



Building a Traditional Tune Repertoire

by Wendy Anthony

Temperance Reel (Key of G)

aka: Teetotaler's Reel

The Tune:

Temperance Reel is another example of a tune that has crossed geographic & musical genre boundaries, coming from Ireland to America, where it is commonly played in Celtic, Old-Time & Bluegrass repertoires. This tune is also known as (aka) the Teetotaler's Reel. The origin of the word teetotaler is credited to Englishman Richard Turner, who, while stammering, or simply duplicating the first letter for emphasis as was commonly done, urged a temperance society in the early 1830's to ensure "tee-total" abstinence from liquor.

Temperance Reel

Traditional

Arranged by Wendy Anthony

G Em D

E
A
D
G

5 5 4 5 0 2 3 5 3 0 5 2 0 3 2 2 2 4 5 0 2 3 2 0 5 2 0

G Em D G

T
A
B

5 5 4 5 0 2 3 5 3 0 5 2 0 3 2 2 2 4 5 0 2 0 5 4 5

Em D

T
A
B

2 0 0 0 2 3 0 5 2 3 2 0 5 0 5 5 4 5 0 2 5 5 2 3 2 0 5

Em D G

T
A
B

2 0 0 0 2 3 0 5 2 3 2 0 5 2 2 0 2 4 5 0 2 0 5 4 5

Techniques:

- **Overview of Tune:** A Reel is a dance tune, played with a lively, upbeat tempo. Though both Part A & B include an Em chord, Part A has a predominantly G Major sound, while Part B shifts to a E Minor sound (E minor is the relative minor of G major). Part A features some 5-note runs of both scales: G & Em, while varying the pace with the use of some 1/4 notes. Part B extends the length of the 1/4 notes with a tied 1/8 note. Both parts include a string change using the same finger.
- **Fingering:** When fretting the 1/4 notes, keep finger firmly planted before releasing it to move to the next note, allowing the strings to ring their full time value. Use the same finger when moving over to the same fret on different strings, as between the 2nd frets on A & D strings in measures 3, 7 & 15, and between the 5th frets on A & E strings in measure 12. You can also try fretting both sets of strings with the same finger, rolling the finger pressure slightly towards the strings being picked to obtain a clear note.
- **Pick Strokes:** Pick all 1/4 notes with Downstrokes & all paired 1/8 notes with Down/Upstrokes. In measures 9, 11, & 13, the 1/4 note is held longer with a tie, for the additional time value of an 1/8 note. The last 1/8 note in these measures is played with an Upstroke, ready for the Downstroke at the beginning of the next measure.

Variations:

1. **Intro:** An introductory, lead-in measure can be added at the beginning of the tune, before the first measure. Lead-in notes can also be played in the last beat of measures 8 & 16, when repeating each part. The triplets in variation #3 could be played as a series of two hammer-ons, by picking the first note & fretting the remaining two notes with the first & second fingers, using enough quick pressure to produce a clear sound, instead of picking each note individually. Use different variations when repeating Parts A & B.

Variations - Intro / Lead-In

The image shows a musical score for guitar variations. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of five measures: Part A - #1, #2, #3, Part B - #1, and #2. The bottom staff shows the guitar fretboard with strings E, A, D, G from top to bottom. Fret numbers are indicated below the strings: Part A - #1 (7 0), #2 (0 4), #3 (0 2 4), Part B - #1 (2 0), and #2 (5 4). A triplet of notes (0 2 4) is marked with a '3' above it and a vertical line below it connecting the three notes.

2. **Variations with Added Notes:** Try replacing a 1/4 note with two 1/8 notes.

Variations - Added Notes

Measures 3 & 7 Measures 2 & 6

E
A
D
G

3. **Add Irish/Celtic Ornaments:** Try replacing an 1/8 note with two 1/16 notes: either repeat the same note, or the note above or below it. In measures 3 & 7, the second 1/16 note on the 2nd fret (E) could be played on the open string (D) or 4th fret (F#). These can also be picked as triplets: three 1/8 notes played during the same time as two regular 1/8 notes, as in the measure 11.

Variations - Celtic Ornaments

Measures 3 & 7 Measure 5 Measures 9 & 13 Measure 11

E
A
D
G

p p p p v p p p p v p p p p p p v 3 p v

Comments or Suggestions?

Keepin' tuned ...
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