinton, MD3 Track 43

Title: The Kissing Dance

Time Signature: 2/4

Key: C major

Metronome Marking: 168

Form: AABB

Range: minor 9th B, to C

Basic rhythmic value: 1/8

Pitch frequencies: B,-2 C-12 D-15 E-9 F-9 G-10 A-4 B-2 c-1

Accidentals: none

Final note: C

Most frequent pitch: D

Tonal Center: C

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain:8

Number of Beats: 32

Number of Beats per Strain:16

Comments:

Gerald explained that the Red Cliff Kissing Dance tune is now well known because:

A lot of people learned that one off of *Land and Sea*, ya know this Kissing dance one, that Larry and me played for the kissing dance on *Land and Sea*, up in the old hall. There was a man on tape, I got a video of it, its from Fogo, and 'e played it eh, on accordion and 'e said that's how 'e learned it eh? From *Land and Sea*.
 (MD3, Track 44)

[Captain Russell's First Tune]

(fragment)

MM = 98

As sung by Capt. John Russell, mouth music, Bonavista, BB

G2 FA | G>=F E C | DB, EE/2E/2 | DB, D2 | G2 FA | G>=F EC | DB, EE/2E/2 | DC C2 |
CE G2 | GF/2E/2 C2 ||

Performer: Captain John Russell
Instrument: Voice - mouth music
Type of music: single jig
Location: Bonavista, BB
Date: March 11, 2002
Recording: MD2, Track 16-17
CD Track: 1
Rhyme: n/a

Title: unknown [Captain Russell's First Tune]
Time Signature: 2/4
Key: C major
Metronome Marking: 98
Form: AA B (B incomplete)

Range: Minor 7th B, to A
Basic rhythmic value: 1/8
Pitch frequencies: B,-3 C-8 D-6 E-8 F-natural- 1.5 F#-2 G-10 A-2
Accidentals: F sharp (The F# suggests a C Lydian tonality)
Final note: C
Most frequent pitch: G
Tonal Center: C

Number of Strains: 2 (incomplete)
Number of Bars: 10
Number of Bars per Strain: 8/2
Number of Beats: 20
Number of Beats per Strain: 16/4

Comments:

This was the first tune which Captain Russell learned to play on the violin. He stated that it was a popular with which to begin a set dance, for the bar "Off She Goes" (MD2, Track 17).

Coming Home From the Races

MM = 152

Ray Walsh, accordion, St. John's

G,A,| B,2 BC| DB, A,G,| (3A,B,A, A,B,| CA, G,A,| B,2 B,C| DB, A,G,| A,2 D2| D2:|| GF|
E2 E>F| ED B,A,| B,D DB,| C2 GF| E2 E>F| ED B,A,| 1B,D DB,| D:|| (3A,B,A, G,2| G2 ||

Performer: Ray Walsh

Instrument: accordion

Type of music: single jig

Location: Bay de Verde, CB

Date: March 19, 2002

Recording: MD7, Track 21

CD Track: 2

Rhyme: Are you coming from the races

With black eyes and dirty faces

Are you coming from the races

And you're all blind drunk (Christina Smith, pers.comm)

Title: Coming Home From the Races

Time Signature: 2/4

Key: G major

Metronome Marking: 152

Form: AABB

Range: P8 G, to G

Basic rhythmic value: 1/8

Pitch frequencies: G,-12 A,-25 B,-31 C-6 D-28 E-18 F#-9 G-5

Accidentals: none

Final note: G

Most frequent pitch: B

Tonal Center: G

Number of Strains:2

Number of Bars: 16

Number of Bars per Strain:8

Number of Beats: 32

Number of Beats per Strain:16

Comments:

This is published as a double jig, as part of Rufus Guinchard's repertoire in *The Fiddle Music of Newfoundland and Labrador, Volume 1* (Russell K. 2000, 16)

Fire on the Mountain

Molly Wants a Beatin' on the Bum

MM= 144

Gerald Quinton, mouth organ, Red Cliff, BB

E2 D>C | B,C DE | F2 E>D | CE GE | CE D>C | B,C DE | F2 E(D | D)C C2:||
 ||: EG c>B | cF2 E | FG A2 | GF GE | EG c>b | cF2 E | FG AF | ED C2:||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: single jig or polka

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 34-35

CD Track: 3

Rhyme: Fire on the mountain

Run b'ys run b'ys

Fire on the mountain

Run b'ys run (Gerald Quinton)

Molly wants a beatin' beatin' beatin'
 Molly want beat her down and some
 Molly want beatin' beatin' beatin'
 Molly want a beatin' on the bum (Gerald Quinton)

Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n, cause he was her only one,
 Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n not for fun,
 Mother wouldn't beat'n, beat'n, beat'n,
 Mother wouldn't beat'n, cause he was her only one.
 (Edward Didham/ Christina Smith)

Notes on Tuning of Instrument: mouth organ in C

Title: Fire on the Mountain

Title: Molly wants a Beatin' on the Bum

Title: Mother Wouldn't Beat'N

Time Signature: 2/4

Key: C major

Metronome Marking: 152

Form: AABB

Range: minor 9th B, to c

Basic rhythmic value: 1/8

Pitch frequencies: B,-2 C-11 D-8 E-15 F-12 G-7 A-3 B-2 c-4

Accidentals: none

Final note: C

Most frequent pitch: C/E

Tonal Center: C

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Other Contexts:

This tune is found on Christina Smith's album *Fiddle Me This*, as "Mother Wouldn't Beat'N." She learned this tune from an accordion player by the name of Edward Didham of Colinet, CB.

There is a different tune by the same name found in P.W. Joyce's *Old Irish Folk Music and Song* (Layton, 6630). Another well-known American tune uses the same words "Fire on the Mountain, Run Boys Run"

Limerick Races

Anne Broderick, accordion and Kevin Broderick, mouth music, Bay de Verde, CB

AF DE| F3G| AF DE| FE E2| AF DE| F2 FG| AB AF| ED D2:||
 ||: AABc| dz d3| A2 B>c| BA AF| AA Bc| dz dB| ABAF| ED D2 :||

Performer: Anne Broderick, Kevin Broderick

Instrument: accordion, mouth music

Type of music: single jig

Location: Bay de Verde, CB

Date: March 17, 2002

Recording: MD6 Track 13

CD Track: 4

Rhyme: She can dance to the flute

She can dance to the whistle

She's as neat around the waist

As a car around the middle

Title: Limerick Races

Title: She Said She Couldn't Dance

Time Signature: 2/4

Key: D major

Metronome Marking: 138

Form: AA BB

Range: P8 D to d

Basic rhythmic value: 1/8

Pitch frequencies: D-9 E-8 F#-13 G-2 A-15 B-7 c#-3 d-5

Accidentals

Final note: D

Most frequent pitch: A

Tonal Center: D

Rhythmic motifs:

Number of Strains:2

Number of Bars: 16

Number of Bars per Strain:8

Number of Beats: 32

Number of Beats per Strain:16

Comments:

Kevin Broderick mentioned that he had heard St. John's accordion player, Frank Maher play this tune. Anne Broderick pointed that she and I played the same tune but with a different rhythm.

Other Contexts:

Is also known as "She Said She couldn't Dance" and is part of the "Running the Goat" set printed in Russell's *Close to the Floor* collection on page 15.

Mussels in the Corner

Gerald Quinton, mouth organ, Red Cliff, BB

CC2D| EG A2| GE CD| ED D2| CC2D| EG A2| GE DE| C2 C2:|| Cbag| EG B2| GE CD| ED D2| cB AG| EG B2| GE DE| C2 C2:||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: single jig

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3

CD Track: 5

Rhyme: none given at interview, please refer to Appendix 2

Notes on Tuning of Instrument: mouth organ in C

Alternate Performers: Joliffe Quinton - Tape 1

Everett Russell - Tapes 44,51,54

Greg Walsh - Tape 11

Ray Walsh - MD7

Title: Mussels in the Corner

Time Signature: 2/4

Key: C major

Metronome Marking: 148

Form: AABB

Range: P8, C-c

Basic rhythmic value: 1/8

Pitch frequencies: C-16 D-12 E-12 F-0 G-10 A-6 B-6 c-2

Accidentals: none

Final note: C

Most frequent pitch: D/E

Tonal Center: C

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain:8

Number of Beats: 32

Number of Beats per Strain:16

Comments: This tune was recognized as a "good old dance tune" around the Island.

Nancy Hogan's Goose

MM = 148

Gerald Quinton, mouth organ. Red Cliff, BB

e2 | cB Bc | G2 GA/2B/2 | c2 d2 | e d2 e | cB cB | G2 GA/2B/2 | c2 d2 | ec c2:||
 e>d cd | e4 | af f(a)a g d2 | cA Bc | G2 GA/2B/2 | C2 D2 | ec c2:||

Performer: Gerald Quinton
 Instrument: mouth organ
 Type of music: single jig or polka
 Location: Red Cliff, BB
 Date: March 11, 2002
 Recording: MD3, Track 34
 CD Track: 6
 Rhyme: none
 Notes on Tuning of Instrument: mouth organ in C

Title: Nancy Hogan's Goose
 Title: The Dainty Besom Maker
 Title: The Old Lea Rigg
 Title: Greencoats
 Time Signature: 2/4
 Key: C major
 Metronome Marking: 148
 Form: AABB

Range: Major 9th G to a
 Basic rhythmic value: 1/8
 Pitch frequencies: G-9 A-2 B-7 c-19 d-12 e-11 f-2 g-1 a-3
 Accidentals: none
 Final note: C
 Most frequent pitch: C
 Tonal Center: C

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Mr. Quinton had a difficult time recalling this tune but did eventually. He learned this tune from the accordion player, Larry Barker.

Other Contexts:

This melody is called "The Rose Tree" elsewhere (pers. com. Christina Smith). The tune is also known as "The Dainty Besom Maker," "Greencoats" and as a strathspey named "The Old Lea Rigg" in 18th century Scottish sources, and collected in Westmorland, Bampton and Seabright England (Layton, 437, 7728, 7729, 9461, 9489, 14611, 14697).

Take the Jug Down from the Dresser

MM = 152

Greg Walsh, violin, St. John's

A2 BG| Bd BA| G>A BA| GE D2| A2 BG| Bd BA| G>A BA| AF G2:||
 g>g fg| a2 fd| g2 fg| (3agf g2| gd eB| dB BA| G>B dB| AF G2:||

Performer: Greg Walsh

Instrument: violin

Type of music: single jig

Location: St. John's

Date: June 29, 2002

Recording: Tape 11

CD Track: 7

Rhyme: n/a

Title: Take the Jug Down from the Dresser

Time Signature: 2/4

Key: G major

Metronome Marking: 152

Form: AA BB

Range: P12, D-a

Basic rhythmic value: 1/8

Pitch frequencies: d-2 e-1 F#-2 G-10 A-13 B-12 c-0 d-5 e-1 f#-4 g-9 a-3

Accidentals: none

Final note: G

Most frequent pitch: G

Tonal Center: G

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Greg Walsh learnt this tune from his father's uncle Jack Keyes. Greg played this tune and "Who Stole the Miner's Hat" together as a set. In his performance Greg consistently drops half a beat from the end of the A section.

Who Stole the Miner's Hat?

Greg Walsh, violin, St. John's

E2 Bc| dc B2| E2 GA| BA (3GFE| E3 Bc| dc B2| GE ED| E2 D2:|| e2 bc| dc B2| E2
GA|BA Bd| e2 bc| dc BA| GE ED| E2 E2:||

Performer: Greg Walsh
Instrument: violin
Type of music: single jig
Location: St. John's
Date: June 29, 2001
Recording: Tape 11
CD Track: 7
Rhyme: n/a

Title: Who Stole the Miner's Hat?
Time Signature: 2/4
Key: e Dorian
Metronome Marking: 152
Form: AA BB

Range: Major 9th, D-e
Basic rhythmic value: 1/8
Pitch frequencies: D-3 E-21 F#-0 G-5 A-5 B-14 c#-8 d-5 e-4
Accidentals: none
Final note: E
Most frequent pitch: E
Tonal Center: E

Number of Strains: 2
Number of Bars: 16
Number of Bars per Strain: 8
Number of Beats: 32
Number of Beats per Strain: 16

Comments:

This was a tune played by Ned Walsh, which they have not heard played elsewhere. It is known by some St. John's musicians who learned it from the Walshes. Kelly Russell also collected it from Kevin Broderick in the 1970s. Mr. Broderick thought it quite funny when he heard that musicians in St. John's had taken to playing this tune (MD5).

Yankee Doodle

Gerald Quinton, mouth organ. Red Cliff, BB

Gc e(d| d)(c c2) | gc ed | dc c2 | Gc ef | gf gd | cB GG | Ab c2 | (3BAB (3Abd | dc BA |
G(G G)F | EF G2 | B(B B)(d|d)c BA | GA BA/2B/2 | c4||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: single jig

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 40

CD Track: 8

Rhyme: Yankee Doodle went to town

riding on a pony

stuck a feather in his hat

and called it macaroni

Notes on Tuning of Instrument: mouth organ in C

Alternate Performer: Everett Russell

Instrument: Violin

Location: Bonavista, BB

Date: July 16, 2001

Recording: Tape 44

Title: Yankee Doodle

Time Signature: 2/4

Key: C major

Metronome Marking: 148

Form: through composed

Range: minor 10th E to g

Basic rhythmic value: 1/8

Pitch frequencies: E-1 F-2 G-11 A-6.5 B-11.5 c-18 d-9 e-3 f-1 g-2

Accidentals: none

Final note: c

Most frequent pitch: c

Tonal Center: c

Number of Strains: 1 though it could be played with two, high to low

Number of Bars: 16

Number of Bars per Strain: 16

Number of Beats: 32

Number of Beats per Strain: 32

Comments:

Gerald Quinton stated that this was often played for dances. He learned it from Gus Oldford before Mr. Oldford went to serve in WWII.

Other contexts:

This recognizable American tune has quite a long history. In *The American Opera to 1790*, Patricia Virga, traces the first publication of this tune to 1767 and suggests that it was written in America, as early as 1745 by “Dr. Richard Shuckburgh, a medic stationed at Fort Crailo, near Albany, during the French and Indian War” (Virga, 91). It could be older than this as she maintains that as a song it was passed on through the oral tradition and was thought to also be played instrumentally, as it is in Newfoundland (Virga 92). Another name for Yankee Doodle could be “The Lexington March” (Virga, 91).

My Abc search found this in the Winder collection, Lancashire, England (Layton, 8786) and in Chris Falt’s collection (Layton, 9760). Falt has posted tunes from a list which he found in his grandfather’s, Laurence Falt, violin case. Unfortunately, he gives no biographical information (<http://www.trytel.com/~cfalt/Fiddle/>). The Winder source echoes Virga in its suggestion that this tune may have been written in 1755 by an Englishman named Richard Shuckburgh.

Young Man You Kissed Me Daughter

MM = 148

Gerald Quinton, mouth organ. Red Cliff, BB

C C2 D | E2 G>F | E C2 D | ED D2 | C C2 D | E2 G>F | E C2 D | EC C2 || cB AG | E2
G>F | E C2 D | ED D2 | cB AG | EG>F | E C2 D | EC C2 ||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: single jig

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 30

CD Track: 9

Rhyme: Young man you kissed me daughter

Ya did young man, ya did young man

You went to the well for water

Ya did young man, ya did young man

Notes on Tuning of Instrument: mouth organ in C

Title: Young Man You Kissed Me Daughter

Time Signature: 2/4

Key: C major

Metronome Marking: 148

Form: AABB

Range: P8 C to c

Basic rhythmic value: 1/8

Pitch frequencies: C-17 D-12 E-16 F-4 G-6 A-2 B-2 c-2

Accidentals: none

Final note: C

Most frequent pitch: C/E

Tonal Center: C

Rhythmic groupings: eighth + quarter; dotted eighth + sixteenth

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

The implication of the rhyme is that the daughter became pregnant out of wedlock.

Tunes in 6/8 - Dance Up, Take Two, Grand Cut

Bar Two: Dance Up

As transcribed by Colin Quigley, 1981, 98

C2E G3 | ABC G2E | C2E GEC | (D D2) DFD | C2E G2G | ABC G2G | ABC D2B | C3
C3 || e3 f2 e | Dba g3 | e(e2 e)de | f3 g3 | ece g2e | dBA G3 | Abc d2b | c3 c3 ||

Performers: Gerald Quinton and Larry Barker

Instrument: mouth organ and accordion

Type of music: double jig

Location: video tape of Red Cliff dancers

Date: 1970s

Recording: n/a

CD Track: 10 (performer - Joliffe Quinton)

Rhyme: Tidy Idy got a new dress,

Tidy-O a fine one,

Tidy Idy got a new dress,

That mother made of an old one (Dorthory Miffen)
 I also collected various parts of the commonly known song verses:

I'se the B'y that builds the boat
 And I'se the B'y that sails her
 I'se the b'y that catches the fish
 And brings them home to Lizzer

Chorus: Hip yer partner Sally Tiboo,
 Hip yer partner Sally Brown
 Fogo, Twillingate, Morton's Harbour
 And all around the circle

Sods and rines to cover your flake
 Cake and tea for supper,
 Cod fish in the spring o' the year,
 Fried in maggoty butter

I don't want your maggoty fish,
 That's no good for winter
 I can find as good as that
 Down in Bonavista

I took Lizzer to a dance
 And faith, but she could travel
 And every step that she did take
 Was up to her knees in gravel. (Doyle 1978, 27)

Alternate Performers: Everett Russell, Tape 45
 Joliffe Quinton, Tape 50
 Captain John Russell, MD2 Track 10
 Gerald Quinton, MD3 Track 29
 Ned Miffen MD4 Track 31

Title: I'se the B'y
 Time Signature: 6/8
 Key: C major
 Metronome Marking: 160
 Form: AABB

Range: P12 C to g
 Basic rhythmic value: 1/8
 Pitch frequencies: C-7 D-5 E-5 F-1 G-18 A-6 B-8 c-17 d-7 e-12 f-5 g-5
 Accidentals: none
 Final note: c
 Most frequent pitch(es): C/G
 Tonal Center: C

Rhythmic motifs:

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments: This tune is well known as the song, "I'se the B'y," which has been published extensively starting with Gerald Doyle's song books. It was played for me by several informants, and is quite a popular dance tune in the Bonavista area. Ned Mifflen, made a distinction between the instrumental version and the song, stating that they used to sing the rhyme "Tidy Idy got a new frock..." before it became the song known as I'se the B'y (MD 4, Track 31).

Bar Four: Take Two

As transcribed by Colin Quigley 1981, 131

C3 CEC | D2D D3 | G2E DFC | A2G E2D | C3 CEC | D2D D3 | G2E DFD | C3 C3 ||
 c3 cAc | B3 A3 | A2G Abc | d2c B2A | c3 cGc | B3 A3 | A2G A2B | c3 c3 ||
 c3 cAc | B3 A3 | A2G ABc | d2c B2A | c3E GE | A2A E2A | A2G E2D | C3 C3 ||

Performer: Gerald Quinton and Larry Barker

Instrument: mouth organ and accordion

Type of music: double jig

Location: video of Red Cliff dancers

Date: 1970s

Recording: n/a

Rhyme: n/a

Title: unknown

Time Signature: 6/8

Key: C major
 Metronome Marking: 180
 Form: AABB1

Range: major 9th C to d
 Basic rhythmic value: 1/8
 Pitch frequencies: C-17 D-16 E-6 F-2 G-7 A-17 B-19 c-18 d-2
 Accidentals: none
 Final note: C
 Most frequent pitch: C/B
 Tonal Center: C

Number of Strains: 2 (with an alternate 2nd strain) low to high
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Bar Five: Grand Cut

As transcribed by Colin Quigley in Quigley 1981, page 142.

DF(D D)CD | F(F2 F)EF | G2E C2E | G2(G G3) | A2B A2G | E(D2 D2)E | F2E E2C |
 D3 D3 ||
 ABc d2B | c2c c3 | dcB A2b | c2c c3 | A2B A2G | E(D2 D2)E | FAF EGE | D2 D3 ||

Performer: Gerald Quinton and Larry Barker
 Instrument: mouth organ and accordion
 Type of music: double jig
 Location: video of Red Cliff dancers
 Date: 1970s
 Recording: n/a
 CD Track: 11
 Rhyme: n/a

Alternate Performers: Everett Russell - Tape 44
 Capt. John Russell - MD 2

Title: Tiddly Wink the Barber
 Time Signature: 6/8
 Key: D Dorian
 Metronome Marking: 184
 Form: AABB

Range: P8 D to d
 Basic rhythmic value: 1/8
 Pitch frequencies: C-4 D-23 E-12 F-9 G-11 A-12 B-6 c-14 d-3
 Accidentals: none
 Final note: D
 Most frequent pitch: D
 Tonal Center: D

Rhythmic motifs:
 Number of Strains: 2 low to high
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Bobby the Bull

MM= 140

Everett Russell, violin. Bonavista, BB

ABA AGA | E2F G3|ABA A2B | cdd e3|ABA AGA | E2F G2G | A2A ABA | A3 A3 :||

efg aaa | fgg f2e | d2B BAA | G2A B3 | efg aaa | fgg f2e | d2d B^cB | A3 A3 :||

Performer: Everett Russell

Instrument: Violin

Type of music: Jig

Recording Location: Bonavista, BB

Local origin: Red Cliff, BB

Date: March 2002/ July 16, 2001

Recording: Tape 51/Tape 44

CD Track: 12

Rhyme: Bobby the Bull and I fell out

What do you think its all about?

Up with my boot and give him a clout

There's always shit in the corner

Title: Bobby the Bull

Time Signature: 6/8

Key: A Dorian

Metronome Marking: 140

Form: AA BB

Range: P11 E to a

Basic rhythmic value: 1/8

Pitch frequencies: E- 2 F#-2 G-11 A-32 B-11 c-1/c#-1 d-7 e-7 f#-8 g-6 a-6

Accidentals: c#

Final note: A

Most frequent pitch: A

Tonal Center: A

Notes on Tuning of Instrument:

I have transcribed the tune starting on A as the performer did this however, as noted previously his tuning is not to standard pitch. During the July 16 rendition of this tune his A string was only approximately a quarter tone flat, but was a full major third below standard during the second interview, resulting that the open A sounded as an F.

Number of strains: 2

Strains: low then high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Mr. Russell played this tune at both of our interviews although he did not remember the name or rhyme for it during the first interview. He often plays this tune followed by another called "Tiddly Wink the Barber" and associates both of these tunes with Red

Cliff, BB as he learnt them from other musicians in that community. These were the first tunes he played when he thought of the music in Red Cliff. No other musicians played this tune in particular but they were aware of Tiddly Wink the Barber. Mr. Russell played this tune without any slurs and quite fast. At first he did not want to tell me the rhyme as he said "oh the rest is dirty."

Other Contexts:

This tune seems to be related to the Irish melody "Follow Me Down to Carlow"

Cover Me Up in the Blankets

Gerald Quinton, mouth organ, Red Cliff, BB

FEF G3 | FEF G3 | FEF G2E | G c2c5 | FEF G3 | FEF G3 | FEF G2F | EC2~C3 ||
 G2A B2c | B A2 G3 | E2 G2 F2 | E G2~G3 | G2A B2c | BA2 G3 | E G2 G2 F | EC2~C5 ||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: Jig played for dances

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 39

CD Track: 13

Rhyme: Cover me up, and cover me up

And cover me up in the blankets

Cover me nose over with clothes

And cover me up in the blankets

Notes on Tuning of Instrument: Mouth organ in key of C

Title: Cover Me Up in the Blankets

Time Signature: 6/8

Key: C major

Form: AB (although it could easily be played AABB)

Metronome Marking: 138

Range: P8 C to c

Basic rhythmic value: 1/8

Pitch frequencies: C-10 D-0 E-13 F-16 G-34 A-4 B-9 C-11

Accidentals: none

Final note: C

Most frequent pitch: G

Tonal Center: C

Number of Strains: played as 1 but likely 2; low to high

Number of Bars: 16

Number of Bars per Strain: if 2 then 8

Number of Beats: 32

Number of Beats per Strain: if 2 then 16

Comments:

Mr. Quinton commented that this was a popular dance tune. He only remembered this while trying to recall another tune.

The Cushion Dance
The Kissing Dance

There was an old wo - man lived in Ath - lne,

Lived in Ath - lne, lived in Ath - lne, There was an old wo - man

lived in Ath - lne, She had one augh - ter to mar - ry

2. Now dear daugh-ter [or son], choose your mate,
choose your mate, choose your mate,
Now dear daughter, choose your mate,
Choose a good one, or elsee choose none.

Sung by Mr. P.K. Devine at St. John's, 11 September 1929.
(Karples, 256)

E | EEE G2A | BBB A3 | GGG G3 | EEE D2B, | EEE G2A | BBB e3 | edc BG | GGF E2||

Performer: PK Devine

Instrument: voice

Type of music: double jig

Location: St.John's

Date: September 11 1929

Recording: n/a

Rhyme: There was an old woman lived in Athlone

Live in Athlone, Lived in Athlone

There was an old woman lived in Athlone

She had one daughter to marry

Now dear daughter [or son], choose your mate

Choose your mate, choose your mate

Now dear daughter, choose your mate

Choose a good one or else choose none.

Title: The Cushion Dance or the Kissing Dance

Time Signature: 6/8

Key: e minor

Metronome Marking: n/a

Form: through-composed

Range: P11 B, to e

Basic rhythmic value: 1/8

Pitch frequencies: B,-1 C-0 D-2 E-12 F#-4 G-9 A-6 B-7 c-1 d-1 e-3

Accidentals: none

Final note: E

Most frequent pitch: E

Tonal Center: E

Number of Strains: 1 low to high

Number of Bars: 8

Number of Bars per Strain:8

Number of Beats: 16

Number of Beats per Strain:16

Comments:

This melody was printed in Maud Karples' *Folk Songs from Newfoundland: collected and edited by Maud Karples*.

Comments:

This tune is similar to the tune played along with I'se the B'y as the B section.

[Extra Beat Tune]

Greg Walsh, violin, St. John's

G2A BGG| Bdd ecc| efg edB| ABA BGG| A3 G2A| BGG Bdd| ecc efg| edb ABA|
 BFF G3|| e2f gfg| a2f f2(3g/f/e/| d2B cBA| BGG BAA| A3 e2f| gfg a2f| f2(3g/f/e/| d2B|
 cBc Adc| BGG G3 ||

Performer: Greg Walsh
 Instrument: violin
 Type of music: double jig
 Location: St. John's
 Date: June 29, 2002
 Recording: Tape 11
 CD Track: 15
 Rhyme: n/a

Title: unknown [Extra Beat Tune]
 Time Signature: 6/8
 Key: G major
 Metronome Marking: 132
 Form: AABB

Range: Major 10th, F-f
 Basic rhythmic value: 1/8
 Pitch frequencies: F-2 G-20 A-10 B-21 c-8 d-7 e-10 f-12 g-6 a-4
 Accidentals: none
 Final note: G
 Most frequent pitch: G

Tonal Center: G

Number of Strains: 2

Number of Bars: 18

Number of Bars per Strain: 9

Number of Beats: 36

Number of Beats per Strain: 18

Comments:

The Walshs used this tune as an example for how an “extra beat” can be added to tune as an introduction for the dancers. Apparently Ned Walsh, was adamant that this extra beat must be played (Tape 11).

God Bless the First Husband I Had

MM = 130

Everett Russell, violin, Bonavista, BB

D | F2F EDE | FGA B2c | d2d BcB | AFE D2D | FFF EDE | FGA B2c | d2d ABA | FE2
E2:||
dd2 BcA| Bcd e2e| d2d BcB| AFE D2D| FFF DED| FGA B2c| d2d ABA| FE2 E2:||

Performer: Everett Russell

Instrument: violin

Type of music: double jig

Location: Bonavista, BB

Date: July 16, 2001

Recording: Tape 44

CD Track: 16

Rhyme: God Bless the first husband I had

If he were livin' he wouldn't be dead

For many a scummer we had in the bed

Before daylight in the morning

Title: God Bless the First Husband I Had

Time Signature: 6/8

Key: E Dorian

Metronome Marking: 130

Form: AABB

Range: Major 9th D to e

Basic rhythmic value: 1/8

Pitch frequencies: D-11 E-17 F#-20 G-3 A-10 B-14 c#-7 d-6 e-3

Accidentals

Final note: E

Most frequent pitch: D

Tonal Center: E

Rhythmic motifs:

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Other Contexts:

This tune is similar to "The Half Door" recorded by the music group Figgy Duff on their first album.

The Irishman's Pet

MM=132

D.C. al Fine

Greg Walsh, violin, St. John's

AAA A2B| A2G E2G| ABA B2d| e3 efg| g2g e2d| 1 cdc A2B| cBc dcA| G3 E3:||

2 c2A B2G| A3 A3| A3 efg|| a2g e2d| c2d e2f| gfe def| g3 efg| a2g e2d| cdc A2B| cbc dcA| G3E3||

Performer: Greg Walsh
 Instrument: violin
 Type of music: double jig
 Location: St. John's
 Date: June 29, 2002
 Recording: Tape 11
 CD Track: 17
 Rhyme: n/a

Title: The Irishman's Pet
 Time Signature: 6/8
 Key: E natural minor
 Metronome Marking: 132
 Form: AA BAA

Range: P11, E-a
 Basic rhythmic value: 1/8
 Pitch frequencies: E-10 f#-0 G-6 A-35 B-14 c-14 d-12 e-22 f#-7 g-12 a-8
 Accidentals: none
 Final note: A
 Most frequent pitch: A
 Tonal Center: A

Number of Strains: 2
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Comments:

Another Bay de Verde tune, to which the Walshs did not know the name until a man by the name of Jim Power told them this name. Ray stated that this melody could be played for a lancer's as it was slightly slower.

The King Is Coming

Everett Russell, violin, Bonavista, BB

cde| f2f fdc| F2F FGA| B2B BAG| D2de2e| edc e2e| e2d c2c| 1 d2c A3:|| 2 d2e f3||
 A3 FAA| FAA FAA| FAA FAA| B2G EGG| EGG EGG| EGG AGG| F2F F2A||
 AcA F2A| AcA F2A| AcA F2B| Caa B2G| EGG EGG| EGG G2G| G2G ecA| A2A F2||

Performer: Everett Russell

Instrument: violin

Type of music: double jig

Location: Bonavista, BB

Date: March 11, 2002

Recording: Tape 54

CD Track: 18

Rhyme: n/a

Notes on Tuning of Instrument: A string tuned slightly flat of standard pitch

Title: The King is Coming

Time Signature: 6/8

Key: F major

Metronome Marking: 144

Form: AA BB1

Range: minor 10, D - F

Basic rhythmic value: 1/8

Pitch frequencies: D-4 E-6 F-24 G-28 A-33 B-13 c-17 d-14

Accidentals: none

Final note: F

Most frequent pitch: A

Tonal Center: F

Number of Strains: 2 with alternate B

Number of Bars: 14

Number of Bars per Strain: 7

Number of Beats: 29

Number of Beats per Strain: A- 15 B-14

Comments:

This tune is missing beats out of each strain, half a bar from A and a whole two beats from B. This is likely due to idiosyncrasies of the performer.

Other Contexts:

This tune was played by Everett as one of the first tunes he learnt in Bonavista. The A strain of this tune bears a strong resemblance to an original piece by French Newfoundland fiddler Emile Benoit called "Arriving at St. John's." This tune is published in Russell's *Fiddle Music of Newfoundland and Labrador* (Russell 2000, 55).

Kitty Jones' Reel

Greg Walsh, violin, St. John's

G2E D2E| G2E D2E| G2G ABA| G2A B2d| e2f g(g2| gfe d2B| 1 G2G A2B| A2G E3 :|| 2
G2G Abc| B2F G3|| B2d e2d| B2d e2d| B2d e2d| B2d e3| e2f gg2| gfe d2B| 1 G2G A2B|
A2G E3:|| 2 G2G Abc| B2F G3||

Performer: Greg Walsh

Instrument: violin

Type of music: double jig

Location: St. John's

Date: June 29, 2001

Recording: Tape 11

CD Track: 19

Rhyme: n/a

Title: Kitty Jones' Reel

Time Signature: 6/8

Key: G major

Metronome Marking: 126

Form: AA BB

Range: P11, D-g

Basic rhythmic value: 1/8

Pitch frequencies: D-8 E-11 F#-2 G-34 A-7 B-33 c-2 d-29 e-30 f#-8 g-17

Accidentals: none

Final note: G

Most frequent pitch: G

Tonal Center: G

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

The Walshs pointed out the discrepancy between the title of "Reel" and the jig time signature. They suggested that this jig could be played for the Reel dance.

[Lancer's Tune]

Ray Walsh, violin, St. John's

G2B| D2B D2B| D2B GBd| e2c e2c| A2A Abc| d2B d2B| G2G GAB| A2A ABA| BG2

G3:||

B2G B2G| B2B BAG| ABA Abc| dcB BAG| B2G B2G| B2B BAG| ABA ABA| A3 A3:||

Performer: Ray Walsh
 Instrument: violin
 Type of music: double jig
 Location: St. John's
 Date: June 29, 2001
 Recording: Tape 11
 CD Track: 20
 Rhyme: n/a

Title: unknown [Lancer's Tune]
 Time Signature: 6/8
 Key: G major
 Metronome Marking: 160
 Form: AA BB

Range: Major 6th, G-e
 Basic rhythmic value: 1/8
 Pitch frequencies: G-25 A-20 B-33 c-5 d-12 e-4
 Accidentals: none
 Final note: G
 Most frequent pitch: B
 Tonal Center: G

Number of Strains: 2
 Number of Bars: 16
 Number of Bars per Strain: A - 8.5 B-8
 Number of Beats: 33
 Number of Beats per Strain: A-17 B-16

Comments:

Ray Walsh commented that:

It's strange sometimes you'll hear remnants of tunes, like my father used to play a tune for the lancers, the lancers being a dance. For the first part of the lancers he would play a particular tune, he wouldn't play any other tune but that, for that particular dance. And I never heard anyone play it, anywhere, a couple of years ago I bought a tape by an Irish accordion player Larry McGee... and all of a sudden here was this tune that my father used to play but only one part of it, and the other part was different. But the part that was alike was exactly like it, which leads you to think that Larry McGee didn't learn it from my father [laugh]. It's an Irish tune, but to my mind many tunes are corruption's you get half of one and half of the other and ya know, and who is to say what is right after 150 years (MD7, Track 24).

It was the high turn which matched. Ray could not remember the name used by McGee.

Off She Goes

Ned Miffen violin, Catalina, TB

F2A G2B| Abc d2A| F2A G2B| AFD E2A| F2A G2B| ABCd2e| f2d g2f| 1 edc d2A:|| 2edc
d2e|| f2gd2f gfg eag| faf d2f| ecA A2e| f2f d2f| gfg eag| f2f gfg| eca d3:||

Performer: Ned Miffen
Instrument: violin
Type of music: double jig
Location: Catalina
Date: March 12, 2002
Recording: MD4, Track 4
CD Track: 21
Rhyme: n/a

Title: Off She Goes
Title: Doggie Doggie Bark at the Cat
Time Signature: 6/8
Key: D major
Metronome Marking: 108
Form: AA BB

Range: P12, D to a
Basic rhythmic value: 1/8
Pitch frequencies: D-1 E-2 F#-8 G-6 A-12 B-5 c-5 d-17 e-7 f#-20 g-10 a-3
Accidentals: none
Final note: d
Most frequent pitch: f#
Tonal Center: D

Rhythmic motifs:
Number of Strains: 2
Number of Bars: 16

Number of Bars per Strain:8

Number of Beats: 32

Number of Beats per Strain:16

Comments:

Gerald Quinton commented that "Off She Goes" was his favourite tune for starting a dance (MD3, Track 45). Ned Miffen also played this for dances (MD 4, Track 29)

Other Contexts:

In Newfoundland, this tune is also known as "Doggie Doggie Bark at the Cat" and is printed in Russell's *Forty Favourite Fiddle Tunes*. In the British Isles this melody is used to accompany the nursery rhyme "Humpty Dumpty." It is published as such on page 22 of *Nursery Rhymes Book: with the familiar tunes* by Leonard, Gould and Boltler, London, England. It is also found in many older music manuscripts including those catalogued by the Village Music Project, headed by John Adams. Some of the manuscripts in which this tune is found are: HSJ Jackson, Wyresdale, Lancs. 1823 (HSJJ124); J. Moore, Tyneside, 1841 (JMT061); Geogre H. Watson, Swanton Abbott, Norfolk, 1850-1880 (GHW.069); and John Clare, Poet, Helpston (1793-1864). Other index numbers for this tune are found in Layton (3624, 3625, 4568, 4684, 7523, 7524, 8818, 10186, 11810, 13016). Other sources include Richard Robinson (207, 208) Winder (32), Lewes' vol. 6 (17) and Daniel Norbeck (10). I also have what sounds like a home made recording, given to me, of an English fiddler named Stephen Bladwin playing this piece.

Pop Goes the Weasel

Everett Russell, violin, Bonavista, BB

D| DGG A2A| ABA G2D| DGG A2A| B3 G2D| DGG A2A| ABA G3| e3 A2B| B3 G2:|| e|
g2g e2e| efe d2e| g2g e2e| f3 d3| bbc d2d| eef g3| e3 a2b| b3 g3||

Performer: Everett Russell

Instrument: violin

Type of music: double jig

Location: Bonavista, BB

Date: July 16, 2001

Recording: Tape 54

CD Track: 22

Rhyme: (bad recording, inaudible)

I went to the tailor,
Chop to the needle,
Stick it in the tailors coat,
And pop goes the weasel

Alternate performers: Joliffe Quinton Tape 1

Anne Broderick (MD5) and Captain Russell (MD2) mentioned that
they know the tune

Title: Pop Goes the Weasel

Time Signature: 6/8

Key: G major

Metronome Marking: 152

Form: AA BB

Range: P11 D-g

Basic rhythmic value: 1/8

Pitch frequencies: D-5 G-16 A-17 B-15 c-1 d-8 e-18 e-18 f-5 g-9

Accidentals: none

Final note: G

Most frequent pitch: E

Tonal Center: G

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Although this tune is generally known as a children's song and is published in many children's song books, it is a popular dance tune in the Bonavista Bay region. However, when I asked in Bay de Verde if they would play that for a dance, they responded that they would not, even though it was the first tune which Kevin's daughter, Anne learnt on the accordion, at six years old (MD6, Track 13).

Other Contexts:

Perhaps the oldest source for this tune is Playford. It can be traced to a tune called "Lavena" from the 1651 edition of *The Dancing Master* for which the "B strain may be an ancestor of the traditional American children's singing game, 'Pop Goes the Weasel' (Keller, Shimer, 85). It can also be found as a instrumental tune in a manuscript from

Norfolk, England by Geogre H. Watson, Swanton Abott dating from 1850-1880 (Village Music Project, GHW.003). I also have acquired a copy of what sounds to be a home-made tape with an English fiddler named Stephen Baldwin, playing this tune.

Posts, Shores and Loggers

Joliffe Quinton, violin, Shoal Harbour, TB

f2e | d3B BCB | A2F A2A | B2B BAB | g3 f2e | d2B BcB | A2F A3 | Acd efe | d2d :||
 ||: A | d2e f2g | a2a a2f | d2e f2g | a2a a2a | b2a a2f | g3 f2e | d2d def | g3 :||

Performer: Joliffe Quinton
 Instrument: violin
 Type of music: double jig
 Location: Shoal Harbour, TB
 Date: December 29, 2000
 Recording: Tape 1
 CD Track: 23
 Rhyme: n/a

Title: Posts, Shores and Loggers
 Title: Up the Southern Shore
 Time Signature: 6/8
 Key: D major
 Metronome Marking: 144
 Form: AA BB AA (ends on A strain)

Range: P11 F# to b
 Basic rhythmic value: 1/8
 Pitch frequencies: F#-1 G-1 A-13 B-12 c-3 d-15 e-8 F#-15 g-13 a-13 b-2
 Accidentals
 Final note: g
 Most frequent pitch: A
 Tonal Center: G

Number of Strains: 2
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Comments:

Also known as "Up the Southern Shore" and is published as part of Rufus Guinchard's repertoire. Joliffe said that this was a tune which the Pickett brothers who moved to Princeton from Fair Island played (Tape 1).

Pussy Got Up in a Plumtree

Joliffe Quinton, violin, Shoal Harbour, TB

EFE DEF | G3 A3 | BcB Abc | d3 e2c | dcB A2B | AFD D2E | F2A AGF | E3 E3 :||
 ||: Bee efe | cBc d2d | Bee eBc | d3 e2c | dcB A2B | AFE D2E | F2A AGF | E3 E3 :||

Performer: Joliffe Quinton

Instrument: violin

Type of music: double jig

Location: Shoal Harbour, TB

Date: July 16, 2002

Recording: Tape 45

CD Track: 24

Rhyme: Pussy got up in the plum tree

Pussy got up in the plum tree

I'll bet a pound she won't come down

Until she does get hungry (Everett Russell)

Pussy got up in a plum tree
 Pussy got up in a plum tree
 When she comes down
 She'll bring you a plum
 To put in the pudding for Sunday (Gerald Quinton/Joliffe Quinton)

The farther I do, the deeper the snow
 Carry me home to grandma (Kevin Broderick)

Other Performers: Everett Russell, July 16, 2002, Tape 44
 Gerald Quinton, March 11, 2002 MD3, Track41
 Captain John Russell, March 11, 2002, MD2, Track8
 Ray Walsh, March 19, 2002 MD7, Track 9
 Kevin Broderick, March 17, MD5, Track 44

Title: Pussy Got up in a Plum tree
 Title: Carry Me Home to my Granny
 Title: Over the Bridge with Granny
 Time Signature: 6/8
 Key: E Dorian
 Metronome Marking: Performances ranged from 135-160
 Form: AA BB

Range: Major 10th, D to f#
 Basic rhythmic value: 1/8
 Pitch frequencies: D-7 E-17 F#-10 G-5 A-14 B-11 c#-9 d-10 e-11 f#-1
 Accidentals: none
 Final note: E
 Most frequent pitch: E
 Tonal Center: E

Number of Strains:2
 Number of Bars: 16
 Number of Bars per Strain:8
 Number of Beats: 32
 Number of Beats per Strain:16

Comments:

This tune is well known in both of the study areas, in Bonavista Bay as "Pussy Got Up in a Plum Tree" and in Conception Bay as "Over the Bridge with Granny" or "Coming Home to Granny." Both areas claim not to have heard it elsewhere. Ray Walsh stated that the only other person he had heard play this tune, outside of Bay de Verde, was Stan Pickett who is originally from Fair Island, BB (MD7, Track 9).

Tea in the Cupboard

(Tatter Jack Walsh)

Gerald Quinton, mouth organ, Red Cliff, BB

g2f ecc| cdc BGG| G2A BAG| FEF GBd| f3 g3f| ecc cdc| BGG G2A| BAG FEF| Gcc c2c||
ceg ceg| ceg g2g| f (f2 f)gf| ede f3| g2f ecc| cdc BGG| G2A BAG| FEF Gcc| c3||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: double jig

Location: Red Cliff

Date: March 11, 2002

Recording: MD3

CD Track: 25

Rhyme: Tea in the cupboard

And bread on the shelf

If you don't eat it

I'll eat it meself

Notes on Tuning of Instrument:

Title: Tea in the Cupboard

Title: Tiddy Jack Walsh

Title: Tickle Cove Pond

Title: Tatter Jack Walsh

Title: Father Jack Walsh

Time Signature: 6/8

Key: C major

Metronome Marking: 148

Form: A B

Range: minor 10th, D-g
 Basic rhythmic value: 1/8
 Pitch frequencies: E-3 F-6 G-18 A-6 B-7 c-21 d-6 e-8 f-14 g-13
 Accidentals: none
 Final note: c
 Most frequent pitch: c
 Tonal Center: c

Number of Strains: 2
 Number of Bars: 18
 Number of Bars per Strain: 9
 Number of Beats: 35
 Number of Beats per Strain: A-18 B-17

Comments:

This tune was played by Gerald Quinton who gave it at least three names. At first he called it "Tea in the Cupboard" which is related to his rhyme for it, but he also called it "Tiddy Jack Welsh" noting that it was the tune of the song "Tickle Cove Pond" played fast. "Tickle Cove Pond" is a well known local song composed by Mark Walker of Tickle Cove. The O'Neils version of this tune has the standard number of beats and bars, however this rendition has added a couple of beats. It would seem that the grace notes in O'Neil's transcription have been played out as full eighth notes by Mr. Quinton. It seemed that Gerald recognized this tune as "Tickle Cove Pond played fast" only and does not associate it with any other tradition.

Other Contexts:

Evidently, he borrowed the melody from the Irish tune, "Tatter Jack Walsh." Local musicians picked up on its instrumental value and began playing it for dances. It can be found in Henrik Norbeck's Irish Tune collection (153); as "Father Jack Walsh" (#136) in Francis O'Neill's 1907 *The Dance Music of Ireland* (Layton 5672); and on a Gerry O'Conner recording (Layton 10735).

Tickle Me Now Joanna

Gerald Quinton, mouth organ. Red Cliff, BB

G |(E3 E) DC | B2C D2E | FE(F F)EF | G2F EDC | C(E2 E)DC | B2C D2E | FEF GAB |
 (c3 c2)G :||
 ||: (c3 C)Bc | BA2 G3 | AGA B3 | GAG EFG | (c3 c)Bc | ba2 g3 | aga bab | c3 c2 :||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: double jig

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 39

CD Track: 26

Rhyme: none mentioned

Notes on Tuning of Instrument: mouth organ in C

Title: Tickle Me Now Joanna

Time Signature: 6/8

Key: C major

Metronome Marking: 148

Form: AABB

Range: minor 9th B, to e

Basic rhythmic value: 1/8

Pitch frequencies: B,-4 C-6 D-7 E-14 F-8 G-16 A-11 B-10 c-13 d-0 e-6

Accidentals: none

Final note: c

Most frequent pitch: c/G

Tonal Center: c

Number of Strains: 2 low to high

Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Tiddly Wink the Barber

MM = 130-140

Captain Russell, mouth music, Bonavista, BB

EFG A2A | G2G GAG | F2D E2F | G3 G2z| EFE E2D | C2A, A,2B, | C2A, B,G,G, | A,3
 A,3 ||

Performer: Captain John Russell
 Instrument: mouth music
 Type of music: double jig
 Location: Bonavista, BB
 Date: March 11, 2002
 Recording: MD2, Track 10
 CD Track: 27
 Rhyme: Tiddly wink the barber
 Went to shave his father (fader)
 The razor (razer) slipped and cut his lip
 Tiddly wink the barber (Everett Russell)

Other Performers: Everett Russell, Tape 44

Title: Tiddly Wink the Barber
 Time Signature: 6/8
 Key: A Dorian
 Metronome Marking: 130-140
 Form: AA (fragment)

Range: Major 9th G, to A
 Basic rhythmic value: 1/8
 Pitch frequencies: G,-2 A,-10 B,-2 C-4 D-2 E-7 F#-5 G-11 A-4
 Accidentals: none
 Final note: A
 Most frequent pitch: A

Tonal Center: A

Number of Strains: 1

Number of Bars: 8

Number of Bars per Strain: 8

Number of Beats: 16

Number of Beats per Strain: 16

Comments:

Captain Russell felt commented that this was an old tune, and his son, Everett learnt it from him (MD2, Track 7-8).

Tumble Her Over on the Bed

(fragment)

MM = 160

Capt. John Russell, mouth music, Bonavista, BB,

CDC C2B, | G,2 A,B,3 | CDC C2D | E2F G3 | CDC B,2G, | F,G,A, B,3 | C2C DCB, | C3
C3 ||

Performer: Captain John Russell

Instrument: voice - mouth music

Type of music: double jig

Location: Bonavista, BB

Date: March 11, 2002

Recording: MD2 Track 7

CD Track: 28

Rhyme: Capt. Russell could not remember the words and used syllables instead

Notes on Tuning of Instrument: n/a

Title: Tumble Her Over on the Bed

Time Signature: 6/8

Key: C Dorian

Metronome Marking: 160

Form: A

Range: major 9th F, to G

Basic rhythmic value: 1/8

Pitch frequencies: F,-1 G,-4 A-2 B,flat-10 C-20 D-4 Eflat-2 F-1 G-4

Accidentals: none

Final note: C

Most frequent pitch: C

Tonal Center: C

Rhythmic motifs:

Number of Strains: 1

Number of Bars: 8

Number of Bars per Strain: 8

Number of Beats: 16

Number of Beats per Strain: 16

[Unnamed Diddle]

Captain John Russell, mouth music, Bonavista, BB

EDE CDE| FEF DCB| EDE CDF| DCB C2||

Performer: Captain John Russell

Instrument: mouth music

Type of music: double jig

Location: Bonavista, BB

Date: March 11, 2002

Recording: MD2

CD Track: 29

Rhyme: n/a

Title: unknown, possibly called "The Dowser Jig" but bad recording, [unnamed diddle]

Time signature: 6/8

Key: C major?

Metronome Marking: 116

Form: fragment

Range: P5

Basic Rhythmic Value: 1/8

Pitch Frequencies: B-1 C-6 D-5 E-6 F-3

Accidentals: none

Final Pitch: C?

Most frequent Pitch: C

Tonal Center: C?

Number of Bars: 4

Comments: Captain Russell could only remember this part of the tune.

[Unnamed Jig]

A MM = 144

B

B1

Joliffe Quinton, violin, Shoal Harbour, TB

DEF G2A| B3 c2E| E2D D2E| GED D3| DED G2A| B3 c2c| d2B ABA| G3 G3 :||
 ||: d2ddcb| c2cc2A| B2B BcB| A2F D2A| d2ddcb| c2c c2A| A2A Abc| d3d2a||
 d2d dcB| c2c c2A| B2B BCB| A2F D3| DED G2A| B3c2c| d2B ABA| G3 G3||

Performer: Joliffe Quinton

Instrument: violin

Type of music: double jig

Location: Shoal Harbour, TB

Date: July 16, 2001

Recording: Tape 45

CD Track: 30

Rhyme: n/a

Title: Unknown

Time Signature: 6/8
 Key: G major
 Metronome Marking: 144
 Form: AA BB1

Range: P8 D-d
 Basic rhythmic value: 1/8
 Pitch frequencies: D-28 E-15 F#-2 G-30 A-24 B-33 c-34 d-24
 Accidentals
 Final note: G
 Most frequent pitch: D
 Tonal Center: G

Rhythmic motifs:
 Number of Strains: 2
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Walk the Halifax Road

Nice to Get Up in the Morning

Gerald Quinton, mouth organ. Red Cliff, BB

C2E G2G | EEE E2D | C2E GEE | (F3 F2)E | D2D DEF | B3 B2A | G2G A2G | (E3 E2)F
 || |:G2G GAB | C3 B2A | A2G GFE | (F3 F2)E | D2D DEF | B3 B2A | 1G2G A2G | E3
 E2F :|| 2G2E F2D | C6:||

Performer: Gerald Quinton
 Instrument: mouth organ
 Type of music: double jig
 Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 41

CD Track: 31

Rhyme: Nice to get up in the morning

It's better to stay in bed

I took me cock up under me arm

And walked the Halifax road

And every time I looked at me cock

Me cock'll doodle crow

Notes on Tuning of Instrument: mouth organ in C

Title: Walk the Halifax Road

Title: Nice to Get Up in the Morning

Time Signature: 6/8

Key: C major

Metronome Marking: 148

Form: AABB

Range: P8 C-c

Basic rhythmic value: 1/8

Pitch frequencies: C-8 D-10 E-27 F-15 G-20 A-10 B-13 c-3

Accidentals: none

Final note: C

Most frequent pitch: E

Tonal Center: C

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Other Contexts:

This melody is somewhat similar to a tune recorded by Bristol's Hope called "My Mother Won't Let Me Marry."

Where Are You Going My Silly Old Man?

(fragment)

MM = 144

Kevin Broderick, mouth music, Bay de Verde, CB

C2c C2D| EDE G3| CDC C2E| D2E FED| C2C C2D| EDE G3| EFG A2D| D2E FED| C3
||

Performer: Kevin Broderick

Instrument: Voice - mouth music

Type of music: double jig

Location: Bay de Verde. CB

Date: March 17, 2002

Recording: MD6, Track 1

CD Track: 32

Rhyme: Where are you going my silly old man?

Where are you going with your dogs and -----

Where are you going my silly old man?

In the wood for a load of sterigan

Title: Where are you going my silly old man?

Time Signature: 6/8

Key: C major

Metronome Marking: 144

Form: AA

Range: Major 6th C to A

Basic rhythmic value: 1/8

Pitch frequencies: C-17 D-18 E-10 F-3 G-7 A-2

Accidentals

Final note: C

Most frequent pitch: C

Tonal Center: C

Rhythmic motifs:

Number of Strains: 1

Number of Bars: 9

Number of Bars per Strain: 9

Number of Beats: 17

Number of Beats per Strain: 17

Comments:

Mr. Broderick stated that he heard this as a child when his great uncle, his grandfather's brother, from Lower Island Cove, sang it.

[Will Hobbs' Tune]

Everett Russell, violin, Bonavista, BB

B/2c/2 | d2B G2b | d2B G2B | ddd d2B | c2B A2A | d2d d2d | e2f gfe | d2A ABA | G3 G3
 :|| G2A B2A | GGG E2G | A2A ABA | GGE D2D | GGA B2d | e2f gfe | d2b ABA | G3
 G3 :||

Performer: Everett Russell

Instrument: violin

Type of music: double jig

Location: Bonavista, BB

Date: July 16, 2001; March 10, 2002

Recording: Tape 44, Tape 53

CD Track: 33

Rhyme: n/a

Title: unknown [Will Hobbs' Tune]

Time Signature: 6/8

Key: G major

Metronome Marking: 144

Form: AA BB

Range: P11 D to g

Basic rhythmic value: 1/8

Pitch frequencies: D-3 E-3 F#-0 G-25 A-18 B-14 c-2.5 d-18 e-6 f#-4 g-2

Accidentals

Final note: G

Most frequent pitch: G

Tonal Center: G

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Mr. Russell claims that he did not play this tune until many years after he had moved from Red Cliff and one day he picked up the violin and began to play. Later, someone told him that it was a tune that Will Hobb's from Red Cliff had played. Although Everett claims never to have heard Mr. Hobb's play, he thinks that he may have heard him whistle it and learnt it that way. It is likely that it was also played by other musicians. Based on his story, I have opted to name this tune "Will Hobb's Tune."

The Wrath of Molly Mulgrady-O

Dr. Keilly-O

MM = 126

Gerald Quinton, mouth organ. Red Cliff, BB

G | c2G GGG | A2G G2G | c2c Bcd | e2c c2e | f2f e2d~ | ded c2A | G2F EFG | A2G G2e:||
 ||:g2 g2fg | c2 c2 Bc | g2 a3 g | dc2 c2e | g2g f2e | ded c2A | G2G FEF | A2G G2:||

Performer: Gerald Quinton

Instrument: mouth organ

Type of music: double jig

Location: Red Cliff, BB

Date: March 11, 2002

Recording: MD3, Track 38-39

CD Track: 34

Rhyme: The wrath of Molly Mulgrady O

She ate three buckets of pradies O

It took three pounds to relish 'em down

Beside the tail of a leggy-o. (Gerald Quinton)

Did you ever see dr. Keilly-O?

His boots sat up on the stilley-O?

His hat got grip and diddly, diddly

Diedly -O (Kevin Broderick)

Did you ever see Dr. Keilly-O

With his shoes all polished and style-O

With his hair tied up in a devil's bow knot

Did you ever see Dr. Keilly-O (pers. comm. May 27, 2002 Colin C)

Notes on Tuning of Instrument: mouth organ in C

Alternate Performer: Kevin Broderick

Instrument: Violin

Location: Bay de Verde, CB

Date: March 17, 2002

Recording: MD5, Track 45

Title: The Wrath of Molly Mulgrady-O

Title: Dr. Kielly-O

Time Signature: 6/8

Key: G Mixolydian

Metronome Marking: 126

Form: AABB

Range: P11 E to a

Basic rhythmic value: 1/8

Pitch frequencies: E-2 F-4 G-21 A-8 B-4 c-20 d-7 e-10 f-6 g-11 a-3

Accidentals: none

Final note: G

Most frequent pitch(es): G/C

Tonal Center: G

Number of Strains: 2 low to high

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

According to *The Dictionary of Newfoundland English* a leggy is defined as “A small codfish, gutted, headed, salted and dried without being split, usu [*sic*] for home consumption;... The very small cod are not boned, but are salted whole. These are called ‘leggies’ or ‘rounders’ (“leggy” 302).”

Kevin Broderick stated that Uncle Mike Brodal used to play this tune and also told the following story:

“There’s a story behind that tune you know. There was a Dr. Keilly who worked for the British garrison in St. John’s, and he was accused of some wrong doing in his medical practice... He defended himself and got off scotfree and he had on a pair of Wellington boots, like the Duke of Wellington used to wear in the Battle of Waterloo. And he come out of the courthouse with the boots. I’m not sure but I think it was Johnny Burke that wrote the song (MD5, Track45).

Other Contexts:

This tune is found as part of Rufus Guinchard’s repertoire, in *The Fiddle Music of Newfoundland and Labrador, Volume 1* as Dr. Keilly-O (Russell, 2000, 24).

Tunes in 2/2 - Used for Step Dancing

[Father's Tune]

Everett Russell, violin, Bonavista, BB, (March 2002)

G2 GB d2 d2 | efed d2 bb | (3cBA GA d2 dc | B2 A2 A4 | G2 GB d2 d2 | efed d2 BB|
 cAAA d2 dB | A2 G6 :||
 g2 gf eaaf | gfed d2 BB | cAAA d2 dd | B2 A2 A4 | g2 gf a2 a2 | gfed d2 BB | cA A2 d2
 dc | BA G2 G4:||

Performer: Everett Russell

Instrument: Violin

Type of music: Reel but played as a single jig
Location: Bonavista, BB
Local Origin: Red Cliff, BB
Date: March 10, 2002
Recording: Tape 51
CD Track: 35
Rhyme: none mentioned
Notes on Tuning of Instrument: Open A string tuned down a major third to F

Title: [Father's Tune]
Time Signature: 2/2
Key: G major
Metronome Marking: 108
Form: AA BB

Range: major 9 G to a
Basic rhythmic value: eighth note
Pitch frequencies: G-19 A-26 B-17 c-8 d-31 e-7 f#-7 g-8 a-6
Accidentals: none
Final note: G
Most frequent pitch: A
Tonal Center: G

Rhythmic motifs: quarters and eighth notes grouped by beat
Number of Strains: 2
strains: low then high
Number of Bars: 16
Number of Bars per Strain: 8
Number of Beats: 64
Number of Beats per Strain: 32

Comments:

The informant did not know the name of this tune but stated that it was one of the tunes which his father played and that it was popular in the area, around Red Cliff, Plate Cove.

Devil in the Garden

Joliffe Quinton violin, Shoal Harbour, TB

gf | efed Bcdb | A2 AB AcBA | GFGA BGBd | e2 A2 A2 gf | efed BcdB | ABAG AcBA |
 GFGA BdcA | B2 G2 G2 :||
 ||: dc | BGBd f2 fg | a2 ag fdef | gagf edBd | e2 A2 A2 fg | a2 ag fdef | d2 dB ABcA |
 GFGA BdcA | B2 G2 G2 :||

Performer: Joliffe Quinton

Instrument: violin

Type of music: reel

Location: Shoal Harbour, TB

Date: December 29, 2000

Recording: Tape 1

CD Track: 36

Rhyme: Did you ever see the devil

In the garden digging pradies

And the pradies were so small that

He couldn't dig 'em all

Title: Devil in the Garden

Time Signature: 2/2

Key: G major

Metronome Marking: 104

Form: AA BB

Range: Major 9th, F# to a

Basic rhythmic value: 1/8

Pitch frequencies: F#-3 G-13 A-28 B-22 c-8 d-15 e-11 f#-13 g-13 a-7

Accidentals: none

Final note: G

Most frequent pitch: A

Tonal Center: G

Rhythmic motifs:

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

Mr. Quinton felt that there was another name for this tune other than the words from the rhyme.

Ned Walsh's Tune [1]

MM=116

Greg Walsh, violin, St. John's

BA| GEDE G2BA| GEDE G2GG| BddB dGBA| BAAB A2BA| GEDE G2BA| GEDE
G2GG| Bddb DBAB| G2GG G2 :||: ef| g2gf gfed| eaa^g a=gef| g2gf gfed| BaBd e2ef|
g2gf gfed| eaag agef| g2gf gfed| AB(3cBA g2 :||

Performer: Greg Walsh

Instrument: violin

Type of music: reel

Location: St. John's

Date: June 29, 2001

Recording: Tape 11

CD Track: 37

Rhyme: n/a

Title: unknown, Ned Walsh's Tune [1]

Time Signature: 2/2

Key: G major

Metronome Marking: 116

Form: AABB

Range: P12, D-a

Basic rhythmic value: 1/8

Pitch frequencies: D-4 E-8 F-0 G-25 A-13 B-17 c-1 d-11 e-12 f#-12 g-18 g#-2 a-6

Accidentals: G#

Final note: G

Most frequent pitch: G

Tonal Center: G

Number of Strains: 2

Number of Bars: 16

Number of Bars per Strain: 8

Number of Beats: 32

Number of Beats per Strain: 16

Comments:

This two unnamed tunes were commonly played by Ned Walsh. The Walsh Family Band has included them on their album *The Passing of the Years*. Ray explained that they had to alter the tunes slightly for the recording. The rhythm of the recorded rendition is slightly straighter than the when played in the interview. I believe the interview version to be more authentic.

Now we changed them a bit from the way he played them. We played them as ordinary reels, he didn't play them like that he played them faster....And I don't know what he called them. Well, actually he died that year, we recorded them in August or September and he died in December in fact...(MD7, Track 23)

Ray also explained that these among the tunes he associates with Bay de Verde:

No, neither one of them. You know the fiddle players around, Kelly Russell and those guys, I haven't heard them play them either. So they may be tunes that are localized to Bay de Verde. I mean, they're not his tunes, he didn't write them, I would assume that they are Irish tunes or... but I haven't heard them anywhere (MD7, Track 24)

Ned Walsh's Tune [2]

Greg Walsh, violin, St. John's

A2 bc|d2ef edcB| AGGE DEG2| Abc2 Caba| geaa abD2| efgf ecc2| dBcB A2A2:||
 a2af a2af| a2af afd| e2ef e2ef| g2ge fede| a2af a2af| a2af afd| efef gage| dBcB A2ef :||

Performer: Greg Walsh

Instrument: violin

Type of music: Reel

Location: St. John's

Date: June 29, 2001

Recording: Tape 11

CD Track: 37

Rhyme: n/a

Title: unknown, Ned Walsh's Tune [2]

Time Signature: 2/2

Key: A Dorian

Metronome Marking: 116

Form: AABB

Range: P11, E-a

Basic rhythmic value: 1/8

Pitch frequencies: E-2 F#-0 G-5 A-15 B-9 c-8 c#-2 d-10 e-20 f#-21 g-8 a-22

Accidentals: C#

Final note: A

Most frequent pitch: f#

Tonal Center: A

Number of Strains: 2
 Number of Bars: 16
 Number of Bars per Strain: 8
 Number of Beats: 32
 Number of Beats per Strain: 16

Comments:

This tune was commonly played in a set along with Ned Walsh's Tune [1]. The Walsh Family Band has recorded both of these tunes on their album *The Passing of the Years*.

Tunes in 3 / 4

Old Black Joe

MMF=84

I'm com - ing I'm com ing for my head is bending low

I hear a gent le voi ces call ing Old Black Joe

As sung by Captain John Russell, Bonavista, BB. March 2002

F2| DF2 zF2|DF2 zFF|GA BG F2|z2 z2 B2|AB cA BG|FG D2 C2| B6||

Performer: Captain John Russell
 Instrument: Voice, mouth music
 Type of music: Song, not for dancing
 Location: Bonavista, Bonavista Bay
 Date: March 11, 2002
 Recording: MD3, Track 7
 CD Track: 38

Lyrics: "I'm coming, I'm coming for my head is bending low, I hear a gentle voices calling Old Black Joe"

Title: Old Black Joe
 Time Signature: 3/4
 Key: B-flat major
 Form: Repeated fragment
 Metronome: 84

Range: minor 9 B, to c

Basic rhythmic value: 1/8

Pitch frequencies: B,-6 C-2 D-4 E-0 F-11 G-4 A-3 B-5 c-1

Final note: B-flat

Most frequent pitch(es): F/B

Tonal Center: B

Number of Strains: 1

Number of Bars: 7

Number of Bars per Strain: 7

Number of Beats: 21

Number of Beats per Strain: 21

Comments:

This tune was sung by Captain John Russell, originally from Red Cliff, BB now residing in Bonavista, BB. He sung it as an example of the only tune which John Quinton, one of the merchants in the community, could play on the violin

“John was trying to play the violin, all ever he could play, years and years, cause John was much older than I was, John was a man, I would say up in his early twenties when I was a boy. He tried to play the violin, all he could ever play was ‘Old Black Joe.’[sings].... It’s an old time, ya know, in the cotton fields, an old time ditty. And he used to have the music of that, I can see, I can see him, in my memory now I can see, [acts out playing the tune slowly] he never got any further than that, never could play a jig for a dance or anything like that. That, that violin, I don’t what happened to that, I don’t know. You ask Gerald about that, ask Gerald about that now and you tell him that I said, that I told you that his uncle John used to have a violin and used to play Old Black Joe. (MD3, Track 7-8).”

Other Contexts:

As Captain Russell stated this tune started as a song. It was written by Stephen Foster and published Firth Pond and Co. in 1860. The fragment sung above is a very close rendition to the chorus. I did not gather if John Quinton played the verse as well or just the chorus.

There is also an English jig, by the same name but not the same melody. It can be found in the Layton collection numbers 14691 and 14750, originally from the Bacon (Buttersworth MS) collection.

Appendix 12 - List of Repertoire Performed During Interviews

The following is a list of tunes played during interview with informants. Unnamed tunes refer both to those for which the informant did not know the name and those which were not identified verbally by the musician.

Everett Russell

July 16, 2001 - Tape #44 (18 tunes)

Mussels in the Corner

Cock of the North

Liberty Two Step

Fisherman's Breakdown

The Girl I Left Behind Me

Tiddly wink the Barber

Mauri's Wedding

unnamed

unnamed

Will Hobb's Tune

Pussy Got Up in a Plum Tree

Fowers of Edinburgh

St. Anne's Reel

Crooked Stovepipe

Yankee Doodle

Pop Goes the Weasel

God Bless the First Husband

Did He Go up to see Grandma?

Tape #45 (3 tunes)

Lots of Fish in Bonavist' Harbour

fragment

fragment

March 10, 2002 Tape #51-52/MD 1 (7 tunes)

Mussels in the Corner

Pop Goes the weasel

Unnamed - [Father's Tune]

Flowers of Edinburgh

Girl I left Behind Me

Tiddly Wink the Barber

Tape #52 / MD 1 (9 tunes)

Bobby the Bull

Pussy Got Up in a Plum Tree

Off She Goes

Golden Slippers

Maple Sugar
 Red Wing
 Soldier's Joy
 Cock of the North
 Will Hobb's Tune

Tape #54 (3 tunes)
 unnamed
 Road to/Arriving at St. John's
 The King is Coming

Joliffie Quinton

Tape #1 (33 tunes)
 Irish Air
 I'se the B'y
 Mussels in the Corner
 Rippling Water Jig
 Posts, Shores and Loggers
 Up the Pond (?)
 I Rowed Up in a Dory
 Road to the Isles
 Mary Had a Little Lamb
 Quarreling Old Man and Old Woman
 Big John MacNeil
 Maid Behind the Bar/Barrel
 Lord Wellington
 Devil's Dream
 Irish Air - _____ Father Murphy
 Florence Kleenan's Waltz
 Waltz 1
 Waltz 2
 Waltz 3
 Country Waltz
 Down yonder
 Maple Sugar
 Gold and Silver
 Little Burnt Potato
 Devil in the Garden
 Flowers of Edinburgh
 Soldier's Joy
 Squid Jiggin' Ground
 Pretty Little Mary
 Star of Logy Bay
 Kelligrew's Soiree

Harbour Le Cou
Pop Goes the Weasel

Tape #45 (4 tunes) July 16, 2001
unnamed
Pussy Got Up in a Plum Tree
Tiddly Wink the Barber
Pop Goes the Weasel

Tape #50 (24 tunes) July 22, 2001
18 Unnamed tunes of various origins
Minuet in G - Beethoven
Cock of the North/ I'se the B'y
Tell My Ma
Maid Behind the Bar
Rakes of mallow
Pigeon Inlet Fragment

Captain John Russell

MD2/Tape# 53 (6 tunes) March 11, 2002
Tiddly Wink the Barber
I'se the b'y
Pussy Got up in a Plum Tree
Tumble Her Over on the Bed
Pop Goes the Weasel
Off She Goes

MD3/ Tape #53/4 (2 tunes, 4 songs)
Old Black Joe
unnamed
Songs he wrote - Sequel to Tickle Cove Pond
 Summer Fishing on the Labrador
 Grandfather's Old Barrel Rocking Chair
 The Old Waterloo (Tape #54)

Gerald Quinton

MD3/ Tape 54/6 (16 tunes) March 11, 2002

Off She Goes
I'se the B'y
Fire on the Mountain AKA Molly Wants a Beatin'
Tiddy Jack Welsh AKA Tea in the Cupboard
Green Grow the Rushes O

Tickle Me now Joanna
 Kissing Dance
 _____Downey
 Young Man You Kissed Me Daughter
 Nancy Hogan's Goose
 Cock of the North
 Mussels in the Corner
 Molly Mulgrady O
 Yankee Doodle
 Nice to Get up in the Morning AKA Walk the Halifax Road
 Pussy Got Up in a Plum Tree

Tape #55 - Half an hour of Gerald Quinton and Larry Barker playing, dubbed for me by Gerald

Ray and Greg Walsh

Tapes 11/12 (22 tunes) - June 29, 2001
 [Extra Beat Tune]
 Golden Slippers
 Kitty Jones' Reel
 [Lancer's Tune]
 The Irishman's Pet
 Who Stole the Miner's Hat?
 I'se the B'y
 She Said She Couldn't Dance
 Mussels in the Corner
 7 unnamed tunes
 Who Stole the Miner's Hat - Take the Jug Down off the Dresser
 The Girl I Left Behind Me - Soldier's Joy
 Kesh Jig - Give A Drink of Water

Ray Walsh

MD7 (8 tunes) - March 19, 2001
 Mussels in the Corner
 unnamed minor tune
 Over the Bridge with Granny
 unnamed tune
 Fairy Dance
 Who Stole the Miners Hat?
 Coming Home from the Races
 [Lancers Tune]

Kevin Broderick and Family

MD5/6 (48 tunes)
22 unidentified tunes
Carry Me Home to Granny
Dr. Keilly-O
Solider's Joy
Miss McCloed's Reel
[Lancer's Tune]
The Barren Walks of Aidan
One Hundred Pipers
Where are you going my silly old man?
Limerick Races
Sonny's Dream
The Irish Rover
The Fisherman's Widow
Father Crawley
Haste to the Wedding
Irish Washerwoman
The Old Black Road
Star of Logy Bay
Las Bastringue
Strip the Willow
Peter Crawley
West Mabou Reel
The Wind that Shakes the Barley
Bonnie Kate
Maid Behind the Bar
Mug of Brown Ale
The Wild Irishman

Appendix 13 - Informant's Biographical Information

Musicians/ Informants Interviewed from Study Regions

Kevin Broderick - fiddler

Born in Lower Island Cove, CB, 1923
Resides in Bay de Verde, CB since 1931
Education - equivalent of grade 10
Primary Occupation - black smith, fisherman
Interviewed at his home in Bay de Verde, CB - March 17, 2002

Ned Miffen - Fiddler

Born in Bonavista. BB
Resides in Catalina, TB
Education - Bachelor of Education
Primary Occupation - Teacher/Principal
Interviewed at his home in Catalina - March 12, 2002
-wife Dorthory (née Small) also of Bonavista present at interview and provided supplementary some information

Calvin Prince - Fiddler, no longer plays due to lack of instrument

Born and resides in Princeton, BB
Interviewed at his home in Princeton - July 16, 2001

Gerald Quinton - Mouth Organ Player

Born and Resides in Red Cliff
Interviewed at his home in Red Cliff - March 11, 2002
Wife Hilda present and audible in background
Relations of researcher

Joliffe Quinton - Fiddler

Born in Greenspond, BB
Raised in Princeton, BB
Resides in Shoal Harbour, Trinity Bay
Education - Bachelor of Education, Bachelor of Arts
Primary Occupation - College Teacher
Interviewed at his home in Shoal Harbour -December 29, 2000, July 16, 2001
July 22, 2001 - not an interview but recording of a family gathering
Uncle of Researcher

Adrian Quinton - Fiddler, no longer plays due to broken shoulder

Born and Resides in Princeton, BB
Education- Business Course
Primary Occupation- Fisherman
Interviewed at his home in Princeton -December 30, 2000
First cousin once removed to Researcher

John Russell - Fiddler

Born in Tickle Cove, raised in Red Cliff

Father of Everett Russell

Born December 11, 1906

Primary Occupation - Master Mariner

Education - equivalent of Grade 10/11

Interviewed at his home in Bonavista - March 11, 2002

Everett Russell - Fiddler

Born in Red Cliff to John and Gwen Russell

Lives in Bonavista

Education - High School plus one year of university

Primary Occupation - Purser

Interviewed twice at his home in Bonavista - July 16, 2002, March 10, 2002

March 11, 2002

Ray Walsh - Accordionist/Fiddler

Born in Bay de Verde, CB March 17, 1943

Resides in St. John's

Education - Bachelor of Education

Primary Occupation - Teacher, Musician

Interviewed at his home in St. John's - June 29, 2001, March 19, 2002

Greg Walsh - Fiddler

Born in St. John's, November, 1975

Raised in Bay de Verde, CB

Resides in St. John's

Education - Master of Archival Studies

Primary Occupation - Archivist, Musician

Interviewed at his father's home in St. John's - June 29, 2001

Appendix 14 - Abc Headers

The following is the list of information fields which can appear before the main body of a tune, as it is posted on http://www.lesession.demon.co.uk/abc/abc_notation.htm

- "A - (Geographical) Area - eg. Brittany or A: Sussex
- B- Book, eg. B: Encyclopedia Blowzabellica or B: O'Neill's
- C- Composer eg. C: Andy Cutting or C:Trad.
- D- Discography eg. D: New Victory Band, One More Dance and Then
- F- File Name eg. [Http://www.lesession.demon.co.uk/woodenflute.abc](http://www.lesession.demon.co.uk/woodenflute.abc)
- G- Group eg. G: Flute - this is used for the purpose of indexing tunes in software, NOT for naming the group/band you acquired the tune from (which should be in the S: source field).
- H- History - Multiple H: fields may be used as needed to record text about the history of the tune. Many people...seem to forget...about the H: field and instead always put information like that in the N: notes field instead.
- I- Information - used by certain software packages, NOT for historical information or notes.
- K- Key
- L- Default note length
- M- Meter
- N- Notes. Multiple N: fields can be used as need to record detailed text notes about, well just about anything you want to say about the tune that won't go in any other fields.
- O- (Geographical) Origin. eg. O: Irish or O: Swedish
- P- Parts
- Q- Tempo
- R- Rhythm
- S- Source - where you got the tune from eg. S: Olio or S: Dave Praties
- T- Title
- W- Words
- X- Tune Reference Number
- Z- Transcription Note - the identity of the transcriber or the source of the transcription

Normally the order is as follows:

- X -index number
- T -title
- M - time signature/ meter
- L - default note length
- Other Optional Fields
- K -key

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