**le 6/8 du Petit Sarny**

**by Eric Favreau**

This is a "6/8" from Quebec (the term used there for what we call "jig", the word "jig" or "gigue" having already used in Quebec to mean "to step-dance".) It is an achingly-beautiful (imo) flowing tune, originally 48 bars (AABBCC) with an extra beat in the B1 ending. Extra and missing beats (and whole bars) are a "signature" ethnic characteristic of many Quebecoise traditional and trad-style tunes. Furthermore both Sue Songer (who originally typeset the tune in Portland Collection Vol \_\_\_) and I actually know Eric; he was our instructor in well-attended workshops at Fiddle Tunes Festival over 4th of July week in Port Townsend, where we learned the tune. Everybody really likes Eric.

So the question is what is a contradance musician to do with the tune; contras are done to "square" tunes (no extra or missing beats or bars). At least 99% (my guess) require a 32 bar tune.

Some say leave well enough alone; play the tune as Favreau wrote it, respecting the Quebec tradition. In consequence it would be played only in concert and sessions in the U.S. or for the extremely occasional gathering to dance "Quebec-style". I myself would do this if playing in concert, or in the Seattle session of Quebec-style tunes, if I "took the tune home" to Quebec, or if Mssr Favreau returned to the U.S. to teach or tour.

The Portland Collection typeset the tune as Favreau wrote it, but indicated in a note on the page "Play AABC with B2 and C2 endings for contra dances. (Regular structure is AABBCC.)". This finesses the question of what to do about the extra beat in the B1 ending.

When I learned the tune for contras, I set out to do what Sue suggested; AAB**2**C2. But I'd really liked that soaring octave-plus leap at the beginning of the B1 ending, so in the end (w/ apologies to Eric Favreau and Quebec tradition) I tinkered with bars B7-8 of the B1 ending to remove a beat, and arranged it AAB**1**C2 for contras in the U.S. Pacific Northwest market.

You can think about this dilemma and decide for yourself. I assume "everyone" of course owns

a full set of the wonderful Portland Collections; you can go check out Favreau's original there.