1. Reels in Canada are played mostly with separate bows and two- or three-note slurs. French-Canadian reels, such as M. Boutot’s, are the most rhythmically even (the closest to the way they are written), while other regional styles have more “swing” in them, meaning that groups of 1/16ths have a long-short-long-short feel. The faster you play, the less apparent this is, but it has a definite effect on the character of the tune.

2. Jigs lean heavily on the first note of the bar, and in some areas accent the third note in each triplet also. Groups of three 1/8th notes may be played evenly, or

or somewhere in between. In any given tune, all of these timings are usually interspersed.

3. Waltzes are more often played as if they are in 9/8 rather than 3/4. That is, groups of two 1/8th notes are usually played as a “gapped triplet”, short-long:

Roland Boutot – Boischatel, Montmorency County, Québec. Roland, a traditional music enthusiast who has contributed often to the CFMS BULLETIN, plays fiddle and mandolin. The following tune is strongly in Québécois style and is in a rather asymmetric form, not untypical for Québec. It has an introductory phrase followed by an A section of 17 beats repeated, and a B section of 27 beats, repeated. It repeats back to A, without the introduction, and ends after one A section.

\[\text{he reel de la Baie St. Paul} \]

\[\text{H. Roland Boutot}\]