



IS FOR AVOCADO



A Collection of Jigs, Reels, Waltzes and Other Tunes
by Ethan Hazzard-Watkins



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Dedicated to my grandfather Edwin Watkins (1925-2006), always a lover of poetry, music and unfettered human creativity.

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Introduction

Here is a book of original tunes written between the years of 1997 and 2006. These compositions have many stories behind them; each one recalls a person, place, musical experience or crazy adventure that has inspired, challenged or otherwise influenced me over these years. I am excited to see these tunes collected together in a single volume and to have the chance to share them with musicians far and wide.

To some it may seem odd to publish a collection of original music in a traditional style. (Isn't this music supposed to be as old as the hills?) To me it seems perfectly natural. I am a fiddler and composer rooted in the New England dance music tradition, and my compositions draw on the forms and conventions of that music. I am lucky to be steeped in a tradition that values innovation, and to be part of a community of musicians and dancers who encourage creativity with their enthusiasm for new tunes. Every tradition needs this newness in order to remain vital.

I hope you will enjoy these tunes and that you will find at least a few of them worthy of adding to your repertoire. Please don't hesitate to be in touch and let me know what you think.

Ethan Hazzard-Watkins
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A note on transcriptions, chords & styling

So much of the character of traditional music depends on interpretation by individual musicians and stylistic nuances that can't really be conveyed through written music. In this book I offer transcriptions of my tunes without bowings, ornaments, pickup notes or articulations unless they are essential to the melody. If you've been playing this music for years you know what to do. If you are just starting to play traditional music your best bet is to study with an experienced instrumentalist; attend dances, concerts and sessions; and listen to recordings. As you learn to interpret the music on your instrument, you will be able to make the written notes come alive.

Likewise, the chords given here are intended as a starting point from which rhythm players can develop an accompaniment that suits their taste and their instrument. Please don't take this written music too seriously; rather, use it to make the tunes your own. To hear how I and others have interpreted these melodies check out the CDs in the Discography on page 44.

One further note: Photocopying this book of copyrighted material is rude and amounts to stealing from an independent artist. If you need to copy a few pages to share with bandmates that's probably okay, but I've got plenty of copies of the book, and you can order them easily for a modest sum (see page 46 for ordering information).

A is for Avocado

Ethan Hazzard-Watkins, 2005

The musical score is written for guitar in the key of A major (indicated by two sharps: F# and C#) and common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on the A4 note. Above the staff, the chords A, D, and E7 are indicated. A triplet of eighth notes is marked with a '3' below it. The second staff continues the melody, with chords A, D, E7, and A indicated above. It also features a triplet of eighth notes. The third staff begins with a repeat sign and contains chords A, D, A, E, and D. The fourth staff concludes the piece with a repeat sign and contains chords A, D, A, D, E, and A.

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The avocado is an amazing and delectable food, a unique item that transforms all that it touches and inspires great happiness when consumed. This tune, in the joyful key of A, celebrates that miraculous fruit.

Chicago

Ethan Hazzard-Watkins, 2006

The musical score for 'Chicago' is written in treble clef, 3/4 time, and the key of D major (two sharps). The score consists of four staves of music. The first staff begins with a repeat sign and contains the following notes and chords: D (D4), E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The second staff continues with notes and chords: D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8. The third staff contains notes and chords: D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10. The fourth staff concludes with notes and chords: D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12. The score includes various chords such as D, Bm, G, A, F#m/C#, Bm7, G, A7, and D. There are also triplets and first/second endings indicated.

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I wrote this waltz at the home of Josh Dunson while on tour with Peter Siegel in Chicago. The melody should be played swung, with a dotted eighth/sixteenth feel.

Church Hollow

Ethan Hazzard-Watkins, 2003

The musical score for "Church Hollow" is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. The chords are indicated above the notes: G, C, Am, D, G, C, D. The second staff is marked with a first ending bracket (1) and ends with a double bar line and repeat dots. The third staff is marked with a second ending bracket (2) and ends with a double bar line and repeat dots. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. The chords are indicated above the notes: G, D, G, C, Em, D. The fifth staff is marked with a first ending bracket (1) and ends with a double bar line and repeat dots. The sixth staff is marked with a second ending bracket (2) and ends with a double bar line and repeat dots.

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I wrote this tune while staying at the home of Jonathan and Charlene Morse on Church Hollow Road in Marlboro, VT for a few weeks during the summer of 2003. I recorded Church Hollow on *In the Window*, and Heathen Creek recorded it on *24 Hours*.

Covert Fromage Pickup Operation

Ethan Hazzard-Watkins, 2005

The musical score is written on four staves in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is primarily eighth-note based. Chord symbols are placed above the notes: D, G, D, G, A, D, G, A, D, G, A, D, A, D, A, D.

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During the summer of 2005 I toured with my band Beeswax Sheepskin in the southeastern US. This tune came into my head one hot, sticky day while I was walking around Greensboro, NC. A Covert Fromage Pickup Operation is a highly secretive, technical maneuver for procuring cheese in the parking lot of a French supermarket.

D Minor Reel

Ethan Hazzard-Watkins, 2001

Dm C Dm F C

Dm C Dm C 1 Am D 2 Am D

F C F Am Dm

F C F Dm Am D

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I don't remember exactly when or where I wrote this tune. I hear it as a slow reel.
The ending D chords should be played as open fifths.

The Descent

Ethan Hazzard-Watkins, 2001

The musical score for 'The Descent' is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a repeat sign at the beginning. The fourth staff concludes the piece with a double bar line and repeat dots. Chord symbols are placed above the notes: Am, Em, Am, D, Am, Em, Am, G, Em, Am, Em, Am, Am, Am, G, Em, Am, G, Am, Em, Am.

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In the fall of 2001 I toured in Europe with my college band The Barefoot Four. We were abroad on September 11th, and we followed the news of the attacks in the papers as we traveled. I wrote this tune one evening in Scotland at a time when a US invasion of Afghanistan seemed imminent. To me the world appeared headed for a downward spiral of violence, and the mood and title of this tune reflect that feeling.

Escape from Istanbul

Ethan Hazzard-Watkins, 2004

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a Bm chord and contains a melodic line. The second staff features a first ending (marked '1') with chords Bm, A, and F#m, followed by a second ending (marked '2') with chords Bm, Em, and F#m. The third staff starts with a Bm chord and includes chords A, Bm, Em, D, and Bm. The fourth staff has a first ending (marked '1') with chords A, D, G, and A, and a second ending (marked '2') with chords A, Bm, A, and F#m. The piece concludes with a double bar line.

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In August 2004 I met up with Anna Patton in Plovdiv, Bulgaria, and we traveled together from there to Istanbul. Istanbul is a beautiful city, with gorgeous parks, teeming bazaars and lovely oceanfront walks. It is also huge, expensive and overwhelming. When we left by overnight bus back to Bulgaria, exhausted, hungry and nearly penniless, we felt as though we had made a narrow escape. I wrote this tune the next day.

The Fiddler's Farewell to the Moon

Ethan Hazzard-Watkins, 2004

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first two staves are the main melody, and the last two staves are a bass line. Chords are indicated above the notes: Am, G, D, Am, G, Am, Am, G, Am.

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I wrote this melody one cold October evening in the midst of a lunar eclipse while I was experimenting with playing my fiddle in the ADAE tuning. I recorded this on *In the Window*, 2005 where I tuned a step down (GCGD) and played in the key of G to create a looser sound. This tune won second place in the 2005 Shar Music Fiddle Tune Composition Contest.

Glass Island Reel

Ethan Hazzard-Watkins, 1997

Em C D

Em 3 D 3 G D 1 Em 2 Em

Em C D Em

Em C D Em

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This is the first tune I ever wrote. It grew out of my first experiences learning about chords and experimenting with them on the fiddle. The Em-C-D progression seemed exciting, and the tune developed from there. Susan Conger included this tune in her book, *Along the River*, and recorded it on her CD of the same name. It was also recorded by The Moving Violations on their first album, *Faster Than A Walk*, and by Out of the Wood on *Down the Hall*.

Grattan Street

Ethan Hazzard-Watkins, 2003

The musical score for "Grattan Street" is written in D minor (one flat) and 6/8 time. It consists of four staves of music. The chords are indicated above the notes as follows:

- Staff 1: Dm, F, C
- Staff 2: Dm, C, F, Gm, Dm, Am
- Staff 3: Dm, C, F, Dm, C, Am, Dm
- Staff 4: C, Gm, Dm/A, Am, Dm, Am

The score includes repeat signs and first/second endings. The first ending is marked with a '1' and the second ending with a '2'. The piece concludes with a double bar line.

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During the summer of 2003 I spent several weeks in Ireland performing with a crazy thrown-together band and traveling around to attend festivals. I composed this tune one evening after a late night session in the city of Cork, where I was staying with hammered dulcimer player Christie Burns in her flat on Grattan Street. This was recorded by Heathen Creek on *24 Hours*.

Head Gasket

Ethan Hazzard-Watkins, 2004

Musical score for "Head Gasket" in D major, 4/4 time. The score consists of four staves of music. The first staff has a treble clef, a key signature of two sharps (D major), and a common time signature. It features a melody with two triplet markings (3) and chord symbols D, G, D, and A7. The second staff continues the melody with triplet markings and chord symbols D, G, D, A, D, A, D. The third staff has a repeat sign at the beginning and chord symbols D, G, D, D, A. The fourth staff has a repeat sign at the beginning, chord symbols D, G, A, D, A, and then a first ending bracket with a '1' and a second ending bracket with a '2', both leading to a final chord symbol A.

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I composed this tune around the time that the head gasket in my '93 Honda Accord blew on the way to a recording session. For those of us who depend on our beat-up old cars nearly as much as on our instruments and caffeinated beverages, may our head gaskets last a million miles!

Heart Grow Fonder

Ethan Hazzard-Watkins, 2004

The musical score is written in treble clef, key of A major (two sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth notes with a triplet of three eighth notes. Above the staff, the chord 'A' is indicated above the first measure and 'Bm' above the last measure. The second staff starts with a repeat sign. It contains a triplet of eighth notes, followed by a measure with a 'Bm' chord, then a measure with an 'A' chord. The final two measures of the staff are grouped together with a box and labeled '1' and '2' respectively, containing a 'Bm' chord and a 'Bm E' chord. The third staff also begins with a repeat sign and contains a triplet of eighth notes, followed by a 'Bm' chord, an 'A' chord, and another triplet of eighth notes. The final two measures are grouped with a box and labeled '1' and '2', containing 'Bm' and 'Bm E' chords. The fourth staff starts with a triplet of eighth notes, followed by a 'Bm' chord, an 'A' chord, and another triplet of eighth notes. The fifth staff begins with a triplet of eighth notes, followed by a 'Bm' chord, an 'E' chord, and an 'E7' chord.

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They say that absence makes the heart grow fonder, but if you are already quite fond of someone and they go away, then absence just makes you sad. I recorded this tune on *In the Window*.

The House on the Hill

Ethan Hazzard-Watkins, 2004

The musical score for 'The House on the Hill' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Above the staff are the chords: F, Bb, C, F, Bb, C, Bb. The second staff continues with notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Above the staff are the chords: F, Bb, C, F, Bb, C, F. The third staff begins with a repeat sign and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4. Above the staff are the chords: C, Bb. The fourth staff begins with a repeat sign and notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4. Above the staff are the chords: C, Bb, F, C, F, C, Bb. The piece ends with a double bar line.

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During 2003 and 2004 I lived in a lovely post and beam house owned by Seth Houston in the hills of Dummerston, VT. Late one evening as I was driving home a fragment of this tune came into my head, and luckily it stayed there until I reached the house at the top of the hill and wrote it down. The rest of the tune followed in the morning. I recorded this on *In the Window*.

Indecision

Ethan Hazzard-Watkins, 2006

The musical score for "Indecision" is written in F major (one flat) and 3/4 time. It consists of four staves of music. The chords and their positions are as follows:

- Staff 1: F (measures 1-2), B \flat (measure 3), F (measures 4-5), Dm (measures 6-7), B \flat (measure 8), C (measures 9-10).
- Staff 2: Dm (measures 1-2), B \flat (measure 3), F (measures 4-5), B \flat F C (measures 6-7), B \flat C F (measures 8-9), ending with a repeat sign.
- Staff 3: C (measures 1-2), B \flat (measure 3), F (measures 4-5), Dm (measures 6-7), C (measures 8-9), B \flat (measure 10).
- Staff 4: F (measures 1-2), B \flat C (measures 3-4), B \flat C (measures 5-6), B \flat C F (measures 7-8), ending with a repeat sign and a triplet in measure 9.

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This is a slow, elegant tune to be played at about half of contra dance tempo.

January Reel

Ethan Hazzard-Watkins, 2001

The musical score for "January Reel" is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of four staves of music. The first staff contains a sequence of eighth-note triplets with chords Em, D, Em, C, Bm, and Em. The second staff features a first ending with chords D, Em, D, Bm, and a second ending with chords G, D, and Em. The third and fourth staves continue with eighth-note triplets and chords Em, D, C, Em, C, G, and Em, D, Em.

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I composed this tune very quietly in the middle of a snowy January night while everyone in the house was sleeping.

Last Light of Day

Ethan Hazzard-Watkins, 2006

Chord progression for the first staff: G, C, G, D.

Chord progression for the second staff: G, C, G, C, D, G, D, G.

Chord progression for the third staff: Em, D, C, G/B.

Chord progression for the fourth staff: Am, G, C, D, G, D, G.

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I wrote this tune in Rick Mohr's living room one winter afternoon as the sun slipped beyond the horizon.

Laura and Jeff's Wedding

Ethan Hazzard-Watkins, 2006

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff are chords: D (above the first measure), G (above the second measure), D (above the third measure), Em (above the fourth measure), G (above the fifth measure), A (above the sixth measure), and D (above the seventh measure). There are triplets over the first three notes and the last three notes. The second staff continues with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff are chords: Bm (above the first measure), A/C# (above the second measure), G (above the third measure), D (above the fourth measure), A (above the fifth measure), D (above the sixth measure), A (above the seventh measure), and D (above the eighth measure). There are first and second endings marked with '1' and '2' over the last two measures. The third staff continues with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff are chords: A (above the first measure), D (above the second measure), A (above the third measure), Em (above the fourth measure), G (above the fifth measure), A (above the sixth measure), and D (above the seventh measure). The fourth staff continues with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Above the staff are chords: Bm (above the first measure), A (above the second measure), G (above the third measure), D (above the fourth measure), A (above the fifth measure), D (above the sixth measure), A (above the seventh measure), and D (above the eighth measure). There are first and second endings marked with '1' and '2' over the last two measures.

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In the wee hours of the morning after Pinewoods English and American Week in 2006 I caught a plane to Minnesota to attend the wedding of Laura Smith and Jeff Gold. I wrote this tune earlier that week, thinking of them and wishing them happiness together. I hear it as a slow marchy reel.

Laurels

Ethan Hazzard-Watkins, 2004

Em D C Bm G D Bm 1 CM7 2 Em

G D C C/E D Bm Em Bm

G D C C/E D Bm Em CM7

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In November of 2004 I visited my grandfather Edwin Watkins in a nursing home called “The Laurels” after he had suffered a stroke. Lamenting his illness, I wrote this tune. He recovered briefly (see *The Remarkable Recovery*, page 29) but passed away in the spring of 2006 after suffering another stroke. Thanks to Peter Barnes for writing these lovely chords.

Lowe's Welcome to Boston

Ethan Hazzard-Watkins, 2002

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music. The first staff begins with a Dm chord, followed by a C chord, a triplet of eighth notes, a Bb chord, a C chord, and a Bb chord. The second staff continues with Dm, C, and Bb chords, followed by a first ending (1) with C and Bb chords, and a second ending (2) with C and Bb chords. The third staff starts with a Dm chord and a C chord. The fourth staff begins with a Dm chord, followed by a Bb chord, a first ending (1) with C and Dm chords, and a second ending (2) with a Dm chord. The piece concludes with a double bar line.

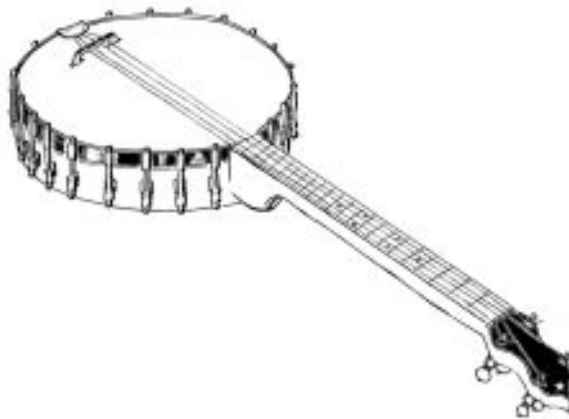
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During my brief stint living in Cambridge, I spent a good deal of time playing in the Boston subways. I made lousy money busking, but I met a lot of memorable people. One day a worker from a downtown construction site danced spiritedly as I played. He introduced himself to me as Lowe, and his enthusiasm is memorialized in this tune. Recorded on *In the Window*.

The New Banjo

Ethan Hazzard-Watkins, 2003

The musical score consists of four staves of music in treble clef, key of D major (two sharps), and common time (C). The first two staves are the main melody, with the first staff starting with a D₃ chord and the second ending with a double bar line. The last two staves are accompaniment, with the first staff starting with a repeat sign and the second ending with a double bar line. Chord symbols are placed above the notes: D₃, G, A, D₃, G, A on the first staff; D, G, D₃, A, D on the second staff; D, A, D, A, D, A, D, A on the third staff; and D, A, D, A, D, A, A, D on the fourth staff.



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In 2003 I purchased a lovely tenor banjo, and this tune came out as I was starting to find my way around the fretted fingerboard of the new instrument. I recorded this tune on my fiddle on *In the Window*.

Pattons' Christmas

Ethan Hazzard-Watkins, 2006

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. Above the first staff are chords D, G, and A. Above the second staff are chords D, G, A, and D. Above the third staff are chords D, G, D, and A. Above the fourth staff are chords D, G, A, and D. The music features a mix of eighth and sixteenth notes, with some measures containing beamed eighth notes and others containing sixteenth notes. The piece concludes with a double bar line and repeat dots.

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Written at the home of Anna, Ben, Will and Debbie Patton in Bakersfield, VT on Christmas Day, 2005.

The Perky Jig

Ethan Hazzard-Watkins, 2004

The musical score for 'The Perky Jig' is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The chord annotations above the notes are as follows:

- Staff 1: A, E, D, E
- Staff 2: A, D, E, A
- Staff 3: E, E7, A, F#m, D, A
- Staff 4: E, D, E, A, E, A
- Staff 5: E, E7, A, F#m, D, A
- Staff 6: E, A, D, E, A, E, A

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This tune is annoyingly happy given what a bad mood I was in when I wrote it, at home, alone, on a dreary, drizzly autumn evening.

Red Curry

Ethan Hazzard-Watkins, 2006

The musical score for 'Red Curry' is written in treble clef with a common time signature (C). The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' over a group of notes). The key signature has one flat (B-flat). The score is divided into six systems, each with a treble clef staff and a line of chord symbols above it. The chord symbols are: Am, G, Am, E; Am, G, Am, E, Am; Am, (F7), Am, E; Am, (F7), Am, Dm, E, Am; Am, (F7), Am, E; Am, (F7), E. The piece concludes with a double bar line and repeat dots.

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I wrote this spicy little tune one evening in May after a dinner of delicious coconut curry.

The Remarkable Recovery of Mr. Edwin Watkins

Ethan Hazzard-Watkins, 2004

The musical score is written on four staves in treble clef with a common time signature (C). The melody consists of eighth and quarter notes, often beamed together. Chord symbols are placed above the staff: D, Am, C, Am, D, Am, C, D, C, G, D, C, G, D, Am, D. The piece concludes with a double bar line and repeat dots.

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After suffering a stroke in late 2004 (see Laurels, page 23), my grandfather made a speedy recovery and was able to move back to his own apartment and live independently. Always a lover of music, art, poetry and words, he was overjoyed when I played this tune at his 80th birthday party.

Respectively

Ethan Hazzard-Watkins, 2005

The musical score for "Respectively" is written in 6/8 time and consists of four staves of music. The key signature has one flat (Bb). The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It starts with a repeat sign and a first ending bracket. The chords above the staff are F, Bb, and C. The second staff continues the melody with a repeat sign and two first ending brackets. The chords are F, Bb, C, F, C, and F. The third staff has a repeat sign and a first ending bracket. The chords are Dm, C, Bb, C, and Dm. The fourth staff has a repeat sign and two first ending brackets. The chords are C, Bb, C, Bb, C, and F. The piece concludes with a double bar line.

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For my friends Naomi Morse and Elvie Miller; may their lives be filled with passion and romance. I composed this tune on the tenor banjo as written, but it is also beautiful when played an octave down.

Riff for Roger

Ethan Hazzard-Watkins, 2006

Dm C Dm Am Dm C Dm Am

Dm C Dm C Dm C Am

Dm C Am Dm C Am

D C Am Dm C Am

Dm F C Am Dm F C Dm ³

Dm F C Am Dm F Am

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I wrote this riff with Roger Kahle's guitar playing in mind, and it is dedicated to him.

The Rocky Road to Cork

Ethan Hazzard-Watkins, 2003

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with an Em chord and contains 12 measures. The second staff begins with an Em chord, has a C chord above the 7th measure, a D chord above the 10th measure, and ends with an Em chord and a repeat sign. The third staff begins with an Em chord and contains 12 measures. The fourth staff begins with an Am chord, has a Bm chord above the 7th measure, and ends with an Em chord and a repeat sign.

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I wrote this tune after a grueling trans-Atlantic journey that included multiple segments of car, train, bus, plane, and foot travel. It is an odd tune, inspired by the unique experience of jet lag and travel-induced exhaustion.

Sarah's Red Leather Jacket

Ethan Hazzard-Watkins, 2003

Musical score for "Sarah's Red Leather Jacket" in C minor, 4/4 time. The score consists of four staves of music. The first staff has chords Cm, Fm, Cm, Gm. The second staff has Cm, Fm, Cm, Gm, Cm. The third staff has Gm, Cm, Gm. The fourth staff has Cm, Bb, Cm, Bb, Gm (first ending), Gm, Cm (second ending), and Cm (third ending).

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I wrote the A part of this tune early one morning while huddled in my tent at the Philadelphia Folk Festival. The B part came later with the help of Anna Patton. Sarah Mossman, a fine fiddler whose gracious hospitality I have enjoyed on several occasions, is the proud owner of the jacket in question.

The Satellite

Ethan Hazzard-Watkins, 2003

The musical score for 'The Satellite' is presented in six staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat major or D minor). The time signature is 6/8. The notes are primarily eighth and quarter notes, often beamed together in groups. Above each staff, chord symbols are provided: Dm, C, Dm, Gm, Dm, C, Am, Dm, Dm, C, F, C, Dm, Gm, Dm, C, Dm, Am, Dm, Dm, C, F, C, Dm, Gm, F, C, Bb, Dm, C, Bb, Am, Dm.

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I wrote this tune after playing an outdoor concert at Camphill Village Carrick-on-Suir, a residential community for people with developmental disabilities in southeastern Ireland. One audience member spent the entire concert walking circles around the band. I found this a bit disconcerting, but I think the twirling orbit was simply her way of enjoying the music.

Simple

Ethan Hazzard-Watkins, 2003

Chord progression for the first six staves:

Staff 1: G, D, C, G

Staff 2: C, D, G, D

Staff 3: C, G, C, D, G

Staff 4: G, Em, G, D, G

Staff 5: Em, D, G, Em

Staff 6: G, D, G, D, D/F#, G

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A waltz for Anna Patton.

Slang Contra

Ethan Hazzard-Watkins, 2005

The musical score for 'Slang Contra' is written in 6/4 time and consists of four staves of music. The first three staves are in the key of B-flat major (one flat), and the fourth staff is in the key of D major (two sharps). The music features a variety of chords and rhythmic patterns, including repeat signs and a key signature change in the final staff.

Chords indicated above the staves:

- Staff 1: Dm, C, Dm
- Staff 2: C, Dm, F, B \flat
- Staff 3: F, B \flat , C, F, G, D
- Staff 4: G, C, G, C, D, G

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Rick Mohr, a fine caller from Watertown, MA, enjoys writing contra dances that push the limits of the form. One such dance, called the Joy of Six, features figures in phrases of six beats (instead of the usual eight), and is meant to be danced to a Slangpolska (a type of Scandinavian tune in 3/4). I wrote this tune in 6/4 based on the form of that dance, but with more of a reel-like feeling. For more information on Rick's dance, visit: <http://home.comcast.net/~rickmohr/>

Sniff the Whiskey

Ethan Hazzard-Watkins, 2006

The musical score for "Sniff the Whiskey" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4. The second staff continues the melody and includes a first ending (marked '1') and a second ending (marked '2'). The third staff includes a triplet of eighth notes (marked '3') and a first ending. The fourth staff concludes the piece with a first ending (marked '1') and a second ending (marked '2').

Chords and fingering indicated in the score:

- Staff 1: D, C, G, Am7, Bm, C
- Staff 2: D, C, G, D7, G, D7, G
- Staff 3: D, G, C, D, Am7
- Staff 4: D, G, D, Am7, Bm, C, D7, G

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I composed this tune while on tour with Elixir in Washington DC, and named it for a dear friend who doesn't drink much but sometimes likes to sniff the whiskey.

Squirrel Chase

Ethan Hazzard-Watkins, 2003

Chords: G D G C G D G C G

Chords: C G C G 1 D G 2 D G

Chords: C G Em G/D C G

Chords: C G C G 1 D G 2 D G

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Long live squirrely tunes! This one was actually squirrelier when I wrote it, but experienced minor de-squirrelicfication at Anna Patton's insistence.

Trip to Pisgah

Ethan Hazzard-Watkins, 2005

The musical score for "Trip to Pisgah" is written in 6/8 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The chords are Am, G, C, and G. The second staff continues with Am, Em, Am, D, and then a first ending with Am and Em, followed by a second ending with Am and G. The third staff starts with a repeat sign and contains the chords C, G, C, G, and C. The fourth staff continues with C, G, Am, and then a first ending with G, followed by a second ending with Em. The piece concludes with a double bar line.

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I wrote this tune one lazy summer evening after returning home from a picnic at Pisgah State Park in southwestern New Hampshire.

Two Exactly

Ethan Hazzard-Watkins, 2004

The musical score for "Two Exactly" is written in 3/4 time and consists of six staves of music. The chords are indicated above the notes. The first staff has chords C, G, F, F, Am, Dm, and C. The second staff has Em, Em G, C, G, F, and F Am. The third staff has Am, G, F, Em, Am, Am, and Am. The fourth staff has C, G, Am, F, and Em. The fifth staff has Em, Am, Am, C, and G. The sixth staff has Am, F, G, a first ending (1), and a final ending (last time) with chords G and C.

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I composed this waltz exactly two weeks before leaving on a trip to Bulgaria.
Recorded on *In the Window*.

Waltz of the Eagles

Ethan Hazzard-Watkins, 2005

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and has chords Em, D, C, and Bm above it. The second staff has chords Em, D/F#, G, B, and a first ending with chords Em G Bm, followed by a second ending with chord Em. The third staff has chords Em, B7, and Em. The fourth staff has a first ending with chords B7 and Em G Bm, followed by a second ending with chords B7 and Em.

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Deep in the north woods of the Adirondacks, far from any highway or factory, computer or telephone, lies Carry Falls Reservoir. There you'll find a bit of paradise where you can eat when you're hungry, play tunes all day, and watch the bald eagles soar overhead as you swim in the cool water.

Wurlitzer

Ethan Hazzard-Watkins, 2006

The musical score for 'Wurlitzer' is written in 3/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The chords above the first staff are Dm, Em, Dm9, Em/G, FM7, and Dm. The second staff has a key signature change to two sharps (F# and C#) and includes chords E, F, G, Dm, G, CM7, and Bdim. The third staff has a key signature change to one sharp (F#) and includes chords Adim, G, Gdim, F, and Fdim. The fourth staff has a key signature change to one sharp (F#) and includes chords Em7, Ddim, CM7, Bdim, and Am7. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with first and second endings and a repeat sign.

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I wrote this waltz partly on my fiddle and partly on the horribly out-of-tune Wurlitzer upright piano that belongs to my landlord and sits in my living room. You probably won't like this tune. That's fine.

Zinnia's Favorite

Ethan Hazzard-Watkins, 2004

The musical score for "Zinnia's Favorite" is written in 6/8 time and consists of six staves of music. The chords for each staff are as follows:

- Staff 1: C, F, C, G
- Staff 2: C, G (1), G (2)
- Staff 3: Am, G, F, C, G
- Staff 4: Am, G, C, G, Am
- Staff 5: Am, G, F, C, G
- Staff 6: Am, G, F, C, F, G

The score includes a repeat sign with first and second endings in the second staff. The melody is primarily composed of eighth and sixteenth notes, with some dotted notes and rests.

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A jig for Zinnia Siegel, daughter of Peter and Michelle Siegel. I wrote this tune in the lower octave of the fiddle's range (as written), but it can also be played an octave up. Recorded on *In the Window*.

Bibliography / Discography

Information about books and CDs that have included tunes by Ethan.

Arnold, Jo (Ed.) (2004). *WeBeJammin Chord Book*. Rolla, MO: self-published.

Book of chords for over 100 fiddle tunes, including Glass Island Reel. Contact jobejammin@yahoo.com

Beeswax Sheepskin (2007) [CD]. Brattleboro, VT: self-released.

Upcoming release from this Vermont-based band will include A is for Avocado, Red Curry, Respectively, Sniff the Whiskey, and Trip to Pisgah.

See <http://www.beeswaxsheepskin.com>

Conger, Susan (Ed.) (1999). *Along the River*. Montague, MA: self-published.

A collection of compositions by musicians from the Connecticut River Valley of western MA and southern VT. Includes Glass Island Reel and 31 (a tune by Ethan not included in this book). See <http://www.alongtheriver.com>

Conger, Susan (2000). *Along the River* [CD]. Montague, MA: self-released.

Selections from the book played by Susan Conger and friends. Includes Glass Island Reel and 31. See <http://www.alongtheriver.com>

Hazzard-Watkins, Ethan (2005). *In the Window* [CD]. Brattleboro, VT: self-released.

Ethan plays fiddle with guest musicians on various instruments. Includes Church Hollow, The Fiddler's Farewell to the Moon, Heart Grow Fonder, The House on the Hill, Lowe's Welcome to Boston, The New Banjo, Two Exactly, and Zinnia's Favorite. See <http://www.ethanhw.com>

Heathen Creek (2004). *24 Hours* [CD]. Boston: self-released.

Debut album from this innovative contra dance band. Includes Church Hollow and Grattan Street. See <http://www.heathencreek.com>

The Moving Violations (2001). *Faster than a Walk* [CD]. Westmoreland, NH: Great Meadow Music.

Exciting performances of contra dance, Scandinavian, Balkan and original tunes. Includes Glass Island Reel. See <http://www.movingviolations.com>

Out of the Wood (2004). *Down the Hall* [CD]. Sandpoint, ID: self-released.

Idaho based band plays contra dance tunes, including Glass Island Reel, and a few songs. See <http://www.outofthewood.net>

About the author

Ethan Hazzard-Watkins grew up in Amherst, MA where he was exposed to traditional music from an early age through his parents' involvement in the contra dance scene. He studied classical violin as a child and made the switch to fiddle in tenth grade while studying with Van Kaynor. He began playing for contra and English dances at the Munson Library in South Amherst in eleventh grade, and soon after that he composed his first fiddle tune (see *Glass Island Reel*, page 14).



In 1997 Ethan moved to St. Paul, MN to attend Macalester College, where he joined the college's traditional music ensemble and became involved in the Twin Cities Irish music scene. At Macalester Ethan continued to perform for dances and to compose fiddle tunes, although his academic studies focused on just about everything other than music. He graduated in 2001 with a degree in political science, and in 2002 he moved back to New England to focus on music.

In 2005 Ethan released his first recording entitled *In the Window*, which includes eight of his own compositions along with traditional and contemporary material from Ireland, Quebec, New England and elsewhere. Ethan now resides in Brattleboro, VT where he works as a musician, teaches fiddle lessons and continues to compose music. He tours frequently, playing for dancing and listening audiences throughout the US and Europe with bands such as Firetruck, Beeswax Sheepskin, Elixir and The Figments.

For more information about Ethan's performances, bands, recordings and other musical projects, visit:

<http://www.ethanhw.com>

Acknowledgements

Many, many people have encouraged me over the years in the endeavor of writing music. Van Kaynor sparked my initial interest in composing, Susan Conger spurred me on by including two of my tunes in her collection *Along the River*, and countless musical friends and colleagues have supported me by playing the things I've written. Many thanks to all of them.

I am indebted to Peter Barnes for his generous assistance in writing chords for many of these tunes and grateful for his encouragement about the book in general. Roger Kahle, Bob Mills, Peter Siegel, Seth Houston, Elvie Miller and Timm Triplett have also contributed accompaniment suggestions and chord ideas for my tunes. If you like the chords, thank them; if not, blame me.

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Ordering information

To order additional copies of this book send \$15 plus \$2 shipping per copy to:

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<http://www.ethanhw.com>

For other inquiries please contact Ethan by email at:

ethan@ethanhw.com

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