This is a commentary on various medleys of McQuillen marches (and some using McQuillen marches and others) that Scotsbroome used 1985-2000.

Reconstructed from hardcopy, 5/18/2021 by PLK

First of all is the medley that was on the New England Traditions tape and later CD; the band was April Limber, fiddle, Pete Colby, banjo, Deanna Stiles, flute, Bob McQuillen, piano.

They played April's March/Pete's March/Deanna's March (all by McQ, in D). Scotsbroome never played that medley, which I'll refer to as **the original medley**.

**Scotsbroome played** the following ones, on my suggestion(s):

1a. McQuillen's (G)/April's (D)/Pete's (D) Marches

We played this instead of the original medley, first because I think Deanna's is more complex than April's/Pete's - thus (except when April played them) it has a different sort of sound. Secondly we did it for the contrast from McQuillen's march (which has a H.S. marching band kind of sound) to April's (which is a powerful fiddle iece). We would open this medley without the fiddles (flute, whistle, or recorder, and box, with piano), and come in w/ two fiddles on the second tune. The effect could be had anytime you had a strong, courageous whistle player (and a PA to equalize the whistle's sound level with the fiddle(s) .)

Larry Bommarito used to call Hillsboro Jig (from Larry Jennings' Zesty Contras book) to this medley; wonderful "fit" of music to the dance, and you can see the dancers' visceral reaction on the entrance of the fiddle(s).

1b. Deanna's/April's/Pete's Marches all in D

We switched to this because fiddler Shaun Hubbard got a taste for Deanna's, and because we rarely had a whistle, flute, or recorder anymore. As we played them, Deanna's was the most complex but not the most powerful, so it went first.

Hillsboro Jig would work here as well.

2a. Green Mountain March (D)/Lutener's Lane March (Bm&D)/Deanna's March (D)

#1&3 by McQ; #2 by Michael Raven; a reel played at half speed to make a march.

The drama here was the change in key and texture. Tune 1 is absolutely straightforward. resolute, and simple in key/texture. Tune 2 is deeply and powerfully minor (Bm being imo the most powerful minor key) with just enough relief to avoid utter despair (play the chords as written). The powerful harmonic affect drives the dancers "into each others' eyes" for shelter. Tune 3 provides relief, but note the "residual" Bm touches - reminders of trials past. Note that if you pay attention to the rhythmic variation (switching between "even" and syncopated in each of tunes 2 & 3), then rhythmic texture provides continuity going into the last tune

2b. Green Mountain March (D)/Lutener's Lane March (Bm&D)/Roving Sailor (A)

Same principle for the first two tunes, but the relief is via the open power of the key of A, with the fiddle's ringing open strings and/or double stops. Breathtaking with two fiddles in unison. We'd drop off the backup the first two times through Roving Sailor. Two fiddles in, then add in 3-row E/A/D box, which has the capability of replicating all the open string resonances of a fiddle's D, A, and E strings, as well as major-chord harmonies. Roving Sailor is on the NH Fiddlers' Union recording of tunes from the John Taggart mss. Randy Miller has included all the Taggart tunes in his \_\_\_\_\_\_ tune book..

In all immodesty, imo 2a and 2b are among the most powerful of all march medleys. Maybe a dance with a hey and/or a gipsy (\*\*) to exploit the "eye power".

\*\* In recent times this name for the lovely "eye-contact" figure has mostly been discarded on the grounds that it is one spelling for one name for an ethnic group (the folks who often call themselves Roma or Travelers.) A valid point. The best replacement I've heard for the dance-figure name iis "pixie" which I heard from Seattle-area caller Laura Me' Smith. Imo "eyes-around" lacks something.