Here in Seattle, we got this tune from **Pete Coe**, distinguished melodeon and banjo player, and singer, from Ripponden, West Yorkshire, on the occasion of his touring here in the 1980's. Pete is the man from whom my first melodeon was purchased, when he was the distributor for Hohner in England.

This path is no doubt quite different from the one that brought the tune to New England, where it is called "Moon and Seven Stars" and from there to other locations in the Northwest. **Pete called the tune "Seven Stars"** and distributed it on mss sheets of tunes that were played in his region. He referenced the **Joshua Jackson mss of 1798** as his source of the tune and its title. A selection of tunes from that mss has been published as:

Bowen and Shepherd: "Tunes, Songs & Dances from the 1798 "Manuscript of Joshua Jackson, North Yorkshire cornmiller and musician, presented by Bowen and Shepherd and published by

'Yorkshire Dales Workshops'."

Yorkshire Dales Workshops

14 Oakburn Road

Ilkley, LS29 9NN

England

Several other English sources reference the Seven Stars title, including the Thomas Hardy collection, compiled by the Dorsetshire band The Yetties, and I believe, also the huge Michael Raven Tunebook.

In English sources, I have also seen the tune called "Grand Parade", and in fact have seen it

used as a tune for Northwest (of England) style Morris.

It is worth commenting upon **the chordwork**. Pete Coe plays (as do I) a two-row D/G melodeon, and these are "melodeon chords"; particularly in the sense that in the most straightforward style, the I and V chords (here D and A) in the key of D are chosen “automatically” by the bellows direction, whereas the IV chord (G) is gotten, deliberately, by row-crossing. In this "box'' version, the IV is used quite sparingly, but where it finally appears (second half of the B part) the effect is dramatic. Another fine piece of drama is found in the very end of the B part where the tune transitions early to the A chord (G, D, G, **A,** rather than the more common, and imo trite G, D, G, D). The tune then "hangs in suspense", seemingly forever, in that A chord, returning home to D only on the very last beat. There are certainly many other progressions that can be played, that chase the melody notes more closely. But imo one cannot beat the drama of going to the V chord (instead of I) at the end of bar B6, and then drawing out that V as the melody notes “drive” to the end.

**Medleys** that have used Seven Stars:

Mostly I've used it as a 3rd tune; I consider it a powerhouse ender; have even ended a dance with it, instead of reels. Imo it is a “waste” of a great tune to open with it, then go looking for complexity.

Sweets of May (D, 32 bar AABC) / Devlin's (Bm) / Seven Stars (from the Salmonberry recording)

Brisk Young Lads (Am) / Devlin's (Bm) / Seven Stars (D) (1996 Scotsbroome,

and again post-2000 as Phil Katz's fave medley for Seven Stars)

Boys of Antrim (D/Bm, by McQuillen) / Devlin's (Bm) / Seven Stars (D) (1997 Scotsbroome)

Courtesan's Jig (Dmix/D) / Devlin's (Bm) / Seven Stars (D) ( 2000 Scotsbroome)

Buckwheat Batter (D) / Devlin's / Seven Stars (per Vivian Williams in Pleasures of Home)

Bob's Own Jig (A) / Devlin's / Seven Stars (per Kate Pratt in short-lived KPM band)

Charles Brown's Jig (D) / Devlin's / Seven Stars

Small Pleasures 12/31/06;

The first from the Peter Beemer mss from pioneer era Idaho, researched/published

by Vivian Williams

Medleys w/ a few tunes capable of following Seven Stars

Devlin's (Bm) / Seven Stars (D) / Boys of Tandragee (Em)

Small Pleasures and/or Common Ground, in 2000's

And with a rare tune that could follow Boys of Tandragee,

Seven Stars (D) / Boys of Tandragee (Em) / Juniper Jig (A)